CHAPTER IV

POETIC IMAGERY AND OTHER STYLISTIC DEVICES

The word imagery denotes the content of thoughts where attention is directed to sensory qualities such as mental images, figures of speech and embodiment of non-discursive truth. The Renaissance writes after studying the classical authors vividly employed -rhetorical figures including simile, allegory and metaphor-whose purpose was to clarify, enforce and decorate a pre-existing meaning. Poets have to maintain the vividness of experience in language, a medium which is constantly wearing out unable to evoke freshly and powerfully. By using the image, they could recreate and enact experience in the poem and not merely narrate or explain it. Thus the poem enables the reader to recreate the experience with a sense of vividness and actuality. Often it is found that language is insufficient for carrying the poet’s powerful emotions. In such situations, images are unconsciously used by poets. In more complex uses the images can connote many things. They can create a pattern of expectation and surprise. Moreover the reader’s imagination is kindled and new combinations are created thereby making him realize the experience.

During the Eighteenth century the writers used a polite and plain diction. Images become mental representations of a store house of devices by which the original scene of nature, society and commerce could be recreated. During the romantic age poetry came to embody the sacred and the images became symbols of an indwelling deity. In modernism and post modernism, the interest has focused
on the images themselves, which are an inescapable part of language, and therefore of a poet’s meaning. Psychologists categorize images into seven different kinds: those of sight, sound, taste, smell, touch, bodily awareness, and muscular tension. All are used by the poets according to their will. Metaphor, simile, allegory, personification, metonymy, and synecdoche compare one thing with another but involve the two in different ways. Often the things compared are images, though one may also be a feeling or concept. The effect differs and the word choice is dictated by poet’s obsession. Donne’s metaphysical images show a shocking reach from subject to analogue and because of this Donne was considered an exceptionally learned writer.

Imagery is used to express the internal feelings of the poets and to create mood and atmosphere. It is also useful to give continuity.

Most figures of speech created by the poets cast up pictures in the reader’s mind and these pictures are called images. These pictures are perceived with the mind’s eyes, ears, nose, tongue and skin.

The imagery evokes the meaning and truth of human experience not in abstract terms but in more perceptible and tangible forms. Using this device, the poets make his meaning strong, clear and definite. The poet uses sound words and words of colour and touch in addition to the figures of speech.

Donne’s imagery draws on the new learning of the English renaissance and on the discoveries and exploration. We find references to alchemy, sea-voyages, mythology and religion. Certain images or ideas recur so often as to seem typical: kingship and rule; subjectivism alchemy- especially the mystical
beliefs associated with elixir and quintessence- and cosmology, both ancient and modern.

Herbert’s imagery by way of contrast, draws on the everyday life and familiar, reason is like “a good housewife”, spirit is measured in “drammes” and God’s grace is a “silk twist”, suffering is a harvest of thorns or blood-letting, paradise is a garden where winter never comes, severity is a rod and love is god’s bow or the host at a banquet. It will be seen, however, that many of these images are found in Christ’s teaching, while others may have acquired religious connotations. The reference to “thorn” and “blood” in the collar ironically seem to ignore the conventional religious symbolism of these terms.

Vaughan uses imagery almost exclusively from the natural world which is apprehended with a delight notably absent from his perception of most other people. The clue to this lies in the retreat where Vaughan notes that “shadows of eternity” were seen by him in natural Phenomena such as clouds or flowers. These images are readily understood and beautiful as with the flown bird and the star liberated from the tomb.

With Marvel, imagery is more problematic. Unlike Donne who scatters metaphors freely, Marvell is more selective and sparing. Very often the image is more memorable and striking than the idea it expresses, as with the “deserts of vast eternity”, while frequently one finds an idea which cannot be understood except as the image in which Marvell expresses it. As with the “green thought in a green shade”. In any case with all of these poets, the use of metaphor serves, and is subordinate to, the total argument.
The two objects which are compared in a poetic image are called as the major term and minor term. The major term is the idea underlying the image and minor term is the material which illustrates it. The major term is ‘Tenor’ and the minor term is ‘vehicle’. The image intensifies the basic idea underlying it by establishing its relationship with another idea.

According to C.D Lewis, the functional use of imagery is the concord between image and theme: “The principle which organizes images is a concord between image and theme, the images lighting the way for the theme and helping to reveal it step by step to the writer, the theme as it grows up controlling more and more the deployment of images.” (28)

Johnson defines metaphysical imagery in his own way:

The metaphysical poets surprise us by the boldness and novelty of their images; they indulge in strained metaphors, far-fetched similes, and the most extravagant hyperbole; they cultivate ingenuity at any cost; substitute philosophical subtleties and logical hair splitting for the natural expression of feeling and employ their vast ‘out of the way’ learning without the slightest regard to propriety. (qtd in Willamson 7)

A comparison becomes a metaphysical image if two things patently unlike, or which we should never think of together, are shown to be alike in a single point in such a way, or in such a context, that we feel their incongruity. The distinctive note of the metaphysical poetry is the blend of passionate feeling and paradoxical ratiocination.
In the case of the Tamil poets of *cankam* period, images from Nature helped them to a greater extent. On the other hand ‘not much of metaphysical poetry is given to description of the feeling for nature of the Elizabethans, their pastoral and ideal pictures of meadow and wood and stream.’ Anyhow one can point out the striking similarities between the images of Donne and those of the Tamil poets of the *Cankam* period.

Poets in general used to adore the great Sun in poetry. Petrarch calls the Sun to be ‘life giving Sun’. Milton describes the wonderful sunrise as the glorious work of Almighty.

