

BHAKTI-RASA (THE SENTIMENT OF DEVOTION) IN JOHN DONNE'S POETRY

Dr. Richa Biswal,

University of Allahabad,

Allahabad, Uttar Pradesh, India,

richabiswal@gmail.com

<https://orcid.org/0000-0002-5505-4335>

Received June, 19, 2021; Accepted November, 11, 2021

Abstract

Donne is considered one of the greatest devotional poets of English. His devotional poetry reflects the intensity of feeling and inner conflict. The main themes of his devotional poems are the falseness of this world and the sufferings of the soul imprisoned in the body. According to Donne, the solution to all these problems is to obtain the blessings of the Almighty. His 'Holy Sonnets' may be regarded as poems of repentance and supplications for divine grace. Bhakti-rasa also deals with the elements of devotion. Thus, his devotional poetry can be profitably analysed from the perspective of bhakti-rasa. However, the concept of bhakti-rasa is an Indian concept still has not been ignored by writers in any language. The theory of bhakti influenced many prominent writers, Donne being one of the most celebrated. The present paper deals with some of the significant inter-connections between the Eastern and Western branches of aesthetics to address the universality and relevance of bhakti-rasa. Donne's poems consist of almost all the features of bhakti-rasa as mentioned in Indian Poetics in general and in Srila Rupagoswami's renowned text Bhakti-rasāmṛta-Sindhu in particular. The three sections describe the types and subtypes. A literature review is described in the second section, showing that Donne's poetry has not been studied in the light of bhakti-rasa so far, either in the west or in the east. In the third section, John Donne's poetry is analysed in the light of bhakti-rasa.

Key words: Rasa, Bhakti, devotion, Donne, poetry, poems.

Introduction

Srila Rupagoswāmi, the well-known Vaishnava saint, has created a new chapter in the rasa-siddhānta by introducing an exhaustive study of the theory of bhakti-rasa in his work 'Bhakti-rasāmṛta-sindhu'. Madhura-rati-bhāva (the emotion of sweet Love) existing in the hearts of the devotees permanently is called sthāyibhāva (permanent dominant emotion). When it is associated with the vibhāvas (determinants), anubhāvas (consequents) and the vyabhichāribhāvas (transitory feelings) etc., it is enjoyed by the devotees as the bhakti-rasa (2.1.5).

The sthāyibhāva (permanent dominant emotion) of this sentiment is Love and respect for God (2.5.2). Its ālamban (object) is the incarnation of God (3.5.3). The uddipānavibhāva (excitants) of this sentiment are the ornaments and age of God, work and miracles done by God and the companies of a devotee. The sañcāribhāva (transitory feeling) associated with this sentiment is that of nirveda (self-disgust), viṣāda (remorse), dīnatā (thinking oneself unqualified), glāni (debility), śrama

(fatigue), Mada (rapture), garva (pride), śaṅka (apprehension), trāsa (sudden fear), āvega (confusion of the mind), unmāda (insanity), apasmṛti (epilepsy), vyādhi (sickness), moha (loss of internal awareness), mṛti (death-like symptoms), ālasyam (sloth), jāḍyam (indecision), vṛīḍā (shame), avahitthā (concealment), smṛti (remembrance), vitarka (conjecture), chintā (pondering), mati (finding meaning through scriptural reference), dhṛti (steadiness), harṣa (joy), autsukyam (impatience), augrya (ferocity), amarṣa (indignation), asūyā (fault-finding), chāpalya (insolence), nidrā (sleep), supti (dreaming), bodha (enlightenment). But mostly, Harsha, nirveda, mati, utsukta etc., are found in abundance (2.4.6). The anubhāva (consequents) associated with this sentiment are of two types with the proper names of śīta (meaning excellent, with a lack of bodily movement) and kṣepana (meaning throwing about, involving different physical activities). Śīta includes singing, yawning, breathing heavily, disregarding others, drooling, spreading eyes, hearing good news and smiling. Kṣepana includes dancing, rolling on the ground, shouting, stretching the body, bellowing, laughing loudly, whirling around, romāncha (excitement) and hiccups, tolerance, not wasting time, detachment from enjoyment, confidence in Lord's mercy, longing for the Lord, chanting the Lord's Holy Name, attachment towards the Lord's transcendental qualities, and devotion to living in the abode of the Lord (2.2.3). Devotee and the sound of the flute are called vibhāvas (2.1.13). And the eight ecstatic symptoms, such as being stunned, are called sāttvikabhāvas. There are three types of sāttvikabhāvas: Snigdha (affectionate; arising from genuine rati), digdha (tainted; arising from other emotions) and rukṣa (contaminated; arising in a person without rati) (2.3.2).

The twelve rasas have twelve colours as follows: white (śānta), multi-coloured (prīti), saffron (sakhya), crimson (vatsala), indigo (madhura), light yellow (hāsya), yellowish-green (adbhuta), gold (vīra), purple (karuṇa), red (raudra), black (bhayānaka) and blue (bībhatsa) (2.5.118). There are twelve Deities assigned to the twelve rasas as follows: Kapila (śānta), Mādhava (prīti), Upendra (sakhya), Nṛsimha (vatsala), Kṛṣṇa (madhura), Balarāma (hāsya), Kūrma (adbhuta), Kalkī (vīra), Rāma (karuṇa), Paraśurāma (raudra), Varāha (bhayānaka) and Mīna (bībhatsa) (2.5.119). There are five tastes in the bhakti-rasas: pūrta, vikāśa, vistāra, vikṣepa and kṣobha. Pūrta (satisfaction) is manifested in śānta-rasa, vikāśa (brightness) is manifested in all the rasas from prīti to hāsya-rasa, vistāra (expansion) is manifested in vīra-rasa and adbhuta-rasa, vikṣepa (distraction) is manifested in karuṇa-rasa and raudra-rasa, and kṣobha (disturbance) is manifested in bhayānaka-rasa and bībhatsa-rasa (2.5.121).

Broadly divided classes of Bhakti-rasa:

A. Mukhya-bhakti-rasa (Primary): It is further divided into śānta-bhakti-rasa, prīti-bhakti-rasa, preyo-bhakti-rasa, vatsala-bhakti-rasa and mādhyura-bhakti-rasa. The order of excellence is from first to last (2.5.115).

