

From Divine Providence to Ghostly Agency: The Shifting Role of the Supernatural in English Verse

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Abstract

The study investigates how English poetry underwent a complete transformation in its portrayal of supernatural elements which changed from a universal force to a personal mental power. The Renaissance period established supernatural elements through Divine Providence which functioned as an external authority that derived its power from the Great Chain of Being. The celestial hierarchy disintegrated through the Enlightenment process of disenchantment and the Romanticism movement which brought about individual subjectivity.

The study demonstrates that Victorian and Modernist periods saw the supernatural enter human experience through Ghostly Agency which existed as a broken haunting presence. The supernatural became a method for people to show their historical suffering and their hidden family fears and their mental disturbances which people experienced in a world without religious belief. The study analyzes important figures from different time periods starting with Milton and continuing through Pope Coleridge Tennyson and Eliot to show how hidden elements in their work reflect the transition from religious belief to mental doubt. The paper shows that the supernatural power has been stripped of its status as a universal force yet it remains an essential writing instrument which helps people understand the spiritual emptiness present in contemporary human existence.

Keywords: English poetry, Renaissance period, Romanticism movement, Ghostly Agency, Victorian and Modernist periods etc.

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I. Introduction: The Metamorphosis of the Unseen

The historical development of English poetry from its beginning until today functions as an essential documentation of metaphysical existence which demonstrates how human beings evolved from viewing supernatural forces as external influences to recognizing them as internal mental states¹. The theatrical change from "Divine Providence" to "Ghostly Agency" brings about two distinct shifts because it affects both literary patterns and human understanding of their place in the universe. The early stages of English literature built their understanding of the supernatural through their belief that God would actively control Earthly events through direct and visible means. The Renaissance intellect saw the universe as a "theatrum mundi" which served as a performance space where every event from a sparrow's descent to a monarch's crowning showed the fulfilment of a grand teleological plan². The design became understandable through literature while the poet served as a secular priest who rendered celestial movements and Divine mandates into a structured system of moral definition. The supernatural existed as the essential foundation of this domain which functioned as an unchanging reality that provided people with knowledge about universal order and justice.

The Enlightenment brought about a time of empirical study while the Scientific Revolution proved that people had false beliefs about how nature functions which brought about a major change in poetic expressions of supernatural elements. The "unseen" lost its status as a bright, powerful entity which controlled human ability to perceive things. The withdrawal created an empty space which Romantic and Victorian cultural norms filled by transforming the idea of supernatural things into something that brings persistent terror to people. People developed the ability to control their desires through two separate paths which started with Divine power that gave them control of everything and ended with Ghostly power that provided them with multiple disjointed abilities. The "Ghostly Agency" signifies the resurgence of the repressed; it embodies the echoes of history, the burden of trauma, and the enduring presence of the irrational in an era that professed to be ruled by reason. The modern world cannot use supernatural elements to solve problems or provide ethical guidance because it creates

¹Bradford, Richard. A linguistic history of English poetry. Routledge, 2005.

²Hall, Joan L. Dynamics Of Role-Playing In Jacobean Tragedy. Springer, 1991.

questions about how people remember things and their personal identities and about the "hauntological" nature of a society that cannot completely follow God or believe in total material nothingness.

The evolution of British poems highlights the manner in which the Great Chain of Being has been fragmented and restructured into distinct elements. Contemporary poets look inside themselves while studying previous times, using the "ghost" to show how people feel about their past behavior and mental breakdown. The first research establishes the foundation for the upcoming research which will examine how Milton and Pope and Coleridge and Eliot use their poetry to demonstrate the evolution of this subject matter across various historical eras. Society transforms from its former condition which regarded supernatural elements as the foundation of all "Reason" to its present state where these elements now serve as the highest form of "Rupture." "The concealed realm becomes apparent in the novel which demonstrates greater connections to its historical roots because supernatural forces now function as human mirrors that operate through cognitive processing and experiential knowledge instead of existing as separate entities.

II. The Renaissance: Divine Providence and the Great Chain

The Renaissance worldview regarded supernatural forces as the essential elements which created and maintained the physical world³. The verse of this era reveals its meaning through the understanding of Divine Providence which teaches that God who possesses complete knowledge governs human history to achieve a predetermined moral outcome. The supernatural powers of the Renaissance period functioned as fundamental elements of society while contemporary "ghost" stories present them as sources of chaos which cause people to suffer. The Great Chain of Being (*scala naturae*) established a strict hierarchical system which extended from God's throne to the lowest level of material existence. The cosmic order assigned every entity a specific position which people considered to be permanent until they met their death because any attempt to disrupt this system through rebellion against a king or through personal ambition was considered a violation which required divine punishment.

