

Eliot vs donne – vehicle for emotions essay



**ASSIGN
BUSTER**

Poetry is often the vehicle for expressing emotion. In the work of at least two poets you have studied, explore the ways in which you have seen poets writing about feelings in an artistic and effective way. John Donne indeed uses poetry as a vehicle for expressing emotions towards a variety of subject matter, however particularly with reference to his lover, to God and to death.

Donne documents his confidence in his emotions towards his lover in "A Valediction: Forbidding Mourning".

Moreover, post his wife's death, in "Holy Sonnet X" Donne cements his assuredness of emotions toward death in verse. Conversely to Donne's security in his feelings, in "The Love Song of J. Alfred Prufrock" T. S. Eliot creates the persona of J. Alfred Prufrock who is evidently insecure in himself, with regard to both his appearance and his attitude towards particular milestones in his life.

The first instance in "The Love Song of J.

Prufrock" where the reader is hinted towards Prufrock's insecurities, comes in the form of this rhyming couplet: "In the room the women come and go talking of Michelangelo." In this case, the reader understands Prufrock's evident concern for the mutterings of omen, and consequently Prufrock expresses a jealous undertone about Michelangelo. Moreover this image is repeated once more in the poem which furthers the notion that Prufrock is envious of this character, and in his failure to gain the attention of women, he lingers upon thoughts of this.

Done expresses his assuredness in his relationship in "A Valediction: Forbidding Mourning", where as the title suggests, Done documents how his relationship can endure a physical separation 'better' than mere "dull-sublunary lovers". Done, in his poetry, rouses images that his love is transcendent and hence stronger than other mortal's love.

Moreover, it is evident that Done believes his love to have stemmed not only from strong emotions, but also that their souls are indeed one - "Our souls therefore, which are one". Naturally, Imagery is an integral part of poetry and Done hence capitalizes on the use of this.

To more easily portray the way in which him and his lover can remain one, even whilst enduring a physical expansion, he compares their relationship to a highly-valued metal ore as a metaphor for their high-value relationship. If handled correctly the relationship will "endure not yet / a breach, but an expansion, / Like gold to airy thinness beat.

. The reader can assume that in the same way a blacksmith must handle the gold correctly, Done believes he handles his relationship correctly, furthering the idea that he is incredibly sure in himself and hence is sure in the emotions that he feels.

Contrary to Done, Eliot portrays Froufrou with emotions of insecurity and doubt. Through the voice of Froufrou, Eliot explains the way in which people gossip to be one of the main contributors to the self-conscious nature his fictional character.

This is particularly evident between lines 37 and 48 of the poem. We understand that Froufrou is from the first person perspective. Froufrou factually mentions his " bald spot in the middle of [his] hair", however then proceeds to speak of how he believes others would react - "(They will say: ' How his hair is growing thin!)". The use of parentheses gives the reader insight that these thoughts are not an integral part of the poem's narrative, however more a tangential trail of thought from the poet (Froufrou). This gives the line more gravitas as Froufrou believes the line is not necessary to the story of the poem, but nonetheless feels it must be included.

Eliot subtly infers a particular reference to death in order to exhibit the shame that Froufrou feels in his lack of accomplishments. " the eternal footman" " snicker[s]" at Froufrou's lack of accomplishment.

Froufrou believes that he was born in the city with " yellow smoke" and " half-deserted streets", and hence has a commitment to perform and reach certain milestones. Eliot then provides imagery that Froufrou believes he " should have been a pair of ragged claws / scuttling across the floors of silent seas.

", in this way life has not given Froufrou a burden of achieving. By personifying death, Eliot creates a struggle between Froufrou and the eternal footman, here Froufrou believes he has a duty to achieve and hence can be proud in confronting death.

Donna's emotions toward death entirely conflict with those of Eliot through Froufrou. Donna believes " Death, be not proud", as although death may appear to some (like Froufrou) as " Mighty and dreadful", death is actually "

slave to Fate, chance, kings and desperate men". In the way that death is burdened with the task to take each and every individual to an eternal sleep. In this way, Death is now ill with "poison, war, and sickness", and hence Donne pities Death.

Moreover, he proceeds to little death, as his Job is not almighty - that "poppy, or charms can make us sleep as well".

Donne and Eliot evidently have highly contrasting emotions on the subject of belief in oneself and emotions surrounding death. However similarly, though spanning a few centuries, see poetry as a fit vehicle for documenting their emotions. Eliot creates a persona to speak effectively about emotions that some, maybe himself, feel about certain issues in our lives. Donne speaks directly about his exploits and hence there is a certain power in the emotions that are exhibited in his poetry that is particularly effective.