1. Śānta-bhakti-rasa (Neutrality): When śānta-rati (neutral attraction) exists continuously with ecstatic emotion, and when the devotee relishes that neutral position, it is śānta-bhakti-rasa. The devotees of śānta-bhakti-rasa appreciate the impersonal feature of the supreme personality of God. Since their taste of transcendental bliss is incomplete, it is called aghana or not concentrated. If the sthāyībhāva called śānta-rati mixes with the elements of vibhāva and others and is relished by persons possessing śama (self-restraint), it is called śānta-bhakti-rasa (3.1.4). The ālambana (viṣaya) in śānta-bhakti-rasa is the Lord with an eternal form

of knowledge and bliss. He is the paramātmā, the param-brahman, free from all passions, tolerant, pure, sense-controlled, and eternally fixed in spiritual form, which rewards even the enemies he kills and is greater than the whole universe (3.1.10). The śānta-bhaktas are of two types: the ātmārāmas who have attained rati for God because of the mercy of God and his dear devotees, and the performers of austerities who have developed firm faith in the path of bhakti (3.1.11) and uddīpanas who hear the principal upaniṣads, live in a solitary place, contemplate the truth, put emphasis on jñāna-śakti (the power of knowledge), visualise the universal form, associate with jñāna-miṣra-bhaktas and discuss the upaniṣads with similar persons (3.1.19). Some of the special anubhāvas of a person in śānta-bhakti-rasa are staring at the tip of the nose, walking while looking at the ground four meters ahead, showing the jñāna-mudrā (joining the thumb and forefingers together), absence of hatred even for the enemies of the Lord, lack of intense attachment for the devotees of the Lord, and living without the influence of the gross and subtle bodies, indifference, non-possessiveness, absence of false ego and silence (3.1.26). In śānta-bhakti-rasa, all the sāttvikabhāvas, such as the standing of the hair on end, perspiration and shaking of the body occur, except for fainting (3.1.30). In śānta-bhakti-rasa, the sañcāribhāvas such as nirveda, dhṛti, harṣa, mati, smṛti, autsukya, āveda, vitarka and others appear (3.1.33). The sthāyībhāva in śānta-bhakti-rasa is śānta-rati. It has two types: sama (ordinary) and sāndra (intense) (3.1.35). There are two types of śānta-bhakti-rasa: pāroksya (invisible) and sāksātkāra (visible) (3.1.38). The condition in which there is no happiness, no suffering, no hatred, no envy, and equality shown to all beings is known as śānta-rasa. When those involved in dharma, charity and compassion (besides the tapasvīs) become entirely devoid of being the doer, they become qualified for entering into the śānta-bhakti-rasa.

2. Dāsya-bhakti-rasa (Servitude): When the recipient of mercy acts as a servant, it is called sambhar-prīti, and when the recipient identifies himself as the object of parental affection, it is called Gaurav-prīti (3.2.4). In sambhrama-prīti-rasa, the ālambanas are the Lord (viṣaya) and his devotees (āśraya) (3.2.6). The form of God is the ālambana for the devotees of God residing elsewhere (3.2.7). The four types of dāsas are adhikṛta, āśrita, pāriṣada and anuga (3.2.18). There are three types of āśritas: śaraṇya (those who have surrendered to the Lord as their protector), jñānī-cara (those who were previously jñānīs but later understood the superiority of the form and qualities of the Lord), and sevā-niṣṭhā (those who are fixed in service from the beginning) (3.2.21). Being completely involved in serving according to one's capacity, friendship with the Lord's servants with an absence of even a trace of envy on seeing the excellence of others' service, and being fixed in their Love are the special anubhāvas of the dāsas (3.2.61). All the sāttvika-bhāvas starting with stambha (paralysis) appear in prīti-dāsya, preyo-sākhya and madhura-rasas (3.2.66). Twenty-four vyābhicārībhāvas appear in prīti-rasa: nirveda (self-disgust), viṣāda (remorse), dīnatā (thinking oneself unqualified), glāni (debility), śaṅka (apprehension), āvega (confusion of the mind), unmāda (insanity), vyādhi (sickness), moha (loss of internal awareness), mṛti (death-like symptoms), jāḍyam (indecision), vrīḍā (shame), avahitthā (concealment), smṛti (remembrance), vitarka (conjecture), cintā (pondering), mati (finding meaning through scriptural reference), dhṛti (steadiness), harṣa (joy), autsukyam (impatience), amarṣa (indignation), cāpalya (insolence), supti (dreaming), bodha (enlightenment). The other nine—mada, śrama, trāsa, apasmāra, ālasya, ugrata, krodha, asūyā and nidrā—do not nourish prīti-

bhakti-rasa. In meeting the Lord, harṣa, garva and dhṛti manifest, and in separation from the Lord, glāni, vyādhi and mṛti manifest. According to the devotees, the remaining eighteen vyabhicārībhāvas manifest in union and separation from the Lord. (3.2.71). The sthāyībhāva of prīti-bhakti-rasa is an eagerness to execute service with respect and trembling with eagerness because of knowledge of the Lord's greatness is the quality of sambhrama. Prīti combined with this sambhrama is called sambhrama-prīti. This sambhrama-prīti is the sthāyībhāva of prīti-bhakti-rasa. (3.2.76). When sambhrama-prīti becomes firmly fixed, with no doubt that it will decrease, it is called Prema. The anubhāvas are such things as a complete attachment to the Lord. Prīti-bhakti-rasa has two types: ayoga (separation) and yoga (meeting) (3.2.95). The desire to see the Lord when the devotee has not seen him at all is called utkaṅṭhitam (3.2.96). Though it is impossible for all the vyabhicārībhāvas to appear within prīti-bhakti-rasa, utkaṅṭhitam, autsukya, dainyam, nirveda, cintā, cāpalatā, jaḍatā, unmāda and moha are more common (3.2.99). When one attains the association of the Lord and then becomes separated from him, that separation is called viyoga." There are ten conditions of sambhrama-prīti in viyoga: heat in the body, thinness, insomnia, instability of the mind, lack of interest in anything, jaḍatā (dullness), vyādhi (sickness), unmāda (insanity), and mṛti (death-like symptoms) (3.2.116). Meeting with God is called yoga. There are three types of yoga: siddhi, tuṣṭi and sthiti (3.2.129). Attaining the Lord after a state of great longing, not having met him before, is called siddhi (achieving one's desire) (3.2.130). Meeting God after separation from him is called tuṣṭi. Living together with God permanently is sthiti. The ālambanas of this rasa are the Lord (viṣaya) and the sons or younger brothers and sisters under his loving care. Anubhāvas are sitting on a seat lower than God, following God, following his order and giving up their wishes are the śīta-anubhāvas.