The Structural Design of Milton's Cosmos

John Milton's *Paradise Lost* represents the highest point of this providential literature. Milton's project expressed a theological purpose which attempted to "assert Eternal Providence / And justify the ways of God to men." According to Miltonic verse all supernatural elements exist in their primary form while the physical world of Eden functions as a secondary lesser realm⁴. Divine Providence functions as the supreme narrative force; even Lucifer's insurrection is shown as sanctioned by God, ensuring that "all his malice served but to bring forth / Infinite goodness." The system exhibits "macro-cosmic" supernaturalism because all power exists within the control of Divine Will. Adam, Eve, and the fallen angels possess free will; their decisions become part of God's ultimate plan. The supernatural in this context is defined by illumination, structure, and a hauntingly exquisite clarity.

Shakespeare and the Disturbance of Natural Order

Milton studied celestial hierarchy while William Shakespeare used supernatural elements to explore human wickedness. The supernatural elements in Shakespearean theater show how "Body Politic" exists at that moment. Whenever a person commits regicide or injustice, the spirit realm uses physical manifestations to demand justice⁵. The Ghost in *Hamlet* acts as both a psychological element and a "portent" which shows the "distemper" that exists in the cosmic order. The Ghost of Old *Hamlet* possesses a unique power which forces the main character to experience the world beyond his "rank sweat of an enseamed bed" existence. The Weird Sisters and supernatural storms in *Macbeth* create a "turned upside down" situation which results from the main character's power-driven ambitions. The supernatural force in these plays creates a corrective force which lasts until the "time is out of joint" period finishes and the divine order returns through the usurper's death and the legitimate heir's rise to power.

The Metaphysical Poets and the Sacred Structure

The Metaphysical poets, like as John Donne and George Herbert, transitioned from large epics and plays to the intimacy of lyric poetry, reinterpreting Divine Providence as a profoundly personal and nearly tangible power⁶. Donne's "Holy Sonnets" displays divine agency through aggressive metaphors which show creation and domination when he writes "Batter my heart, three-person'd God." The "Divine" enters the poet's

³Hutchison, Keith. "Supernaturalism and the mechanical philosophy." *History of science* 21.3 (1983): 297-333.

⁴Anonby, John August. *Milton's view of human destiny*. Diss. University of British Columbia, 1965.

⁵Lewin, James Alfred. *Ghosts of the body-politic: Shakespeare, providence and legitimacy*. University of Illinois at Chicago, 1994.

⁶Cruikshank, Frances. *Verse and Poetics in George Herbert and John Donne*. Routledge, 2016.

soul to destroy him through incineration and complete transformation to a different state. The supernatural appears as an internal struggle between the poet and Grace because the poet allows the Divine to change him through their power. The Renaissance framework defines the "unseen" as the ultimate truth which creates meaning for the "seen" while showing that human life maintains its value within a divinely governed universe which exists from birth to death.

III. The Enlightenment: The Eclipse of the Miraculous

The shift from the seventeenth to the eighteenth century brought about a major shift which changed English poetry from its first stage into its new form. The Scientific Revolution began through the work of Isaac Newton and Francis Bacon who developed mechanical methods to explain natural phenomena while they excluded all supernatural powers which had governed Renaissance understanding of the universe⁷. The period known as the Age of Reason or the Enlightenment introduced a new way of understanding "unseen" things which treated them as distant entities that did not intervene in human affairs but operated like a clockmaker. The measurable world replaced the miraculous as the primary focus of poetry which transformed supernatural elements from their actual existence into complex literary devices or philosophical concepts.

The Ascendancy of Deism and the Mechanistic Universe

The Enlightenment poetic movement based its religious beliefs on Deism which denied any supernatural involvement with human activities. God established nature's laws as the "Great First Cause," and then he withdrew from creation, which operated as a perfectly functioning system. Alexander Pope, the quintessential voice of this period, captured this transformation in *An Essay on Man*⁸. The artist cut these words into the material: "nature exists as pure artistic expression that you do not recognize." The term "Unseen" refers to established moral and physical realities which remain invisible to people who believe in God and other supernatural entities. The poet no longer needed to "justify" God's unpredictable selections. The task now required him to "vindicate" existing natural law together with the current state of affairs. The magical force went into overall hibernation because it was used to maintain and support the building instead of showing up in different parts of the house.

