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A metaphysical poetic comparison: donne's 'A Valediction: Forbidding Mourning' & Manço's 'Cufflinks'

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Abstract

This paper examines a comparative study of the poem 'A Valediction: Forbidding Mourning' by the English poet John Donne and the song 'Cufflinks' by Barış Manço, a key figure in Turkish Anatolian Rock music, within the framework of Metaphysical Poetry. The study reveals that, despite being created in different forms, times, places and cultures, these two works share many common features of Metaphysical Poetry, such as symbolism, profound thought, paradoxical expression and the use of metaphoric language. Indeed, it is evident that both works explore the love and separation of lovers through abstract concepts and concrete imagery. Through the image of the compass, Donne both concretises abstract concepts such as love and separation and elevates them to a spiritual dimension as a guarantor of their eventual reunion. On the other hand, in Manço's song, the cufflinks serve both as a tangible object representing a lost love and as a symbol of memories and sorrow. Thus, it is evident that the fundamental elements of Metaphysical Poetry are manifested in a similar yet functionally distinct manner in both works, despite differences in form, time, language and culture. In Donne's work, the compass, a concrete representation of love, symbolises the lovers' reunion through spiritual unity despite physical distance, while the cufflinks in Manço's song are a tangible form of the memories of a lost love, representing the memories of that love remaining in the speaker's imagination.

Keywords

John Donne, Barış Manço, metaphysical poetry, a valediction: forbidding mourning, cufflinks

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INTRODUCTION

In general, literary genres can be categorised into many forms, such as the novel, play, poetry, short story, biography, memoir, diary, and so on. Although this diversity of genres manifests itself in many ways, there is actually a fundamental point where all literary genres converge. It is the ability to liberate the language they employ from the ordinariness and simplicity of daily life, enabling us to express our emotions and thoughts in a more artistic and indirect manner. In this regard, poetry stands out as a distinctive literary genre. Indeed, anthologies and poetry collections, whenever they are read, are filled with countless verses that, from past to present, lose none of their value, making no compromise on the beauty of expression or the pleasure derived from understanding them, and each constitutes an immortal record. Poetry does not merely appeal to our emotions and feelings, it also speaks to our intellect and reason. For this reason, in order to fully understand each poem, the reader may need to read it carefully and reflect on it for a certain period of time. In fact, the finest poems are those that express this most effectively, speaking to both our intellect and our emotions and feelings. In this regard, the genre known as 'Metaphysical Poetry' is particularly noteworthy.

This paper examines English John Donne's poem 'A Valediction: The Forbidding Mourning' and Turkish Barış Manço's song 'Cufflinks' through an interdisciplinary approach within the context of metaphysical poetry. Although both works were produced in different times, geographical locations and cultural contexts, they exhibit common characteristics that embody the fundamental elements of Metaphysical Poetry. Among these characteristics, symbolism, profound thought, paradoxical expression and the use of metaphorical language stand out. The aim of this paper is to highlight the place of these two works within the tradition of Metaphysical Poetry and to reveal their functional differences.

The main argument of the paper is that Donne's poem and Manço's song reflect the universal qualities of metaphysical poetry by exploring the themes of love and separation through abstract concepts and concrete imagery. While Donne approaches love and separation as abstract concepts, he concretises them through the image of a compass,

thereby elevating love to a spiritual dimension. Manço, on the other hand, symbolises a lost love and the memories associated with it through cufflinks, bringing the themes of memories and sorrow to the fore. In both works, the fundamental elements of metaphysical poetry emerge in a similar manner despite differences in time, language and culture; however, they differ in function.

For the structure of the paper, the first part focuses on the definition and historical development of Metaphysical Poetry. Metaphysical Poetry, particularly associated with poets such as John Donne in 17th-century England, represents a poetic approach that combines abstract thought with concrete imagery. In this genre, universal themes such as love, death, the soul and God are explored through unconventional metaphors and paradoxical expressions. Donne's poem 'A Valediction: The Forbidding Mourning' is regarded as a typical example of this tradition. The image of the compass in the poem stands out as a powerful metaphor symbolising the lovers' separation and the hope of reunion.