3. Sākhyā-bhakti-rasa (Friendship): With the nourishment of the sthāyībhāva of sākhyā-rati by suitable vibhāvas and the other elements of the devotee, it is known as preyo-bhakti-rasa (sākhyā-bhakti-rasa) (3.3.1). The Lord and his friends of the same age are the ālambanas (3.3.2). Forms of the Lord, as previously described in prīti-bhakti-rasa, are also the ālambana of preyo-bhakti-rasa (3.3.3). The qualities of the Lord in preyo-bhakti-rasa are dressing attractively, possessing all good qualities, being best of the strong, being knowledgeable of many languages, being talkative, fully learned in all branches of knowledge, quick-witted, skilful, merciful, most courageous, learned in arts, intelligent, tolerant, attractive to all people, prosperous, pleasant, and the most prominent among all persons. His friends (āśraya), whose form, qualities and dress are similar to God's, and whose endowment of deep trust and familiarity is unrestricted like the dāsas. The uddīpanas for preyo-bhakti-rasa are the Lord's age, form, flute, conch, sports, joking, heroism, intimate devotees, and imitating his actions kings and devatās. All the vyabhicārībhāvas except augrya, trāsa and alāsyā are present in preyo-bhakti-rasa. However, in separation from God, made harṣa, garva, nidrā, and dhṛti do not appear. In union with God, mṛti, glāni, vyādhi, apasmṛti and dīnatā do not appear.

4. Vatsalā-bhakti-rasa (Parental): When vatsalā-sthāyībhāva is nourished by vibhāva and other elements of bhakti, it is called vatsalā-bhakti-rasa (3.4.1). God and the devotees acting as elders are the ālambana for this rasa (3.4.2). The vibhāva of the vātsalā-bhakti-rasa is God, with an attractive dark, soft body endowed with outstanding characteristics, speaking lovely words. He is honest, shy, obedient,

respectful and generous (3.4.4). The elders become vibhāva of vatsala-bhakti-rasa by thinking themselves more significant than God, protecting him and teaching him (3.4.8). The uddīpanas for vatsala-bhakti-rasa are said to be God's three ages starting with kaumāra, his form, his cloth, his naughty activities, his laughing and his playing (3.4.17). The kaumāra age has three stages: beginning, middle and end (3.4.18). At the beginning of the kaumāra age, his waist and thighs are chubby. The edges of his eyes are white, his teeth appear slightly, and his body is very tender (3.4.19). In the middle kaumāra age, God has locks of hair falling to his eyes. He appears with partial clothing, has pierced ears, utters sweet, unclear words, and begins to crawl (3.4.25). During the last part of the kaumāra age, God's waist becomes slightly thinner, His chest becomes somewhat broader, and three braids hang down his back (3.4.29). The sāttvika-bhāvas of vātsala-bhakti-rasa are eight, starting with stambha (paralysis) and milk flowing from the women's breasts (3.4.45). The vyabhicārībhāvas of vātsala-bhakti-rasa are the same as those for prīti-bhakti-rasa, with the addition of apasmāra. This vatsala-rati is said to be the sthāyībhāva for vatsala-bhakti-rasa (3.4.52). Though many vyābhicārībhāvas are possible in vatsala-bhakti-rasa, during viyoga, only cintā, viśāda, nirveda, jāḍyam, dainyam, cāpalya, unmāda and moha are prominent (3.4.64).

5. Madhura-bhakti-rasa (Conjugal): When madhura-rati is nourished by suitable vibhāva and other elements of rasa in the devotees' hearts, it is called madhura-bhakti-rasa (3.5.1). This rasa has many components because it is very confidential and unsuitable for those who do not have a taste for madhura-rasa since it appears similar to the rasa of mundane Love (3.5.2). The ālambanas in this rasa are God and his dear, beautiful women (3.5.3). In madhura-bhakti-rasa, the uddīpanas are the sound of the flute and other similar items (3.5.11). The anubhāvas of madhura-bhakti-rasa glances from the corner of the eyes and smiles (3.5.13). In mādhura-bhakti-rasa, all the vyabhicārībhāvas manifest except ālasya (sloth) and augrya (ferocity) (3.5.16). The sthāyībhāva of madhura-bhakti-rasa is the previously described madhura-rati (3.5.19). Madhura-bhakti-rasa has two types: vipralambha (in separation) and sambhoga (in a union) (3.5.24). The vipralambha has many kinds, such as pūrvarāga, māna and pravāsa (3.5.25). The Love between two lovers in separation before they ever meet one another is called pūrva-rāga. (3.5.26). Pravāsa refers to break after meeting (3.5.31). The enjoyment experienced when two lovers meet called sambhoga (3.5.34).

B. Gauna-bhakti-rasa (Secondary): There are seven secondary rasas: hāsya-bhakti-rasa (humor), adbhuta-bhakti-rasa (astonishment), vīra-bhakti-rasa (enthusiasm), karuṇa-bhakti-rasa (lamentation), raudra-bhakti-rasa (anger), bhanāyaka-bhakti-rasa (fear) and bībhatsa-bhakti-rasa (disgust) (2.5.116). As these are of less importance so we will not discuss these in detail.

1. Hāsya-bhakti-rasa: When hāsa-rati is nourished by the presence of vibhāva and other elements of rasa, it is called hāsya-bhakti-rasa (4.1.6). The uddīpanas for hāsya rasa are God's humorous words, clothing, and behaviour. The anubhāvas are quivering of the nose, lips and cheeks. The vyabhicārībhāvas are harṣa (jubilation) ālasya (sloth) and avahitthā (concealing oneself). The sthāyībhāva is hāsya-rati (4.1.13). There are six types of hāsya-rati: smita, hasita, vihasa, avahasita, apahasita and atihāsita.

2. Adbhuta-bhakti-rasa: When vismaya-rati becomes pleasurable in the devotee's heart by suitable vibhāvas because of his superhuman actions, it is called adbhuta-bhakti-rasa (4.2.1). All devotees are the ālambana for the vismaya-rati of adbhuta-bhakti-rasa, and God is the viṣaya because of his superhuman actions (4.2.2). Particular actions of God are the uddīpanas. Opening the eyes wide is the anubhāva. Paralysis, tears and hair standing on end are the sāttvika-bhāvas (4.2.3). Āvega, harṣa, jāḍyam etc. are the vyabhicārībhāvas.

3. Vīra-bhakti-rasa: When utsāha-rati attains an enjoyable nature by suitable vibhāvas and other elements of rasa, it is called vīra-bhakti-rasa (4.3.1). There are four types of vīra or valiant persons: yuddha-vīra, dāna-vīra, dayā-vīra and dharmavīra. These devotees are the ālambana for vīra-bhakti-rasa (4.3.2). Utsāha-rati can appear in all types of devotees (4.3.3).