The Decline of Spirits: From Angels to "Mechanisms"

Milton shows the final appearance of supernatural beings in his poem *The Rape of the Lock* during the moment when his celestial hierarchy reaches its lowest point. *The Rape of the Lock*, an exceptional work of art by Alexander Pope, shows this metamorphosis. The "Sylphs" function as protective divine beings who watch over the female lead's hair throughout this mock-epic work. The Pope defines these spirits as "the machinery" which he identifies through a term that comes from ancient epic religious traditions. The poet uses this specific word choice to show that supernatural elements no longer produce astonishment but instead function as a narrative device which enhances the story's satirical grandiosity. The characters' vanity becomes apparent through the spirits' temporary control of their actions which does not reflect the Divine purpose.

The Gothic Underpinning and the "Clarified" Supernatural

Thomas Gray and Oliver Goldsmith began their exploration of ruins and graveyards and "long-drawn aisles" in cathedrals but remained doubtful about everything they encountered⁹. Gray's *Elegy Written in a Country Churchyard* represents the supernatural through memory and mortality instead of depicting direct ghostly apparitions. The village ancestors appear as silent "ghosts" who take on symbolic forms. The late Enlightenment period saw the supernatural elements appear more openly in both prose and verse but these elements underwent what critics know as the "explained supernatural" because the text disclosed that the apparition existed only as a light illusion or mental illusion. The Romantic movement emerged from the battle between rational thought and irrational thought which brought back the supernatural elements that existed within human imagination without any external pressure to do so.

IV. Romanticism: The Supernatural as Internal Landscape

The Romantic movement from the late 1700s to the early 1800s created a major revolt against Enlightenment thinking which treated scientific knowledge as the only valid form of understanding. The Age of Reason treated supernatural phenomena as obsolete elements which served decorative purposes but Romantics

⁷Schuster, John A. "The scientific revolution." *Companion to the history of modern science*. Routledge, 2006. 217-242.

⁸Russell, Paul. *The riddle of Hume's Treatise: skepticism, naturalism, and irreligion*. Oxford University Press, 2008.

⁹Bryant, William Cullen. *The Life and Works of William Cullen Bryant*. Vol. 1. D. Appleton, 1883.

restored these elements as essential deep personal forces. The Renaissance belief in "Divine Providence" did not return through this practice. People started to view supernatural elements as internal ones¹⁰. People now understood their ability to control their existence through their imaginative "Sublime" powers instead of following a sacred power from above. Through his poems, the Romantic poet presents the supernatural element as a mental space which creates confusion between actual existence and inner human thought processes because its hidden aspects represent all human mental capabilities.

The Gothic Sublime and the Poetic Imagination

The Rime of the Ancient Mariner by Samuel Taylor Coleridge represents the Romantic movement's exploration of newly developing supernatural powers. The Rime spirits display unpredictable ethereal nature and deep ambiguous qualities which differ from Renaissance spirits that followed specific moral legal rules¹¹. The Albatross the "Lonesome Spirit from the South Pole" and the ghostly figures of Death and Life-in-Death operate by means of empty punishment and reward systems. The work presents a "Gothic Sublime" which enables viewers to encounter an enormous unknown space beyond their mental understanding. The Mariner's mental state creates a direct relationship with all supernatural powers. The "hell" he describes indicates his state of spiritual alienation while the otherworldly events which include water snakes and the "silent sea" and the celestial music show his internal transformation. Coleridge uses supernatural elements to show how people experience "terror of the soul" because he believes that people experience their most powerful haunting fears when their mind no longer has access to both social and intellectual support systems.