> “These are the glorious works parent of good
> Almighty, thine this universal frame”

Nakkirar adores the Sun in Thirmurukatruppadai:

> “Ulakam uvappa valanerbu tiritaru
> Paiar pukal nayiru katar kantanku
> Ovara imaiikkum cen vilankaviroli..” *(CI 358)*

Thus the poets praise the Sun with great respect and the people of the world also pay respect to the Sun, the source of universal life and light. Yet there are poets who demolish the glory of the Sun. Donne is one such poet. He defies the Sun haughtily in his poem “The Sunne Rising.” This is written in the form of an apostrophe. According to M.H. Abrams:

> An apostrophe is a direct and explicit address either to an absent person or to a non human entity. Often the effect is of high formality, or else of a
sudden emotional impetus. Many odes are constituted throughout in the mode of such an address to a listener who is not literally able to listen.

Regarding the poem ‘The Sunne Rising’ Julian Lovelock opines:

Like Shakespear’s famous sonnet ‘My mistress eyes are nothing like the Sunne’, only more outrageously, Donne’s poem reverses the tradition of hundreds of petrarchan and Elizabethan love poems in which the sun is a touchstone of ecstatic tribute. The poem explodes into ‘fiercely rhetorical argument, pursued through three stanzas of sustained exaltation. First the Sun is rebuked as a kind of elderly voyeur; then sent about his business; then accused of vanity; then dispatched(unsuccesfully) to look for ‘both the Sun is invited to perform his duties with the inertia more fitted to age, standing still.(147)

The poet piles harsh abusives against the Sun. He objects to the Sun’s shining through windows and curtains on the lovers in the bed. The Sun may chide the School boys, workers, peasants and huntsmen. On the contrary the lovers are free from any bondage to time as they attain a state of timelessness or eternity. And the Sun has no power over the lovers.

“Busie old foole, unruly sunne

Why dost thou thus’

Through windows and through curtaines call on us?

Must to thy motions lovers seasons run?

Saucy pedantique wretch, goe chide

Late schools boyes and sowre prentices” (EMP 12)
Such an apostrophe to the Sun is found in a Tamil poem written by Nallanthuvanar. It depicts the sorrow of the lady who is in search of her husband. She orders the Sun to find out the whereabouts of her husband. She speaks as if it was the duty of the Sun to trace her husband. Thus the great Sun is belittled by her. Sometimes the image of the Sun is reflected on the surface of water. He must be cautious that he should not be swallowed by some toad. She requests the Sun to lend some of his rays with the help of which she can trace her lover. She wonders whether he has entered the forest area where wild buffaloes loiter or whether he has hidden himself somewhere in the same town. She challenges the Sun that she would seek the help of the God. Sun has been used as the background for delineating the human behaviour.

According to V.S.P. Manickam : “Nature of all kinds was made to serve as the background of human behaviour. Only such things in nature as were found to be utilized for the poetic theme related to the life of human beings attracted the attention of the Cankam poets.”

In another poem, Nallanthuvanar delineates the picture of a lady love requesting the Sun to search for her lover in the world surrounded by ocean.

Tirai tarum munnir valakamellam

Tirai katir nayirrai natu yenren. (CI- 380)

In yet another poem, a lady love requests the Sun not to be harsh with her lover for she would die then, when the Sun begins to set, she says that the sun has not shown any mercy upon her. Anyhow she hails the sun.

“irulotu yan inku ulappa en inrippattay
Aral ilai, vali-cuter (CI 378)

A lady love requests the Sun which is setting on the western hill to trace her lover. If the Sun brings him to her, the fire of lust will get extinguished

Katir paka nayire kal certi ayin

avaral ninaitu nirtu en kai nittit
tarkuvai ayin tavirum en nencatu
uyir tiriya rriattiya ti. (CI 377)

In a Tamil poem, the lover who has undertaken the travel has been compared to the Sun who travels from east to west. The beloved who is always looking towards the direction of her husband has been compared to the flower “nerunci” which blossoms towards the direction of Sun. If the Sun is in the east, the flower will be in an eastward direction. During the evening the flower will be in the westward direction.

Onku malai natan
Nayiranaiyan toli
Nerunci yanaiyaven perum panaittole (CI 92)

According to Jack Dalglish metaphysical imagery fuses thought and feeling:

This fusion of thought and feeling is clearly seen when we consider Metaphysical imagery. All imagery is based upon the perception of some similarity between different things; but the comparisons that a Metaphysical poet will make to communicate an idea are often startling to reader conditioned by say, Victorian poetry. A famous example is Donne
Donne compares the two souls of the lovers to that of twin compasses. The soul of the beloved is likened to the fixed foot of the compasses. For she is staying at home. The other foot which moves apart is the lover who goes abroad. The fixed foot may clearly seem to be unmoving yet it does lean to the other foot which moves. When the other foot moves towards the fixed foot, the latter begins to be straight.

“If they be two, they are two so

As stiffe twin compasses are two

Thy soul the fixt foot, makes no show

To move, but doth, if the other doe.” (OBSV 105)

Henry King while lamenting his dead wife, calls her to be the ‘clear sun’. The earth separates him from his dead wife whom he considered the sun. According to Jack Dalglish, “the earth represents both the planet causing the eclipse of his ‘clear Sun’, as he calls his wife, and the soil with which her grave is filled.”(6)

……By thy clear sun

My love and fortune first did run;

But thou wilt never more appear

Folded within my Hemisphear

Since both thy light and motion

Like a field star is fall’n and gone
And twixt like a twixt me and my soules dear wish

The earth now interposed is,

Which such a strange eclipse doth make

As ne’er was read I Almanake. (EMP 91)

According to George Williamson, Henry King’s Elegy is one of the great triumphs of seventeenth century. He considers that his wife has benighted him because she is his Sun. Williamson opines, “while her fate mocks his time, his feeling expends into grander images of separation as the macrocosmic figure magnifies her grave into the earth that eclipses his Sun.”(65)

In the poem entitled ‘Easter’, George Herbert speaks about three hundred Suns. Yet he believes in the existence of one Sun only.

