

# Comparative Analysis of Donne's 'Batter My Heart' And Herbert's 'The Collar'

Maryam Mohsin Jebur

M.A., (English) Department of English, Acharya Nagarjuna University, Guntur. AP

## ABSTRACT:

*Researchers of early present day abstract eco-criticism have concentrated tremendously merited consideration on journalists whose works overflow with the pictures and subjects of nature. John Donne and George Herbert are two of the best religious artists in the English dialect. As may be normal, their religious ballads uncover various similitudes. Both artists regularly unequivocally stress a demeanor of quietude toward God. the works of both Herbert and Donne demonstrate the impact of a customary Thomistic perspective in which humanity is unmistakably arranged at the zenith of creation, Donne grapples with the ramifications of both human wickedness and hypotheses of the "new theory" for the current characteristic request, while Herbert reacts to such difficulties with a reassertion of this request.*

A correlation of Herbert's and Donne's poems uncovers two altogether different personalities, two substitute methods of considering and seeing the self. Donne's poems depict "an unpredictable perspective and an inconspicuous change of impulses. Herbert does not think about complex inquiries in his poems, and when he does, an answer is frequently provided by the finish of the poems. Herbert's poems speaks to "certainty and dependability;" Donne's poems is, by differentiation, that of a "philosopher." to put it plainly, Herbert's reverential subjectivity is one of answers, while Donne's is one of inquiries.

The thoughts that are gotten from the poems of John Donne and George Herbert give us an exceptionally unmistakable view on God, and all the more by and large, religion. Both were writing in the late 1500s and mid 1600s; however the techniques utilized by each are extremely distinct. John Donne is viewed as the pre-prominent illustrative of the otherworldly artists, he was an artist and additionally Cleric in the Church of England. Herbert's was a Welsh conceived English Poet, Orator and Anglican POet. Herbert poems is related with compositions of the mystical artists. He is perceived as "an essential figure". They both inhabited a similar time. Them two have been considered individuals from "Powerful" school of poems. Both the artists utilize Highly huge and unusual symbolism. Herbert's speakers see proof of god's nearness for all intents and purposes wherever on the planet. Then again Donn's speakers have a tendency to envision a more inaccessible God whose nearness and mediation can't at all be underestimated. Donee communicates his questions in scholarly terms, and answers them similarly. Herbert once in a while investigates his questions in scholarly terms, yet answers them with feelings. In a few poems John donne utilized religious terms as the title of the ballad to ment sexuality. Geroge Herbert utilizes religious titles to ment his affection or accept for God. Herbert composed for all classes peruser or individuals. Since Herbert's lines are less difficult and shorter and we comprehend them effortlessly. Where Donne composed for a constrained readership. Since

understanding Donne requires exertion and fixation.<sup>1</sup>

### **Characteristics of Metaphysical poetry**

John Donne (1572-1631) created what has wound up being known as the Metaphysical style of poems which was taken up by later skilled workers, the two under thought here being George Herbert (1593-1633) and Henry Vaughan (1622-95). A part of the fundamental characteristics of Donne's style are: the surprising opening of a piece with an amazing hair-raising line; the use of easygoing word utilization; the musings in the ditty being presented as an intelligent and persuasive dispute, the explanation behind which is to help his enchanting, paying little heed to whether of a woman or God. Donne took likenesses from all circles of life, especially from fine arts and the sciences, and made constant use of the 'vanity': a surprising, brilliant, unreasonable turn of considerations. Consistently a whole piece is a created 'pride', and regularly an anthem closes with a last "presumption" in the last two lines. Donne developed his framework forming love poems, and later balanced it to the composed work of religious poems.