In the second part, Barış Manço's song "Cufflinks" is discussed as in the similar way of the previous section. Manço, one of the pioneers of Turkish Anatolian Rock music, uses cufflinks in this song to recount a lost love and the memories associated with it. The cufflinks serve both as a tangible object and as a symbol of an emotional connection to the past. The imagery and symbols used in the song evoke a deep sense of sadness and longing in the listener. In this respect, "Cufflinks" re-creates the fundamental elements of Metaphysical Poetry through music.

One of the common features of both works is the way in which the theme of love and separation is explored through the relationship established between abstract concepts and concrete images. Just as Donne does with his compass image, Manço also uses cufflinks to emphasise the loss of love and the enduring nature of memories. This approach is directly linked to the use of 'conceit', that is, the use of unconventional similes, which is one of the fundamental characteristics of metaphysical poetry.

In the last part of the paper, the function of metaphysical objects and symbolism in both works is examined comparatively. Donne's image of the compass expresses that, although the lovers are physically apart, they remain spiritually connected. The fixed arm of the compass represents one of the lovers, while the moving arm symbolises the other.

The distance between these two arms signifies their separation. However, the compass's movement ultimately makes reunion possible. This metaphor emphasises the spiritual power of love that defies time and space. On the other hand, in Barış Manço's song, cufflinks stand out as a tangible memento of a lost love. The lyrics reveal that the cufflinks are identified with the lost lover. Here, the cufflinks are not merely an accessory, but also a symbol of longing for the past and the pain experienced. This imagery employed by Manço carries a universal meaning with which the listener can identify through their own personal experiences. After a brief introduction such as above, the history and the general features of Metaphysical Poetry will be further delineated below.

METAPHYSICAL POETRY

In Turkish, Metaphysical Poetry, which translates as 'poetry of the supernatural', is a genre pioneered in England, particularly during the 17th century, by a group of poets including John Donne, Andrew Marvell, Abraham Cowley, John Cleveland, George Herbert, Henry Vaughan, and Richard Crashaw (Baldick, 2001, p. 153). Although William Drummond was the first to use the term in his letters, it was Samuel Johnson and William Hazlitt who established its acceptance[1] (Greenblatt & Logan, 2012, p. 1372). In the poetry of these poets, one generally finds original imagery and surprising conceits, wit, ingenuity, the clever use of colloquial language, considerable flexibility in rhythm and meter, complex themes encompassing both the sacred and the secular, paradoxical and dialectical debates, a direct approach, and biting humour; a conscious awareness of mortality, and elliptical thought and concise, compact expressions within a masterful scope are frequently observed. Furthermore, the intellectual productivity of metaphysical poets stems from refined courtesy, elegance and deep thought; passion and subtle wit (Cuddon, 2013, pp. 433–434). Consequently, metaphysical poetry does not merely deal with supernatural and mystical concepts; it

[1] Samuel Johnson and William Hazlitt criticised the metaphysical poets, arguing that their use of complex metaphors and their individualistic approach ran counter to the beauty and sincerity of poetry. However, in the period that followed, T.S. Eliot made efforts to rectify the poor reputation of these poets, as they combined emotion and thought—a quality that had been lacking in poetry since that time (Greenblatt & Logan, 2012, p. 1372).

also addresses human experiences in a realistic manner (Smith, 1934, p. 262). In other words, metaphysical poets combine various emotions with intellectual acumen through striking similes and imagery, addressing fundamental themes such as love, death, God and human fragility (Bozkurt, 1977, p. 145). Indeed, the metaphysical poet, with his distinctive style of imagery, sometimes adopts the terminology of an astronaut, sometimes that of a lawyer, and sometimes that of a merchant, subjecting them to a highly metaphorical transformation and drawing upon all the sceptical, religious, sensory, scientific, imaginative and elusive contradictions found in nature (Smith, 1934, p. 263). Thus, as mentioned, a comprehensive poetic vision emerges that addresses a wide variety of events within philosophy, science, religion, love, death and life - at times mysterious, at times surprising through the images and similes employed, and at times presenting comprehensive slices of life. However, to narrow the scope of this study, only John Donne's poem 'A Valediction: Forbidding Mourning' and the lyrics of Barış Manço's song 'Cufflinks' will be compared in terms of their similarities and differences, in accordance with the metaphysical conceits they use as a poetic tool. The primary reason for including Barış Manço's song in this paper is that, just as in John Donne's poem, the theme of love and the relationship between two lovers is expressed through tangible objects that would normally seem impossible to associate with one another. In the following section of this paper, after a brief mentioning of John Donne's biography and his poetic life, his poem "A Valediction: Forbidding Mourning" will be evaluated within the framework of the Metaphysical Poetry tradition.