“…. Can there be any day but this,
Through many sunnes to shine endeavour?
We count three hundred, but we misse
There is but one, and that one ever.”(OBSV 362)

Nakkarar describes the beauty of Lord Murukan with the help of the appearance of the bright Sun. pleasing the hearts of all living beings in the world, the Sun rises in the east. The poet says that it is praised by the people belonging to all religions. Similarly, Lord Murukan has the bright light which glows incessantly like the Sun. It is used to remove the ignorance of the devotees. The image of the Sun is compared to the greatness of the God.

“Ulakam uvappa valan erpu tiritaru
Palar pukal nayiru katal kantanku. (CI- 558)
The unique Sun has not only been remembered and extolled in the works of the great poets belonging to the East and west but also the glory of the Sun has been demolished at times. Many poems are written in the form of apostrophe to the Sun. The image of Sun has been used for the purpose of comparison in the case of lover or beloved.

Donne has used the dynamic image in the poem “A valediction ; Forbidding Mourning. The dynamic image is compared to a ballet in which the intension is focused on motion rather than on the figures and costumes of the dancers. The Metaphysical poets do not give importance to the sense impressions but they concentrate on the movement of the objects of the comparison. The following lines from the poem ‘A Valediction Forbidding Mourning’ represent the act of motion.

“As Virtuous men pass mildy away…..”

“Trepidation of spheres…….”

“Like gold to ayery thinnesse beate”

‘The firmness makes my circles just

And makes me end, where I begunne” (OBSV 104)

The Tamil poets of the cankam period used images from the nature to a greater extent. But Donne has not used the description of nature. On the other hand most of the metaphysical poets did not use pastoral and ideal picture of meadow, wood and stream. Still there are some striking similarities between the images of Donne and those of the Tamil poets of the cankam period. Dynamic
images are used by *cankam* poets also. These images drawn from external motion can adequately express the psychological states of the human beings.

In the poem ‘Valediction Forbidding Mourning’, Donne used the compass image. Similarly the Tamil poet used the churn image in a poem. The motion of the rope over the churn is compared to the condition of the lover hovering around the lady love.

Mattam Pinitta kayiru polninnalam

Curric culalum Ennencu *(CI- 365)*

The Psychological state of a lover has been compared to the motion of an ant and a rope respectively in two different poems. At the same time his love feelings towards his beloved stops him from undertaking the travel.

In one poem a duty conscious lover desires to undertake a Journey. He is suffering more or less like on ant which happens to be kept inside a hollow wooden stick with fire on both the ends.

In another poem the condition of a lover who is swaying on both the opposite directions because of his love feelings and duty consciousness has been described. This psychological state is compared to the action of two elephants which are pulling a rope in the opposite directions facing one another. The miserable rope would be mutilated finally.

According to Johnson the metaphysical wit is a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike. The most heterogeneous ideas are yoked by violence together. In the poem ‘The Apparition’ the image ‘quick silver sweat, produces a dissonant effect:
“And then poore Aspen Wretch, neglected thou
Bathed in a cold quick silver sweat wilt lye
A veryer ghost than I.” (OBSV 104)

Similar dissonant effect is produced when we read a Tamil poem in kuruntokai. The beauty of a lady acts as the poison of a snake which leads a wild elephant.

Ciru vellaravin avvarikkurulai
Kana yanai yanankian
Kilaiyal mulaival eyirral
Valaiyutaik kaiyalem manaki yole (CI-89)

In another poem the poet says that the persons captivated by the beautiful ladies will spend the might sleeplessly as if hurt by the snake.

Iravinanum intuyil ariyatu
Aravuru tuyaram eytupa tomtit
Tannaru neytalin narum
Pinnirun kuntal anankurrore (CI-33)

Yet another young man opines that his heart has been taken captive by the beautiful forehead of a young lady as the wild elephant has taken captive by the people.

“elvua ciraremuru nanpa
Pulavar tola kele yattai
Makkatal natuvan ennal pakkattup
Pacu ven tintaltonriyankuk
Katuppayal vilankum ciru nutal
Putukkol yanaiyil pinittarral emme.” (CI- 90)

One can come across varieties of ambiguity and contradiction beneath the logical surface in the metaphysical poetry. There is a mixture of submission and revolt is Herbert’s “collar” and “affliction”. Christ is presented in two different ways. In the poem entitled ‘scarifice’, He is presented as ‘loved because hated’ and as ‘torturing his tortunes’ because all merciful’.

Even is Marvell’s Garden, the poet denounces sex but describes the pleasures of the Garden in sexual metaphors. This kind of blending disparate experiences or ideas can be seen in the following images of Donne also.

Donne makes an appeal to God to break his heart. He expects to mend it thoroughly and completely by punishing it in various ways. God should take him as his own prisoner for he will not be free in the real sense of the term unless God does so. Moreover he will not remain chaste unless he is enjoyed by God.

“The batter my heart, three person’d God; for, you
As yet but knocke, breath, shine, and seeks to
mend;
That I may rise, and stand. O’erthow mee,and
bend
Your force, to breake, blowe, burn and make me
new.
Take me to you, imprison mee, for I
Except you enthrall mee, never shall be free’
Nor ever chaste, except you ravish mee’. (OBSV 142)

In *cankam* poetry also, one can find the blending of disparate ideas. In “*Akananuru*” a lover appears as an emperor. Yet he pleads like a beggar. Thus he entreats the ladylove to return his love.