4. Karuṇa-bhakti-rasa: When śoka-rati is nourished in the heart of the devotee by suitable vibhāvas and other elements of bhakti it is called karuṇa-bhakti-rasa (4.4.1). Though imperishably blissful, God can never fall from his svarūpa of bliss into misery because of particular varieties of Prema; God and his dear ones take on the appearance of falling into misfortune and become the viṣaya of karuṇa-bhakti-rasa (4.4.2). The relatives of the devotee or those devoid of the happiness of devotion also become the viṣaya of karuṇa-bhakti-rasa. Thus there are three types of viṣaya (4.4.3). The anubhāvas are drying of the mouth, moaning, slackening of the body, heavy breathing, shouting, falling on the ground, beating the chest and bottom with the fist (4.4.5). The eight sāttvikabhāvas appear and the vyabhicārībhāvas of jāḍyam, nirveda, glāni, dainya, cintā, viṣāda, autsukhya, cāpalā, unmāda, mṛti, ālasya, apasmṛti, vyādhi and moha appear (4.4.6).

5. Raudra-bhakti-rasa: When krodha-rati is nourished in the devotee's heart by vibhāvas and other elements suitable to himself, it becomes raudra-bhakti-rasa (4.5.1). There are three viṣayas for krodha-rati: God, friendly persons and unfriendly persons. All devotees are āśrayas for krodha directed toward God and for krodha directed against the friendly or unfriendly (4.5.2). The anubhāvas of raudra-bhakti-rasa are wringing the hands, grinding the teeth, reddening of the eyes, biting the lips, profoundly contracting the brows, flinging the arms, beating others, silence, hanging the head down, heavy breathing, cursing, shaking the head, having the edges of the eyes turn pink, frowning, and quivering of the lower lip. Typical vyabhicārībhāvas are āvega, jaḍatā, garva, nirveda, moha, cāpalya, asūyā, augrya, amarṣa and śrama (4.5.24).

6. Bhanāyaka-bhakti-rasa: When Bhaya-rati is nourished by the vibhāvas and other elements of rasa it becomes bhanāyaka-bhakti-rasa (4.6.1). The viṣayas in bhayānaka rasa are curse of God. When āśrayas commit an offence to God, he becomes the viṣaya of this rasa. The uddīpanas for bhayānaka-bhakti-rasa are frowns and other threats in the objects of fear. The anubhāvas are drying the face, heavy breathing, looking backwards, hiding, becoming unsteady, looking for shelter and shouting. All the sāttvika-bhāvas except tears appear in bhayānaka-bhakti-rasa (4.6.9 and 4.6.10). The vyabhicārībhāvas of bhayānaka-bhakti-rasa are trāsa, mṛti, cāpalā, āvega, dainya, viṣāda, moha, apasmāra and śaṅka (4.6.11). The sthāyībhāva of bhayānaka-bhakti-rasa is Bhaya-rati, which arises from offences and fearful persons. This Bhaya-rati or fear does not appear in any persons except the devotees.

7. Bībhatsa-bhakti-rasa: When its vibhāvas and other elements nourish jugupsā-rati, it is called bībhatsa-bhakti-rasa (4.7.1). The āśritas and śānta-bhaktas and others who are not close to the Lord are the ālambana of this rasa (4.7.2). The

anubhāvas of this rasa are spitting, distorting the face in disgust, covering the nose, running, quivering of the body, hair standing on end and sweat (4.7.4). The vyabhicārībhāvas of this rasa are glāni, śrama, unmāda, moha, nirveda, dainya, viśāda, cāpalya and jāḍyam (4.7.5). The sthāyībhāva of this rasa is jugupsā-rati. There are two types of jugupsā-rati: vivekaja (arising from discrimination) and prāyikī (typical) (4.7.6).

Research Methods

John Donne's devotional poetry comes under the Holy Sonnets. These are 19 in number and were composed after his ordination when he was in ill health and poverty-stricken after his wife died. The Holy Sonnets mainly deal with repentance and supplications of divine grace. Disappointment and ill-health are often evident in Donne's Divine Poems.

1. Western View:

A. C. Partridge asserts that Donne expresses hate, disgust, jealousy, lust, Love, revenge, security and mistrust in his Divine Poems. He traverses every variety of moods, both as a lover and worshipper. Each of his devotional poems represents a complex state of mind. He speaks of God in the same terms as a lover treats his beloved after his ordination. The language of the Divine poems has the strength of will reflecting the struggle. The Divine lyrics produced Donne's middle period, years of uncertainty and ill health, when his pride and ambition for court place had been humbled (Partridge 127).

Helen Gardner points out that imagination has no role in Holy Sonnets. She believes that each Holy Sonnet sprang from a moment of crisis (Gardner 123). She says, Good Friday, 1613. Riding Westward is the last Divine poem that Donne wrote before his ordination. It is a highly personal poem. It is a free discursive meditation arising from a particular situation (Gardner 132). Donne's Divine Poems result from conflict between his will and his temperament (Gardner 135). According to her, the Holy Sonnets are Donne's best divine poems. The flaws in the spiritual temper of the Holy Sonnets lend a peculiar power to them because no other poems make us feel so acutely the predicament of the natural man. He has achieved originality in Holy Sonnets and therefore, these are more profound. According to Helen Gardner, Donne's Divine poems are poems of faith and not of vision.

And consequently, he goes by a road which is not lit by any flashes of ecstasy. The absence of joy only makes the Divine poems different from his love poems. In his Holy Sonnets, there is the element of passion and longing.

According to Helen Wilcox, devotion and writing were inseparable for Donne. His belief in God was so profoundly word centered that the practice of his religious contemplation and spiritual communion with God always involved language. His Divine poems are prayerful dialogues with God (Wilcox 149). Donne's Divine poems are a type of love poem to God. It has a theme of desire and despair, trials and triumphs, passion and preoccupation, deep devotion and intense anxiety. Donne's Devotional poem often awakes fear (Wilcox 150). Holy Sonnet IV: Oh my black Soule reflects Donne's devotional writing dilemma and the unbearable complexity of his particular doctrinal circumstances. Donne's Devotional poetry draws the reader into its passionate dialogues with God through outspoken wit and

dynamic questioning (Wilcox 152). 'Good Friday, 1613 Riding Westward' acts as the fertile ground for Donne's profound intellect (Wilcox 157). Indeed, Donne would have had very little devotional writing without fear. Fear of death and its consequence is the impulse behind most of his Holy Sonnets, Devotions, Hymns and Occasional Meditations (Wilcox 164). The Holy Sonnets of Donne reflect the conflict of reason, emotion, affirmation and doubt. The Holy Sonnets involve refocussing many of the tropes used in the secular verse. In the Divine poems, God is accommodated in human terms, and in fact, the speaker recasts himself in the traditional female role while constructing God in the masculine (Wilcox 189).

