

TRAGIC EUPHORIA IN THOMAS WYATT'S AND MIRZA GHALIB'S POETRY

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ABSTRACT

Since ages, pain and suffering are considered as negative sensations that are unwanted, inconvenient and undesirable. So far, little attention at scholarly level has been paid to take into account the revaluation of pain and suffering which may awaken delight and metaphysical consolation. By focusing on the poetic works of Thomas Wyatt and Mirza Ghalib, this study aims to analyze the theme of pain and suffering that characterizes these authors as tragic poets. By doing thematic analysis, the immediate purpose of the researchers is to explore 'Tragic Euphoria' that rediscovers the affirmative value of pain and suffering. Albeit, the said thematic study of pain and suffering has been carried out by using insights from Friedrich Wilhelm Nietzsche's ideology of tragic wisdom. This allows the researchers to demonstrate that in the poetry of Wyatt and Ghalib, the tragic reality of Dionysian truth of eternal primal pain unveils the apollonian semblance of pain-free life. It highlights the higher tragic delight attained in talent for suffering and the wisdom of suffering. To conclude, it is suggested that the tragic verses of Wyatt and Ghalib are based on tragic euphoria that affirm the tragic reality of pain and suffering in the eternal circulation of human existence.

Key words: Pain, Suffering, Tragic euphoria, Apollonian knowledge, Dionysian wisdom, Reality and Semblance, Metaphysical solace, Thomas Wyatt, Mirza Ghalib

1. INTRODUCTION

In the laws of nature, tragedy lies at the heart of human existence. It is ubiquitous because pain and suffering are inseparable from life. Prevalently, since from the very beginning, pain is adjectivally characterized as painful and suffering is considerably expressed as hurtful to the hilt and as full of agony. Both of these have been strictly categorized as unpleasant, unwanted and undesirable sensations leading to an absolute negative emotional experience. In *Oxford Advanced Learners Dictionary*, pain is literally denoted as an unpleasant feeling of being hurt or annoyed which is generally associated with punishment and suffering (7:1534). Likewise, suffering is sturdily meant to experience pain, sadness and loss or alternatively, it is subjected to be badly affected by the undergoing feelings of painfulness, discomfort and unhappiness (7:1092). Contrarily, in the poetry of Thomas Wyatt and Mirza Ghalib, there is an explicit expression of revaluation where pain awakens delight and suffering becomes a blessing. Their incomparable poetic intellect is one of a kind that actually exposes human mind to realize the charm of a tragic life. As both poets are well acquainted with pain and indeed of enormous suffering, for that reason, their verses radiantly unfold the mystery of tragic consolation.

2. THEORETICAL UNDERPINNING

Analysis of representations of tragic euphoria in the poetry of Thomas Wyatt and Mirza Ghalib is entirely founded on Friedrich Wilhelm Nietzsche's idea of Dionysian intoxication with its specific reference to the terms tragic poet, poetry and tragic delight. In keeping with given viewpoint, poetry is defined as a genuine expression of nature that presents reality as it truly exists (*The Birth of Tragedy* 41). The psyche of a tragic poet is purely Dionysian (*Twilight of the Idols* 22). The root of the word 'Dionysian' means a passionate-painful overflowing into the darker, more abysmal states of life (*The Will to Power* 536-539). It is an indication of primal pain and the primal echo of pain which is best conveyed by the analogy of intoxication ("Rausch"). Intoxication is an expansive experience of tragic awareness that creates a heightened sense of being associated with the tragic originality of life. It is to say as if intoxication is nature playing with human beings, then the work of tragic artist is a playing with intoxication. So, in such a state of Dionysian intoxication, there originates a tragic feeling of highest energy and of enhanced power, which in turn, affirms the inexhaustibility of life by revaluating pain and suffering as holy and sacred (*The Birth of Tragedy* 6-132, 156). In Dionysian path of ecstatic affirmation, there emerges a supreme delight i.e. *tragic delight* in which bliss is born of pain and suffering becomes a *joie de vivre* (*The Birth of Tragedy* 11,105-123, 128-129). Tragic delight is 'an eternal joy of becoming'- a joy that affirms all the pains of life, so that, suffering remains no more a suffering and is not taken as an objection to life (*Ecce Homo* 195,273-274). It brings an understanding of metaphysical solace, that in the events of nature, pain becomes and