Metaphysical poetry is a little bit dipoems. The poems arranged in this gathering do share basic qualities: they are all exceedingly intellectualized, utilize rather odd symbolism, utilize visit paradox and contain to a great degree confused idea. In any case, metaphysical poetry is not viewed as a sort of poetry. Truth be told, the principle artists of this gathering didn't read each other's work and didn't realize that they were even some portion of an arrangement. "Meta" signifies "after," so the exacting interpretation of "metaphysical" is 'after the physical.' Basically, metaphysics manages

questions that can't be clarified by science. It doubts the nature of reality logically. Metaphysical poetry additionally looked to stun the peruser and wake him or her up from his or her typical presence with a specific end goal to scrutinize the irrefutable. The poetry regularly blended customary discourse with paradoxes and plays on words. The outcomes were interesting, looking at improbable things, for example, significant others to a compass or the spirit to a drop of dew. These unusual examinations were called vanities. Metaphysical poetry likewise investigated a couple of normal subjects. They all had a religious feeling. Likewise, a considerable lot of the poems investigated the subject of carpe diem (grab the day) and examined the humanity of life.<sup>2</sup>

### **JOHN DONNE'S "BATTER MY HEART"**

After the death of his wife in 1617 Donne fell increasingly into spirituality. As his life gravitated toward its end, Donne gave his ability to do and recite religious poems. Batter my Heart is one of the results of this time of his life. Donne had put the world and the arousing life totally behind him and was examining with furious tension for the correct association with the endless. The writer knows with his tainted life and furthermore with God's endless enormity. He is aware of his corrupt nature, and he passes on his emotions in a dialect accused of wistfulness. Utilization of Metaphor is broad. He contrasts God and scholar and himself with a pot. He contrasts his spirit and the town. This town he admits is occupied by fiends and he can't be reclaimed with normal patching so God ought to smash him totally and re-shape him.

In this poem the speaker asks God to batter his heart, so that it will listen to God, the first line only shows the poet or the speaker is starting the lines abruptly, for example in John Donnes poem "Batter my Heart", the poet says to God to use force to assault the heart like hitting the door,

Batter my heart, three-personed God,  
for you

The God Knocks at the door, of each person, to make him shine instead to do this, the God has to take him by force, to break, blow and burn , in order to make him shine into new. Here the speaker things that the heart is full of sins and the god with force should change it. He is requesting that God do this since he needs to be come new,

As yet but knock, breathe, shine, and  
seek to mend;

That I may rise, and stand, o'erthrow  
me, and bend

Your force to break, blow, burn, and  
make me new.

"make me new" is presumably a reference to the Christian thought that genuine satisfaction and salvation come simply after death, and that, with a specific end goal to get into Heaven, natural life must be a ceaseless demonstration of misery. That might be the reason our speaker needs to be mishandled and softened up the natural world — with the goal that he will be commendable for the hereafter.

In the given beneath lines, the artist believes that the God is a Viceroy and his heart is too gravely harmed or had done excessively numerous transgressions, which God needs to sanitize or santicise it. Here the artist says that the God is not ready to change or santicise his transgressions,

I, like an usurped town, to another  
due,

Labour to admit you, but Oh, to no  
end.

Reason, your viceroy in me, me  
should defend,

Here the poet or speaker compares himself to a town which is captured and the town belongs to someone else. In any case, the sepaker wants to let God in, and till now he is unsuccessful. But in line 5 there is a word "oh" this particular word comes with the exclamation mark, stating that the poet or the speaker till now is unsuccessful, to let the God in.

In other terms the speaker or the poet tells that the town is captured by the devil, and he asks the speaker to conquer or conquest the town, till now, the speaker was unable to defend the town, he is seeking the help of the God. Despite his affection for God, the writer feels that he is guaranteed in marriage to God's foe, the demon, from whom he can't get away The blockaded town is the overwhelming image in the poem. The speaker compares himself to a town that has been assumed control, yet he needs God to assault the town keeping in mind the end goal to catch it<sup>3</sup>



But is captived, and proves weak or  
untrue.

Yet dearly I love you, and would be  
loved fain,

But am betrothed unto your enemy:

In the ninth line of a piece generally denote the "turn" in the poems, that is, the issue set up in the initial 8 lines starts to move towards an answer. Be that as it may, this line doesn't make for quite a bit of a turn by any means. It principally assists the development of the speaker's coveted association with God. The speaker really alludes to no arrangement, however the line denote a move in tone. "He's platitude "I'd be glad to be cherished. Presently it's close to home.

