



The Apollonian and the Dionysian Aspects in the Poetry of Andrew Marvell

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Abstract: In this article, the following metaphysical poems of Andrew Marvell- 'On a Drop of Dew', 'To His Coy Mistress', 'Young Love' and 'The Definition of Love' have been explored from the perspective of the Apollonian and Dionysian elements that had been theorized by Friedrich Nietzsche in his celebrated work, *The Birth of Tragedy* (1872). The central discourse which Nietzsche had propounded in his essay is the essential distinction whereby the Apollonian art alludes to the concept of 'principium individuationis' or the 'principle of individuation', which is limited, restrained and calm. On the contrary, the Dionysian art alludes to the collapse of 'principium individuationis' indicating the mysterious, passionate, untamed and tumultuous, where the demarcations between appearance and reality become indiscernible.

The paper commences with an elaborate description of the mythical figures of Apollo and Dionysus and how they represent two antonymous strains of art- the harmonious and the disharmonious; the serene and the chaotic. Then, the essential distinction between the Apollonian and the Dionysian concepts is established with diverse opinions of eminent critics and their interpretation of these elements.

Andrew Marvell's poems strikingly adhere to this bifurcation that has been theorized by Nietzsche who though in the context of tragedies, says that both these ethics should be organically amalgamated. After explaining the concepts of the Apollonian and the Dionysian, the paper traverses from the generic to the specific, critically analyzing the metaphysical poems of Marvell from the inter-textual perspective of Nietzsche's theory.

Keywords: Metaphysical Poems, Friedrich Nietzsche, Primordial Unity.

I

In Greek mythology, Apollo and Dionysus are sons of Zeus and are half-brothers. They are worshipped as gods of the creative arts. While Dionysus is the son of Zeus and Semele, Apollo is the son of Zeus and Leto.

Apollo is associated with the Sun and is worshipped as a god of light and prophecy. Apollo's poetry and music are elevated and orderly as he is depicted with the lyre, sculpted and painted as sober, elegant and eloquent and is never ecstatic. Apollo metaphorically manifests justice, prophecy,



mental and moral purity. He is famed for his shrines that are situated at Delphi and Delos where numerous oracles and prophecies occur.

Contrary to Apollo, Dionysus is associated with vegetation myths where his festival is celebrated in the spring season. As the myth propounds, when Semele, her mother was six months pregnant, Hera being envious of her husband's infidelity, provoked Zeus to appear before his mistress as the splendid God of Thunder and Lightning. Due to this spectacle, Semele was consumed by fire. Zeus could retrieve Dionysus from Semele's ashes and later completed the period of his gestation in his own thigh. Due to this mythical episode of his own salvation, Dionysus is attributed as the god of death and salvation.

The practitioners of the mystery cult of Dionysus used to perform a ceremonious display of grief upon his disappearance in winter but welcomed his return in spring with rousing joviality and carousal. The female devotees of Dionysus who are called "maenads" have been accounted to run, scream, dance and adorn themselves with grapes and vines. Therefore, Dionysus is considered to be a sensual god, in contrast to Apollo, who is associated with lofty calm. Dionysus thus becomes an embodiment of the deity of dance, intoxication, wine, sexual intercourse, ecstasy, death, resurrection, and frenzy. (Easton)

The concepts of the Apollonian and the Dionysian have been theorized by Friedrich Nietzsche in *The Birth of Tragedy* (1872) which explicates his perception and reflections on tragedy. However, the terms 'Apollonian' and 'Dionysian' had not been coined by Nietzsche since these terms had been in vogue before as witnessed in the poems of Friedrich Holderlin, the historical accounts of Johann Joachim Winckelmann and in the zoological treatise, *The History of Serpents* (1608) by Edward Topsell ("Apollonian and Dionysian").

