

# A Comparative Analysis on Metaphysical Poets of Western and Eastern with Special reference to Metaphysical Elements in the Poetry of Bhima Bhoi

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## ABSTRACT

Metaphysical poetry is a group of poems that share common characteristics: they are all highly intellectualized, use rather strange imagery, use frequent paradox and contain extremely complicated thought. In this blog we will explore the Metaphysical poetry and its characteristics, when comparing metaphysical poets of the West, particularly figures like John Donne, Andrew Marvell, and George Herbert, with Eastern metaphysical poets like Bhima Bhoi, a striking similarity emerges in their exploration of profound philosophical and spiritual questions through complex imagery, intellectual conceits, and a direct confrontation with the nature of existence, often utilizing paradoxical language to convey these abstract ideas.

This paper is the repertoire of the critical analysis of Bhima Bhoi's writings & preaching's. This article tries its best to present Bhima Bhoi's manner. For his mystical thoughts, some works Like Stuti Chintamani, Bhajan Mala, Brahma Nirupana Gita, & Astak Bihari Gita have been taken for literary analysis. For the purpose of his mystical thoughts, God as Sunya, God as Anakara, Niranjana, Alekha, Anadi, Ananta, Achyuta, and Abyakta, he used all these words for the Supreme Being.

This is an attempt to reveal mysticism as visualized by metaphysical poets of England of 17<sup>th</sup> Century of American Female poets of 19<sup>th</sup> century and Bhima Bhoi in their poetry. This article will analyse and examine the poetry of metaphysical poets as Donne, Cowley, Herbert, Marvell, Vaughan, Crashaw of England, American Female poets as Emily Dickinson, Helen Jackson, & Mary Ritter of 19<sup>th</sup> Century and poetry of Bhima Bhoi, the Odia saint-poet of 19<sup>th</sup> Century. Within Poetry, the metaphysical centers on the exploration of wit and word plays of abstract ideas and Philosophical concepts. This type of poetry is witty, ingenious & highly philosophical. Meta-Physical poetry used literary elements of Similes, metaphors, imagery, paradoxes, conceit, & far-fetched views of reality. Metaphysical poetry is characterized by its use of complex metaphors, intellectual or philosophical concepts, and often playful or paradoxical Language to explore the human experience. John Donne, the pioneer of this metaphysical school of poetry, and his contemporaries Like Andrew Marvell, Henry Vaughan, George Herbert, & Richard Crashaw, importantly contributed to this new poetic field metaphysical poetry.

Metaphysics can cover a broad range of topics from religious to consciousness; however, all the questions about metaphysics ponder the nature of reality. And of course, there is no one correct answers to any of these questions. Metaphysics is about exploration and philosophy, not about science and math.

**Keywords:** Conceits, metaphors, paradox, similes, wit, imagery, Alekha, Anakara, Niranjana, Anadi, Ananta, Achyuta, Nirakara, Abyakta, Great Void.

### Introduction:

1.1. Metaphysics can cover a broad range of topics from religious to consciousness; however, all the questions about metaphysics ponder the nature of reality. And of course, there is no one correct answers to any of these questions. Metaphysics is about exploration and philosophy, not about science and math

This study reveals mysticism as visualized by both metaphysical poets and Bhima Bhoi in their poetry. The article will analyse and examine the poetry of metaphysical poets as Donne, Cowley, Herbert, Marvell, Vaughan, Crashaw & Marvell with Bhima Bhoi, a nineteenth century tribal Odia poet and trace out the concept ingrained in them. Bhima Bhoi has written a cavalcade of poetry on socio-religious issues. Apart from his poetry dealing with social problems, the major bulk of his poetry sings the glory and greatness of the creation and the supreme creator and thereby making himself a mystic through & through. Most interestingly, he does not believe in Hindu religion and idol worship but his way of thinking is based on Hindu metaphysics.

Bhima Bhoi's Literary can on is prolific. His works, comprising Stutichintamani, Brahma Nirupana Gita, Nirvedasadhana, Srutinisedha Gita, Adianta Gita, Bhajanamala, ChautisaMadhuchakra, Padmakalpa, Brahma Calak Gita, Astaka Bihari Gita, Manusabha Mandala, & the unpublished Mahima Vinoda among others, expound the philosophy of his own spiritual growth and his quest for Brahman. His poetry depicts the supreme being as Alekha (indescribable), who is also Anakara (without form), Avyakta (unmanifest), Anadi (without beginning), Mahasunya (great void), Sunya Purusa (void personified)- attributes of Brahman that we find in Buddhism, Advaita Vedanta, and the Vedas.

Mahima Gosain, who is known as Mahima Swami, founded Mahima Dharma. The basic philosophy of this Dharma was his brain child. In other words he did not write anything. It was Bhima Bhoi who advocated the basic doctrines & popularized them through his poetry. Mahima Dharma is a monotheistic religion admitting One ultimate reality as the final cause of the creation. It is opposed to the idea of any personal God. The absolute ontological reality is called Alekha, the Param Brahman. This reality is called Alekha, the Param Brahman. This absolute reality is indescribable and is not limited by the author.

### 1.2 Metaphysical Denotation

- The word 'meta' means 'after,' so the literal translation of 'metaphysical' is 'after the physical.' Basically, metaphysics deals with questions that can't be explained by science. It questions the nature of reality in a philosophical way.
- Here are some common metaphysical questions:
- Does God exist?
- Is there a difference between the way things appear to us and the way they really are? Essentially, what is the difference between reality and perception?
- Is everything that happens already predetermined? If so, then is free choice non-existent?
- Is consciousness limited to the brain?

**Metaphysics:**

Within poetry, the metaphysical centers around the exploration of abstract ideas and philosophical concepts. 'Meta' means beyond, & 'physics' refers to our physical world, so Metaphysics means beyond our world or outside of the ordinary. Basically, metaphysics deals with questions that cannot be explained by science. It questions the nature of reality in philosophical way. Metaphysics is about exploration and philosophy, not about science and math. Borrowing from John Dryden the term 'Metaphysical Poets' was coined by Samuel Johnson in 1779 to Categories a loose collection of 17<sup>th</sup> century poets that Shared Similar characteristics.