In the event that the call to God to quit tinkering seemed excessively mechanistic, and the attack fighting excessively bombastic and generic, now we come to the heart of things and genuine closeness. The mission to be brought together and "right" with God becomes, incomprehensibly, the longing far from the mere organization to the call of intimate romance. During a time of organized relational unions, Donne himself had caused the anger of his benefactor and a term in jail for wedding for affection; he knew what it was to have an intimate romance disappointed and compelled by outer powers. It is both challenging and accommodating to consider God the mystery partner for whom we learn regardless of all the current institutional commercial and consumer powers - our masterminded

marriage to secularism - that attempt to keep us from him!<sup>4</sup>

Here we have another metaphor, the artist says he's "betroth'd," (connected with to wed), the "foe." But on the truths we don't know who is the fundamental inconvenience maker that is the adversary, , however we feel that the foe is Enemy of God, that is the Devil or Satan. The question is, the reason did the speaker pick the metaphor of a wedding engagement? Perhaps an engagement suggests that the speaker wasn't constrained into this association with the enemy. Unlike in lines 5-8, where the speaker blamed Reason for putting some distance between God, here he appears to propose that it is really his blame, since he consents to an engagement with the "adversary."

Divorce me, untie or break that knot  
again,

Take me to you, imprison me, for I,

In the Line 11 continues with the line of thinking in line 10, asking for that God help him get away from this adjacent engagement or marriage with the enemy. He needs God to help him break the wedding "tie" he tied when he was "betroth'd," and remove him from the adversary. What's totally key here is "once more" – does it mean this isn't the first time the speaker expected to approach God for help in making tracks in an opposite direction from the Devil? or, then again, "once more" could be a reference to the moment in Genesis (in the Old Testament) when God removes

Adam and Eve from the Garden of Eden since they take after Satan's recommendation. In line 12 (and on into line 13), the speaker appears to bring back the mansion attack metaphor one final time with the verb "Imprison,"<sup>5</sup>

Except you enthrall me, never shall  
be free,

Nor ever chaste, except you ravish  
me.

In any case, there is one final swing to this piece. Donne was a thoroughly anxious man and he realized that in reality this most huge of all premiums, his companionship for God, would join his making sense of how to smother, recover and divert the significant suggestive energies of his being. In the last couplet, the artist offers voice to the oddity of confidence: the speaker must be free on the off chance that he is excited by God (line 13), and he must be virtuous and unadulterated if God violates him (line 14). The writer utilizes this discord of thoughts to bring up exactly how an association with God requires being renewed and revamped starting from the earliest stage. The speaker or the artist adores paradoxes and double meanings. The first can be perused as "On the off chance that you don't energize me, I can't be free." If we read it that way, it's conceivable that "energize" has sexual implications, and this makes sense in light of the accompanying line. But, we can likewise read line 13 as, "On the off chance that you don't oppress me, I can't be free." Back in the day, "excite" would likewise mean "subjugate," so we ought to know about that plausibility. We can read line 14 as, "On the off chance that you don't fill me

with joy, I will never have the capacity to shun sex." Like "energize" in line 13, "fill me with delight" in this perusing may convey some sexual intentions. • it appears that the speaker needs better access to God, and having been unsuccessful before, requests that God uncover himself mightily and capably.<sup>6</sup>

### **COMPARING AND CONTRASTING JOHN DONNE AND GEORGE HERBERT'S POETRY**

Certainly, both poems are isolated into three fundamental parts. The first is fairly methodical in rhyme plan, meter and mood, then the second part is finished turmoil, however the third part is quiet. This was the manner by which the splendid metaphysical artists John Donne and George Herbert chosen to structure their poems and how, notwithstanding their disparities in style, they effectively breathed life into their works..

Toward the start of the poems *Batter My Heart*, metaphysical artist John Donne proclaimed his yearning to be made new by God, despite the fact that he knew superbly this suggested his being attacked pieces. Then, energetically, he portrayed the abomination of his wrongdoing and contrasted it with a "usurp'd town to another due" and depicted himself as "betroth'd unto your enemy", that is, God's enemy. He conceded that he was in extraordinary need of God's recovery, therefore he requesting that he separate him from wrongdoing, for he felt drawn in to Satan. Lastly, the writer conceded that he could never be unadulterated nor free unless God made him so.