C. A. Petrides believes that Donne's Holy Sonnets represent the summit of Donne's art. The speakers of Holy Sonnets command, inquire, threaten, rationalise, imagine and expostulate to seek God's attention. Louis Martz suggests that the two quatrains and the Sestet of each Holy Sonnet of Donne can shape the three stages of spiritual meditation recommended by Ignatius Loyola, founder of Jesuits. John Carey says Donne felt his dependence on God to resemble his dependence on secular patronage with its attendant frustration, humiliation and despair (Carey 51-59).

In his essay *The Religious Sonnet*, R V Young mentions that Holy Sonnet II: *As due by many titles, I resign* is a less vigorous poem and establishes the meditation theme in a more measured fashion. Holy Sonnet XVII: *Since she whom I lov'd is an earnest acceptance of the will of God and vow of unswerving devotion* (Young 225). Writing about Donne's Divine Poems, Fausset observes that they are the ripe harvest of a life prodigally sown, for it was through the agonies of sex that he mounted to the sublimities of religion. But while he brought the same sensuousness and the same riddling subtlety to his courtship of God, as to his romance of woman, he solicited life in his Divine poems at a deeper and a broader level. In his essay *Donne's Holy Sonnets and The Theology of Grace*, R.V. Young says that the persona of the Holy Sonnets seems almost to be trying out various versions of grace to arrive at a theologically moderate position. The Holy Sonnets are based on a simplistic and inaccurate view of theological issues. In the Holy Sonnet VI: *My play's last scene*, the meditation becomes emphatic (Young 385). The octave of Donne's Holy Sonnet II: *As due by many titles, I resign* establishes the misery of man's natural condition by seeing his situation as an unreliable debtor who tries to cancel his debts by inviting God to foreclose on his hopelessly over mortgaged self. The octave presents the deathbed's traditional meditative theme (Young 381). Louis Martz says that Donne's Holy Sonnets have grand and passionate openings where usually the moment of death, a passion of Christ and the day of doom is described (Martz 396). Donne's besetting sin of intellectual pride is proposed in an audacious blasphemous evasion of responsibility in Holy Sonnet IX: *If poisonous minerals, and if that tree* (Martz 405). In his essay *The Complexities of Biblical Typology in the Seventeenth Century*, Donald R Dickson says that to respect the complexity in seventeenth-century devotional poetry, we must recognise the complex typological wit of poets such as Donne, Herbert, Vaughan and Treharne (Dickson 415). In his article *'Riders to the West' Good Friday 1613*, David M Sullivan regards East and West are the most critical compass points in Donne's symbolic and poetic landscape. Images of maps frequently appear in his work, mostly in his Divine poems and Sermons (Sullivan 409). East is consistently associated with Christ and the resurrection, and west with death (Sullivan 411). Good Friday falls into two parts, and in each, the meaning of death is different. It is

a dramatic poem; it records a change of mind, as the Holy Sonnets frequently constitutes the bulk of the poem and ends with a series of rhetorical questions. The poem registers a crucial moment in the moral life of man when he becomes fully conscious of his dying yet manages to meet it with humility and acceptance, though not without fear and trembling.

For Arthur F. Marotti Donne's Devotional poems, particularly those he composed in the decade preceding his ordination, were fundamentally coterie texts. The Divine poems represent a mixture of secular and religious intentions (Marotti 233). He says, as Gardner, Martz, Lewalski and others have noted, the Holy Sonnets are private meditation utilising a variety of conventional devotional techniques (Marotti 246). Philip Mallet says Donne addresses God directly as he addresses women. His Divine poems contain a strain of disappointment, ill-health and financial insecurity. Holy Sonnets celebrate the moments of vision in which the poet glimpses his ultimate union with God or feels a renewed assurance of the promise of heavenly bliss (Mallet 13). According to Wilber Sanders, condemnation is inevitable in Holy Sonnet IV: Oh my black Soule and the maddening and frightening circularity are well caught in this verse (Sanders 127). There is a frightening inadequacy in the dogma invoked in Holy Sonnet VI: This is my play's last scene (Sanders 128).

Douglas R Peterson in his article Holy Sonnets and the Doctrine of Contrition says that Holy Sonnet IV: Oh my blacke Soule in the octet meditates upon the endless misery that confronts the sinner at the point of death and in the Sestet it contemplates the possibility and means of averting punishment. 'Holy mourning black and red with blushing' implies sorrow for sin itself rather than sorrow occasioned by fear of punishment. Holy Sonnet VI: My play's last scene is the same except for one interesting variation. In this poem, the means and possibility of avoiding the punishment demanded by absolute justice are founded on a deliberately fallacious argument that dates back to the medieval 'debate of the body and soul' (Peterson 316). Holy Sonnet IX: If poisonous minerals and trees are a sonnet of death (Peterson 313). It questions the justice and mercy of God to dramatise the futility of attempting to resolve by reason and mystery of God's justice (Peterson 317). Holy Sonnet II: As due by many titles, I resign has a declaration of faith and an acknowledgement of sin. Holy Sonnet XVII: Since she whom I lov'd is a lament for the deceased wife, her death is only incidental to the real subject of the poem. Through her, the poet's longing for God has been sharpened, but the real subject of the poem is a kind of spiritual sickness (Peterson 321). The Holy Sonnets have a unity of purpose. M Grenander, in his article 'Holy Sonnets VIII and XVII: John Donne', is of the view that Holy Sonnet XVII is a symbolic poem involving a change in thought and emotion. The first attitude on the part of the protagonist is revealed in the octave; he has found God, knows that God loves him, and yet wants more Love. However, in the Sestet, his thought changes to a realisation of the all-sufficiency of God's Love. Accompanying this change is the change from an emotion of desire to one of serenity (Grenander 328). The Divine poems are great, and the Holy Sonnets are of particular interest. A. B. Chambers, in his article 'Good Friday, 1613 Riding Westward The Poem and the Tradition', A. B. Chambers says that the divine contemplation of Good Friday's passion creates in Donne the irrational desire to move eastward at once the desire to avoid that more prolonged and more challenging westward path. This devotion can scarcely be called wrong; indeed, it is that which

makes the westward movement suitable, for only Donne's awareness of Christ only makes the final touching of east and west possible.