JOHN DONNE & 'A VALEDICTION: FORBIDDING MOURNING'

Born in London in 1572, John Donne was a well-to-do member of the English Catholic middle class. He went to Oxford at the age of twelve and to Cambridge at fourteen. Although he received a good education, he was unable to obtain a degree from either institution by law because he was a Catholic. From the age of seventeen, he studied law in London. Later, driven by his curiosity about modern languages, he travelled to France and Spain at the age of twenty-three or twenty-four. A year later, he fought against the Spanish on behalf of the Queen in Cadiz and the Azores under the command of the Earl of Essex. Through this campaign, he met Sir Thomas Egerton, who, impressed by Donne's intelligence and

broad culture, employed him as his advisor. However, three years later, Donne lost his position and spent some time in prison after secretly marrying seventeen-year-old Anne More, a relative of Egerton's, without her family's consent. Although a court ruling allowed him to reunite with his wife, he faced severe financial hardship due to unemployment and the birth of ten children. Realising he could not make a living this way, Donne eventually converted to Anglicanism and was ordained as a clergyman in the Anglican Church in 1615. As a result of his change of denomination, his position within the clergy rose rapidly, and he was appointed Dean of St Paul's Cathedral (Urgan, 1986, pp. 195–197). After this brief account of his life, it would be useful to mention on John Donne's poetry in general and discuss 'A Valediction: Forbidding Mourning' in particular as follows.

As noted above, John Donne did not confine his work to religious poetry solely by virtue of his profession. He also engaged with a wide variety of subjects, such as love, death and the issues of his time. However, in order to maintain the coherence of the subject and narrow the scope of this paper, his poetry will be limited specifically within the context of his love poems. As stated in the section on Metaphysical Poetry above, John Donne's poems are filled with startling imagery, such as lovers' eyelids being threaded onto a string, a God attacking the human heart with a ram's head, and a single tear encompassing and drowning the entire world. Alongside his whimsical and playful wit, Donne has, from yesterday to today, both enchanted and provoked his readers with his wordplay, paradoxes, and 'conceits', unconventional and complex metaphors. The indispensable elements of love poetry, such as the long-since-worn-out images of rose-scented cheeks and hearts pierced by the arrows of love, are renewed and undergo a radical transformation under his pen, demanding from the reader an unprecedented level of intellectual awareness and the ability to form connections. Donne took pride in this talent, and he achieved it not only through unconventional imagery and metaphors but also by drawing upon his vast knowledge spanning a wide range of fields, from theology to chemistry, and from cosmology to law. However, despite its intense intellectual scope, his poetry was never academic or dry; rather, it retained the form and simplicity of spoken language. Moreover, he made particular use of certain striking images, such as plague, vomit, excrement and syphilis, in

his poetry specifically to critique the Christian world in which he lived (Greenblatt & Logan, 2012, p. 1370). From now on, as mentioned above, a brief metaphysical poetic analysis of Donne's poem 'A Valediction: Forbidding Mourning' will be discussed below.

John Donne's poem 'A Valediction: Forbidding Mourning' appears in the collection of love poems "Songs and Sonnets", which was compiled and published posthumously[2]. Donne wrote this poem in 1611, when he was posted to France on a diplomatic mission, to mark his separation from his wife, who remained behind in England. Consequently, this poem serves as a kind of separation and farewell address. However, the poem generally emphasises that, due to the special bond between them, their separation is not a true parting, and that the woman should therefore not grieve[3].

The poem begins by speaking of people who are quietly and peacefully surrendering their souls. These deaths are so virtuous and incomprehensible that people are left in doubt as to whether they have actually died:

> As virtuous men pass mildly away,
> And whisper to their souls to go,
> Whilst some of their sad friends do say
> The breath goes now, and some say, No: (Greenblatt & Logan, 2012, p. 1385).