recurs eternally despite all the changes of generations and history of nations, so finding an escape is impossible. The only possibility lies in the acceptance of dionysiac view of the world(*The Birth of Tragedy* 39-41,85; *The Will to Power* 545). Through his aesthetic sense, the tragic artist casts a romanticized reflection on pain, suffering and all that is unpleasant, intense and improbable in the order of nature. He embraces the deep abyss of tragic existence because once the primal path to the pain is laid open, then the undulant chasm of suffering is predisposed to a great form of tragic delight (*The Will to Power*, 450-452). Such an individual does not detach himself from life, but put himself into it; he takes as much as possible upon himself, above himself, into himself because he is Dionysian by nature (*Twilight of the Idols* 22, 83). He not only sees the strangely tragic character of life but live it, want to live it again and again in the eternal circulation of existence (*The Will to Power* 452).

3. Thomas Wyatt and Tragic Wisdom

This section configures the central part of this research study. It gives a detailed and an expounded thematic analysis of selected poetic works of Thomas Wyatt. The theme of pain and suffering is stressed throughout the section in order to understand the core of tragic wisdom or tragic euphoria.

At the heart of tragic realm, all through the ups and downs of life, the deep seated human insight continues to mold itself into a sapient verity of tragic thought which incessantly nurtures the wisdom of suffering. Such tragic wisdom is based on the sensational feeling of exhilaration, excitement and euphoria in the very process of suffering, sorrow and dolor. Also know that in the teachings of mysteries, pain becomes holy, just as in the pangs of child bearer, there lies an eternal joy of creation, of becoming and of growth. So, everything that brings an eternal joy of becoming, requires pain and suffering (Nietzsche, *Idol* 90). In the poetry of Wyatt, there is a significant stress on the theme of pain and suffering with its premier focus on varying states of agony, despair, grief and distress. Under his pen, the trance of tragic wisdom spreads its indelible impression by exalting and normalizing an excruciating process of pain and suffering, present in the features of nature. Therefore, the versifying suaveness of Wyatt expresses himself as a tragic poet because he solemnly affirms the higher delight of tragic culture In his “Epigram XLIV,” there is an intimation about delectable sentience in the travailing tribulations of human life. Here, the stark embodiment of tragic culture reveals an unwavering adherence to the reality of primal pain and suffering: Venomous thorns that are so sharp and keen Sometimes bear flowers fair and fresh of hue. Poison oft-time is put in medicine

And causeth health in man for to renew. (68)

The words ‘Venomous thorns’ and ‘poison’ put a direct reference towards suffering, ailing and annihilating state of crisis. Venom is a deadly toxin that naturally relates to damage and death. It is thrust through a sharp pain of a sting and a hurtful gnaw of a bite. On the other hand, thorn is a spiky barb with pointed prickles that causes a shooting pain with a single flick of a touch. So, with the use of a compounded word ‘Venomous thorns,’ Wyatt has actually tried to symbolize the extremity of pain, agony, sorrow and suffering that witness an everlasting presence of Dionysian impulse in human life. Likewise, ‘poison’ is also a hazardous substance that has noxious and lethal effects on human life. Here, it represents metaphorical expression of a ‘poison cup’ which contains a myriad of woes, adversities, setbacks and calamities, naturally existing in the world. And it again, is an accurate expression of Dionysian insight into the dark realities of life. As the Dionysus consumes the apollonian world of individuality in order to sense a joy in the creative fusion where Apollo starts to speak the language of Dionysus (Nietzsche, *Birth* 104-105). Therefore, in such a state of tragic unity, bliss is born of pain as like roses burst forth from a thicket of thorns (Nietzsche, *Birth* 17-28). Similarly, in a very wise manner, the poet has attempted to delineate a phenomenal image of tragic unity by ‘bearing flowers’ on ‘sharp and keen, venomous thorns.’ In addition to it, the bringing around of ‘poison’ as a remedial cure to ‘renew’ the ‘health’ of a man also implies the feeling of pleasure in pain. Following terms ‘flowers fair,’ ‘fresh of hue’ and ‘health renew’ are exemplar of reconciliation with reality of tragic unity because the apollonian instinct has negated its individuality and has woven into the Dionysian wisdom of suffering. As a consequence, the supreme delight is attained because bliss of lightheartedness has been born of pain and suffering. It is no wrong to say that Wyatt has skillfully described the feeling of Dionysian intoxication in which the very elements of pain and suffering i.e. ‘venomousthorns’ and ‘poison’ do not cause pain. He has consecrated the feeling of suffering by affirming pain as a necessary part of human life. Instead of striving for perfection and happiness, the poet prefers to seek for tragic delight. In his poetry, there is no trace of evasion from pain and suffering. Rather the tragic perspicacity of Wyatt favorably takes refuge in the sanctuary of trials, tests and tragedies that lie at the very heart of nature. He continues to unearth the theme of pain and suffering, as mentioned, in the subsequent lines:

Fire that purgeth all thing that is unclean May
heal and hurt .And if these been true,
I trust sometime my harm may be my health

Since every woe is joined with some wealth. (Wyatt 68)

'Fire' is one of the basic elements of nature. Its intrinsic qualities of ignition, conflagration and incineration reflect the reality of eternal primal pain, designed in the natural order of cosmos. In accordance with it, the poet has smartly summed up the entire theme of pain and suffering in a single word 'Fire.' At the same time, he links 'Fire' with the word 'purgation' to glorify the utmost holiness of pain and suffering. Therefore, for Wyatt 'Fire' is a symbol of Dionysus and in comparison to it, 'all thing' justifies the apollonian individuation. So, the succeeding term, 'unclean' means an untrue pretense of apollo's appearance. When the limits of apolline visibility are unveiled by the truth of Dionysus, pain undergoes transfiguration and suffering becomes sanctified. This stage is an affirmation of tragic reality. At this level, apollonian spell is broken and it gets woven into the dionysiac view of the world Thus, in this view, it is the pain that awakens delight as like the peace of happiness in misfortune! (Nietzsche, Birth 128-132). According to Wyatt, the 'fire' is purging 'all thing that is unclean' and through this verse, he confirms that the Dionysian reality of 'Fire' has exposed the limits of semblance (Schein) based individual image (Bild) of apollonian drive. After this, he brings to light, the delight of tragic pleasure with coupling of the words 'heal and hurt' and over again bliss is born of pain. The poet has learned the greatest lesson of tragic wisdom from book of his life. He has become cognizant of indestructible and eternal reality of suffering through various experiences of his life. *Rebholz* in his book entitled as *Sir Thomas Wyatt* has discussed at length about incessant onset of hardships eventuated in the life of Wyatt i.e. court rivalries, political betrayals, deceitful relationships, unhappy marriage, treason charges, false allegations, execution trials, three sequential internment periods, relentless romantic entanglements and so forth over a time span of thirty nine years (22 -25). Thus, for him, life has never been a bed of roses but a throne full of thorns. In living through all the extremities of pain and suffering, his poetry vocalizes the gist of tragic wisdom and that is why, the poet finds 'health' in 'harm' and 'wealth' in 'woe.' With his farsightedness of tragic prudence, Wyatt places suffering in high esteem and doesn't feel agitated from the painful and demanding sessions of life. He continues to live like a warrior in all the warlike difficulties of life. His poetry is aglaring proof beyond any reasonable doubt that suffering is not an alien, exotic and unusual process in human life. Therefore, the feeling of pain must not be disregarded as a forgotten and forsaken value. For further elucidation, while glossing the theme of pain and suffering, Wyatt in his poem " Like as the Wind," makes an intelligible desire and will to suffer:

As flame by force doth quench the fire And
running streams consume the rain Even so do I
myself desire
To augment my grief and deadly pain. (175)