2. Eastern View:

Brijraj Singh suggests that in his Holy Sonnets, Donne shows a sense of terror or despair at the thought that he is a sinner and, therefore, his requests to Christ for salvation take on a powerful immediacy. Holy Sonnet IV: Oh my blacke Soule vividly conjures up his deathbed, and Holy Sonnet VI: This is my play's last scene that describes the moments of his death. According to B. K Kalia, Donne's reputation as a writer of secular and divine poems has undergone strange vicissitudes of fortune. He says, T. S. Eliot, in his essay 'A Garland for John Donne', mentions that Donne developed a new interest in devotional verse and shifted from love poems to devotional poems (Kalia 11). A. A. Ansari says that the Holy Sonnets of Donne bear upon them the stamp of meditation. His Divine Poems describe a person engaged in a restless, intellectual brooding, who expostulates with God, who questions the justice of his dealings with men but also seeks his mercy and benediction (Ansari 143) ultimately. The Octave of the Holy Sonnets consists of intensifying the sense of sin or shame or growing of the conscience. The Sestet consists of the prayer for mercy and moral and spiritual rehabilitation (Ansari 144). In Holy Sonnet VI: This is my play's last scene, the tone of liveliness and audacity is replaced by one of the primitive horrors, which seems to be very gripping indeed. It is full of feelings of insecurity and sheer hopelessness (Ansari 144). Holy Sonnet IX: If poisonous minerals, that tree starts with a sharp and strong protest against the inscrutable cosmic order (Ansari 143). The Holy Sonnets are related to the secular lyrics, for both bear the stamp of an egocentric temperament. The majority of them reflect an assertive self that stands out from its immediate surroundings, and in them are employed the images of violence and nervous expectancy (Ansari 155).

According to Naresh Chandra, Donne's sacred poetry lags far behind due to its poetic quality, and it is pretty slender. Because of this, he is often ranked behind his compeers of the metaphysical group. Donne's sacred poetry lacks the intensity of his love poetry. It lacks the fiery sincerity of spiritual struggle between worldly ambition and divine dedication and peace of soul that is usually talked about by Herbert. It lacks the passionate contemplation of secular Love, which is found in Crashaw, and he also lacks the simplicity of faith found in Treharne (Chandra 229). A line cannot be drawn between the secular and sacred poetry of John Donne. Donne's Divine poems were written at different times, and his earthly muse did not become silenced till his entry into the church. He wrote his sacred poetry to gain fame and to attain commiseration with Christ (Chandra 235). Donne's Divine poems are a fascinating record of his spiritual struggle between his worldly ambition and dedication to God and between faith and doubt in him (belief in the mercy of God and doubt arising out of his fear, whether God may pardon his sins or not). Holy Sonnet VI: My play's last scene is inspired by fear and not hope, so it cannot be considered good poetry (Chandra 241). In Holy Sonnet IV: Oh my blacke Soule Donne is far away from grace. Holy Sonnet XVII: Since she whom I lov'd is wholly doctrinal, being based on the doctrines of incarnation and redemption. Donne loves God because there is nothing else left to love. And at last, he says whenever Donne reaches a stage of devotional meditation to establish parlance with God, his sin consciousness comes in his way and drags him down (Chandra 250).

As it is pretty clear from the above review, the Indian opinions are the western derivative. They are simply echoing. So this also throws light on their colonial mindset. The above preview also shows Donne's poetry has not been studied in the light of bhakti-rasa so far, neither in the east nor in the west. The postcolonial approach requires the author to be reviewed from the colonised and Indian perspectives. The analysis of Donne's poetry from the standpoint of Indian poetics, especially bhakti-rasa, will reveal many hidden aspects that may help understand his devotional poetry better and provide a new perspective. If Donne is taken as a poet of devotion, Western tradition believes no unique views are clear to us. But if we treat him as a poet of bhakti, we can see that for him, God is sometimes lover, sometimes friend and sometimes master. Indian critic, therefore, does not shed any new light on John Donne.

Discussion

1. Mukhya-bhakti-rasa in Donne:

1.1. *Sānta-bhakti-rasa* (placid Love for God) in Donne: In the sixth sonnet of the Sonnet Sequence included under the title "Holy Sonnets: Divine Meditations" the *sthāyībhāva* called *sānta-rati* mixes with the elements of *vibhāva* and is relished by the persona possessing *śama* (self-restraint) causing *sānta-bhakti-rasa*. Here the bhakti-rasa is based upon the dominant emotion of Love, faith, trust, belief and respect for God. The persona and the readers are the *āshrayas* (subjects). God with eternal knowledge and bliss is the *ālambana* (object). The hope of firm belief and faith that God will save him from damnation and bestow his blessings and mercy on the poet is the *uddīpanavibhāva* (excitants). The absence of hatred, lack of intense attachment, indifference, non-possessiveness, lack of false ego, relief from the mental and physical problems act as the *anubhāvas* (consequents) of this sentiment. The *vyabhichāribhāvas* (transitory feelings) associated with this sentiment in the poem are that of Harsha (joy), *utsukta* (impatience), *nirveda* (self-disgust), *mati*, etc. The narrator is in a condition where there is no happiness, no suffering, no hatred etc., so he enters the *sānta-bhakti-rasa*. Even death could not frighten him. He remains stable even if end approaches him.

The persona possesses the happiness of impersonal Brahman, realising it as the cause of everything. However, this impersonal happiness is dilute, but it is enough to arouse *sānta-bhakti-rasa*. The main reason for *sānta-rasa* arising in the persona is the realisation of the form of the Lord. Appreciation of the Lord's attractive pastimes is missing here, though it is one of the factors in the completion of *sānta-bhakta*, it is not the main factor. Here God is the *Paramātmā*, the param-brahman, tolerant, pure, and eternally fixed in spiritual form, which rewards even the enemies and is greater than the whole universe. Here the persona has attained *rati* for God due to his mercy and has developed firm faith in the path of bhakti. In this poem, the persona can be considered *tāpasa-sānta-bhakta* as he worships the Lord while practising *yukta-vairāgya*, i.e. without giving up the desire for liberation, since obstacles to bhakti are destroyed by attaining independence. Here *sāndra-sānta-rati* is experienced by the persona as he experiences complete bliss after all ignorance is destroyed. Here *pāroksya sānta-rasa* (invisible) is found as the Lord is not presently visible, i.e. he is in hidden form. The mercy of the Lord shakes impressions of *jñāna*,

and the persona attains the perfection of bliss in bhakti-rasa. Here pure śānta-bhakti-rasa can be felt as it arises from the knowledge of the absolute truth.