Puravalan polum torram ural kola

Iravan makkalir panimoli payirri (CI-219)

There is a mixture of love and enmity is the following lines from *kurunthokai*.

Arkali verpan varu torum varum

Akalinum akalataki

Ikalum toil kamattu pakaiye

Pakai yakinravar nakai vilaiyatte

Kaitaiyan tanpunar cerppanotu

Ceytana manra vor pakitaru natpe (CI-109)

We come across the ‘fire’ which is cold in the following lines:

Ninkirrerum kurkunkal

Tannennum ti (CI-111)

In the following lines, the poets expresses that bitter is sweet.

“innamiyinu minito

Initenap patum putte nate

Innak kanamum iniya ponnotu

Manimital yalkul matantai

Animulai yaka mulkinan celine”(CI-115)
In the poem entitled ‘A Feaver’ Donne compares the fever of his misterss to the fire which will cause the destruction of the world.

‘O wrangling schools, that search what fire

Shall burne this world, had none the wit

Undo this knowledge to aspire

That this her feaver might be it?’ (POJ 21)

Similar idea is expressed is ‘kalithokai in the face of the ladylove is able to produce very hot tears which will cause destruction of the world.

Noyeriyaakac cutinum cullarriyen
Nayaitalulle karappan karantannke
Noyuru vennir telippir ralaikkontu
Veva talittivvulaku. (CI- 377)

Comparing the beauty of a lady to the geographical region in a strange phenomenon is literature. Both the Tamil and metaphysical poets have compared the beauty of a lady to the geographical region. John Donne compares the beauty of his mistress to the splendour of America.

“oh my America, my new found lande,

My kingdom, safelisest when with one man

Man’d

My mine of precious stones, my Empire.” (POJ 87)

In the beginning he compares her to America and then to the mine of precious stones particularly to Africa. Each image compares her to a bigger and expanding geographical region.
The Tamil poets have utilized the ‘town’ image to describe the beauty of a lady. Xavier.S.Thaninayagam opines that only in Tamil literature one can come across such images:

The Tamils were also great lovers of towns and cities. I wonder if in any other literature a city is used as the term of comparison for a lady, but such a simile is very common in ancient Tamil literature. When a poet wished to express the abundance and resource of joy and pleasure that a man derives from the woman whom he has married, or whom he wishes to marry, he can think of no better simile than a city which in its own way is full of abundance and resource, and where every sense may be gratified. A city was also the symbol of beauty, and hence the beauty of woman was also compared to the beauty of a city. (80)

A large number of images in Donne and Tamil Akam poetry are drawn from the concepts of state, government and war.

“She is all states, and all princes, I,
Nothing else is “(POJ8)

If the beloved is all states, the lover is all princes and the rest of the world is dross.

In his poem ‘Love’s Growth’ Donne writes about the princes who levy new taxes during war period. They do not remit them in peace time. Love also gets additional vigour and strength during spring season. But it does not diminish during winter days.

According to A.C.partridge, “Identifying love’s increase with the advent of spring is conventional; but relating it to converging circles in pond water and to
a prince’s powers of taxation, implies novelty of conceit that is extraordinary.” (142)

As princes do in times of action get

New taxes, and remit them not in peace,

No winter shall abate the springs’s increase (POJ 36)

In another poem the poet considers himself as a town which though originally was God’s territory, has now forcibly been conquered by sin. The faculty of reason in the poet is the former viceroy of the usurped town. It could have helped him to overthrow the usurper. But it has been taken prisoner by the new ruler, the sin.

“I, like an usurpt town, to another due
Labour to admit you” (OBSV 142)

In Tamil Akam poetry also we come across similar images. A Lady parted from her lover suffers and sheds tears like an ill-treated subject under a tyrant.

Murai talrnta mannavan kilk kuti polak kalankupu
Porai talarpu pani varun kannayi nevan ceyko (CI 79)

Another lady spends her night sleeplessly as a king besieged by enemies.

Annal yanai atupor venter
Orunkakap patutta muravuvay nayil
Oreyin mannan polat
Tuyil turant anal kol (CI 79)
A beloved says that her beauty is sweeter than the rule of the kind king. But the desert way which the lover has to pass on is more dangerous than the deadly weapons of the king.

Velinum veyya kanam-avan
Kolinum tanniya tatamen tole. (CI 241)

When the lover rejoins his beloved, the cold winds will retreat like the defeated kings.

Pitil mannan pola
Otuvai mannal
Vatai niemakke. (CI 241)

Thus the cankam poets have made use of the different kinds of metaphysical imagery as done by English metaphysical poets. When Karikalan was imprisoned by foes, he was neither depressed nor he was in great despair. He has been compared to an elephant which has fallen into a pit. After making great efforts, the elephant succeeded in climbing up the pit.

Arunkarai kaviya kutik kulikonru
Perunkarai yanai pidik kanku
Nunitin unara nadi nannar
Ceriudai tikap peri yeiti
Pettravai mahiltal ceyyan… (CI 135)

In the book entitled Canka Ilakiyattil karpanai, a strange imagination which has been delineated in Akanannuru is cited by the author. The imagination
that the heat of the desert sand could evaporate the sea water is an interesting metaphysical imagery. (56)

An old cow which could not bite and chew the grass, derives pleasure by simply licking it. As the cow is happy merely because of the act of licking the grass, the lovers also feel happy by the mere thought of their union.