Metaphysical poetry is a style of poetry that flourished in the 17<sup>th</sup> Century in England, characterized by its use of complex metaphors, intellectual or philosophical concepts, and often playful or Paradoxical language to explore the human experience, though & feelings. This type of poetry is witty, ingenious, and highly philosophical. Its topics included religion, morality, love, life, & existence. Metaphysical poetry used Literary devices of similes, complex metaphors, extended conceits, imagery, symbols, paradoxes, hyperbole allusion, oxymoron, imagery, symbols, paradoxes, hyperbole, allusion, oxymoron, and far-fetch views of reality. Metaphysical poetry represents the splendid & through amalgamation of intellect and emotional creative with and sharp humor so as to accustom the readers with a new model of poetic excellence. Metaphysical poetry is known for its highly intellectual & imaginative nature, & for its use of metaphysical conceit which employs elaborate & extended metaphors to connect seemingly unrelated things or ideas.

**• Conceits:**

Both Western and Eastern metaphysical poets frequently employ elaborate metaphors, known as "conceits," which draw unexpected parallels between seemingly disparate objects or concepts to illuminate complex ideas. For example, Donne's comparison of lovers to the points on a compass in "A Valediction: Forbiding Mourning" mirrors Bhima Bhoi's use of natural imagery to represent spiritual truths in his poems about "Alekh" (the formless divine).

**• Intense Personal Exploration:**

Both traditions delve deeply into personal experiences, emotions, and the human condition, often grappling with themes of love, death, mortality, and the quest for divine knowledge. Bhima Bhoi's poems, rooted in the Mahima Dharma philosophy, express a profound yearning for spiritual liberation, similar to the introspective nature of Donne's love poetry.

**• Philosophical Inquiry:**

Metaphysical poets engage with philosophical concepts, incorporating ideas from science, religion, and metaphysics into their work. While Western metaphysical poets often referenced classical philosophy and emerging scientific discoveries, Bhima Bhoi's poetry reflects the tenets of the Mahima Dharma, which emphasizes the concept of "Alekh" as the ultimate reality.

**• Simple Language with Deep Meaning:**

Despite complex ideas, metaphysical poets often use accessible language, allowing for multiple interpretations. Bhima Bhoi, writing in Odia, used vernacular language to convey profound spiritual truths to a wider audience, similar to how Donne employed colloquial language to engage with his readers.

Specific Metaphysical Elements in Bhima Bhoi's Poetry:

**• "Alekh" as a central conceit:**

The concept of "Alekh," the indescribable and formless divine, serves as a central conceit in Bhima

Bhoi's poetry, acting as a metaphor for the ultimate truth beyond human comprehension, mirroring the complex metaphors used by Western metaphysical poets.

- **Mystical Imagery:**

Bhima Bhoi's poetry is rich with imagery drawn from nature, particularly the use of light, darkness, and water to symbolize spiritual states, reflecting the mystical dimension present in the works of poets like Henry Vaughan.

- **Social Commentary:**

While focusing on spiritual matters, Bhima Bhoi often subtly critiques societal injustices and inequalities, echoing the social commentary found in some of Donne's poetry.

While geographically separated, the metaphysical poetry of Bhima Bhoi and Western metaphysical poets like John Donne share a profound engagement with philosophical questions, the use of complex imagery, and an intense exploration of the human condition, highlighting the universality of human experience and the enduring power of poetry to grapple with existential issues.

### **Characteristics of Metaphysical Poetry:**

The group of metaphysical poets that we mentioned earlier is obviously not the only poets or philosophers or writers that deal with metaphysical questions. There are other more specific characteristics that prompted Johnson to place the 17th-century poets together. Perhaps the most common characteristic is that metaphysical poetry contained large doses of wit. In fact, although the poets were examining serious questions about the existence of God or whether a human could possibly perceive the world, the poets were sure to ponder those questions with humour. Metaphysical poetry also sought to shock the reader and wake him or her up from his or her normal existence in order to question the unquestionable. The poetry often mixed ordinary speech with paradoxes and puns. The results were strange, comparing unlikely things, such as lovers to a compass or the soul to a drop of dew. These weird comparisons were called conceits.

Metaphysical poetry also explored a few common themes. They all had a religious sentiment.

In addition, many of the poems explored the theme of *carpe diem* (seize the day) and investigated the humanity of life. One great way to analyze metaphysical poetry is to consider how the poems are about both thought and feeling. Think about it. How could you possibly write a poem about the existence of God if you didn't have some emotional reaction to such an enormous, life altering question?

Metaphysical poetry investigates the relation between rational, logical argument on the one hand and intuition or "mysticism" on the other, often depicted with sensuous detail. Metaphysical poetry is considered highly ambiguous due to high intellect and knowledge of metaphysical poets.

### **Devices used in Metaphysical Poetry:**

Metaphysical poets like John Donne use complex, dramatic expressions and a variety of literary devices like extended conceits, paradoxes, and imagery in colloquial and personal language that challenges ideas of morality, traditional love, and carnality. It is intellectually inventive even jarring sometimes because it mixes and links two unlike things to create extended metaphors and anecdotes that is unique in comparison to previous poets of his era particularly Edmund Spenser.

### **Metaphysical conceits are of Central importance in metaphysical poetry.**

A (metaphysical) conceit is usually classified as a subtype of metaphor – an elaborate and strikingly

unconventional or supposedly far-fetched metaphor, hyperbole, contradiction, simile, paradox or oxymoron causing a shock to the reader by the obvious dissimilarity, “distance” between or stunning incompatibility of the objects compared. One of the most famous conceits is John Donne's A Valediction: Forbidding Mourning, a poem in which Donne compares two souls in love to the points on a geometer's compass.

Thus we see that the metaphysical poetry is a unique type of poetry. Since the metaphysical poets were highly qualified and had deep knowledge they wanted to be different from other poets of their time, so they used far-fetched imagery and hyperbole in their poetry. This is the reason that their poetry is very difficult to understand for common people.

### **Characteristics of Metaphysics:-**

The Metaphysical poets neither copied nature nor life, neither painted the forms of matter nor represented the operations of intellect. Their thoughts are often new but seldom natural. The most heterogeneous ideas are yoked together by violence, nature & art are ransacked for illustrations, comparisons & allusions, their learning instructs & their unlike than like are called conceits. Another trait of metaphysical poetry is concentration, and another one is argumentation.

### **The Peculiarity of the metaphysical lies in the fact that:-**

1. They use figures of speech excessively.
2. Their similes & metaphors are far-fetched and often drawn from unfamiliar sources.
3. Their figures are elaborated to the Farthest Limit.
4. The relationships they perceive are occult. They are not obvious on the face of nature.
5. Their images are Logical & intellectual rather than sensuous or emotional.
6. Their thoughts & feelings are based on psychological experience.
7. They use the *Cape Diem* theory in their poetry that the concept which stresses the idea to seize the day due to the shortness of life in order to persuade the addressee to take action while they still have a chance. Life should be lived to the fullest everyday, just like it was going to be the last. And the future is formed through the present.
8. Their Language is colloquial not conventional, and of Baroque style, occasionally absurd & exaggerated.