So it is clear that this poem contains the elements of śānta-bhakti-rasa. Though the poem begins with a fear of damnation, as soon as the second stanza begins, the persona is filled with hope. In this stanza, the persona reasons he should not be condemned to eternal punishment in Hell. He says men's sins originate with their flesh. It is the flesh that sins. Therefore, let the flesh be punished and sent to Hell. His soul, which would be freed from the body at the moment of death, should not be punished for the sins of the flesh. Let the body go to Hell, but the soul which has been purged of its evil and wicked part must be regarded as righteous and pure and must get the blessing of God accordingly. The persona is hopeful because God is and merciful and would not punish him (his soul) for the sins of the body, which will leave behind for the devil and Hell. The persona has great belief in the Almighty that he would never do wrong to him and he will always protect him.

Then, as my soul, to heaven her first seate, takes flight,
And the earth-born body, in the earth, shall dwell,
So, fall my sins, that all may have their right,
To where they're bored and would press me, to Hell
Impute me, righteous thus purged think of evil,
For thus I leave the world, the flesh, the devil. (Lines 9-14)

The thought of the approaching death, which at first strikes terror in the heart of the persona, fails to do so later because he has the consolation that by leaving the world, he will be going the body that has been responsible for all his sins and also the devil, that has been instigating him to commit sins. In this stanza, the persona is full of hope and faith in God. When his body is reduced to ashes and is mingled with the dust, his sins will also get buried along with his body. The poet feels that various body limbs are responsible for the sinful course of life, he would have been forced to go to Hell, but death, which is approaching near, will save him from damnation.

1.2. Dāsyā-bhakti-rasa (attitude of a servant) in Donne: In the sonnet 'Holy Sonnet II: As due by many titles I resign, the persona gives many reasons for leaving himself to the will of God. God created him for his service, but sin corrupted him. And he was redeemed from the original sin of Adam by the sacrifice of Christ, the son of God. Christ paid for the sin of Adam with his blood. God has rewarded him for his labour and humble duties performed as a servant. God has so far protected him just as the shepherds protect their sheep. Moreover, like Adam, his body was the temple of God till he fell into sin.

Eagerness to execute service with respect and knowledge of the Lord's greatness acts as the sambhrama-prīti, and this only can be regarded as the sthāyībhāva of prīti-bhakti-rasa. Here the bhakti-rasa is based upon the dominant emotion of Love, faith, trust, belief and respect for God. The persona and the readers are the āshrayas (subjects). God is the ālambana (object). The hope of firm belief and faith that God will save him from Satan acts as the uddipānavibhāva (excitants). Serving God entirely according to one's capacity and complete attachment to the Lord acts as the anubhavas (consequents) in this poem. The vyabhichāribhāvas (transitory feelings) associated with this sentiment are that of nirveda (self-disgust), viṣāda (remorse), dīnatā (thinking oneself unqualified), glāni (debility), śaṅka (apprehension), āvega (confusion of the mind), smṛti (remembrance), vitarka

(conjecture), cintā (pondering), autsukyam (impatience) etc. Dhṛti (steadiness), harṣa (joy), amarṣa (indignation), cāpalya (insolence), supti (dreaming), unmāda (insanity), vyādhi (sickness), moha (loss of internal awareness), mṛti (death-like symptoms), jāḍyam (indecision), vrīḍā (shame), avahitthā (concealment), bodha (enlightenment) are not present in this poem.

My self to thee, O God, first I was made
By thee, and for thee, and when I was decayed
Thy blood-bought that; the which before was thine;
I am thy son, made with thy self to shine,
Thy servant, whose pains thou hast still repaid,
Thy sheep, thine Image, and, till I betrayed
My self, a temple of thy Spirit divine; (Lines 2-8)

Prīti-rasa is often considered as the highest rasa, as it is full of suprema-bhakti (Prema-filled bhakti). As prīti or adoration achieves a pleasurable nature by vibhāvas, anubhāvas, sāttvika-bhāvas and vyabhicārī-bhāvas in the heart of the persona, it is called prīti-bhakti-rasa. In this poem, sambhrama-prīti is present as the recipient of mercy acts as a servant. The persona identifies himself as a servant of God and therefore has sambhrama-prīti for God. When this sambhrama-prīti is nourished by vibhāva and other elements, it is called sambhrama-prīti-rasa. The Lord, in whose follicles the millions of universes reside, is an ocean of mercy. He is endowed with all incredible powers and all perfections. He is always attractive to all ātmārāmas and is the supreme controller. He is omniscient, fixed in his vows, constantly increasing, and full of tolerance.

God is the protector of the persona who has surrendered to him; he is truthful, expert, all encouraging, an afflicter of evil people, and an upholder of religious principles. He is the eye of the scripture, the friend of the devotee, magnanimous, glowing, full of gratitude, full of good qualities, the chief among all beings, and is controlled by Prema. The persona is perfect dāsa as he is well-behaved, always ready to follow the order of the Lord. He has complete faith in him. Sambhrama-prīti of the persona gradually increases from Prema, Sneha and finally to rāga. Here ayoga is present (lack of association with the Lord). In this state, the anubhāvas are concentration on the Lord within the heart, reviewing his qualities and thinking of means to obtain his association. Here utkaṅṭhitam (longing before ever meeting the Lord) is present as the persona desires to see the Lord as he has not seen him at all. Though all the vyabhicārī-bhāvas can't appear in ayoga (utkaṅṭhitam) within prīti-bhakti-rasa, autsukya, dainyam, nirveda, cintā, cāpalatā, jaḍatā, unmāda and moha are present here.

In this poem, the persona claims his relationship with God and his right to be saved by him. He says, why has God allowed the devil to take wrongly what belongs to him? Why does the devil corrupt his soul, which belongs to God? The persona himself is helpless against the power of the devil. God alone can rescue him from the power of the devil and take him under his care and protection. God loves all humankind; why should he not save him from the devil? In the end, the persona makes an earnest and urgent appeal to God to save him from the clutches of the devil. It is rather strange that Satan hates him and yet does not leave him. He cannot rid himself of Satan. He expects help from God because he belongs to him only. He

is entitled to his protection as his servant. It is in God's interest not to abandon his servants to Satan. The persona wants God's grace, but unfortunately, the devil has held him under his grip. He cannot flee from the devil. There is a symbolic struggle between good and evil within the persona. The persona realizes his faults and seeks God's mercy to save his soul. He argues that God, like a true master, should protect his servants against enemies. If he does so, he will be held from the clutches of Satan.