Musaichuval kalitha murra vilimpull

Mutha tavain tanku

Lirunte kamam peruntho loye (CI192)

A lady love derives pleasure by simply seeing her lover even though she cannot enjoy him. She has been compared to a lame fellow who by just seeing the honey comb on the branch of a tree at the top of a hill, feels elated and licks his bare palm as if he held honey in his palm. (CI 82)

Pierre Legouis in Donne the Craftsman acknowledges the dramatic power of Donne’s poetry. “It succeeds in creating a voluptuous atmosphere and calling up in two flesh and blood human beings who act in relation to each other. The impression of passionate of reality made upon the reader results partly from the poet’s artfully concealed art, an art that is nothing if not dramatic. J.B. Leishman’s The monarch of wit explicated the dramatic quality of Donne’s poems.

In Tamil Akam poetry also one can find the dramatic element which could be compared with the dramatic quality of Donne’s poems. According to Tamilannal, one could find dramatic monologues in Tamil Akam poetry. (121)
In the metaphysical poetry one could come across many poems written in the form of dramatic monologue. Some of Donne poems open with his favourite shock tactics.

“Busy old fool, unruly Sun
Why does thou thus,
Through windows and through curtaines call on us?” (POJ 8)

The poem becomes most dramatic because of the directness of the address to the sun. Moreover the lover attempts to prove the sun to be a ‘Busie old foole’, in Canonization also we come across the same shock tactics.

“For God sake hold your tongue and let me love”(POJ 13)

The opening lines of some of the Tamil poems also strike a dramatic pose. For instance in a Tamil poem a beloved asks the ocean by the separation from its lover.

Yaranan kurranai katale puliyar
Cirutalai kurukin parantanna
Minar kurukin kanalam perunturai
Velvit talai tiraiyalai
Nallan kankulun ketku ninkurale.(CI 94)

It is a well known fact that ocean could not be troubled as the human beings. Therefore when the poet begins the poem with his strange question, it becomes more dramatic.

The beloved was suffering from the pangs of separation. She was spending her night sleeplessly. Then she did not know whether she should attack the people
who sleep without sympathizing with her state of mind or whether she would shout.

Muttvuen kol takkuven kol
Oren yanumor perri melittu
Aaollenak kuvu ven kol
Alamara lasaivali yalaippa ven
Vuyava noyariyatu tuncu murkke. (CI 79)

According to Frank Kermode, Donne used to make a new and striking point by syllogism concealing a logical error. This is Donne’s commonest device. The poem ‘flea’ is an example of his original way of wooing by false syllogisms.

According to Leishman, “In almost every one of his original way of his poems there is some kind of argument, an argument which is sometimes conducted in almost rigidly syllogistic form. These arguments are sometimes playful, sometimes mainly or wholly serious.”

“o stay, there lives in one flea spare,
Where wee almost, yea more than maryed are
This flea is you and I, and this
Our marriage bed, and marriage Temple is;” (POJ 2)

In a Tamil poem also a poet uses the techniques of wooing by false syllogisms. Here the lover embraces the beloved. He argues that he has embraced her as it is a pleasing act. Then the beloved asks whether it is alright to trouble others for the sake of one’s own pleasure. Yet the lover argues that the thirsty people drink water just to please themselves and not to please water.
Every poem of Donne is in the form of a speech addressed to the other character. No poem of Donne is descriptive or narrative or reflective. This is applicable to Tamil Akam poetry and no specific name is mentioned. Even in Tamil Akam poetry no specific name of the character is mentioned.

In Donne’s poetry one can find the psychological analysis of the human heart.

We can find cynicism in Love’s Alchemy

“Hope not for minde in woman; all their best
Sweetesse and wit, they are but Mummy possess.”(POJ41)

We find irony in the Funeral:

“who ever comes to shroud me, do not not harme
Not question much
That subtle wreath of hair; which crowns my arme; The mystery,
the signe you must not touch For ‘tismy out ward soule…”(POJ 62)

We find utter exasperation in ‘The expiration.’

“So,so breakoff this last lamenting Kisse,
Which sucks two soules, and vapors both away.” (POJ 73)

We find the psychological analysis of the human heart in Tamil poetry also. The anxiety of the beloved is expressed in the following poem:
Ni kantaniyo kantarkkettanaiyo

………………pon mali patali periyar

Yar vayk kettanai katalar varave.”

We find the beloved’s pangs of separation here:

“Alluttenkol Takkuvenkol…………………”(CI 79)

We find utter exasperation in the following poem:

“All nitatir kannum civakkum

Arntor vayirrennum pulikkum

Tanantanai yainem milluyttuk kotumo”(CI 117)

Thus the dramatic quality of John Donne and the Tamil poets could be compared on the basis of the foregoing aspects.

In a poem in Purananuru, the poetess Kavarpendu has presented the facts in the form of a dramatic monologue. The poetess answered the question of a woman who enquired the whereabouts of her son. She was replying that he would soon appear in the battle field even though she was not definite about his whereabouts.

I:nra vayiro ituve

Tonruvan mato porkkalattane. (CI 448)

Okkur Masathiar has also written a dramatic monologue in Purananuru. She appreciates the action of a mother who had sent her only son to the battle field even though she had lost her father and husband in the previous battles.

Ketuka cintai katitival tunive

Mutin makalir atal takume (CI 483).
In Kuruntokai, cempulapeyalnirarar has written a poem in the form of dramatic monologue.