### **Metaphysical Elements in 17<sup>th</sup> Century English Poets :-**

#### **John Donne:**

John Donne's poetry may be called “metaphysical” only in as far as poetry is inspired by philosophical concept of the universe & the role assigned to human spirit in the great drama of existence, and its technique or style is concerned. It is heavily over loaded with conceits which may be defined as the excessive use of over-elaborated similes & metaphors.

The chief characteristics & peculiarity of Donne's Metaphysical poetry are as follow:-

1. It is Complex & difficult. Most varied concepts are brought together.
2. It is intellectual in tone. There is an analysis of the most delicate shades of Psychological experience.
3. There is a fusion of emotional & intellect, as there is intellectual analysis of emotions personally, experienced the poet.
4. It is full of conceits which are learned, intellectual and over elaborated.



5. It is argumentative. There is Cubic evolution of thought as Donne advanced arguments, after arguments to produce his points. He is often like a lawyer choosing the fittest arguments for the case.
6. Originality is archived by the use of a new vocabulary drawn from the world of trade & commerce, the art and the science.
7. In order to arrest attention of tone a poem begins abruptly & colloquially, & unusual rhythms are used unusually & compound words are also used for the same purpose.
8. It is often dramatic inform. The blossom is the form of a dialogue between the poet & his heart which is treated as a separate entity, has been well said his poetry presents a drama of ideas. His Lyrics are dramatic. A poem of Donne's is a piece of drama.

### **Donne's use of Intellect & Wit:**

A conceit is an extended metaphor that commonly lasts for the entirety of a poem. They are often complex, Far-fetched, & unconventional. In "A Valediction : Forbidden Mourning" (1633), John Donne compares two Lovers to a drafting compass- Donne's Lovers being the point of the compass, and he the tip of the pencil- implying that his lovers is the stable centre, & no matter how far he roams, she will lean close & draw him back to where he belongs. If the be two, they are two so As stiff twin compasses are two, thy soul the fixed foot, makes no show to move, but doth, if the other do. And though it in the centre sit, yet when the other far doth roam, it leans, and hearkens after it, and grows erect, as that comes home. By using Paradox, in "Holy Sonnet II" (1633), Donne says "Death, thou Shalt die". For Donne, all that will be left is heaven, so perhaps this statement has some truth to it.

In "The Sun Rising", Donne compares himself & his lover to two hemispheres of the world. As it is the sun's job is to keep the world warm, it should shine on Donne & his lover because they are the whole world, and their bedroom the globe.

### **Literature study:**

#### **Abstract ideas vs the Physical World:**

A key characteristic of metaphysical poetry is the idea that the physical, spiritual, & emotional world are inter-connected the physical, spiritual, & emotion world are inter connected. Metaphysical poets will often draw unusual comparisons between physical ideas & abstract concepts.

In "Death be not proud" Donne presents an argument against the power of death. The Poet criticizes Death as a slave of other forces: Fate, chance, kings and desperate men. Death is not in control, for a variety of other power exercise their volition in taking Lives. Even in the rest is brings, Death is inferior to drags. Finally, the speaker predicts the end of Death itself, stating "Death, thou Shalt die".

### **George Herbert (1593-1633)**

He aimed at reality of thought and vividness of expression and his poetry is graceful, vigorous and despite faults in rhythm, often Strangely harmonious. His Language is Colloquial not conventional. He himself described his work "The temple" as "a picture of the many spiritual conflicts that have passed between God and many souls, before I could subject mine to the will of Jesus, my master; in whose service I Have now found perfect freedom". The poems are peculiarly honest, intimate sincere and modest. They are metaphysical in their use of unusual conceits and in the blend of thought & feeling. All his verses are the expression of piety as a man and as a priest. His theory was that should dedicate all his

gifts to God's service." He is the saint of the metaphysical school" writes Emile Lagouis, His other metaphysical poems after "The collar", "The Pulley", "The Easter wings".

### **Richard Crashaw (1612-1649)**

He published Steps to The Temple (in 1646) which was a collection of poems. In this collection Sospetto d' Herode and The weaver" inspire admiration. His most magnificent hymns are The Flaming Heart, Upon the Book, and Picture of the Seraphical Saint Teresa. The flight of holy Love which ends this poem is perhaps the most ardent product of English religion Poetry. Crashaw's poems, all of them, have several faults. Occasionally absurd & exaggerated, he scattered conceits everywhere. His Language was less simple a precise, he was more warmth, Colour& harmony. "His Lyric flights", says Emile Legouis, "have been equalled only by Shelley". His work draws parallels between the physical beauties of nature and the spiritual significance of existence".

### **Henry Vaughan**

In his work "Silex Scintillans", he imitated George Herbert, which appeared in two parts in 1650 & 1655. Of Vaughan's poems, only a few have indubitable value, but "these are Pure gold." His mysticism is more fluent & less argumentative, & his imagination is mellower. His Love for nature mingles with Christian meditateness & adds a romantic and modern value to poetry. Vaughan had a hermit's soul. His meditations on life& death draw attention. His Retreat which is an exquisite poem glorifies childhood and anticipates Wordsworth's immortality ode. He links the abstract concept of consummation to a concrete form, making it possible to discuss complex ideas Like religion& honour. Like many metaphysical poets, Vaughan's works includes clever use of metaphor&alliteration to create complex, elaborate imagery.

### **Thomas Crew (1594-1639)**

Thomas Carew demonstrated his Lyrical ability in his poems, and although they betray the influence of Donne & Johnson, they have a clear character of their own. The fancy is warmly coloured though it is marred by License & bad taste.

His Line

"Ask me no more if east or west  
The phoenix builds her spicy nest  
For unto you at she flies  
And in your fragrant bosom dies."

Are marked by rich & beautiful fancy & golden felicity of diction which is rarely equaled

### **Abraham Cowley (1618-1667)**

Abraham Cowley, even more than pope & Macaulay, is the great example of the infant prodigy. When he was ten, he wrote a Long epical romance, "Pyramus and Thisbe" and two years later composed a longer poem "Constantia and Philetus". The Davideis (1656) is his best known poem, written in heroic couplet. His other poetical works include The Mistress (1647), a collection of love poems and the Pindarique Odes which combine the classicism of the later generation with Elizabethan romanticism. His work suffered from a Lack of deep feeling & thought, and his use of wit and conceits was artificial & lacked in artistry. Cowley's Miscellanies occasionally filled with verse. In this work, we find On the

Death of Mr. William Harvey, a Cambridge friend and On the Death of Mr. Crashaw, which shows him at his best as a man. His wit defines wit in classical manner and Against Hope seeks to define Hope. He addressed an Ode to the Royal society which is an eloquent tribute to Bacon.