The Apollonian elements represent the realm of clear and luminous appearances, plastic images, dreams and traits that are typically Hellenic which in the modern interpretation allude to the abstract qualities of simplicity, harmony, tranquility and cheerfulness. On the contrary, the Dionysian elements represent hidden ecstatic and disorderly passion, intoxication, disturbing truths, music, exotic, erotic and chaotic realities. James I. Porter has distinguished these concepts, making elaborate description on the characteristics of the Apollonian and the Dionysian. Porter argues that the Apollonian art is "blissfully ignorant of the dimensions of reality beyond the immediately visible" since it is "rapt by objective images (appearances) that are as vivid and certain as marble". He further explains, "At its peak, the Dionysian nearly gains an upper hand and obliges the Apollonian to speak its own truths. As from behind a screen, another reality is revealed to the aesthetic spectator". Since the Apollonian element remains oblivious of the possible hidden depths, the functioning of the Dionysian element accentuates the meaning of the Apollonian by comparison and contrasts. It is the culmination in this process which produced a "rapid flowering of Greek tragedy" in the plays of Aeschylus and Sophocles. (Porter 72)

Nietzsche commences *The Birth of Tragedy* by claiming that the "continuous development of art is bound up with the Apollonian and Dionysian duality". According to Nietzsche, Apollo



represents a warm and familiar realm of phenomenal appearances and Dionysus represents the inaccessible reality of things. The principle of individuation manifested by Apollo and the metaphysical Will manifested by Dionysus exercise their contradictory urges and desires and finally retreat to a “primordial state of unity and quiescence” (Porter 78). Mary L. Coolidge distinguishes between the Apollonian art and the Dionysian art. The Apollonian art comprises “fair appearance” of fancy and image which has “measured limitation” and is free from “wilder emotions”. The Dionysian art portrays enchantment, self-forgetfulness, ecstatic revelry, limitless and exuberant vitality that has the potential to rejoice primitive feelings (Coolidge 457).

Coolidge further observes that there are “two very different drives or sets of impulses at work in man, the one seeking expression that is orderly, beautiful, serene, the other finding its only possible outlet in the mysterious, the passionate, and the tumultuous”, thereby giving a detailed analysis of the bifurcated concepts of the Apollonian and the Dionysian emotions that are receptive to a work of art. Unlike the Apollonian, the Dionysian ethics would feature the elements that are non-normative and non-theological. She substantiates her argument logically by saying that within the corpus of Christian theology, the romantic passions take the shape of vices to the Devil, whereas the romantic passions take the shape of heroic virtues to the saints struggling against the forces of evil.

The concepts of the Apollonian and Dionysian reconcile to a ‘primordial state of unity’ which represents a universally harmonious fusion where the individual characteristics are subsumed to formulate an organic whole (Porter 78). According to *The Birth of Tragedy*, the highest form of tragedy would be formulated from an organic synthesis of the Apollonian and the Dionysian elements. This is justified with Porter’s observation who opines the similarity between these two characteristics by saying that the experience of the individual is visually perceptible that facilitates a loss of individuation. Nietzsche asserted that in the Dionysian element, the ‘Will and Representation’ suffuse to form “an individuated image, an Apollonian dream image” that “signifies the ultimate unity of the Apollonian and the Dionysian” (Sokel 502). This unification is termed as ‘primordial unity’ where the apparently antagonistic principles overcome their innate mutual hostile individuations in the single energy which therefore comprise a collective identity.

II

Andrew Marvell was a Puritan who was an heir to an ambivalent Christian view of Nature. His poems exhibit terseness in poetic style and diction. Consequently, he relies upon wit, metaphysical conceits, puns, innuendos, and double entendre to construct the meaning he intends to convey articulately. He exploits these tools to weave poems with contrived and complex meanings which are built through subtle images and expressions. Marvell’s experimental style of composing the poems exhibits both the Apollonian and the Dionysian ethics. However, the latter are subtle, tend to be inarticulate and not easily identifiable since they are explored, established and elaborated by conceits, innuendos, puns and wit which form the basic characteristic of the whole corpus of metaphysical poetry.