“yayum nayum yarakiyaro
Entaiyum nunntaiyum emmurai kelir” (CI 80)

A linguistic analysis of English metaphysical poetry and Cankam literature would reveal the various linguistic devices used by the poets. In the works of these great poets one could come across different linguistic features such as Inversion, Paradox, Hyperbole, Rhetorical question, Repetition, Apostrophe, Simile and Metaphor

Geoffery N. Leech states that the standard use of Rhetorical question is an adornment of a heightened style. It is in a loose sense a question while it is abnormal and it expects no answer.

Donne in his poem entitled “The Canonaization” uses the device rhetorical question. The poet compares sighs to sea storms, tears to flood in the Valediction poems. He also compares the temperature of body to the great destructive fire in the poem “A Fever”. But in the poem’Canonaization’ the poet uses realism and rejects the ideas mentioned in the following rhetorical questions.

Alas! Alas! Who’s injured by
My love?
What merchant’s ships have
My sighs drown’d?
Who says my tears have
Overflow’d his ground?
When did my colds a forward
Spring remove?
When did the heats which
My vein fill
And one more to the
Plaguy bill? (POJ 12)

In the poem entitled ‘The Temper I’ Gorge Herbert uses the rhetorical questions. He states that God will not lower Himself to compete with man. He will not come down to the level of miserable human beings. Moreover God will not allow a human being to measure His dimensions which are immeasurable.

Wilt thou meet arms with man, that thou dost stretch
A crumme of dust from heav’n to hell?
Will great God measure with a wretch? (TPWGH 61)

In the poem entitled “Jordan I” Herbert asks many rhetorical questions. Instead of stating the following ideas in declarative form he asks the following questions:

Who says that fiction onely and false hair
Become a verse? Is there in truth no beautie?
Is all good structure in a winding stair?
May no lines passes, except they do their dutie
Not to a true, but painted chair?
It is no verse, except enchanted groves
And sudden arbours shadows coarse-spune lines?
Must purling streams refresh a lover’s love?

Must all be vail’d, while he that reads, divines,

Catching the sense at two removes? **(OBSV 367)**

In the poem entitled “The collar” Herbert asks many rhetorical questions. He makes a means to say that he did not wish to continue with the ceremonies of the church and wanted to end his life of strict religions piety. The poet expresses that he cannot receive any reward and he has to work hard.

I stuck the board, and cry’d, No more.

I will abroad.

What? Shall I ever sigh and pine?

My lines and life are free; free as the road,

Loose as the winde, as large as store.

Shall I be still in suit?

Have I no harvest but a thorn

To let me bloud, and not restore

What I have lost with cordiall fruit?

…Is the year onely lost to me?

Have I no bayes to crown it?

No flowers, no garlands gay? All blasted?

All wasted? **(OBSV 377)**

In the poem entitled “The Forerunner”, Herbert uses rhetorical questions. The poet was worried whether his gray hairs would mean a decline in his mental powers. He was afraid whether bright ideas would no longer originate in his brain.
He would lose his power to think and he would be considered a lump of earth having no life in it.

... see, see their mark;

White is their colour, and behold my head.

But must they have my brain? Must they dispark

Those sparkling notions, which therein were bred?

Must dulness turn me to a clod? (TPWGHRH 52)

He also uses some more rhetorical questions. He asks the sweet language where it would go after leaving him. He also asks whether it would go and serve some filth purpose and thus destroy itself.

Lovely enchanting language, sugar-cane,

Hony of roses, whither wilt thou flie?

Hath some fond lover tic’d thee to thy bane?

And wild thou leave the Church, and love a stie? (TPGHRH 82)

In the Tamil poems also the form of rhetorical question has been used. Thodithalai Viluthandiar in his poem in Purananuru uses rhetorical question. In his old age, he longs for his youth. He asks where his youth has gone.

Kalla ilamai alitotane

Yantu untu kollo (CI 478)

According to Leech, repetition indicates poverty of linguistic resource. Yet it presents a simple motion with force. It may further suggest a suppressed intensity of feeling for which there is no outlet but a repeated hammering of the confining walls of language.
Herbert uses repetition of the sentence structure in the poem entitled “The Collar”. In this poem he gives an account in his priestly vocation. He declares that he will tolerate this life of self denial no more. He does not want to lead a life of servitude to the church. He expects that there should be wine to drink and there should be plenty of food grains. Here he uses sentences containing parallel structure.

Sure there was wine

Before my sighs did dry it; there was corn

Before my tears did drown it. (OBSV 378)

In the poem entitled “The Temper” Herbert uses repetition of the word ‘some times’. The poet does not experience the same spiritual elation all the time. Sometimes he feels that he stands above all the forty heavens. Sometimes he feels that he stands climbed above only twenty of the heavens. Sometimes he has feels that he fallen below them all and descended to hell. By using the word sometimes repeatedly, the poet expresses his anguish and exasperation.

George Herbert in his poem entitled “Deniall” felt heart broken because his devotions went unheeded by God. The poet’s heart was filled with fears and disorder on account of God’s indifference. The poet kneels and his heart felt numb on account of his crying vainly to God to come to the cries of the poet. Here the poet uses repetition to request God to come to him.

In the following lines the poet repeats the word ‘come’ so as to express his eagerness and anxiety:

Come, come, my God, o come,
But no hearing. *(TPWGH 66)*

Again he repeats the phrase ‘But no hearing’ in the next stanza also.

“My heart was in my knee

But no hearing”. *(TPWGH 67)*

In the poem entitled ‘vertue’ Herbert teaches the principle that virtue is something supreme and everlasting. Everything in the world must end, but a virtuous soul is immortal. The sweet rose must fade away; the sweet springs must come to a close. But a sweet and virtuous soul will never perish.

In this poem the poet uses the device of repetition as follows:

For thou must die,…

And thou must die,..