It is striking that the speaker should mention virtuous people who are dying in this way at the beginning of the poem. To begin a poem on the theme of love with the theme of death is, as in so many of Donne's poems, almost proof that he frequently explored the theme of death[4].

In the second quatrain, the speaker tells his beloved, whom he is about to part from, to take these virtuous people who are dying as an example and that they must part as quietly as they did. He argues that open weeping and wailing would not only be of no use but would also diminish the level of their love:

> So let us melt, and make no noise,

[2] See Greenblatt & Logan, 2012, p. 1373.
[3] See O'Brien, Liam. "A Valediction: Forbidding Mourning." LitCharts. LitCharts LLC, 23 Jan 2019.
[4] See Tutaş, 2006.

No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love (Greenblatt & Logan, 2012, p. 1385).

In the third stanza, the speaker suggests his beloved that while ordinary people concern themselves with worldly events such as earthquakes, fires and floods, they miss out on more sublime matters, such as paradise:

Moving of th' earth brings harms and fears,
Men reckon what it did, and meant;
But trepidation of the spheres,
Though greater far, is innocent (Greenblatt & Logan, 2012, p. 1385).

Furthermore, according to the speaker, ordinary people are preoccupied with simple, everyday occurrences. He urges us to think on a grander scale and not get bogged down in trivial matters. However, he does this by employing a metaphor and using geographical terms. This is one of the key characteristics that distinguishes Donne as a Metaphysical poet.

In the fourth quatrain below, it is mentioned that, compared to ordinary people, love is more physical for them and for this reason, they cannot bear physical separation:

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it (Greenblatt & Logan, 2012, p. 1386).

Above the speaker employs a clever tactic, comparing their love to the physical love of other lovers whom they regard as inferior, in order to make their beloved realise the depth of their affection. So, as a distinctive feature of Metaphysical Poetry, the speaker elevates their love superior to ordinary people's.

Besides, in the fifth quatrain below, the speaker expresses to their

beloved that they are bound to one another by a more refined and mature bond. They are spiritually connected within a rational framework, so being physically apart does not pose a problem for them:

> But we by a love so much refined,
> That our selves know not what it is,
> Inter-assured of the mind,
> Care less, eyes, lips, and hands to miss (Greenblatt & Logan, 2012, p. 1386).

Here, through the speaker, Donne urges his beloved / his wife to be reasonable in bearing this separation. He expresses this by emphasising that their love has long since transcended mere physical affection.

In the sixth quatrain below, the speaker first tells his beloved that their souls are bound together by love, and then states that even if they are separated physically, they will not be separated spiritually. On the contrary, just like gold, the more they are refined, the more they will expand, closing the distance between them:

> Our two souls therefore, which are one,
> Though I must go, endure not yet
> A breach, but an expansion,
> Like gold to airy thinness beat (Greenblatt & Logan, 2012, p. 1386).

In the seventh quatrain of the poem below, we encounter the most significant, striking and surprising metaphor that led to John Donne being described as the foremost Metaphysical poet. The speaker expresses to his beloved that, although each possesses their own distinct soul, their souls are in fact bound to one another like the two points of a compass. His beloved's soul, like the fixed end of a compass, does not move of its own accord but responds to the other's movement:

> If they 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 (Greenblatt & Logan, 2012, p.

1386).

Through the metaphor of compass above, Donne demonstrates just how ingenious and masterful a poet he is by likening the bond of love between two people to a mathematical object that would never have occurred to anyone. This compass metaphor, as stated previously above, is one of the most striking examples of Metaphysical conceit. In fact, as mentioned again previously above, while this was misunderstood and disparaged by some literary figures of the time, it was later praised by T.S. Eliot, a twentieth-century modernist poet.

At the beginning of the eighth quatrain below, the speaker notes that his beloved is positioned at the very centre of the page, like the fixed point of a compass. When the other arm moves away, the fixed arm bends in that direction to reach the beloved. When the moving arm returns, the compass closes and both arms stand upright, meeting once more:

> And though it in the center sit,
> Yet when the other far doth roam,
> It leans and hearkens after it,
> And grows erect, as that comes home (Greenblatt & Logan, 2012, p. 1386).

