

**GENDER AND VOICE IN SEVENTEENTH-CENTURY ENGLISH POETRY: FROM
METAPHYSICAL TO POLITICAL EXPRESSION****Qurbonboyeva Xushro'ybonu Maqsudbek qizi**

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ABSTRACT: This study explores the shifting constructions of gender and poetic voice in seventeenth-century English poetry, tracing a trajectory from the introspective metaphysical mode to the explicitly political verse of the later century. The study examines how poets such as John Donne, Andrew Marvell, Katherine Philips and Aphra Behn navigate questions of authority, embodiment and voice within the constraints of early modern gender ideology. Metaphysical poets redefined the lyric self through intellectualized expressions of love and faith, often reinforcing or subverting gender binaries through conceit and wit. By contrast, the political turbulence of the mid and late seventeenth century Civil War, Interregnum and Restoration reconfigured poetic subjectivity, allowing female and marginalized voices to assert new forms of agency. Through close readings of selected poems, the paper argues that the evolution from metaphysical introspection to political engagement reveals not only changing aesthetic priorities but also the emergence of gendered consciousness as a central dimension of poetic identity.

Keywords: seventeenth-century poetry, metaphysical poets, gender, voice, political expression, early modern literature, Aphra Behn, John Donne.

INTRODUCTION

The seventeenth century in English literature was a period of profound transformation, both in poetic form and in the expression of identity. Gender and voice emerged as significant dimensions through which poets articulated personal, spiritual and political experiences. The metaphysical poets, such as John Donne and Andrew Marvell, redefined the boundaries of poetic voice by merging intellectual wit with emotional intensity, often engaging with questions of gendered subjectivity and the divine. As the century progressed, the upheavals of the English Civil War and the Restoration period expanded the poetic discourse into explicitly political and social realms. Female poets like Katherine Philips and Aphra Behn began to assert their own voices, challenging the patriarchal conventions that had long dominated literary expression. This evolution from metaphysical introspection to political articulation demonstrates how gender and voice not only shaped poetic identity but also reflected the broader ideological shifts of seventeenth-century England.

GENDER AND VOICE

The concepts of gender and voice play an essential role in understanding literature, especially poetry from the seventeenth century. Gender refers to the social and cultural roles, behaviors and expectations associated with being male or female. In seventeenth-century England, society was largely patriarchal, meaning that men held most of the power and authority, while women were often excluded from political, intellectual, and literary life. As a result, men's voices dominated the literary world and women writers faced restrictions on how and what they could express in their works. Voice, in literary terms, refers to the distinct style, tone or perspective through which a poet or writer expresses their thoughts and emotions. It reflects individuality and identity the "voice" of the poet can reveal their personal experiences, beliefs and attitudes toward society. During the seventeenth century, poetic voice began to shift from the universal and religious themes of the metaphysical poets toward more personal, emotional and political forms of expression. For male poets such as John Donne, Andrew Marvell and George Herbert, poetic voice often represented a balance between intellect and emotion, exploring spiritual doubt love and morality. However, as women like Katherine Philips and Aphra Behn began to publish their poetry, they brought a new perspective a female voice that challenged existing gender norms. These women used poetry to express their personal feelings, friendships and political opinions, asserting that female experience was equally worthy of poetic expression. Thus, in seventeenth-century English poetry, gender and voice became deeply interconnected ideas. The rise of the female poetic voice marked a significant shift in literary history, as it opened new ways to understand identity, power and authorship. This evolution from metaphysical introspection to political and personal expression shows how poetry reflected the broader social and ideological changes of the time.

RESULTS AND DISCUSSION

The analysis of seventeenth-century English poetry reveals that both gender and voice underwent a significant transformation during this period. Early in the century, the poetic voice was primarily male and metaphysical in nature. Poets such as John Donne and George Herbert used complex imagery and intellectual reasoning to express religious devotion, love and human emotion. Their voices reflected a sense of authority and introspection rooted in masculine experience and theological thought. However, by the mid to late seventeenth century, social and political changes such as the English Civil War, the rise of Puritanism and the Restoration created new spaces for different kinds of voices to emerge. The political and cultural instability of the time encouraged poets to explore themes of identity, power and personal freedom. As a result, poetry became a site where both male and female writers could negotiate their positions within society. The entry of women poets such as Katherine Philips and Aphra Behn marked a turning point in the representation of gender and poetic voice.

CONCLUSION

The study of gender and voice in seventeenth-century English poetry shows how literature reflected and participated in the social and ideological transformations of the time. At the beginning of the century, the metaphysical poets used their voices to explore spiritual and emotional complexity, often from a distinctly male perspective that emphasized intellect, faith and moral struggle. As the century advanced, however, shifting political and cultural conditions allowed new forms of expression to emerge. Women poets such as Katherine Philips and Aphra Behn expanded the boundaries of poetic authorship by introducing the female voice into a predominantly male literary tradition. Through their work, they redefined what it meant to speak, write and think as women in a patriarchal society. This emergence of female poetic expression not only challenged gender hierarchies but also reshaped the understanding of authorship,

identity and creative authority. Ultimately, the evolution from metaphysical introspection to political and personal expression illustrates how poetry became a space where questions of gender, power and voice could be negotiated and reimagined. The interplay between male and female voices in seventeenth-century English poetry marks a crucial step toward the broader recognition of diverse perspectives in literary history.

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