Additionally to the main poem, *The Collar* by George Herbert, is about a man who was in urgent requirement for God, yet who despite what might be expected, did not recognize this need for Him. The exhausted writer communicated his craving to comply with no more; he stated: "I will abroad." He would stop bemoaning and pondering with lament what his life would have looked like had he not strolled in the methods for the Lord. All his life he had dependably been a devoted, compliant sheep, however now he lamented the circumstances when he had wine before him and did not attempt it; he recalled there were happy circumstances, yet he squandered them. The artist was totally persuaded that his life was exhausting and brimming with restraint from every one of the delights of this world, so he stated: "Recuperate all thy locate blown age On twofold joys: leave thy cool question Of what is fit, and not. Spurn thy confine, Thy rope of sands." He chose he would charm on twofold joys and neglect the methods for the Lord to whom he had committed his life some time recently. Joan Bennett remarks on the significance of this lyric and says: "The Collar, which is this current lyric's title, is a token of bondage. The lyric travels through resistance to his Master to the sudden acknowledgment that the flexibility he is asserting is opportunity from God's adoration: 'Yet as I raved and developed more furious and wild At each word, Me thought I heard one calling, Child! What's more, I answered, My Lord.' His poetry is not the record of calm righteousness, but rather of ceaseless wrestling and constant accommodation; the collar is not effortlessly worn."<sup>7</sup>

Regardless of the distinctive methodologies, we see that these poems are

fundamentally the same as in significance. In any case, with regards to vocabulary, feeling and tone, the ballads show striking contrasts. In the poem *Batter My Heart* we are shocked in the last two sentences Donne communicates two in number paradoxes with respect to a similar subject. He says: "With the exception of you excite me, never might [I] be free" which bodes well since human instinct is dependably slave to something, either to sin, or to honesty (God).. Therefore the main way that we can be free from the obligations of Satan is if God makes us His slaves. The second paradox is yet all the more confounding, for composed with a similar reason and communicating a similar thought, it has a more profound essence, and at first look seems awful. It says: "nor ever modest, aside from you violate me." Undoubtedly, Donne's poems were intended to make an exceptionally solid impact on its perusers.<sup>8</sup>

The poem *The Collar* is obviously extremely rich in vocabulary too, however as opposed to utilizing paradoxes, Herbert utilizes expound plays on words that we experience even before the main line of poetry: in the very title. In the most fundamental line of importance, a collar is a band that one uses to chain creatures. In this lyric, the writer is the creature being held hostage in a pen and by a collar. Be that as it may, the collar could likewise remain for an administrative collar that clerics use to recognize them all things considered. This ought not astonish us since Herbert was a minister. However, there is a more noteworthy importance behind the title that we should reveal. The title "*The Collar*" could be re-composed as "*The Caller*" or "*the Calling*" that God makes to move him back to himself,

showing that he is not an awesome lawgiver, but rather a delicate, cherishing father.

George Herbert's poetry demonstrates that to a vast degree he took after the lead offered by Donne, yet he additionally made commitments which were very unmistakable. Herbert's recognizing trademark is his effortlessness of lingual authority and metaphor. He holds the casual way, and, to a degree, the coherent convincing introduction of thoughts, yet he draws his metaphors from regular residential experience, utilizing a scope of straightforward ordinary symbolism rather than the refined symbolism of Donne. "Vanities" are not an imperative piece of Herbert's poetry, and his allure is not all that scholarly as Donne's. A procedure Herbert presented was the completion of a ballad with two calm lines which settle the contention in the poems without noting the particular focuses raised by it, and this speaks to a significant emotional break from Donne. Donne communicates his questions in scholarly terms, and answers them similarly. Herbert every so often investigates his questions in scholarly terms, yet answers them with feeling. Along these lines Herbert passes on the knowledge that one can't contend or prevail upon God; one either feels God's nearness, or loses the inclination.