### **Andrew Marvell (1621-1678)**

A key characteristic of metaphysical poetry is the idea that the physical, spiritual, & emotional world are inter connected. Metaphysical poets will often draw unusual comparisons between physical ideas & abstract concepts. states that the Lovers can never truly meet because they resemble parallel lines. Like Donne's compass metaphor in "A Valediction: Forbidden Mourning", Marvell represents an abstract concept (Love) by Linking it to a concrete idea (parallel lines), making possible the discussion of a complex philosophical concept by linking it to something physical.

Marvell, in this poem imagines that fate has placed two lovers as North pole & South pole. Their love may be achieved if only two conditions are fulfilled, the fall of heaven & the folding of the Earth hyperbole in his " To His Coy Mistress", the speaker expresses his love and uses the conceit of vegetable love that suggests slow growth and, according to some literary critics, Phallic or sexual growth. His poem To His Coy Mistress is best example of metaphysical crape Diem theory. Marvell's Garden foreshadows Keats by its sensuousness and Wordsworth by its optimistic & serene meditative mood. His verses written in 30<sup>th</sup> years glow with human love & feeling for nature. His The Nymph, The Winter's Tale, The Mowers Against Garden is based on wild nature and his protest against grafting, budding & selection. His Love poems Gallery, Mowning, Daphnis and Chloe hold us by their passion & obscurity. The strange, sensuous & passionate Marvell was also an ardent patriot in his "Horatian an Ode upon Cromwell's Return from Ireland". He in his poem "To His Coy Mistress" has portrayed Indian Ganga River a sacred river in India & the embodiment of all sacred water in Hindu mythology.

### **Robert Herrick (1591-1674)**

Robert Herrick used the crape diem theory in his poems like the Hesperides which includes the crape diem poem "To the Virgins, to make much of Time". Like John Donne's The Anniversary, Andrew Marvell's "To His Coy Mistress", Ben Jonson's "Song to Celia", Robert Herrick's other poem "Corinna's Going A Maying" is based on the Crape diem theory. The poet use the elements of poetry such as diction or the choice of words, imagery, tone, allusion, figures of speech including irony, extended metaphor, conceits, simile, symbol, personification, hyperbole, understatement, synecdoche, and metonymy. They are used by each poet in the poems to show that the Crape Diem concept focuses on time, by giving a sense that life is short and time is fleeting so that taking chances in life should be done then. Life should be lived to the fullest everyday, just like it was going to be the last. And the future is formed through the present.

### **John Cleveland (1613-1658) :-**

John Cleveland was an English Poet of the mid- seventeenth century. He is considered as a major figure in the Metaphysical school of poetry, known for its intellectual wit, intricate metaphors, philosophical explorations and colloquial language.

Cleveland's poetry is characterized by its bold use of Language, unexpected imagery, & satirical edge. Cleveland's contemporaries in the metaphysical school included John Donne, George Herbert, & Andrew Marvell. These poets shared a common interest in using poetry to explore the complexities of



human experience, faith, and the natural world. While their styles varied, they all employed wit, irony, paradoxes, & unconventional imagery to challenge traditional poetic forms.

### **Wallace Stevens (1879-1975)**

In his poems, Stevens focused on the transformative power of imagination. The strang imagery in his poem “Anecdote of the Jar” marks it as a metaphysical poem. In the poem, the transparent jar contains both Wilderness & Civilization, Paradoxically the Jar has its own nature, but the jar is not natural. Because of the extreme technical & thematic complexity of his work, he was acknowledged as an eminent abstractionist and a provocative thinker. His poems are characterized by abstract thought & he has often been quoted as saying that poetry is the “Supreme” blend of the real world and the imagination.

### **William Carlos Williams (1893-1963)**

In his poem “The Red Wheelbarrow”, Williams uses an ordinary tool such as a Wheelbarrow to describe the significance of time and place. Williams also called attention to the Paradox of the insignificance of a single death against a Large expense of Life. In the poem Landscape with the fall of Icarus, he contrasts a busy Landscape with the Fall of Icarus, he contrasts a busy Landscape- noting the sea, the sun, springtime, a farmer plowing his field- with the death of Icarus.

### **Mary Ritter**

The Major Characteristics of metaphysical poetry includes metaphysical conceits, extended paradoxes, colloquial diction, philosophical exploration, & platonic ideals (Love). In Mary Ritter’s poems, the speaker admits ignorance of the value of the physical love: She thinks that physical love is an end itself, where as for Donne in “The Ecstasy” divine love is contingent on physical love.

To Ritter, the realization of the value of physical love is encapsulated in the paradox: “we die that we may love”(L34- Irrevocable). This is a clear parable of the idea of incarnation where man can only touch the grace of God through sacrificing the body. In this sense, this physical love is nothing more than an act of redemption, necessary to transcend the body into the divine realm. Accordingly, this physical love has not been an end but rather a means to an end, it consumes their bodies, yet it helps them to outlive death: “Living or dead in essence we shall prove/ The indivisibility of Love”. Again the poem has a subtle conceit which is tinged in biblical context.” “What if the Oil consumes itself in burning/ we die that we may Live.” This type of paradox is only a sign of heavenly reward for those who embrace the philosophy of the body as a means to an end. Behold around them arid desert sand/ Beyond their reach the blessed Promised Land”. Mary Ritter’s this poem is metaphysical in both style & content (by focusing on figurative Language as : metaphor, simile, personification & colloquialism).

### **Helen Jackson**

Helen Jackson, as a metaphysical poet, has deep conviction in the dual life, the earthly one as opposed to life in heaven. As the metaphysical poetry is argumentative, full of paradoxes and has a witty conceit with imaginaries, in the poem “Habeas Corpus” by Helen Jackson, Like John Donne’s Hymn to God, my God in my Sickness” where Donne does not show any fear of death, on the contrary, he sees death as a conductor to the gate to eternal life, Jackson also is not Scared of Death: on the contrary she embraces

death as a friend. Death for her is an emancipator and a savior. This paradox is typically metaphysical, where death is always seen as a transforming power from the Shadow of reality to reality itself.

One of the defining beauties of Jackson's poetry is her ability to conjure vast & sweeping images of nature through the use of imagery. In the poem "Outward Bound", Jackson takes the form of a picturesque sea upon which the speaker is about to voyage. The poet then uses it as a metaphor to urge the reader to regard every new day as possessing the chance for both "Peril" and "escape".