Wordsworth and the "Entities" of Nature

Coleridge developed a passion for Gothic literature while William Wordsworth developed his idea of "natural supernaturalism." The Prelude presents its autobiographical epic through a new approach to the supernatural that lacks traditional elements because it only shows natural "presences" which exist in the world¹². During the famous "rowing" competition young Wordsworth experiences fear because he sees a "massive peak, dark and immense" which seems to pursue him. The mountain stands as a nonphysical monster which possesses elements of supernatural power. The entity stalked him as a "living being" which caused him to experience nightmares for several days. Wordsworth defines the supernatural as Earth's numinous force which helps people develop their moral and creative abilities. The "unseen" exists as a hidden aspect of the physical world which the poet can only access through his enhanced perception. The "Great Chain of Being" system gets replaced in this system by a "Spirit of the Place" which functions as a pantheistic force uniting human souls with the "vast realm of sight and sound."

Keats and the Allure of the Otherworld

John Keats studied supernatural phenomena through which people experience both aesthetic pleasure and sexual attraction, especially in "La Belle Dame sans Merci" and "The Eve of St. Agnes." The supernatural beings in Keats's poetry which include faeries and lamias and phantoms create "negative capability" which represents the safe yet dangerous attraction of human creative thought¹³. The "Knight-at-arms" in "La Belle Dame" experiences his suffering through the "phantom" which represents beauty that he can never reach. In Keatsian poetry, supernatural powers function as binding forces which take control of the main character who leaves the "cold hill's side" of actual existence to enter a world of pure physical experience. The transition shows that supernatural elements now exist to examine how artists create work which depicts human experience while creating visionary realms that often clash with human perception.

The Byronian Insurgent and the Inner Demon

Lord Byron's poetry achieves its highest point through Manfred which demonstrates the complete internalized supernatural element found in Romanticism¹⁴. Manfred uses his ability to summon spirits and demons to combat them instead of using them for his own purposes. He famously asserts that the mind is its own domain, capable of transforming hell into heaven or heaven into hell. The supernatural entities in Manfred

¹⁰Elliott, Mark W. Providence perceived: Divine action from a human point of view. Vol. 124. Walter de Gruyter GmBH& Co KG, 2015.

¹¹Coleridge, Samuel Taylor. The rime of the ancient mariner. Lulu. com, 2014.

¹²Smith, Charles J. "Wordsworth and Coleridge: the Growth of a Theme." *Studies in Philology* 54.1 (1957): 53-64.

¹³Hupecjeová, Anna. "From Tales of Old Romance to Wormy Circumstance: Aesthetic Tradition, Metamorphosis and Legacy of Keats's Medievalism." (2018).

¹⁴Twitchell, James. "The Supernatural Structure of Byron's Manfred." *Studies in English Literature, 1500-1900* 15.4 (1975): 601-614.

represent his internalized shame and his need for intellectual independence. By stating that "the Mind which is immortal makes itself / Requital for its good or evil thoughts," Byron finalizes the shift of agency. A person exercises control over their personal spiritual existence. The "ghost" has changed from being a heavenly messenger or a wandering spirit to becoming the "Spirit" of the self, which suffers because of its past and endless desires.

V. The Victorian Gothic: Anxiety and the Domestic Ghost

The Victorian era which lasted from 1837 to 1901 created a major conflict because it experienced significant scientific and industrial and imperial progress yet reached its highest point for ghost stories¹⁵. The biblical account of creation and the "Great Chain of Being" faced challenge from Charles Darwin's *On the Origin of Species* (1859) yet people continued to believe in the supernatural which moved from Romantic moor environments to Victorian home spaces. The people from this time period believed in supernatural powers which transformed from Milton's cosmic "Divine Providence" and Wordsworth's "Sublime" nature into the Domestic Ghost. The character demonstrated the era's intense anxiety about social status and sexual identity and hidden mental distress and the terrifying truth that dead people and historical events could not be hidden through modern advancements.

The Tangibility of the Spectral

Victorian poetry presents ghosts as enduring entities which exist at specific locations between home furnishings and building spaces. The ghosts of the Victorian period possess actual physical power which differentiates them from the temporary spirits who existed in earlier times. Christina Rossetti uses sensory elements in her poetry to express supernatural elements through the forbidden fruit's taste and the vendor's calls and the goblin men's frightening physical presence in "Goblin Market"¹⁶. The "goblins" exist as psychological and social elements who invade the domestic space of the two sisters instead of being external demons from religious hell. Their actions exploit others for profit which reflects Victorian fears about how commercial interests would corrupt society and make women vulnerable to exploitation. The supernatural element breaks Victorian norms which define the "Angel in the House" because it shows domestic spaces face continuous battles with hidden desires.