And all must die,… *(OBSV 373)*

In the same poem the poet uses the word ‘so’ repeatedly in order to heighten the magnificence of the sweet day.

Sweet day, so cool, so calm, so bright…. *(OBSV 374)*

In the poem entitled ‘The pearl’ Herbert claims that he knows the ways of learning. He knows the secret of the stars. Moreover he knows both the old knowledge and new voyages. Yet he loves God. Similarly he knows the ways of honour, yet he loves God. He also claims to know the ways of pleasure, the sweet taste and flavours of it. His senses are alive and he knows the ravings the poet uses the stylistic device love towards God. He repeats the followings line again and again:

‘yet I love thee’. *(TPWGH 112)*
In the poem entitled ‘Discipline’. Herbert appeals to God to deal with human beings gently and not sternly. He entreats God to throw away the rod of punishment, to throw away His wrath and to adopt a mild attitude towards human beings. Here he uses the device repetition for his pleading.

Throw away thy rod.
Throw away thy wrath;
O my God
Take the gentle path…
Throw away thy rod:
Thou art God;
Throw away thy wrath. (TPWH 228)

In the poem entitled ‘Peace’ Herbert exhorts his soul to leave the regions of this foolish world. For nobody can offer it. Security except God who is a eternal and changeless. Moreover God alone can cure the soul of its sickness. The poet repeats the word ‘thy’ in order to reiterate the relationship between soul and God:

“Thy God, thy life, thy cure”. (TPWH 203)

In the poem entitled ‘The Blossome’. John Donne uses the device repetition as follows.

Little think’st thou, poore flower,…
Little think’st thou …..
Little think’st thou, poore heart…
Little think’st thou …. (OBSV 109)
In Purananuru many poets have used the device of repetition inorder to stress their view points and to call the attention of the reader. Mosikeeranar repeats the word ‘uyeir’ in his poem.

Nellum uyir anre nirumuyiranre
Mannan uyirtte malar talai ulakam. (CI 467)

Nariveruthalaiyar has also used repletion in his poem:

“palcanri:re palcanri:re” (CI 468)

Kalatin yanaiyar uses the device repetition in purananuru (CI 498). He repeats the word ‘ilintanru’ and ‘uyarntanru’.

Vellarukilaiyanar repeats the word ‘poyyakiyaro’ in Purananuru. Erumaiveliyanar repeats the word ‘mavarate’ in order to portray the sad state of affairs. (CI 483)

Avvaiyar in her poem uses the word ‘allano’ repeatedly in order to add beauty to the poem. (CI 356).

She also repeats the phrase ‘patuka patte’ in a poem in (CI 78).

According to Leech, apostrophe is a writer’s interruption of his address to his audience in order to address some third party who may either be present or not. Sometimes the poet addressee someone who is unable to hear or answer as the address is dead or not even human. The situations created by a poet are free from constraints of reality. Sometimes a lyrical poem is entirely written in the form of an apostrophe. A number of poems are written in the form of apostrophe to Death in English and Tamil literature. For instance in a fifteenth century English poem entitled ‘Ha cruel death, contrarious to creatures to creatures in kinde’, death has
been railed upon as tyrant and murderer whose malice is insatiable. The poet considers death to be a cruel tyrant and he wishes that kingdoms should rise up against and overthrow it.

For pi malice me semeth reames sholde arise
To destruye cruell death and do hymn of dowe

John Donne wrote a poem as a sort of challenge to death. It is defiant in tone throughout. After the death of his wife, Donne was haunted by the idea of Death. In this condition he turned to God for comfort and peace. The poet was ready to face death bravely. According to him there was no need to fear death. It is not as dreadful as it is seemed to be. It is just a sweet sleep. Death is dependent upon poison, war and sickness. It is subservient to God and fate. It is just a passport for an eternal life.

“Death be not proud, thou some have called thee
Mighty and dreadful, for thou art not so
…..And death shall be no more, Death thou shalt die.” (OBSV 140)

According to George Willamson, Andrew Marvell introduces the proud note of Donne’s Holy Sonnet in his strong verse of his lament over the death of Cromwell. He stresses immortality in his verse.

Oh! Worthless world!oh! Transitory things!
Yet dwelt that greatnesse in his shape decayed,
That still though dead, greater than death he lay’d;
And in his alter’d face you something faigne
That threatened death, he yet will live again.” (OBSV 757)
In *Purananuru*, Masathanar sang a song deriding death. He considered death to be a great fool. He is like a farmer who has eaten the seeds. Because of this he cannot produce any grain. He has killed the great hero *Killi Valavan*. If *Valavan* remained alive, he would kill many soldiers thereby providing enough food for Death. Now the God of Death would starve without getting food.

Nani petaiye nayan il kurram  
Viraku inmaiycin vittu attu untanai  
Innum kankuvai……………….  
Munaiyor kontanai ayin  
Ini yar marru nin paci tirppore *(CI-475)*

In another poem *Arisilkizhar* has sung a song on the death of *Irumporai*. The poet has written the poem in the form of an apostrophe to Death. He considers the God of Death to be vicious. He acquired a great loss. As an ignorant farmer ate the seeds of the grains without knowing the yield he would get from the seeds, Death killed the great king *Irumporai*. Because of this deed, Death could not get enough food.

Katum paci kalakkiya itumpai kur nencamotu  
Noy ulantu vaikiya ulakinum mika nani  
Ni ilantanaiye, aran il kurram  
Valtalin varuum vayal valan ariyan  
Vil kuti ulavan vittu unta anku  
Oruvan ar uyir paruki  
Arkvai manno, avan amar atu kalatte *(CI 475)*
In **kalitokai**, a woman who is separated from her husband is addressing Death. She considers Death to be unbiased and demands it to punish the God of love for hurting her during the evening time.