Donne, Herbert composed no affection poetry, having chosen, when he started composing poetry at Cambridge, to dedicate his graceful attempts to God. He appears to have had less trouble in altering from court life to a religious life than did Donne, and his confidence appears to have been more secure than that of Donne. Izaak Walton reports that Herbert was considered as just about a holy person by those that knew him. Herbert's poetry is

unquestionably about battles of a religious kind, yet the battles are neither so edgy nor so individual as Donne's. Herbert's poetry is of a more enlightening kind; training by illustration as opposed to statute. He composes for others, recording his battles all together that others may take after his illustration. The idea in Herbert's poems can be viewed as a continuation of the idea in his sermons, and it is this reason behind his poetry which to a great extent decides his style. In the opening stanza of 'The Church Porch' he composes, A poems may finde him, who a sermon flies, And transform enchant into a yield.<sup>9</sup>

Donne's Holy poem 'Batter my Heart' and Herbert's 'The Collar' are both ballads about the fight to keep up trust in God, and a relationship of the two will speak to some of Herbert's particular qualities.

Moreover, when scanning the poems there is a great contrast between Donne's and Herbert's style. For example, when scanning John Donne's Batter My Heart we can see that he writes some words that are meant to be read slowly and emphatically such as "heart, Three-person'd God", "knock, breathe, shine" and "break, blow, burn." As to successive examples of sequential focused on words Josephine Miles says: "All these dynamic verbs, these references to time and great, to body and soul, these locations, these metered and immovably rhymed urgings, make up the woof, the essential weave, of Donne's poetry. His theme of adoration, both natural and perfect, is given a body and a length and an incentive by the unequivocal argument of the poems." Needless to state, Donne is utilizing this earnest cadence to suggest the title "Batter My Heart" on the grounds that these focused on words seem as though

somebody were really stroking his heart more than once with a bat. These redundancies give the poem a passionate intention, for he is imitating, with the sound of the poems, what is really occurrence to his spirit, and this is correctly the move that must make put so he can be made new.

Rather than *Batter My Heart*, Herbert does not utilize a beat that takes after onomatopoeically the sound of the words, however rather, Herbert utilizes the mood in *The Collar* to take after his thoughts. The shortsighted two-foot lines show up when he is contemplating "all wasted?" or expressing basic things like "I will abroad" and "away; notice."

When investigating the rhyme plot, we see that the initial segment of the lyric *Batter My Heart* is very methodical. The ballad is surely comprised of inexact rhymes; in any case, it takes after an example of A-B-B-C-C-D-D in the primary stanza. Then, in the second stanza, everything ends up plainly thoughtless of rhyme until it achieves a strikingly consummate G-G rhyme toward the end. Without a doubt, this structure was made purposefully to depict the creator's feelings from inside as he moves in a move from his yearning to be made new, the despicability of his wrongdoing, and his vulnerability that finds an answer in God.<sup>10</sup>

In respect to meter, not surprisingly, the two poems coincide in almost everything as the authors are trying to portray the restlessness of their souls. Like a genuinely troubled person, the author of *Batter My Heart* did not do the slightest effort to write the poem in iambic pentameter. In fact, almost half of the poem is submerged into what I would call a mess in meter because

there are lines with three and a-half feet, four and a-half feet, and five and a-half feet. And there are only a few lines that are written in decent iambic pentameter. This irregularity in meter is even more evidence of the parallelism between the meaning of the poem and the structure of the poem itself. And, as expected, in the last two lines we can appreciate perfect meter which attests to the fact that the author is back in harmony with his soul because he rests assured that God will answer his plea. There is no doubt that the arrangement in meter throughout the poem is intentional.

Regarding meter in the poem *The Collar*, we see that despite the fact that it initiates with a few anapests such as "as the road" and "but a thorn" the poem turns out to be basically iambic. However, we should not be surprised that when Herbert starts to uncoil his line of reason, the poem structure also breaks down into chaos. No longer do we see iambic pentameters, but we encounter two-iambic feet almost every other line starting from the second stanza all the way to the very end.<sup>11</sup>

Donne's '*Batter My Heart*' demonstrates the artist required in a profound established and edgy battle with his own particular soul. He practically appears to question whether God exists by any means, and the energy of the lingual authority and symbolism is characteristic of genuine turmoil. In the opening line Donne composes,

Batter my heart, three  
person'd God; (p.85)

Herbert, showing the influence of Donne, writes in his opening line:



I struck the board, and  
cry'd, No more.