Her poem "God's Light-House" combines two of the poet's passions: a resolute faith in God and a deep appreciation for nature's beauty. In doing so, she uses the potent imagery & symbolism of Guiding Lighthouses of God. In her poem "Opportunity" the poet makes all the more ecstatic with their use of imagery.

### **Analysis:**

### **Metaphysical Elements in 19<sup>th</sup> Century American Women Poets Emily Dickinson, Helen Jackson & Mary Ritter**

The 19<sup>th</sup> century American poets were sentimental and some of these women like Emily Dickinson, Helen Jackson and Mary Ritter were highly intellectual & their poetry was metaphysical. Metaphysical elements in Dickinson's poetry include the imagery she uses to describe phenomena beyond the physical world, such as ghosts or death. Two poems that do this are "The only Ghost I Ever Saw" and "Because I could not stop for Death."

In Literature, metaphysical refers to what is other than the physical, earthly realm- the area usually associated with the Spiritual or unexplainable, or with exploring the nature of existence in both its spiritual and material forms.

Like many metaphysical poets, Dickinson tried to capture a sense of the ineffable or supernatural in terms of imagery, description that uses any of the five senses of sight, sound, taste, touch, or smell. In the poem "The only Ghosts I ever Saw", the ghost is compared to objects or animals in the physical world that are fleeting or very delicate, almost as if not there: his step is "Like Flakes of Snow", silent & quick to dissolve, he is "soundless" like a bird but also flashes by rapidly, "Like the roe", or a small deer. This poem puts into concrete imagery what a flashing glimpse of an otherworldly creature might be like: In the poem "Because I could not Stop for Death", Dickinson tries to describe what death- or the journey from life to death- might feel like in imagistic terms. Death itself is personified as a gentleman, & the journey to the grave imagined as a carriage ride, with the carriage moving slowly, a sunset in the background, the weather turning chilly, and the loss of the corporeal body described as like being dressed in "gossamer, "a very thin, light translucent cloth.

In both these poems, the supernatural or transcendental enters the poet's imagination, and she tries to describe these realms. By using intellect & wit and abstract ideas versus the physical world, the major themes of her metaphysical poetry are theological exploration or philosophical exploration, witty comparisons, extended paradoxes, & complex questions about existence.

### **Metaphysics in Hinduism:**

Hindu Philosophy is correctly founded on the metaphysics that one Infinite Absolute Ageless/ Eternal thing exists and connects the world together (known as Brahman). Hindu metaphysics includes concepts from different schools of Hindu Philosophy, including Veda, Vedanta, Upanishads, Nyaya, & Advaita: Vedanta.

**Vedanta:** This school of philosophy holds that all reality is Brahman, and that the world originates from, rests in, and returns to this reality when dissolved. It is the pervasive, infinite, eternal truth, consciousness & bliss which does not change, yet is the cause of all changes. Brahman as metaphysical concept refers to the single blinding unity behind diversity in all that exists. Its metaphysics includes the concept of maya and atman.

**Upanishads:** The metaphysics of the Upanishads marked a revolutionary period in Hinduism because emphasis was placed on knowledge & contemplation rather than rituals and sacrifices which were existed in cultural, religious, social and philosophical dimentions of Hinduism. The metaphysics of Upanishads marked a revolutionary period in Hinduism because emphasis was placed on knowledge & contemplation rather than rituals and sacrifices which were existed in cultural, religious, social & philosophical dimentions of Hinduism. In the Upanishads, it (Brahman) has been described as formless, infinite, indescribable, not available to Language & mind, not known (agochara), etc. The Katha, Kena, & Munduka Upanishads have thought similarly in the following manner. In the Katha Upanishads it has been described as: Not by speech, not by mind, not by sight can he be apprehended. In the Kena Upanishad it has been described as: “Na tatra cakcurgachhati a vg gachhati no mana/ Na vidmona vijnmoyathaitadanuaicy)”.  
(There the eye goes not, speech goes not, nor the mind, we know not, we understand not how one can teach this.) In similar manner, it has been described in the Mundaka Upanishad that: He is not grasped by the eye or even by speech or by other sense organs, or by austerity or by work. In the Katha Upanishad Brahman has been described as soundless, colorless, tasteless, eternal, odorless, beginningless and endless. In Mandkya Upanishad Brahman is described as unthinkable, ungraspable, & unnameable.

**Nyaya:** Nyaya metaphysical thinking is often described as atomistic, which is the view that reality is made up of indivisible simples. Nyaya is also known for its treatment of Logical & rhetorical issues, particularly in the Nyaya Sutra. In Naya- Vaisesika school of philosophy Kannada has refered to metaphysical element in his atomic theory.

**Nyaya:** Nyaya metaphysical thinking is often described as atomistic, which is the view that reality is made up of indivisible simples. Nyaya is also known for its treatment of Logical & rhetorical issues, particularly in the Nyaya Sutra. In Naya- Vaisesika school of philosophy Kannada has refered to metaphysical element in his atomic theory.

**Advaita Vedanta:** “Vedic Metaphysics” summarizing the fundamentals of Advaita, seeks to bring the misconceived gulf between the secular & spiritual. It combines authenticity of thought with simple Language. It advocates exclusively for Jnana as the only path to salvation. Bhakti refers to the pure mind’s attraction to the ultimate truth, Param Brahma where as Jnana is to direct Bhakti, the Love of God is Pure, and the Love desires union with God.

**The Bhagwat Gita:** The Bhagwat Gita speaks in depth metaphysical principles that includes creation, the God (creator), the Brahman element, Jiva(being), Atma, Paramatman, the Universe, the world and beyond the Physics as well as theory of cycle of creation & destruction. It comprises wider wider & in-depth metaphysical principles. (R.Rorty- Objectivity, relativism, and truth: Philosophical Papers Vol 1 – Cambridge University Press).

**Metaphysics in Ramayana:** Sri Rama was the Paramatman (supreme reality) and Sita was the Jivatman (embodied individual soul). Each man’s or women’s body was the Lanka. The Jivatman which was enclosed in the body, or captured in the island of Lanka, always described to be in affinity with the Paramatman, or Sri Rama. But the Rakshasas would not allow it, and the Rakshasas represented certain traits of character (of man’s or women’s).

For instance, Vibhishana represented Sattwa Guna, Ravana represented Rajas Guna and Kumbhakarna represented Tamas Guna as well as Indrajita represented Pride of Ravana. Sattwa Guna means goodness,

Rajas means lust & passion, and Tamas means darkness, stupor, avarice, malice, and its concomitants with slothful. These Gunas keep back Sita, or Jivatman, which is in the body(Lanka) from joining Paramatman (Lord Rama). Sita, thus imprisoned & trying to unite with her Lord, received a visit from Hanuman, the Guru or divine teacher, who shows her the Lord's ring, which is Brahma- Jnana (self-realisation), the supreme wisdom that destroys all illusions.