Using the central symbol of the dew as an extended metaphysical conceit throughout the poem, ‘On a Drop of Dew’, the poet narrates how the dew drop allegorizes the human soul that



yearns to ascend to heaven. The poem explicates a compound prototypical amalgamation of the Apollonian and the Dionysian aspects in an organic manner.

From the Apollonian perspective, 'On a Drop of Dew' can be interpreted as a paradigm of two major Neoplatonic concepts, chiefly the emanation of the Soul and the mystic flight of the Soul. Plotinus' theory of emanation speaks about "the universal proceeding from the One" that is indicative of the stasis of the origin of life (Nikulin 334). Therefore, the soul's pilgrimage is the source from which it flowed, whereby restlessness and agility are its quintessential characteristics. The incapability of the soul to get united with the 'One' thus fulfils the Apollonian concept of possessing "measured limitation" (Coolidge 457). Since the soul cannot get united with the 'One' despite the exceeding yearning which it experiences, the instance highlights the limitation prevalent in the soul prohibiting it from the intended unison with the 'One'.

The poem begins with a reference to the "orient dew" that is released from the "bosom of the morn" and has settled in the lush and "blowing roses". The term "orient" indicates east which connotes spirituality and a search for God. The dew drop after being released from heaven and reaching the roses is however "careless of its mansion new", indicating the dew's restlessness and carefree nature because its place of inception was "Round" and is described as a "little globe" which is indicative of perfection and completeness. The dew drop is reluctant to coalesce with its new atmosphere as seen in these lines. The vivid description of the dew is in complete alliance with the Hellenistic manner in which there occurs a "fair appearance" of fancy and image. The description of the dew in the poem also comprises elements of peacefulness and tranquility.

The dew lying upon the red rose now turns the colour of the flower to purple and avoids touching it much but gazes back "upon the skies" and while doing so it glitters with a "mournful light", imaginably crying because of its separation from the "sphere". The dew now "rolls" in a "restless" manner and trembles in fear because it considers itself to be "insecure", engulfed by the fright of becoming "impure". Marvell's words fulfil the Apollonian criterion of being free from "wilder emotions".

The dew continues to be posed by threats of the mortal world replete with degeneration, decrepitude, and decay until the "warm sun" takes "pity" upon its "pain" and acts as a medium of transpiration through which the dew can transcend the phenomenal world and reach its abode in the spiritual world after the "skies exhale it back again". The soul is being compared to that dewdrop and the ray of the pristine "fountain of eternal day" connotes the pure day when the soul yearns to be united with divinity. The soul expresses "greater heaven" in a "heaven less" atmosphere referring to the earth while being engrossed in "pure and circling thoughts". It is believed to wound like a "coy" figure when it swirls in every way possible, highlighting its briskness and agility. This expression evokes a sense of Apollonian serenity and tranquility.

The idea of the Soul's pilgrimage on a mystic flight and its ardent wish to be united with the heaven intensifies when Marvell's speaker says, "How loose and easie hence to go/ How girt and ready to ascend" (Marvell, lines 33-34). The soul, like the dew, is quite transient as despite being moved to a "point below", referring to the descent to the phenomenal world, both the soul and the



dew drop evaporate, leading them to bend “upwards”. The concluding lines of the poem too paint a vivacious, appealing, and serene picture of the dew in essentially Apollonian terms exhibiting the “fair appearance” of fancy and image in expressions like “White, and intire”; “congeal’d and chill” and “Glories of th’ Almighty Sun”.

Despite being a Neoplatonic poem, Marvell’s ‘On a Drop of Dew’ exhibits many Dionysian aspects like the presence of exotic, erotic and chaotic realities, exuberant vitality, primitive libidinal urges replete with mystery and passion, as well. The ‘dew’ finding its ‘mansion new’ can be interpreted as having a sexual charge that is related to orgasmic culmination within the female genitalia. The expressions “Round”, “globe’s extent” and “sphere” might connote a male organ of reproduction. The expression “scarce touching” thus refers to the male reproductive cells and their mobility and swiftness is suggested by the words “restless it rolls”. The adjectives “unsecure”, “trembling” and “impure” connote the fact of the fear of death that each cell of reproduction harbours in the race of proving to be the most potent one. “Warm sun” might metonymically refer to uterus which takes “pity” upon the cells and allows them to fertilise as it serves to be a life-engendering haven within the womb.