Thus, by using a mathematical object above as a far-fetched metaphor of Metaphysical Poetry, the speaker conveys to his beloved, in an interesting and surprising way, that their physical separation is temporary and that they will be reunited soon.

In the final quatrain below, however, the speaker once again describes his beloved as the fixed point of the compass, while defining himself as the moving point that circles round and returns to her. Her steadfastness enables the compass to draw a perfect circle back to its starting point, allowing the speaker to be reunited with his beloved once more:

> Such wilt thou be to me, who must,
> Like th' other foot, obliquely run;
> Thy firmness makes my circle just,
> And makes me end where I begun (Greenblatt & Logan, 2012, p.

1386).

Above, through the speaker, Donne both places a responsibility on his beloved/wife and, at the same time, praises her for fulfilling it. Thus, thanks to his beloved's/wife's dignified demeanour and their strong emotional bond, they will be able to continue their happy love/marriage life without losing any of their love, despite the temporary physical separation between them. Hence, Donne convinces his wife and gives solace through one of the most renown Metaphysical poems. Following this brief evaluation of Donne's poem as in the above, the study will further proceed with a brief overview of Barış Manço's life story and then a brief analysis of his song 'Cufflinks', similar to the one provided above for John Donne and the poem 'A Valediction: Forbidding Mourning', will follow for the purposes of comparison.

BARIŞ MANÇO & 'CUFFLINKS'

Born in Istanbul in 1943, Barış Manço descended from a family of migrants who had settled in Thessaloniki, in Greece from the Konya Plain-Türkiye. As he was born towards the end of the Second World War, he was the first child in his family to be given the name 'Barış' (meaning 'Peace' in English) in Turkey. As the son of a Turkish classical music artist, he began his musical journey at a young age. Manço began his education at Kadıköy Gazi Mustafa Kemal Primary School, later attended Galatasaray High School (which he did not complete) and graduated from Şişli Terakki High School. He subsequently studied painting, graphic design, drawing and interior design at the Academy of Fine Arts in Belgium. In his musical career, he was a pioneer of the Turkish Anatolian Rock genre and founded the group Kurtalan Express, with which he achieved significant success. His many songs were hugely popular, translated into dozens of languages, and he gave numerous concerts in various parts of the world, particularly in Japan. He also successfully hosted the much-loved television programme 'From 7 to 77' for many years and, while travelling the world, served as a voluntary cultural ambassador, earning the title of the Modern Traveller. Barış Manço, who received over three hundred awards and international honours throughout his artistic career, including the title of State Artist, passed away on 1 February 1999 (Yangın, 2020).

As mentioned above, throughout his musical career, Barış Manço composed many original lyrics and brought them to life with his voice. In this respect, it would not be wrong to regard him as a modern poet who carries on the tradition of the 'Barding'. In these original lyrics, much like the Metaphysical poets mentioned above, notably John Donne, Barış Manço frequently used tangible objects that one would not normally associate with poetry, such as cherished cups, forgotten cufflinks, mirrored belts, mint, lemon, tomato, pepper and aubergine (Dedeşin, 2023, p. 30). Indeed, he employed these intriguing metaphors in his lyrics by linking them to the experiences and events he had encountered in his own life. For instance, he penned the song 'Cufflinks', one of the subjects of this paper, in 1962, following his engagement, and wrote it about his relationship with his fiancée Semra, whom he had to part with when he was forced to go to Belgium in 1963 for his academic studies (Güven, 2023, p. 22). The song 'Cufflinks' was first written and composed by Barış Manço in 1964 and was re-recorded in 1983 (Taşdemir, 2021, p. 179). From now on, as it was carried for 'A Valediction Forbidding Mourning' above, the study will provide a brief analysis of the song 'Cufflinks', written and composed by Barış Manço.