The tragic delight gives a depth of happiness in which even what is most painful and gloomy does not seem something opposite but rather a necessary part of life (Nietzsche, Homo 300). Pain is not taken as an objection to life because tragic man does not perish from great sufferings rather he finds wisdom, meaning and pleasure in his sufferings (Nietzsche, Homo 195). He celebrates suffering because whoever is used to suffering, who seeks out suffering is a heroic human being who exalts his existence with tragic culture (Nietzsche, Idol 65). Likewise, in order to make the concept of tragic delight more comprehensible, the poet has tried to describe the vitality of tragic wisdom through natural phenomena of earthly objects. He associates 'fire' and 'rain' with disturbed order planned in the events of nature. This is how, he ties up their superfluity as synonymous with everything that is terrible, fateful, hard and adverse in human life. With the inception of pain and suffering, the tragic soul does not end in distraction and evasion rather keeps its promise to life with the very joy of destruction. The poet says that as it is in the very nature of 'flame' to quench its burning desire by putting out the fire, in like manner, the instinctive design of 'running stream' makes it to swallow up the rain. So, the usage of words 'flame' and 'running stream' indicate direct reference towards Dionysian spirit because it willfully soaks in all the painful sensations, pangs, agonies and sufferings. Similarly, the poet follows after the preordained path of nature and 'desires' to seek pain and suffering in order to awake that great delight in pain by intoxicating himself with the reality of tragic unity. This very state of blessedness in suffering is the sum and substance of tragic wisdom. It becomes clear that the complete acceptance of tragic wisdom leads to an automatic rejection of apollonian drive and its semblance of tragic resignation.

4. Mirza Ghalib and Tragic Wisdom

Through tragic wisdom, the magnitude of pain and suffering modifies from panic state of painfulness to the sangfroid state of painlessness. This sort of refinement involves a four step process of modification i.e. Painfulness, Bearableness, Blessedness and Enjoyableness. Firstly, in the state of painfulness, an individual considers pain as an oppressing burden and continues to find an escape from the painful reality of life. So, in this condition pain begets pain and suffering always remains a suffering. It is a depressing state in which an individual is incapable to deal with the painfulness of human existence. This state marks a favorable reception to the apollonian way of life. Secondly, If an individual learns to overcome the semblance of previous state, then, there emerges a quality of bearableness in which an individual starts to

get wise about the tragic reality of life. In this stage of familiarizing oneself with the severity of an all-encompassing nature, pain seems to be endurable and the process of suffering sounds to be sustainable. This is a major phase that pioneers a well-disposed response towards the acceptance of tragic mode of life. In other words, it is an intermediate state of simultaneous withdrawal from apollonian way and advancement into the Dionysian pattern of life. Thirdly, with the acknowledgement of tragic mode of life, there develops an apprehensive understanding of tragic wisdom that instills a feeling of blessedness in the pain and suffering. It is a state of enlightenment in which an individual becomes aware of the fact that pain is eternal in the cosmic spirit of universe. The one who learns to grow from the painful experiences of life finds blessing, wisdom, meaning and strength in the process of suffering. Being a fundamental part of nature, pain is, then, no more taken as toxic and devastative rather it becomes a blessing that braces an individual to put up with the complete whole of life. So, in the state of blessedness, pain is accepted, affirmed and applauded as necessary part of life. The blessedness of tragic wisdom wipes out the disgust from pain and suffering. Finally, in the state of enjoyableness, an individual evolves completely into a tragic soul that cherishes pain with the wisdom of suffering and the talent for suffering. As blessing is a source of joy and pleasure, so, when the element of pain glorifies into a sort of blessing, it becomes enjoyable. Ultimately, tragic culture is celebrated and pain becomes desirable because the process of suffering gives a higher delight of tragic pleasure where bliss is born of pain. Likewise, the poetical works of Ghalib are insignia of tragic reality of life because these are endowed with the tragic wisdom of suffering. He writes his verses with a Dionysian passion that reverberates the holy echoes of pain and suffering. Therefore, under his pen, tragic wisdom makes the Dionysian pain more preferable as compared to the aesthetical knowledge of apollonian happiness. For him, there lies a becharmed enchantment in tragic life because it is smitten by the tragic desire of pain and suffering. As a literary maven, the poetic cadence of Ghalib muses about the supreme delight of tragic pleasure. Using the medium of tragic poetry, he pays a deific tribute to the Dionysian features of pain and suffering. In other words, his poetry is a mirror to the great fete of tragic culture because it is centered on the descriptive themes of pain and suffering.