The terms “soul”, “drop” and “ray” are interrelated since the male cells of reproduction contains “soul” or life in it and provides a “ray” of hope of regeneration through procreation. The phrases, “clear fountain of eternal day”, “congealed and chill” and “white and entire” perhaps alludes to the description of the appearance of these reproductive cells. The term “humane flower” refers to the human baby born out of the suffusion of female and male cells and “Shuns the sweet leaves and blossoms green” connotes the elimination of less potent cells that are screened and die during the race. The coyness of the “figure wound” symbolically refers to the initial development of the baby in the womb whose closeted nature evokes the impression of shyness.

The shadowy regions of the female body which are navigated by the male cell, are ‘Dark’ but the prospect of procreation within the womb makes its unknown depths ‘bright’ with the possibility of a new being which will emerge from that encompassing darkness. The formation of the baby and its parturition is subtly suggested by “Moving but on a point below” and “upwards bend”. The impressions “run” and “distill” refer to the swift agility of male cells and the process of distillation or purification which occurs in the womb that propels procreation. The expression contained in the last line of the poem, “Glories of th’ Almighty Sun” refers to the act of reproduction sanctioned by God- “Be fruitful and multiply and replenish the earth, and subdue it” (Genesis 1: 28) and “Let us make man in Our image, after Our likeness” (Genesis 1: 26).

Though Marvell’s ‘On a Drop of Dew’ explicates an essentially Apollonian ethics that are easily recognizable, the poem however justifies Coolidge’s observation that the Dionysian ethics are not vividly identifiable since they tend to be ineloquent due to Marvell’s experimental style of composition. However, upon considering the Dionysian perspective, the poem aptly reveals “another reality” of the detailed procedure of recreation. Consequently, the concept of “primordial unity” can be evinced when the dew is believed to retreat to the “Glories of th’ Almighty Sun” where the sun becomes an individuated image for Heaven which further signifies the ultimate unity of the



Apollonian and the Dionysian since these elements would shed their individual identities to conglomerate into one unified entity.

In 'The Definition of Love', the central theme is the concept of love existing between two star-crossed lovers. The narrator's assertion in the second stanza is clearly indicative of a theological, orderly and beautiful impulse when he says:

Magnanimous Despair alone
Could show me so divine a thing,
Where feeble Hope could ne'r have flown
But vainly flapt its Tinsel wing
(Marvell, lines 5-8)

The adjective "divine" adds a theological dimension to the poem thereby conferring purity upon the love that exists between the narrator and his beloved. Therefore, the amorous bond between the lovers is reminiscent of Hellenic traits replete with a tranquil feeling of serenity. Hope is being personified as "feeble" that is unable to meet the expectations of the narrator and therefore disappoints him. The references to "Hope" and "Tinsel wing" are indicative of the Apollonian quality of possessing a "fair appearance" of fancy and image which has "measured limitation" as theorized by Coolidge.

In the third stanza when the speaker explicates, "And yet I quickly might arrive/ Where my extended Soul is fixt" (Marvell, lines 9-10), he urges to quickly seek his destination where his Soul is attached. The speaker condescends upon Fate who always hinders the lovers' unison. The obstruction of Fate and her hostile envy is responsible for placing the lovers far apart from each other as the antipodes North and South Poles that can never meet and get united. The treatment of personified Fate is theological as Marvell employs the Greek allusion to the classical Sisters of Fate of Moirai-Clotho, Lachesis and Atropos, who in 'The Definition of Love' successfully ensure to extend their tyrannical authority over the couple, in order to be exempted from being demolished into ruin. Therefore, in the fifth stanza, the speaker dwells on the stringent and normative aspect ensured by Fate whose "Decrees of Steel" or unalterable edicts entrust a "fair appearance" of fancy and image which has "measured limitation", ensuring the impulses that are free from "wilder emotions".