………….avanaiyer kattic

Curaak kotiyan kotumaiyai niyum

Uraa araica nin oluikkkan konti (**CI 381**)  

George Herbert has also addressed to Death. Initially Deah was an ugly thing. It was considered to be producing sad effect. Death turned the flesh to dust and the bones to sticks. But, after the death of Christ, it was considered to be fair and full of grace. Death was no more related to sorrow but to happiness.

Death thou wast once an uncouth hideous thing

Nothing but bones,

The sad effect of sadder grones;

….But since our savior’s death did put some blood

Into thy face

Thou art grown fair and full grace (**TPWGH 236**)  

In all the above cited apostrophes, one can find the prevalence of irrational element. In all the poems, Death has been derided or it has been ordered to carry out some menial tasks.

In this poem entitled ‘Life’, George Herbert feels that there is a sad message in the decline and death of the flowers. The poet’s own life would also end soon. The flowers gave out a sweet smell during their life time. They remained a source of fragrance or as a piece of decoration. Even after
their death they were used for the making of certain medicines. Here the poet uses the device ‘Apostrophe’.

He speaks directly to the flowers:

Farewell deare flowers, sweetly
Your time ye spent’
Fit, while ye liv’d, for smell my
Or ornament,
And after death for cures. (TPWG H 78)

In the poem entitled ‘Discipline’ Herbert speaks directly to God and pleads him to treat him gently:

O! my God
Take the gentle path. (TPWG H 78)

The poet Pothiyyar speaks about the greatness of Kopperuncholan. The king was a great philanthropist. He helped singers and dancers. The God of Death has seized the life of the great man. Hence the poet invites all other poets to curse the God of Death.

Anaiyan ennuatu, at takkonai
Ninaiyak kurram in uyir uyttanru
Paital okkal talii, atanai
Vaikam vammo vaymolip pulavir (CI 474)

After seeing the dead body of her lover in the battlefield, the lady love curses the God of Death to experience the distress as realized by her.

Enpolperu vitirppuruka, ninna
Innatu urra aran il kurre (CI 474)

After the death of a great hero, a poet considers the blooming of a flower to be useless. Because no young man or woman would pluck the flower and wear it. It is interesting to note the question put forward by the poet. The poet asks the mullai flower why it has bloomed after the death of the hero. This poem is written by Keerathanar.

Val ver cattan maynta pinrai

Mullaiyum puttiyo ollaiyur natte (CI 478)

Even woman exhibits no fear for death. On the first day of the war, a young lady’s father died after killing an elephant. On the second day, her husband saved many cows from being taken away by the enemies. But at last he was killed. On the third day the lady is preparing her only young son to get ready to go to the battlefield. This shows her bravery and valour.

Ketuka cintai; kaittu ival tunive

Mutil makaliratal takume (CI 483)

Inversion is turning round the order of words in order to give special emphasis to one word or group of words. It is effective both for the rhythm and for the sense. According to Chapman, “the word foregrounding is used to describe the kind of deviation which has the function of bringing some item into artistic emphasis so that it stands out from its surroundings.

In the poem entitled “Man” the poet uses the device inversion. Everything in this world serves man. Wind blows for him; fountains flow for him; the earth rests and heaven moves for him. In the following line the poet uses inversion:
For us the windes do blow, *(TPWGH 114)*

Instead of stating, ‘The winds do blow for us’, the poet uses inversion similarly, instead of stating ‘thou hast built a brave palace’, the poet uses inversion as follows:

‘Thou hast

So brave a palace built’ *(TPWGH 117)*

Paradox is a type of logical absurdity.

In the poem entitled ‘The Flower’ George Herbert uses the stylistic device ‘paradox’. The poet says that his creative powers are blossoming even in his old age. He suffered the eclipse of his spiritual and creative power many times. But now he experiences a new vitality inside him. In the following lines the poet uses the device paradox:

And now in age I bud again’

After so many deaths I live and write; *(EMP 45)*

In the poem entitled ‘Affliction’, Herbert uses paradox. The poet still loves God even though God has forgotten him. In spite of all his affliction or distress, the poet feels an inner compulsion to continue to love God.

Ah my deare God! Though I am clean forgot

Let me not love thee, if I love thee not *(TWGHPV130)*

Paradox is a type of logical absurdity. In the poem entitled the ‘flower’ George Herbert uses the stylistic device ‘paradox’. The poet says that his creative powers are blossoming even in his old age. He suffered the eclipse of his spiritual and
creative power many times. But now he experience a new vitality inside him. In
the following lines the poet uses the device paradox.

And now in age I bud again’

After so many deaths I live and write; (OBSV 379)

Cankam poets also used this stylistic device in their poetry. Avur
Moolangilar sates that the ‘chieftain’ was so powerful that he could create the cold
rays of the moon out of the sun and the hot rays of the sun out of the moon.

“Cennayirru nilava ventinum
Ventikalul veyil ventinum
Ventiyatu vilaikkum” (CI 437)

To sum up English poets used metaphysical images to decorate their
poetry. Two things patently unlike are shown to be alike in single point in such a
way that are could feel the incongruity. Similarly the cankam poets have used
peculiar images, to adorn their poetry. Both the cankam poets and the English
metaphysical poets have also produced dissonant effect by using strange images.
They have compared the beauty of women to geographical regions. More over
they have used dramatic element in their poetry. Both the cankam poets and
English metaphysical poets have used various other stylistic devices too.