Similarly, in the chapter entitled as “Bloom I – Dialectical Thinker,” Ghalib has cautiously defined tragic wisdom by identifying the holy essence of pain and suffering, present in human life. For him, the element of pain exists at the heart and soul of human existence. The one who learns to live with the tragic core of life is an ace of aces because the talent for suffering scours and refines a tragic soul from the counterfeit of apollonian semblance. Such an individual sees the total character of life and is courageous enough to face the sorrows with a tint of Dionysian pleasure. This level of high equanimity in response to the tragic reality of life is described as follows:

To the wise, buffets of troubles are learning experiences
Lashes of waves are not less than teachers' slaps
Aihl-e beenish ko hai, toofan-e hawadis, maktab

Latmah-e mauj, kam az sailee-e ustaad naheen. (Khan 180)

These lines present a laconic expression of tragic wisdom. Such wisdom is based on the affirmation of life up to a point where suffering remains no more a suffering rather it changes into an eternal joy of becoming i.e. a joy that affirms life in all its forms (Nietzsche, Homo 273-274). Ghalib mentions that the natural occurrence of painful events in one's life is coupled with the process of suffering but ‘to the wise,’ this suffering is not taken as a debacle of declination and desolation rather it is understood as a refining experience of growth, wisdom, learning and maturation. With the use of succinct phrases as ‘buffets of troubles’ and ‘lashes of waves,’ the poet has epitomized extremeness of pain and perilousness of suffering in human life. For him, the eternal primal pain is a name and source of ‘learning experience’ and the continuous process of suffering is ‘no less than teachers’ slaps.’ By saying so, Ghalib has consecrated the element of pain and suffering with the Dionysian thought of tragic pleasure. Here, the heaviness of life is counselled by the lightheartedness of tragic wisdom because pain is called as beacon of the wise and suffering has become a guiding light to the wise. The ‘teachers’ slaps’ are basically representative of Dionysian slaps that are bedecked with the tragic wisdom of suffering and from these an individual learns eternal lesson about the tragic reality of life. To put it simply, such ‘learning experience’ is a proof against the diversionary tactic of apollonian instinct that ignores the primal reality of pain and suffering with its feint mountebank of tragic resignation.

Further ahead, in the section named as “Debut I – Juvenile Genius,” Ghalib has spelled out the tragic essence of human life in a very concise manner that he puts forth in the following way:

Beauty without roughness can never look majestic
For spring breeze, the garden is like a mirror's coating
Lataafat, bey-kasaafat, jalwah paida kar naheen saktee
Chaman, zangaar hai aaeinah-e baad-e bahaaree kaa. (Khan 49)

With his tragic intellect, the poet has unveiled the apollonian misconception of ‘principium individuationis’ and its chimera of pain-free life. The word ‘beauty’ is an indicator of apollonian impulse that projects the only idea of

perfection, order, pulchritude and happiness in human life. On the other hand, the word 'roughness' casts an image of Dionysian impulse that justifies the total character of human life with the affirmation of all that is uneven, demanding, mysterious and annihilating in the ground of an all-encompassing nature. Ghalib has sagaciously asserted the eternal truth of tragic life, by mentioning, that the 'beauty' of joy and pleasure is inexistent and meaningless without the 'roughness' of pain and suffering. According to Nietzsche, the apollonian way of life in itself is not a reality rather it is a reflection of the Dionysian reality. The beauty and perfection of apollonian impulse is rested on the hidden ground of pain and suffering (Birth 21-36). Similarly, Ghalib has smartly interpreted this reality of eternal primal pain by figuring out the connection of 'spring breeze' and 'mirror glass' with that of 'garden' and 'mirror's coating' respectively. Firstly, he has pointed towards the processing of mirror. As the mirror is made up of glass and verdigris / metal coating. Behind the smooth and plain surface of glass lies the coarse verdigris coating. This coating bears the painful process of continuous reflection of light and that is why image is mirrored on the surface of glass. The 'majestic' image on the 'beautiful' glass surface is formulated just because of the 'roughness' of metal coating. Without it, glass could never become a mirror, it would remain inexistent and meaningless. So, the verdigris /metal coating is what makes a glass a mirror. Through this example, Ghalib has described the holy importance of pain and suffering in the totality of human life. Secondly, he has proceeded further with the example of spring breeze. Ghalib explicates that the surface beauty of spring bed with its blossoming cover of variegated floral patterns is resting on the hidden ground of the pitch-black soil of garden. The winsomeness of spring could not have displayed its luster, if the underground buds would not have suffered the lacerative process of bourgeoning out, from the indurated womb of the earth. Moreover, he also mentions, just as, the seasoned fall of autumn marks the breezing heyday of springtime. Likewise, without the tragic 'roughness' of pain and suffering, the 'beauty' of joy and happiness can never look 'majestic.' Ghalib has considered it necessary to bespeak the primal reality of tragic life. That is why, he has depicted an intrinsic naturalness of pain and suffering, present in the holy spirit of universe. For him, the one who understands the reality of eternal primal pain becomes a saintly devout of tragic wisdom because according to the law of nature, pleasure is always born of pain. In short, the poetry of Ghalib is a tragic fiesta of Dionysian insight that affirms the holiness of pain and suffering in human life.