In the song, there is a lover speaking in a manner similar to Donne's poetry, and, similarly, he is addressing the woman who is his beloved. As mentioned previously above, this situation stems from Barış Manço's own sorrowful and emotional attitude towards his former fiancée. At the beginning of the song, the speaker is clearly experiencing the sorrow of parting from his beloved and addresses her as follows:

I remember it as if it were today
That last quiet night
With your head bowed like a guilty person
The gift you gave me

In the final line above, it is clear that the woman, who is also the speaker's lover, gave him a gift, which would also become the title of the song before they parted. Later in the song, it is revealed that this gift consists of a pair of cufflinks:

Two small cufflinks

A whole love story
Two buttons, on two separate sleeves
On separate paths, just like us

Here, the speaker metaphorically compares the cufflinks he has been given to himself and his beloved, much like the compass in Donne's poem. From these words, we understand that the couple were once bound to one another by a great love, but now, just as the cufflinks are worn on separate arms, they too have been separated. Subsequently, in the lines below, the speaker states that he has taken refuge in the darkness of night to find some solace from the sorrow of being separated from his beloved:

When evening falls, I silence everyone, everything, everything...
The hour comes when my cufflinks come together...
Gently I take them out and place them side by side in the box...
Let this torment end; let them stay together

Above, the speaker expresses the sadness he feels at parting and the solace he seeks, once again through the metaphor of cufflinks as the Metaphysical poets use. When evening falls, the cufflinks are removed from the shirt sleeves and placed back in their boxes, as their duty is done. Thus, just as they were together before being fastened, they are now reunited. This union is metaphorically expressed as the reunion of the speaker and his beloved. Yet this couple, just as in Donne's poem, are now physically apart. The union the speaker refers to is, as in Donne's poem, a mental event. That is why the speaker cherishes the evening hours, when he can be alone and take refuge in the solace of memories. However, this union that continues throughout the night in his memories is not long-lasting as in the below:

Alas, as the morning light breaks,
Those who meet in the lonely night
Part with tear-filled eyes,
Like buttons, just like us,
Just like us, they part,
Just like us, they part,
Just like us,

They part

Just as cufflinks must be separated and reattached to their respective sleeves when morning comes, or to use the phrase from the song, as the day breaks, so too must the speaker break away from the imaginary union with the lover he has caught in the darkness of night, and face the reality of physical absence. Naturally, this situation does not please the speaker, and the song concludes with a melancholic refrain expressing the sorrow of separation. From this point onwards, the study will briefly evaluate comparatively John Donne's poem 'A Valediction: Forbidding Mourning' and Barış Manço's song 'Cufflinks' within the context of Metaphysical Poetry below.

COMPARISON & CONCLUSION

Initially, the reason for selecting these two works as the subject of this paper can be explained as follows. Both John Donne's poem 'A Valediction: Forbidding Mourning' and Barış Manço's song 'Cufflinks' share a common theme in that they both tell the story of two lovers who are forced to be physically separated. Moreover, both the poet and the singer achieve this by addressing the women they love through a male speaker in their works. The common ground between the two works is not limited to this. Both artists adopt an approach characteristic of Metaphysical poets by likening the speakers and their lovers in their works to an unexpected conceit (intriguing objects) that would normally not be associated with them. It is clear that the similar attitudes displayed by both works, and the opportunity to evaluate these works within the context of Metaphysical Poetry, hold value in terms of fostering interaction across different literary genres, languages and cultures.

In his poem 'A Valediction: Forbidding Mourning', John Donne, renowned as a Metaphysical poet, compares two lovers to a compass, a mathematical instrument. This is truly the greatest indication that, in his poetry, he employed his intellect as well as his emotion. Similarly, Barış Manço has created a unique and unconventional metaphor by uniting two lovers through the image of cufflinks, a comparison that would normally never occur to anyone. In Donne's poem, just as the two points

of a compass remain perpetually connected even when they move apart, so too is the metaphorical notion that, even if lovers are physically separated, their spiritual union endures. Furthermore, in the same poem, Donne suggests that just as the two ends of a compass come together again when it is folded away after its task is complete, so too will the lovers reunite after a certain period, alluding to the end of Donne's own daily duties. It is because that the paradoxical expressions frequently found in Metaphysical Poetry are intended to prompt the reader or listener to reflect. In Donne's poetry, while the lovers' separation is presented as painful on the one hand, on the other hand it is emphasised that this separation is necessary for their eventual reunion. This situation gives rise to a philosophical inquiry into the nature of love as well.