'The Definition of Love' also exhibits subtle undertones of the Dionysian element. The lover speaker may have been eager to consummate his love who after being despaired, may have perhaps been finally granted for happy moment of togetherness. The tormented lover's eagerness to consummate his love, though is implicit and intrinsic, his amorous feeling however can be perceived when he indulges in a hyperbolic adulation towards the lady in order to seek her consent and says, "My Love is of a birth as rare/ As 'tis for object strange and high" (Marvell, lines 1-2). His subdued desire is also evinced when in the fourth stanza he despondently states that Fate is hostile towards them and never lets them unite physically. When the narrator says, "It was begotten by despair/ Upon Impossibility" (Marvell, lines 3-4), implying that he finally won over the lady's consent after several pursuits. Consequently, his affirmation in the third stanza, "And yet I quickly might arrive" implies the ecstatic revelry of the tormented lover. The clause "I quickly might arrive" therefore



indicates both the ardent libidinal desire of the speaker as well as the beloved granting her consent for sexual fulfillment of their love.

However, Fate plays her nefarious tricks in order to exercise her tyranny and encroaches between the lovers. This is manifested clearly when the speaker observes that Fate splits the lovers using "Iron wedges". The third stanza of the poem metaphorically indicates that despite the lover reaching his destination quickly, the beloved may have been a Puritanical one and would have thus herself rejected the fulfillment of sexual love when the former approaches her for gratifying their love. Instead of confronting the beloved directly, the intelligent and frustrated speaker accuses Fate to drive the "Iron wedges" and therefore split the lovers, just like carpenters split a log of wood. Therefore, this instance is reminiscent of the chaotic reality of dejection where the primitive feelings of the speaker remain insatiate. The Puritanical aspect of the beloved can be perceived vividly when Marvell's speaker in the fifth stanza says:

And therefore her Decrees of Steel
Us as the distant Poles have plac'd,
(Though Loves whole World on us doth wheel)
Not by themselves to be embrac'd.
(Marvell, lines 17-20)

The words clearly indicate that physical consummation of love and unison between the lovers would remain elusive and an inaccessible reality whereby the over-scrupulous beloved denies the sexual advances of the speaker due to her "Decrees of Steel" or rigid reservations.

The speaker also highlights the essential limitless vitality despite facing the limitations offered by the viciousness of Fate. He says that notwithstanding the act of physical embracement of the lovers, they serve as the pivot around which the whole world revolves. This stanza further highlights the exuberant vitality possessed by the speaker whose expression accentuates his ecstatic tone on the contrary to the expectations of the readers who may have initially thought that the narrator would have indulged in a remorseful feeling of disappointment.

The Dionysian aspect of the poem gains momentum when the narrator in the sixth stanza divulges the circumstances under which the possibility of the union between the lovers can occur. He says, "Unless the giddy Heaven fall, / And Earth some new Convulsion tear;" (Marvell, lines 21-22). The rapturous details explicated highlight the chaotic, mysterious and tumultuous reality about the impossibility of the physical coalition of the couple. The word "Convulsion" has connotations of sexual harmony. Though the more prominent interpretation of 'Convulsion' here pertains to the natural phenomenon, the connotation of the muscular contraction too is not completely invalid. Perhaps, the narrator indicates the tearing of hymen due to sexual intercourse where the primitive feelings of the lovers culminate to a climactic situation. The chaotic and disorderly reality of the impossibility of the lovers' union is further manifested when the narrator utters, "And, us to joyn, the World should all / Be cramp'd into a Planisphere" which is also indicative of the inaccessible reality of sexual consummation (Marvell, lines 23-24).