Likewise, in the chapter entitled as "Exploration II – Secret Seeker," Ghalib has presented a quintessential image of tragic soul that emanates a pristine aura of tragic wisdom. For such a nonesuch soul, the element of pain and process of suffering work as a tonic in human life. The vexatious and obnoxious stretches of life are not regarded as perishable events rather these serve as an invigorative medium through which an individual can experience the tragic reality of life. So, the first hand acquaintance with pain and suffering inculcates the wisdom of unanimous concord with the Dionysian spirit of nature. This mode of tragic thought imparts a pleasure of smashing delight, in the unbearable inexhaustibility of human existence, as mentioned in the following lines:

For a water drop mingling with the sea is supreme ecstasy
Whenever pain goes beyond, it only turns into a balm
I'shrat-e qatrah hai, darya men fanaa ho janaa
Dard kaa had sey guzarnaa, hai dawaa ho jaanaa. (Khan 128)

A tragic soul, affirms the Dionysian reality of eternal primal pain and suffering, present in the ground of an all empowering nature. In accordance to it, Nietzsche has stated that the tragic man seeks a higher and supreme delight in the reality of tragic life (Birth 114). For him, there is a sort of blessedness in suffering. The tragic man not only sees the strange character of life but live it, want to live it again and again in the eternal circulation of existence (Will 452). Likewise, Ghalib has expressed the same idea by figuring out the impression of 'water drop' with that of 'sea.' The 'water drop' is an indivisible and diminutive entity that features the extent of smallness whereas 'sea' is a very large pelagic expanse that presents the boundless vastness and deepness of a whole substance. With his immaculate tragic expression, Ghalib states that the 'water drop' intoxicates itself by 'mingling' with the ebb and fall of ginormous oceanic tides. This state of becoming one is actually a progressive transformation of a water drop into the sea. So, the poet has smartly delivered the concept of tragic wisdom by mentioning that pain does not bring degradation rather the process of suffering has a power to transform for better into something more valuable, worthwhile and greater. It has the tendency to enlighten and strengthen the spirit of human life. At this level, the 'supreme ecstasy' in becoming one with the vulnerability of nature turns 'pain' into a 'balm.' Here, 'water drop' is a reference towards the tragic man and 'sea' is representative of illimitable and endless pains and sufferings of life. By becoming one with the tragic reality of life, tragic man feels blessedness in the process of suffering. As he gains wisdom about eternal inevitability of pain, the tragic man understands that the process of suffering is actually a headspring for the enlightenment of soul. At this level of visionary state, an individual yearns to live and re-live, in the supreme ecstasy of tragic delight, that turns pain into a balm.

5. Conclusion

To conclude, it is clear that human life is more of wisdom than of flesh and skin. From the very beginning of its creation, humankind is addlepted to find a cause, just in order to, give meaning to its existence. To satisfy this reason, human life

is considered a sensational discovery of apollonian and Dionysian impulses that mark a distinction between semblance and reality. The present modern culture has fallen prey to the apollonian knowledge of aesthetic socratism. With its illusion of limitless happiness, it tries to erase the primal value of pain and suffering from the features of nature. Also to mention that it's nearly impossible impression of pain-free life stands against the talent for suffering and the wisdom of suffering.