Thus Sita(Jivatman) finds the way to be at one with Lord Sri Rama (Paramatman) or in other words the Jivatman finds itself one with the Paramatman.

### **Metaphysic Stand in Bhima Bhoi's Poetry**

In the Mahima Dharma we can find a distinct metaphysical stand in the writing of the poet- philosopher, Bhima Bhoi. In his poetry, important characteristics of metaphysical themes are including obscurity, conciseness, & the use of conceits, unified sensibility, colloquialism language, originality & uniqueness, irony, paradox, wit with platonic love. It explores profound ideas about life and the universe. It also explores profound philosophical, religious, and spiritual matters. He uses the metaphysical crape diem theory in his poems. His poems are very reached with metaphysical thought out of which a distinguish conception reality can be worked out. His famous poetical works comprising of Stuti Chintamani, Brahma Nirupana Gita, Bhajanamala, Chautisa, Madhuchakra, Padmakalpa, Brahma Calak Gita, & Manusabha Mandal which elaborate the philosophy and practices of Mhima Dharma and his quest for Brahma whom he calls Alekha.

All his poetical works, based on Mahima Dharma, its doctrine, philosophy and practices are metaphysical stand in the following ways :-

- A. Mahima Dharma Doctrines:
- B. Monotheistic Doctrine means to believe in one god.
- C. Non- Dualism principle- According to it, God is singular, and unparalleled. He is all- knowing, all powerful, omniscient, omnipotent, & omnipresent. He is the supreme soul & the source of the world's creation. He is also formless (Nirakara), inexpressible (Avyakta), without a body (Adeha), without a name (Anama) & emotionless (Nirvikara) as well as Supreme God (Paramesvara).From the insect to the man, he is present. His motto is equality, and he keeps an even keel over everyone. A teacher or Guru can point you in the direction of Salvation. Without him, dharma practice is meaningless.
- D. The Universe's Creation Theory. According to it, this world is not created through the interaction atoms, purusa, & prakriti. It was founded by Alekha Prabhu. He is sinless and without vice. He is the originator of all things and causes. As such, he should be worshipped as the universe's creator.
- E. Rejection of Idolatry- Mahima Dharam was a staunch opponent of idol worship. To the Alekha, he prescribed only one mode of worship. He denied & rejected the worship of various idols. For him, only formless Brahma is deserving of worship. He prayed Alekha- Brahma under the open sky in morning & evening.
- F. Contrary to the caste system. The Mahima cult was opposed to the caste system which prevailed in the society. This cult made no distinctions between men & women, upper & lower castes, wealthy and impoverished, and so forth (no distinction between caste, creed, or sex), thus they strive to maintain social harmony & peace. For them, God can be attained by anyone only through devotion. Every person is capable of worshipping & attaining God.

- G. Peace Education:- Bhima Bhoi preaches universal brotherhood, non-violence, good-neighbourliness, peaceful co-existence, freedom from greed, kindness to all including birds, animals & insects. Which promote peace education in the society for social justice, human rights, conflict resolution, environmental protection, & global citizenship?
- H. Vasudhaiva- Kutumbakam: Mahima Dharma adhered to the Vasudhaiva Kutumbakam principle. The Mahima cult doctrine views the entire universe as a single family and wishes for the well-being of all, like the Hindu Philosophy “Sarve bhavantusukhinah, sarveshantuniramaya, sarvevadrani pasyantu, makaschitdhu khahagvabet, om shantin, shantin, shantin”. Mahima Dharma’s motto is “happiness for all and peace for all”. Bhima Bhoi prays, “mo Jivana pachhenarkepadithau jagatauddharaheu” (translated- ‘let my life rot in hell if necessary, but let the world be redeemed’). That is where true humanism resides. SatsangaGosthi, or the principle of common meal for all, was another distinguishing feature of Mahima Dharma. To them “all souls are equal because they worship the one Brahma”. Food for all was prepared under the open sky by household devotees & shared by all.

### **Philosophy of Mahima Dharma :**

**Sunyata :-** Mahima philosophy is sunya- centric metaphysics. The term “Sunya” is used by Bhima Bhoi with much more wider implications than any other system of thoughts. God is embodiment of Sunya who roams in Sunya, his abode is sunya (sunya mandir) & he resides in sunya, His Sunya parana Brahma is characterized more precisely with the concepts Alekha (indescribable), Nirguna (without attributes), Nirakara (Formless), Anadi (eternal), Niranjana (pure), & Mahima (glory).

According to Bhima Bhoi, the best way to address this Reality Supreme is possible only through negative epithets such as unnameable (Anamika), formless (arupa), without any identifying mark (avarna), imperceptible (adrsya), non- describable (avyakta), non- qualifying (Nirguna), taintless (niranjana), beginningless (anadi), beyond thought or mind (amana), Sunya Brahman: yet he is the Prabhu Parama Purusa (the highest being). He described, God has no shape, form, figure,& structure. For him, “one who realizes Sunya Brahma through true knowledge discards Gods & Goddess, all the idols along with the tantra, mantra, &vedas”.

{ Bhajanamala Boli 6, Para 1 }

**Reality as Sunya:** In the Sunya- Centric metaphysics, the concept of Sunya is attached in two books, such as Brahma-Nirupana Gita, & Srutinisedha Gita. In Brahma-Nirupana Gita, it is mentioned that the ultimate Absolute, the almighty, Rekha Purusa is itself void or the great void (Sunya sunyamahasunyaalekha purusa). Similarly, in the Srutinisedha Gita, it is mentioned that Mahasunya-Brahman is beyond all desires, attachments, predictions etc. When the ultimate reality is treated to be as the Sunya Brahman, which is infinite, indescribable, & un-writable, it is also treated as non-categorical. No one can know his real nature.

### **Bhima Bhoi’s Philosophy of Pinda- Brahmanda, Sunya Sadhana, Nirguna Upasana, body as an inverted tree.**

Bhima Bhoi claims Sunya to be the womb from which Creation has taken place. According to him Sunya (emptiness, void, zero) that called Sunya Purusha or Sunya Brahman. This sunya signifies a transcendental principle that eludes the conceptual nexus applied to human thinking. The philosophy sees Sunya as being full or whole, the embodiment of the purnasunya. From this full or complete void,



all have been created or born. Bhima Bhoi declares his God as Anakar, Niranjana, Alekha, Achyuta, Ananta, and Anadi. He is the great void & He has no existence. He is not a shape and shapeless is his body and so he remains in sunya with the Sunya. Bhima Bhoi in his book “Nirguna mahatmya” declares that the beginningless and the Shapeless Lord-Supreme Being fulfills the desire for emancipation of the living creatures. He resides in all the material bodies.