Tennyson and the Apparition of Sorrow

Alfred Lord Tennyson used supernatural elements in his poetry to explore the deep human desire for lost connections with deceased people who have died¹⁷. The theme of supernatural elements in *In Memoriam A.H.H.* shows how people continue to remember their lost loved ones. Tennyson interacts with the "spirit" of his deceased friend Arthur Henry Hallam because he sees it as a "living soul" that he wants to bring to life through his powerful poetry. The poem describes a journey from the fear of a cold godless universe which shows "Nature, red in tooth and claw" to a desire for spiritual harmony. The supernatural force present is passive yet omnipresent; the poet faces cemetery silence because the "ghost" of his beloved pushes him to this confrontation. Victorian readers found their attraction to Spiritualism and séances through Tennyson's poetry which showed how people believed the "unseen" world functioned as a scientific area that linked their current world with eternal existence.

The Gothic Resurgence of the Repressed

The Victorian Gothic used supernatural elements to show how buried memories from the past which people try to hide will come back to trouble their present life. The dramatic monologues of Robert Browning include "Porphyria's Lover" and "My Last Duchess" which show how supernatural elements operate through the perpetual presence of a dead woman whose memory dominates her murderer¹⁸. The two poems present themselves as realistic works while they function as Gothic displays which use the "ghost" to showcase the mental weight that comes from committing murder. The victim controls the situation because her death creates a stronger presence than any living character. This demonstrates how Victorians at that time feared the hidden stories which showed the violent nature of colonialism and industrial exploitation and domestic abuse that existed beneath the surface of proper society.

¹⁵Bissell, Sarah Jane. *Haunted matters: objects, bodies, and epistemology in Victorian women's ghost stories*. Diss. University of Glasgow, 2014.

¹⁶Vermeulen, Heather Victoria. "The dwarfing of men in Victorian fairy-tale literature." (2007).

¹⁷Elliott, Philip. "Tennyson and Spiritualism." *Tennyson Research Bulletin* 3.3 (1979): 89-100.

¹⁸Browning, Robert. *Porphyria's lover*. DigiCat, 2022.

Darwinism and the Ethereal Progenitor

The period between 1890 and 1920 introduced a new way to understand the connection between supernatural events and biological facts. The "ghost" was redefined as a hereditary affliction or an atavistic vestige¹⁹. Thomas Hardy and other "Fin de Siècle" poets used "the dead" who exist through our DNA and human grief to create their supernatural themes. In "The Shadow on the Stone," Hardy confronts a spectral being that embodies the memory of a deceased spouse and serves as a reflection on the unreflective power of Time. The Victorian ghost thereafter became a representation of Hauntology which describes how present times experience permanent disturbances from unfulfilled futures and unresolved historical events. The supernatural agency shifted from a deity who observed from above to a past that haunted the Victorian corridor through its continuous presence of the "unbidden guest."

VI. Modernism: From Spirits to Shadows of the Mind

The beginning of the twentieth century brought destruction of all the cosmic and domestic certainties that had supported supernatural elements in English poetry²⁰. The invisible elements that existed after World War One stopped functioning as a dual system to show Divine Providence because people believed it showed the unified Gothic spirit of one specific house. The modernist movement of literature introduced a new definition of supernatural occurrences which existed as temporary conditions that created "shadows of the mind" and historical echoes throughout a world that had lost its religious faith and become divided. The supernatural force developed into "hauntological" which Jacques Derrida later used to describe the ongoing existence of past elements that exist between complete presence and total absence. Modernist poets used supernatural elements as their main symbol to depict a society that they viewed as a "Waste Land" which contained "Hollow Men" who had lost their former identities.

The Spectral City and the "Third Entity Accompanying You"

The Waste Land which T.S. Eliot published in 1922 serves as the fundamental Modernist text for this developing organization. The section "What the Thunder Said" introduces a spectral character when Eliot asks, "Who is the third who perpetually accompanies you? / When I tally, there are solely you and I in unison²¹." The figure represents a supernatural being who remains unidentified between two different sources: a trek to Emmaus and hallucinations experienced by Antarctic explorers. The entity functions as a manifestation of a worldwide atmosphere which depicts both contemporary mental disintegration and the disappearance of communal religious beliefs. The supernatural force in Eliot's poetry is the force of absence. The earth holds no ghostly presences; instead, it carries the historical traces of vanished civilizations and their traditions and the soldiers who fought in previous wars and now rest in modern burial grounds. The "unseen" signifies the alarming acknowledgment that the past constitutes a "heap of broken images" that can no longer be integrated into a cohesive entirety.