Both openings are unexpected and sensational, summoning savage activity, and both are conveyed in an individual and conversational way. Another similitude is that both poems appear as arguments, utilizing rationale to make the thinking persuading and powerful.

Donne composes, . . .

for I Except you'enthrall mee, never should  
be free, Nor ever chaste, aside from you  
violate mee.

Herbert composes:

What? Shall I ever sigh and pine?  
My lines and life are free; free as the roe,  
Loose as the winde, as large as store.  
Shall I be still in suit?

The arguments are of extremely different sorts. Donne's thinking is more sagacious, his line of deduction reflecting a completely educated personality. Herbert's arguments relate more to assessments, the sorts of feeling with which we can all recognize. Along these lines, we see a qualification in style. Herbert's lines are more clear and shorter, and we grasp them viably, while understanding Donne requires effort and core interest.

Donne, having started his wonderful vocation composing love poems in which the inventiveness of thought, and creativity of 'prides', were the principle criteria by which they were to be judged, utilized similar techniques when he swung to religious poetry. Herbert puts less accentuation on vanities, colorful symbolism, and astute idea, and seeks

another hotspot for complex motivation - the Bible, or, all the more particularly, the dialect of Christ and the Parables. Where Donne makes a special effort to locate an extraordinary or striking picture - a globe, beaten gold, a couple of compasses for instance, Herbert searches for the homeliest ordinary picture he can discover. In 'The Collar' for instance we have a thistle, wine, organic product, and link. We can see the purpose behind this inclination in Herbert's own particular perceptions on Christ's utilization of normal symbolism:<sup>12</sup>

By well-known things he may make  
his regulation slip the all the more  
effortlessly into the hearts even of  
the meanest . . . that working individuals  
may have wherever landmarks  
of his tenet . . . that he may set a  
duplicate for the parsons.

Where Donne composed for a constrained readership, passing his poems around the minds and aristocrats of court, Herbert did not need his vocabulary or symbolism to be a boundary to any peruser's understanding. The most striking distinction between the two ballads comes in the last two lines of each. Donne's ballad closes with a 'pride', (cited above), astutely comparing the ideas of "captivate" and 'free', and "chaste" and "violate" . The significance of these lines may not be sure about first perusing, but rather their capacity is to exemplify the argument, or issue, displayed by the poems. Herbert's last lines have an incredible inpoems impact:

Me thought I heard one calling, *Child!*  
And I reply'd, *My Lord!* (p.135)

The effect here is accomplished through the effortlessness of a call of single word and a reaction of two words. The show loans instantaneousness, attracting us to share the

writer's involvement. A long way from repeating or epitomizing the predicament investigated in the poems, the lines resolve and rise above the problem. The inquiries are not replied, but rather deserted when the feeling of the real nearness of God renders the uncertainty and disappointment excess. Herbert suggests that in religion reason can never be sufficient; confidence, which fills the obscure, is the main answer.<sup>13</sup>

The basic straightforwardness of Herbert's approach is reflected in the titles he picks, regularly single words, for example, 'Man', 'Life', 'Love', and 'Demise'. These words regularly don't reoccur in the poems, and nor, if the poems were perused without the title, would the peruser have the capacity to supply them. The binding together thoughts in Herbert's poems are regularly basic as well, for example, the possibility of a pulley, or a collar. Now and again maybe he approaches over-rearranging his subjects; to compare man's requirement for God to a pulley, for instance, or the teach of confidence to a collar, may appear to be rather rough. In any case, this underlying effortlessness is beguiling, for the poems by and large epitomize an arrangement of complex idea, uncovered by the structure and the utilization of metaphor. The structure of 'The Collar', for instance, mirrors the battle amongst flexibility and train in its shift of long and short lines. My lines and life are without free as the rode, Free as the winde, as expansive as store.

Shall I be still in suit? (p.135)

Many-sided quality is additionally present in that the outlook he is communicating contains the seeds of its own ruin, for that which is free, free, and extensive, can likewise be directionless and undisciplined.