In Barış Manço's song, the cufflinks, much like in Donne's poem, serve as a 'conceit' representing the lovers, metaphorically expressing lovers who have become separated from one another. However, in the love story depicted in Barış Manço's song, unlike in Donne's, the cufflinks represent two lovers who are completely separated from one another. Nevertheless, the physical reunion of the cufflinks at night does not signify the physical reunion of the lovers, but rather a situation occurring in the speaker's imagination on a mental level. Besides, in Manço's song, there is a tension between the sorrow felt in the wake of a lost love and the way this sorrow is kept alive through memories. Thus, the cufflinks in Manço's song serve a dual purpose, symbolising both the pain and the beautiful memories of the past. This dual interpretation is also compatible with the paradoxical structure of Metaphysical Poetry.

Furthermore, in John Donne's poem 'A Valediction: Forbidding Mourning', the overall tone is positive throughout the poem because the lovers will eventually be reunited. Just as a compass completes a full circle, and just as Donne returns at the end of his mission in real life. On the other hand, in Barış Manço's song 'Cufflinks', the lovers are in fact completely separated, so a mood of sadness pervades the song. Even the speaker's meeting with his lover in a night-time dream does not fully materialise. With the first light of day, he is forced to face the painful reality of loneliness. In other words, 'Cufflinks' tells a story of loss and sorrow. The cufflinks, which also give the song its title, stand out as the only tangible object remaining from the speaker's lover. They represent the memory of the love experienced in the past and symbolise the lost sense of wholeness. Thus, the cufflinks in Manço's song serve to

concretise an abstract emotion, much like the compass in Donne's poem. However, as noted above, while the compass in Donne's poem represents spiritual unity despite physical separation, in Manço's work the cufflinks represent a love that has been lost and will never return. Nevertheless, what is at stake here is the transport of the memory of the past into the present through the cufflinks. This situation is also consistent with the principle of the concretisation of emotions through objects, one of the fundamental characteristics of Metaphysical Poetry discussed in this paper.

As well as the thematic and structural points that both Donne's and Manço's works share, as stated above, the linguistic and cultural differences of the two works are also important for this paper focus on Metaphysical Poetry. Although there are significant linguistic differences between the poem written in English by Donne and the song performed in Turkish by Manço, both works explore universal themes in a similar manner. Symbolism, profound thought, and paradoxical expression, the fundamental elements of metaphysical poetry, can serve similar functions across different languages and cultures. Although the image of a compass used in Donne's poetry is a common symbol in Western literature, Manço's image of cufflinks brings together an object specific to Turkish Anatolian culture with a universal meaning. This is significant in demonstrating the cross-cultural permeability of Metaphysical Poetry.

Moreover, functionally, while Donne's poem is primarily aimed at philosophical inquiry and spiritual elevation, Manço's song speaks to individual emotions and collective memory. Donne's use of the compass image to emphasize the eternity of love allows him to treat love as a phenomenon independent of time and space. Manço, on the other hand, uses cufflinks to highlight the longing for the past and the sorrow caused by loss. Although the fundamental elements of Metaphysical Poetry emerge in a similar manner in both works, the functions of these elements differ. While abstract concepts are elevated to a spiritual dimension in Donne's work, in Manço's work, individual experiences are universalized through concrete objects. In other words, while Donne's poetry philosophically examines the nature of love, Manço's song speaks to individual psychology and collective memory. Thanks to this interdisciplinary approach, the universal qualities of Metaphysical Poetry can be evaluated from a broader perspective.

Thus, the study conducted throughout this paper demonstrates that, despite differences in time, place, and culture, there are significant similarities between John Donne's poem 'A Valediction: Forbidding Mourning' and Barış Manço's song 'Cufflinks' in terms of the fundamental elements of Metaphysical Poetry. Symbolism, profound thought, paradoxical expression of tangible objects, and the use of metaphorical language are clearly evident in both works. However, the functions of these elements vary from one work to another. While both works explore the themes of love and separation through the relationship established between abstract concepts and concrete images, they offer the reader or listener new perspectives on universal emotions.

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