Marvell exploits several images in 'The Definition of Love' hence the poem has layers of interpretation which derive diverse convoluted connotations. In the context of this poem, Michael Craze strongly comments, "All is imagery and personification, and the imagery is for the most part audaciously far-fetched. Conceit follows conceit." He adds, "The reader must either rise to the intellectual challenge or be content to enjoy the poem in terms of sensation and sound" (Craze 81). Marvell's intelligent speaker in the poem thus condemns the personified Fate whereas in reality he speaks about the Puritanical beloved.

'The Definition of Love' perfectly exhibits the concept of "primordial unity" when the narrator expounds a universal truth:

As Lines so Loves oblique may well
Themselves in every Angle greet:
But ours so truly Paralel,
Though infinite can never meet.

(Marvell, lines 25-28)

Marvell's speaker compares his love with parallel lines and indulges in a consolatory feeling for a moment. He says that the scope for the confluence of the lovers occurs only when the existent feeling of love is illicit or illegitimate. Indulging in a hyperbolic adulation, the speaker says that the feeling of love between them is analogous to parallel lines that never meet even if they are stretched to infinity. The ultimate unity of the Apollonian and the Dionysian elements gains prominence in the last stanza when the speaker elucidates that the connection of the lovers is a "Conjunction of the Mind", suggestive of a spiritual conglomeration which glorifies and immortalizes their love where individual identities get subsumed to formulate an organic whole of spiritually awakened lovers which the green-eyed Fate cannot tyrannize.

In the poem 'Young Love', the matured speaker attempts to convince a young girl in her early adolescence to love him and provides reasons why she should reciprocate his love while she is young. Marvell commences the poem with the expression:

Come, little infant, love me now,
While thine unsuspected years
Clear thine aged father's brow
From cold jealousy and fears.

(Marvell, lines 1-4)

The tone in which the speaker invites the youth for loving him, conveying his urge is quite candid and is elucidated in a simplistic and cheerful manner. However, the matured speaker is oblivious of the reality prevailing beyond the immediately visible, rapt by objective appearance. The speaker fails to grasp the emotional, mental and physiological problems which the teenage girl might encounter sooner or later after the act of reciprocating his love. This might prove to be detrimental to her as well



as her family's reputation, when the girl's family members would discover such an illicit liaison existing between them.

The matured speaker indulges in a witty justification on why the girl should fall in love with him instantaneously and not wait until she turns fifteen. Using the technique of 'blazon', the speaker ratiocinates in stanza three, basking in a hyperbolic adulation that is quintessential to the lover. He says:

Common beauties stay fifteen;
Such as yours should swifter move,
Whose fair blossoms are too green
Yet for lust, but not for love.

(Marvell, lines 9-12)

The words of the speaker clearly manifest a "fair appearance" of fancy and image when he effectively argues about the extraordinary, beautiful aspects possessed by the adolescent girl. The lover speaker draws on the fanciful image of fifteen-year-old common beauties and also compares the adolescent beloved with fresh blossoming of flowers. The Apollonian perspective gains prominence here since the utterance of the speaker in this stanza is free from "wilder emotions" of carnal desires. According to the speaker, the girl should fall in love with him instantly since she is too young to experience sexual urges but is not too young to experience the feeling of love. In the sixth stanza, the Apollonian concept of the normative element is exhibited when the narrator explains about the unpredictability of the goddess of Fate whose whimsicality might either favour them to enjoy the happy moments of amour or might prove to be hostile towards them by intruding their love. In either case, the speaker and the damsel should love each other and experience the pleasure of love. Like the lover of 'The Definition of Love', in 'Young Love' too, the speaker evokes the theological and normative attribute of the goddess of Fate who is depicted as a capricious and fickle blind goddess.

The narrator then gives an apparently convincing argument in order to substantiate his viewpoint by saying that little boys are crowned in their cradles in order to evade foreign expedition and claimants to the throne, thereby preventing a war of succession. In order to dispel any future contestant for the girl's wedlock, the speaker embellishes the girl's forehead with a tiara of flowers and asks her to crown him with her love in reciprocation, implying them being the king and the queen in the realm of love. He says, "Now I crown thee with my love: / Crown me with thy love again, / And we both shall monarchs prove" (Marvell, lines 30-32). The last stanza therefore ends on a tranquil note leaving an essentially beautiful, serene and harmonious impression of romantic love upon the reader.