Yeats and the Esoteric Framework

W.B. Yeats wanted to create a new personal religious system which he viewed as a better replacement for the reduced Great Chain of Being. Yeats used Spiritus Mundi to create his poems "The Second Coming" and "Sailing to Byzantium" because he believed this force to be his magical power. The "supernatural" elements in Yeats work create an unsettling atmosphere which he wants to develop. The "slouching beast" advancing toward Bethlehem symbolizes a profound and alarming force of historical transformation. This spectral force operates through its worldwide presence which shows the new century's "blood-dimmed tide" through its manifestation. The supernatural served Yeats as a tool to understand the historical "Great Wheel" but the spirits he called upon through his automatic writing sessions stayed away from him. The supernatural has transitioned from a "Father" (Providence) to a "Image" (The Vision), serving as an aesthetic and historical force that surpasses personal sorrow.

Psychoanalysis and the Intrinsic Apparition

The Modernist period existed during the time of Sigmund Freud and Carl Jung who created a new vocabulary for discussing supernatural phenomena through their research about the human unconscious mind. In his poetry D.H. Lawrence established a new definition for "ghost" which the Surrealists later adopted as their

¹⁹Hughes, William. "Victorian medicine and the Gothic." *The Victorian Gothic: An Edinburgh Companion* (2012): 186-201.

²⁰Radcliffe, Ann. "On the supernatural in poetry." *Gothic Horror: A Guide for Students and Readers* (2007): 60-69.

²¹Suárez, Juan Antonio. "TS Eliot's *The Waste Land*, the gramophone, and the modernist discourse network." *New Literary History* 32.3 (2001): 747-768.

term for "complex" and "archetype"²². The supernatural powers of the past now exist in the deepest regions of the human Id. The "dark gods" that Lawrence refers to in his work *Birds Beasts and Flowers* represent the basic natural instincts which exist within all human beings. Modern humans attempt to hide their primitive nature which exists as a shadowy presence of supernatural power. The hidden force operates in a way that challenges control through its expressions of passion and violence because it shows that the hidden force continues to exist as a powerful force which affects human decision-making in a world filled with steel and electricity. The spectral presence of the Modernist period had completely merged into human awareness which became an ephemeral identity that had lost all memory of its original name by the end of the Modernist period.

VII. Conclusion: The Persistence of the Numinous

The transition of supernatural elements within English poetry shows a major transformation in British artistic creativity which begins with Milton's concept of divine Providence and reaches its endpoint through Modernist period "hauntology" exhibits. The unseen element shows itself through its continuous existence since its religious power and its cosmic order standing have been removed. The system has developed strong capabilities which enable it to transform from outside environments into the internal mental spaces of human beings. The transition from "Divine Providence" to "Ghostly Agency" represents not a narrative of loss, but rather one of reallocation. The Renaissance poet derived significance from a celestial architecture which assured ultimate justice, while modern and contemporary poets find meaning through "haunting" which represents the permanent and unavoidable feeling that material existence falls short of sufficiency, because our lives get shaped by what we lost and the memories of what we used to have.

The permanent existence of the sacred shows that supernatural elements must serve as key tools for literary analysis. Through their artistic work, poets demonstrate their ability to reveal hidden thoughts which people from their time should remain silent about because they fear cosmic chaos and 17th century uncertainty and centers of human power in the 18th century and 19th century hidden suffering and 20th century identity collapse. The "ghost" in English poetry represents human limitations because it shows the historical psychological and biological forces which control us without our awareness. The 3,500-word historical study demonstrates that English poetry remains a "haunted" art form. The current supernatural power no longer exists to "justify the ways of God" but it continues to establish the authenticity of poetry. Through its engagement with both spectral and supernatural elements, poetry constructs a space which allows logical thought and irrational concepts to exist together while providing a voice to express "unseen" things. The secular digital age suffers from a human condition which exists beyond our full understanding and requires human knowledge and sacred existence to overcome our present circumstances. The human mind creates a lasting mental object which exists beyond its historical existence as a persistent supernatural force.

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²²Sartor, Genevieve. "Modernism Processing Psychoanalysis: Freud, Lawrence, Nin, Joyce."