While, on the other hand, there is a tragic culture based on the Dionysian wisdom of suffering. It aims to fill the existential gaps created by the modern culture, just in order to, revive and rejuvenate the lost values of pain and suffering in human life. If truth be told, the only reality of life is tragic. According to the laws of nature, the tragic truth of pain and suffering is quite natural, primal, eternal and inevitable. Thus, the projection of apollonian semblance is an unnatural attempt to find an escape from the tragic reality of life. Rather than avoiding, the human world needs to embrace the tragic truth of life.

On the whole, after studying the theme of pain and suffering, from the selected poetry of Thomas Wyatt and Mirza Ghalib, it is no wrong to call these as tragic poets and their poetry as tragic verse. Both poets are torchbearer of Nietzsche's ideology of 'tragic wisdom.' Their tragic intellect negate the senile, unproductive, aesthetical, individuated and illusive values of modern culture.

By thematic analysis, it becomes absolutely evident that their viewpoint on the theme of pain and suffering is affirmative. Both poets are purely Dionysian in their spirit and are whole heartedly devoted to affirm all the aspects of tragic life. In their poetry, pain becomes holy and suffering becomes a blessing. This sort of tragic affirmation enables an individual to take delight in the inexhaustibility of life and the disturbed order planned in its nature of events. As men of tragic caliber, these tragic poets are not pessimist because their writings confirm the total character of human life. In their verses, they negate the apollonian individuality by means of ecstatic oneness. Owing to their tragic insight, these tragic poets don't debar the natural value of pain and suffering. Rather their aesthetic sense take refuge in all that is annihilating, demanding and unpleasant in life. Their pen ceases to eulogize the apparent illusions of apollonian likeness, instead of it, it inkles in the tragic sound of Dionysian intoxication. With their tragic sagacity and wisdom of suffering, both poets, Wyatt and Ghalib, desire to play with the intoxication of tragic life. In their poetry, they accept the eternal reality of pain and suffering. Therefore, they are committed to the cause of tragic wisdom. Last but not the least, being the true followers of Dionysus, the tragic poetry of both poets .i.e. Wyatt and Ghalib, normalizes the tragic culture of pain and suffering.

To put it briefly, tragic wisdom is revealed by the theme of pain and suffering, in the tragic verses of Wyatt and Ghalib. As tragic wisdom is the first- hand experience of tragic reality that, in turn, provides metaphysical solace. So, it is a state of heightened experience where pain awakens delight, bliss is born of pain, and there is blessedness in suffering. Both poets have explicated the concept of tragic wisdom by adding organic references from the law and order of nature.

To reveal tragic wisdom, Wyatt has taken the natural examples of thorns and roses, of moth and smoke, of poison and potion, of storm and ship, of fire and flame, of running streams and rain, of sun and cloud, of life and death, of pleasure and pain, of riches and poverty, of plenty and scarceness, of tears and sighs, of mountains and fountains, of strife and delight, of fortune and down-destiny, of crisped gold eyes in pain and prides in Apollo. Likewise, Ghalib has elucidated his concept of tragic wisdom by buffets of troubles, by lashes of waves and by teacher's slaps. He also quotes the tragic examples of beauty and roughness, of glass and verdigris, of spring and breeze, of drop and sea, of wine and the cup-bearer, of existence and extinction, of coral and gales, of Qias and Farhad, of rope and gallows, of pain and balm, of flower and garden, of lust and delight, of quest and dust, of torment and tormentor, of fire and ferment, of blisters and thorns, of arrow and sword, of thundering and suffering, of riveting melody and smashing self, of despair and pleasure, of helplessness and relief, of gloom and melancholy, of sorrow and woe, of life and death, of hardship and ease.

In closing, both poets have learned tragic wisdom from book of life. Therefore, the summative conclusion is that Wyatt and Ghalib are tragic experts who put their tragic experiences, wisdom of suffering and Dionysian intoxication in poetry. They are devoted to re-valuate the primal values of pain and suffering, in order to, resuscitate tragic thought, tragic delight and tragic culture in the eternal circulation of human existence.

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