Even though the readers might transcend value judgements concerning the amour of the matured lover for the teenage girl, the non-normative and the disorderly attribute of the Dionysian element loom large over the mind of the readers. Though the speaker of the poem justifies sound arguments which may appear to be quite convincing for the youth however it verges on chaotic, inaccessible reality. The erotic and the exotic elements gain prominence when the speaker draws an analogy of the feeling of human love with the love prevalent in the bestial level in the fourth stanza, when he says:



Love as much the snowy lamb,
Or the wanton kid, does prize,
As the lusty bull or ram,
For his morning sacrifice.

(Marvell, lines 13-16)

The narrator observes that the lamb and the billy can readily perceive love as the bull and ram are full of lust. The primitive and passionate sexual urges of the speaker become vivid in this stanza when he says that even though the bull and ram would be sacrificed in the morning they might possess ample reserves of lust even at the hour of slaughter, which happens to be a disturbing truth.

Like the witty speaker of 'To His Coy Mistress', the matured man in 'Young Love' also dwells on the disturbing truths of transience and mortality, highlighting the possibility of the adolescent's premature death. In the fifth stanza, the speaker reminds the beloved about the eternal truth of mortality when he says, "Now then love me: time may take / Thee before thy time away:" (Marvell, lines 17-18). The intention of the speaker of 'Young Love' too is bent upon relishing the pleasure of lovemaking with the youth. His words thus reveal his exuberant sexual vitality and his ecstatic revelry upon being enamored by the bewitching beauty of the young girl. His enchantment and spell-bound mesmerism towards her can be perceived when he considers her to be uncommon and extraordinary as revealed in the third stanza when he segregates her from the other common beauties. The chaotic reality of the matured man extending his amour for the "little infant" however proves to be one-sided. This is manifested since the speaker through his diverse arguments propelled by the act of ratiocination, attempts to influence and mould the "little infant" according to his needs.

Though there are several hints and suggestions that the feeling nurtured by the speaker may be typically driven by his passionate randiness however, treatment of love remains elusive, unusual, obscure and mysterious for the readers. A few lurking concerns which remain unanswered are the unusual anomaly of the matured man's desire to woo and court an early adolescent, the reference to "unsuspecting years" of the girl in the second line of the poem and the mention of the innocent "snowy lamb" as well as the "lusty" ram and bull in the fourth stanza of the poem who possess reserves of love before the morning sacrifice. Love has been treated obscurely since there are certain reservations in the matured lover's mind which compels him to conceal his amorous feelings from the world as well as his intentions are not readily accepted by the readers. Moreover, the switch from innocent "snowy lamb" to "lusty bull or ram" heading towards their "morning sacrifice" instigates the readers to conjecture at the nature of love which the speaker anchors for the young girl.

The last stanza of 'Young Love' highlights the concept of "primordial state of unity and quiescence" when the contradictory urges of the eager passionate lover and the innocent, coy and innocuous girl amalgamate in an anticipatory note with the couple serving as the king and the queen in the realm of love (Porter 78). This stanza perfectly exhibits the individuated "Apollonian dream image", signifying the conglomeration of the Apollonian and the Dionysian elements when the



speaker wishes to exchange a crown of love with the young girl, indicative of the harmonious synchronicity between the matured man and the lass (Sokel 502).