According to Bhima Bhoi, One who realizes Sunya Brahma through true knowledge discards Gods and Goddess, all the idols along with the tantra, mantra and vedas.

### **Mind-Body-Spirit Theory**

According to Bhima Bhoi, the human body which is considered a microcosm is believed to consist of a Sthula body and a Sukshma body. The subtle body is a network of numerous subtle channels known as nadis (From Sanskrit root nada meaning Vibration). The most important of these nadis are the central channel Sushumna, and the two flanking channels: the white, Lunar channel Ida on the left, and the red, solar channel pingala on the right. In the meditative practice of Pranayama, Leading to spiritual awakening, these channels are cleared through breathing exercises to allow the free flow of subtle energies, which normally stay dormant. In this practice, there are 7 chakras or padmas, of which the Navi padma is the beginning and the Hridaya padma, where the Atman meets the paramatman.

According to Mandukya Upanishad, we experience 3 states of mind.

Waking State (mind is active, and senses are active). Dream state (mind is active, but senses both are not active) & 4<sup>th</sup> one is Turiya (super conscious state without which none of the 3 above states are possible). Turiya state is self-realization, the end of all sufferings. Everything appears & disappears within it. In this state the enlightened being sees all the dualities (self/Atman/Brahman).

### **Bhima Bhoi's Pinda- Brahmanda Theory:**

The Concept of the Pinda- Brahmanda is that the body (pinda) is replica of the Universe (Brahmanda), or microcosm is reflection of the macrocosm. It is interpreted as “All that is outside you is within you”, or “your body is a miniature universe”. Pinda means “microcosm” & Brahmanda means “macrocosm”, thus, a more literal translation would be “what ever is in the microcosm is also in the macrocosm”.

Brahmanda (cosmos) is the verse form of God. Brahman pervades the Anda (Egg), Pinda & Brahmanda. Anda is the combination of Padartha (matter) and Prana (life principle). Pinda is that which is born out of the mother's womb. Ultimately, they become one with the Brahmanda.

The human body is an essence of the universe. Pinda refers to “microcosm” while Brahmanda refers to “macrocosm”. Individual creature (Purusha) is a replica of the vast universe (Loka) in subtle form.

The Pinda Brahmanda theory of the microcosm- macrocosm correspondence of Bhima Bhoi presents the possibility of a spiritual awakening where one can realize the cosmos in oneself. In his Adianta Gita, Bhima Bhoi says about Param Brahma that he is the master of three worlds. He is present in the heart of wicked & good. He is omnipresent in the form of Soul in all forms.

To him “God Lives in the heart & body of the man. Everything is within you, never wander outside”. He compared the human body with Narayana & Astabrahma. The entire universe is located within body & that Pinda & Brahmanda are one & the same.

To Bhima Bhoi- Body is an inverted tree. In his Prayer-“Olata Brikshya kheluchi Lotani Para ---”.

According to Bhima Bhoi the Human body is of eight Leagues which contains Param-Brahman within. This body is the manifestation of 3 idols i.e. Jagannatha, Balabhadra & Subhadra. This body is like an

inverted tree.

Human being is uniquely given the power of the Divine Consciousness of the soul within. Human Body is rather a temple of the Divine self or soul.

In his poem “Olata Bruke Kheluchi Lotani Para”, he compared this human body to an inverted tree, where the roots are upwards and the branches are down wards and the Pigeon is playing in the branches of the tree. The Pigeon is the metaphor for the soul in human body.

According to Bhima Bhoi, Human being is composed of physical body, mind or intellect, and spirit which, are constantly changing, but in the heart there is soul which remains unchanged, untouched. Lamp of the soul is always on, never gets extinguished. Physical body & mind in the forms of desire through senses control the human being oblivious of the presence of divinity within in the form of the soul.

This Conceit which is based on the analogy between the body & prison is a recurrent feature in metaphysical poetry.

### **Western Metaphysics and Comparison with Eastern Metaphysics**

In Western Metaphysics, we categorize all entities in just two categories: mind and matter.

**Matter:** This is western term and includes all elementary particles (fermions and bosons), atoms, molecules, and all inert entities including our body, brain and its activities (such as neural activities).

**Mind:** This is western term and includes all entities that are not material entities; for example our thinking process, perception, experience, self and so on are all mental entities; it is different from eastern term ‘manas’ or ‘mana’, which is subtle matter and is liaison between Purusha and Prakriti. Then it is easy to understand how various western metaphysical frameworks arise by the appropriate arrangement of mind and matter:

**Materialism:** If matter is fundamental reality then it is monistic materialism (materialistic idealism, which is the dominant view in science), where mind somehow (we do not know how) arises from matter. In materialism, a specific experience (SE: such as redness) is identical with a specific state (such as redness-related state caused by long wavelength light) of a specific neural-network (such as red-green V4/V8/VO-neural-net) (Levin, 2006; Levin, 2008; Loar, 1990, 1997; Papineau, 2006). In emergentism/materialism, qualia/subjective experiences (such as redness) are assumed to mysteriously emerge or reduce to (or identical with) relevant states of neural-nets, which is a brute fact (that's just the way it is). The major problem of materialism is Levine's explanatory gap (Levine, 1983)<sup>18</sup>: the gap between experiences and scientific descriptions of those experiences (Vimal, 2008c). In other words, how can our experiences emerge (or arise) from non-experiential matter such as neural-networks of our brain or organism-environment interactions?

Furthermore, materialism/emergentism has 3 more assumptions (Skrbina, 2009): matter is the ultimate reality, and material reality is essentially objective and non-experiential. These assumptions need justification.

**Speculation:** My working hypothesis is that materialism is close to Eastern Charwak / Lokayat system.

**Mentalistic idealism:** If mind is fundamental reality then it is monistic mentalistic idealism, where matter arises from mind. This is nondual framework with respect to matter and mind.

Stapp's quantum-physics-based dual-nondual is a good example. According to (Stapp, 2009a), “Von Neumann (orthodox) quantum mechanics is thus dualistic in the pragmatic and operational sense that it involves aspects of nature that are described in physical terms and also aspects of nature that are

described in psychological terms, and these two parts interact in human brains in accordance with laws specified by the theory. This is all in close accord with classic Cartesian dualism. On the other hand, and in contrast to the application to classical mechanics, in which the physically described aspect is ontologically matter like, not mind like, in quantum mechanics the physically described part is mind like! So both parts of the quantum Cartesian duality are fundamentally mind like. Thus quantum mechanics conforms at the pragmatic/operational level to the precepts of Cartesian duality, but reduces at a deep ontological level to a fundamentally mind like non dual monism.”