The style of a later line uncovers Herbert's self-judgment:

But as I rav'd and grew more fierce and  
wilde (p.135)

A man who is raving, savage, and wild, is not equipped for making an adjusted judgment. In courses, for example, these the focal basic thought is rounded out in the structure and expression of the poem. Another procedure utilized by Herbert is unmistakably found in the poem 'Recovery', and it is in poems, for example, this that he approaches his model: the story. At first glance "Reclamation" recounts a basic story of an occupant being allowed some help by his proprietor, however a little reflection demonstrates that the story is a typical portrayal of the connection between humanity, God, and Christ.

The significance of the story told in the ballad works aggregately when we sort points of interest out and decipher them - the title being the piece of information to the elucidation. We learn, for instance, that the proprietor has 'gone/about some land, which he had beyond a reasonable doubt purchased'. Later we discover that the landowner is among 'theeves and killers'. At last the writer meets the landowner, . . . there I him espied, Who straight, Your suit is in all actuality, stated, and passed on.

These last lines demonstrate that the cost paid for the land which was 'beyond all doubt purchased' was Christ's passing on the cross. Complexities, for example, these place Herbert among the Metaphysical writers, disregarding his basic effortlessness and shirking of 'arrogances'.

Where Donne's feeling of 'repining restlessness' was never stilled, even by disclosure of the affection for God, for Herbert the ideas of "calm" and "rest" are fundamental to his poems. Donne makes inquiries and once in a while settle them, while in Herbert the determination is tasteful and profoundly felt.<sup>14</sup>

## CONCLUSION:

This demonstrates Donne's confidence in God, which is much the same as Herbert. Donne however looks for acknowledges the unavoidable and surrenders himself to God and detainment. The entire thought of God detaining and bewitching a man is totally incomprehensible when God is viewed as a generous being. To demonstrate this, Donne has made the last 2 lines, 'You captivate mee, never should be free' and 'ever chaste, with the exception of you violate mee'. A significant number of the lines in Holy poems 10 can be said in a crescendo of compel and clamor. For instance, the main line does this, as does the fourth line. This might be utilized to stress certain focuses and venture control in what Donne is stating. Herbert likewise utilized music in some of his ballads, particularly in "Vertue" where music is interwoven in the words and the way one can read the lyric. These structures are utilized to awesome impact by Donne to make an intense ballad. Of all these 3 poems, I incline toward "Vertue" as it has incredible allegorical significance and has a profound, calm power behind it. Notwithstanding I trust that John Donne composes preferable verse over George Herbert. His verse has a ferocity that is not typical for the age and is more confused to comprehend which is the thing that any extraordinary poems ought to have the

capacity to do. The contrast amongst Donne and Herbert's biological observations is additionally obvious in their separate medicines of the human mastery of nature. The way in which Donne's and Herbert's extraordinary subjectivities prompt substitute understandings of the human relationship to the regular domain may likewise be appeared through an examination of a few lines of verse.

## REFERENCE

- [1] Joan Bennett, *Four Metaphysical Poets* (New York: Vintage Books, 1953), Pg. 58,59.
- [2] John Hayward, *John Donne* (England: Penguin Books, 1950), p.14.
- [3] Raghukul Tilak, in *Studies in Poets j.HohnDonne*.Op.cit.,p.20
- [4] Ananda T. Rao, "Nature in John Donne," *The Literary Endeavor* 2 (1980) Pg. 61,63,67.
- [5] Terry G. Sherwood, *Fulfilling the Circle: A Study of John Donne's Thought* (Toronto: University of Toronto Press, 1984), 101.
- [6] Eliot, T.S., *The Metaphysical Poets, Selected Essays*, London: Faber, 1932
- [7] Reeves, James, Ed., *Selected Poems of John Donne*, London, Heineman, 1952
- [8] Redpath, Theodore, Ed., *The Songs and Sonnets of John Donne*, London, Methuen, 1956



- [9] Daiches, David, A Critical History of English Literature, Vol. I, Random House, India, 2007
- [10] Evan, G. Blakemore., Ed., The Sonnets, The New Cambridge Shakespeare, Cambridge University Press, 2003
- [11] Sanders, Andrew, The Short Oxford History of English Literature, Oxford University Press, 3<sup>rd</sup> Edn., 2004.