In the monologue 'To His Coy Mistress', the speaker desperately approaches his mistress for consummating their love, in the *carpe-diem* motif but the mistress is portrayed in essentially Puritanical dimension who does not give in to the advances of the speaker. In this context, she can be portrayed as a firm believer in traditional notions of preserving chastity. She embodies the Apollonian element since she is free from the "wilder emotions" of lust. The reference to the slow growth of the "vegetable Love" of the man superseding the vast empires is one of the most renowned metaphysical conceits employed by Marvell in the poem. This conceit highlights the impulses which seek the orderly, beautiful, and serene, implying the depth which the speaker's love would gather slowly. In the last stanza, the speaker uses another conceit of the "Ball" which perhaps alludes to the canon ball that would "tear" the lovers' pleasures "with rough strife". This strong conceit blends the appearance of fancy and image since Marvell is able to compare the sexual and physical union of the lovers using an apt comparison to relish the moment of vivacity with the power of the canon ball.

Marvell's speaker in 'To His Coy Mistress' personifies the Dionysian aspect since his utterances and manner of ratiocination reveals the disorderly, chaotic, and disturbing truths while he is desperate to enjoy moment of sexual fulfilment with his beloved. The conceit of the slow growth of his "vegetable Love" in this context defines the condition of the tormented, passionate lover who is overcome by uncontrollable erotic desires. Therefore, the conceit highlights the phallic imagery fully describing the speaker's plight. The term "marble Vault" in the second stanza is a reminder of the disturbing truths of transience and mortality. The witty speaker therefore does not indulge only in a hyperbolic adulation of the mistress, but he constantly reminds her and the readers about these disturbing truths, which qualify as a potent instrument of metaphysical shudder. This is further justified when he personifies the rapid-paced approaching Death as "Times winged Chariot" who hurries towards them.

The portrayal of the beloved too has subtle undertones of her desire to be involved in a love-making scene, painting a mysterious picture of her. The speaker may be considered to bask in his exceeding desire of passion and lust, but the mistress too does not dispel the speaker's incessant attempts which appear to be convincing to her. This is clearly manifested when the speaker observes, "And while thy willing Soul transpires/ At every pore with instant Fires" (Marvell, lines 35-36). The words indicate the woman's quick passion of lust. The speaker's comparison of the lovers to "am'rous birds of prey" highlights the erotic, chaotic and strong primitive feelings, revealing his sexual fantasy which seethes in exuberant sexual vitality to enjoy the moment of copulation. The degeneration of the humans to the bestial level is indicative of an enchanted and ecstatic revelry for which the couple has to immerse themselves in a euphoric situation of self-forgetfulness which unleashes the chaotic reality of a non-normative incident. The bestial level of enjoyment of worldly pleasures gets accentuated when the speaker refers to the tearing of "Pleasures with rough strife/ Through the Iron gates of Life" (Marvell, lines 43-44). The fierce limitless love-making episode is alluded to in these lines whereby the couple would "roll" all their strength together into "one Ball" which becomes reminiscent of the suffusion of the male and female gametes to finally form a zygote. In this context,



the tearing of the “Iron gates of Life” therefore metaphorically indicates the breaking of the hymeneal wall in order to ensure a consummation of their love.

‘To His Coy Mistress’ perfectly blends the Apollonian and Dionysian elements, addressing the principle of individuation, the concept of the metaphysical will that culminate to form a “primordial state of unity”. This is clearly manifested when the individual identities of the speaker and the mistress, expressed by their contradictory urges conglomerate to a “primordial state of unity” as the lovers are anticipated to successfully “roll” their strength up into “one Ball” which underlines the diffusion of their identities into one organic whole after surviving agonizing troubles to get united.

III

According to Nietzsche’s *The Birth of Tragedy*, an opposition occurs between the Greek gods, Apollo and Dionysus who manifest two antagonistic aesthetic principles that however complement each other in order to produce the highest form of tragedy which therefore exhibits a synthesis of the Apollonian and the Dionysian. By analogy, since these concepts coincide in Andrew Marvell’s poems, precipitating the theory of ‘primordial unity’, therefore the poems too secure a sublime position reflecting the highest form of art as they exhibit an amalgamation of terseness, wit, innuendo, humour and sensuous as well as spiritual imagery as a product of his innovative style where the contradictory perspectives of the Apollonian and the Dionysian culminate to synthesize into an ultimate unity towards the end of the respective poems.

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