**Interactive substance dualism:** If mind and matter are on equal footings but interact then it is interactive substance dualism (somewhat close to Eastern Sa\_khya’s Purusha-Prakriti system, where Purusha ‘shines’ on Prakriti to create our universe). Mind and matter are separable in interactive substance dualism, which has 7 problems (Vimal, 2011); here there is clear cut duality both substance-wise and property-wise. The seven problems, elaborated in Section 1.1.2 of, are as follows:

- 1. Association or mind-brain interaction problem:** how does the nonmaterial mind interact with the non-experiential brain? For example, how can we associate redness with red-green cells of ‘V4/V8/VO’ neural-net? This is a problem of unexplained epistemic gap: how is the jump made from the mental redness to material ‘V4/V8/VO’ neural-net (and vice versa). Furthermore, if nature has two distinct aspects, namely, mind and matter, then how can these distinct aspects of nature ever interact (Stapp, 2009b)?
- 2. Problem of mental causation:** how can a mental cause give rise to a behavioral effect without the violation of the conservation of energy and momentum?
- 3. ‘Zombie’ problem:** Dualism “allows us to subtract the mind from the brain while leaving the brain completely intact. This possibility implies an “epiphenomenalism” that claims that mind does not matter, that it makes no difference what happens in the world, because it does not cause behavior. My zombie twin behaves just like me but it has no mind at all” (Eerikäinen, 2000).
- 4. ‘Ghost’ problem:** It is “the converse of the zombie problem. If the mind is separate from the body, then not only can the brain exist without the mind but also the mind can exist without the brain. Thus, the so-called “disembodiment” becomes a real possibility” (Eerikäinen, 2000). Nunn argues (personal communication) that the evidence for the occurrence of apparently disembodied states is actually quite strong, for example, near-death experiences (NDEs) (Blackmore, 1996; French, 2005). If this is true then this may not be a problem. However, one could argue that although there is some evidence for states that appear to be disembodied, but this is different from evidence for disembodiment, since the phenomenon may be illusory.  
Neurophysiological many-one/many relation problem: Interactionism or substance dualism is not favorable to neurophysiologic tests because it entails a many-one or many-many relations or **correspondences (Feigl, 1967).**
- 5. Causal pairing problem:** “It is exceedingly odd that particular minds and brains form a lifelong ‘monogamy’ despite the absence of any apparent relational framework. For it is only within the terms of such a framework that we could explain the persistent individual pairings as a consequence of a contingent, external relationship between them, which relations structure mental-physical causality in a general fashion.
- 6. Developmental problem:** “[E]ven an emergent’s version of substance dualism requires what is empirically implausible, viz., that a composite physical system gives rise, all in one go, to a whole,

self-contained, organized system of properties bound up with a distinct individual. For we cannot say, as we should want to do, that as the underlying physical structure develops, the emergent self does likewise.

### Summary:

Metaphysical poets are writers who use complex metaphors & extended comparisons, called conceits, paradox to express complex ideas about weighty topics like love & religion with God. The phrase “metaphysical” means “after physical” refers to something that cannot be explained by science, in order to express complex thoughts, which is psychological, the metaphysical poets use it in their different forms of poetry such as sonnets, quatrains, or visual poetry, John Donne has personified “Death” in his Sonnet “Death, Be Not Proud”. He employed poetic conceits of a compass in his poem “A Valediction Forbidding Mourning”. Andrew Marvell used conceits (paradox) to express complex thought in his poem “To His Coy Mistress”. In this poem, the speaker expresses his love & uses the conceit of a “Vegetable Love” that suggests slow growth (phallic or sexual growth). Wallace Stevens uses the Strange imagery in his poem “Anecdote of the Jar”. William Carlos Williams uses an ordinary tool such as Wheel barrow to describe the significance of time & space. We can find all of the above said conceits, extended metaphors, imagery, complex thoughts in the Indian Scriptures like Veda, Vedanta, Upanishads, Ramayana, Mahabharata, & the Bhagwat Gita. In the poetry of Bhima Bhoi, he has employed metaphysics extensively.

In his poetry Stuti Chintamani, Brahma Nirupana Gita, Bhajanamala, Chautisha Madhuchakra, Brahma Calak Gita, Manusabha Mandal, Olata Bruke Kheluchhi Lotani Para etc; he has employed all these metaphysical elements.

In his thought & doctrines such as Pinda- Brahmanda, philosophical concepts- Prakriti & Purusa, God, Self, Body Brahmasutras, Atman-Paramatman (Brahman), reality as Sunya, Sunya Sahana, Nirguna Upasana, & Body as an inverted tree he has used all the complex thoughts. In his use of words to express God as Nirakara (Formless), Avyakta (inexpressible), Adeva (without body), Anama (without a name), Nirvikara (emotionless), Paramesvara (supreme god), Omniscient (all knowledge), Omnipresent (all-present) & Omni-potent (all-powerful) with Aadi, Anadi, Ananta, Achyuta, etc. We can find use of all complex thoughts, conceits, imagery, complex metaphors, similes, thoughts, conceits, imagery, complex metaphors, similes, etc the metaphysical elements in a different manners.

### Conclusion:

In western metaphysics, we categorize all entities in just two categories: mind and matter. All theist metaphysics, have built-in reparability hypothesis between soul and body at the time of death, i.e. mind and matter are NOT inseparable, rather mind and matter can be separated by the process of death and interact (behaves as if mysteriously inseparable) by the process of birth and the interaction is maintained during whole life. Thus, they have 7 problems of interactive substance dualism.

It is concluded that the ‘dual-aspect monism framework with dual-mode and varying degree of dominance of aspects depending on the levels of entities’ has the least number of problems compared to all religions and all types of metaphysics.

In the 19th century, Renaissance period started a new era. In this period we found saint poet Bhima Bhoi and the birth of Mahima dharma. Mahima Gossain was the founder of the Mahima Dharma, but it was

spread and preach by Bhima Bhoi. He settled this dharma as Nirakaradharna (shapeless). He was a subaltern voice in his time. His poetical language is mysticism and musical. He uses vernacular language instead of Sanskrit, that is called Boli (dialect). Today people of Mahima dharma used to recite his 'Stuti Chintamani' and his written bhajanas at Joranda (spiritual place) and in other Mahima Ashram and tungis. He is known as 'Santhakabi' of Odisha.

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