Why doth the devil then usurped on mee?
Why doth he steal, nay ravish that's thy right?
Except thou rise and for thine own work fight,
Oh I shall soon despair when I do see (Lines 9-12)

1.3. Sākhyā-bhakti-rasa (attitude of a friend) in Donne: The sthāyībhāva of sākhyā-rati is nourished by suitable vibhāvas causing sākhyā-bhakti-rasa here. The persona is the āshraya (subject). God is the object (ālambana). The hope of firm belief and faith that God will save him and won't punish him are the uddīpanavibhāva (excitants). Getting relief from the mental and physical problems, act as the anubhāvas (consequents) of this sentiment. The vyabhichāribhāvas (transitory feelings) except augrya, trāsa and alāsyā are present here. The qualities of the Lord in preyo-bhakti-rasa that of dressing attractively, possessing all good qualities, being best of the strong, being knowledgeable of many languages, being talkative, fully learned in all branches of knowledge, quick-witted, skilful, merciful, most courageous, learned in arts, intelligent, tolerant, attractive to all people, prosperous, pleasant, and the most prominent among all persons are not present in this poem. The viśrambhara or sākhyā-rati increases through praṇaya, Prema, Sneha and raga. Trust without restriction is called viśrambhara (confidence).

'Holy Sonnet IX: If poisonous minerals, and if that tree' begins with a mood of exasperation, establishing a close relationship of intimate friendship between God and the persona. In despair, he prays to God to answer his question. This sonnet deals with sin, fear, death, and repentance, a day of judgement and mercy of God. The persona argues with God about his sins and feels that if plants, stones and animals are not punished for their wickedness and the harm, they cause to others, why he should be punished. Undoubtedly a man is gifted with reason and willpower, but that is no reason for regarding his crimes more severe than those of others who lack motivation and intention.

If poisonous minerals, and if that tree,
Whose fruit threw death on else immortal us,
If lecherous goats, if serpents envious
Cannot be damn'd; Alas; why should I bee?
Why should intent or reason, borne in mee,
Make sinnes, else equall, in mee more heinous?
And mercy being easie and glorious
To God; in his stern wrath, why threatens hee? (Lines 1-8)

The persona asks God why a man should suffer damnation, if poisonous minerals, the forbidden tree whose fruit caused the fall of Adam, lecherous goats and jealous serpents are not damned? Why should the persona be singled out for punishment? Why should reasons which are the very characteristic of a human being

make his sins appear more atrocious and reprehensible than that of other creatures? God should apply the same yardstick to judge the actions of both sentient and non-sentient creatures. However, the mercy of God extends to all. The persona asks again why God should threaten him with punishment for his sins in his anger. So it can be seen that as we ask questions and give suggestions to our friends, in the same way, the narrator is asking questions and giving directions to God. God is kind and merciful, and he will forgive him for his sins. The poem ends on a note of hope and faith in God's grace.

1.4. Madhura-bhakti-rasa (attitude of woman towards her lover) in Donne: In the Holy Sonnet, Since she whom I loved, all the features of madhura-bhakti-rasa are found. Here madhura-rati is nourished by suitable vibhāva and other elements (of rasa) in the devotees' hearts. Here in this poem, the sthāyibhāva is mādhyura-rati. Here the lovers (the persona and God) are the ālambana-vibhāva, i.e. the supporting causes of this sentiment. Company of the beloved, seeing them etc., act as the uddipana vibhāvas. This rasa has many components; it appears similar to the rasa of mundane Love. The anubhāvas of madhura-rasa such as glancing from the corner of the eyes and smiles are not present at all, and the lovers experience vyabhicharibhāvas except ālasya and ugratā everything else, but nirveda (self-deprecation) and māna are found in abundance. And through the depiction of causes, consequents, and transitory feelings, the Love of the responsive readers is evoked, reinforced, manifested, and generalised. It culminates in their experience of the madhura-bhakti-rasa. Here sambhoga-madhura-bhakti-rasa (in a union) is present.

There is a link between human Love and Divine Love in this poem. Like many mystics, sensual Love leads to spiritual Love; in the same way, the persona feels that his wife is a channel between him and God. Now that she is dead and her soul has gone to heaven, the persona's whole heart is also turned to heaven. He finds no good in earthly things, but he constantly dilates on God and his beloved. In this way, the physical is linked up with the spiritual. It was through his beloved that the persona found God. But his thirst for divine Love has not been satisfied. He is like a patient suffering from dropsy. Such a patient has excess water in his body, but he still suffers from intense thirst.

In the same way, Donne has got enough of divine Love. Still, he wants more Love. In the last six lines of the poem, God is compared to a jealous lover and gallant husband, and the persona's soul is compared to a lovesick maiden. God woos the persona like a jealous lover. God cannot brook the idea that the persona should offer his Love to saints and angels, though they are also holy beings. The sensuous relationship turns into the passions of divine Love, which finds its equivalents in sensual acts. God and the persona are woven in the threads of spirituality. Persona's mind shifts from physical to spiritual Love.

God is conceived as a lover, and the persona's soul is considered his beloved. God is a passionate lover who loves his soul passionately. Like earthly lovers, God is a jealous lover. He is so jealous that he does not bear the Love of saints, angels and other divine beings. He is always suspicious of others. He is afraid of that devil, the pleasures of the world, and sensual enjoyment that may take possession of the persona's soul and make him forget the divine being. He, the supreme, wants to possess the whole being of the persona and cannot brook the minor interference from any source, spiritual or secular. Thus God's Love for him is as intense and passionate as his Love for his wife or her Love for him. Since the death, she has

lived with God, so loving God means loving her also. Therefore the persona turns his mind wholly to heaven, forgetful of the world and all that is worldly. Thus we find that the sensuous marriage relationship turns into the passions of divine connection.

To seek the God; so streames do shew their head;
But though I have found thee, and thou my thirst hast fed,
Holy thirsty dropsy melts mee yett.
But why should I beg more Love, when as thou
Dost woove my soule for hers; offering all thine:
And dost not only fear least I allow
My Love to Saints and Angels, things divine,
But in thy tender jealousy dost doubt
Least the World, Flesh, yea Devil putt thee out. (Lines 6-14)

1.5. Vatsala-bhakti-rasa (attitude of parents towards their children) in Donne: Vatsala-bhakti-rasa is not present in any of his poems.

2. Gauna-bhakti-rasa in Donne:

2.1. Karuna-bhakti-rasa in Donne: In 'Good Friday, 1613, Riding Westward', the scene of Christ's crucifixion is too painful to see. The persona could never have faced it. It was like the death of God himself, and the man who could see God dying could never survive. Even nature could not bear to witness it. She recoiled in pain and terror. There were cracks in the earth touched by Christ's feet. The sun itself was eclipsed, and the world became dark for the moment. The persona could never endure the sight of Christ's hands tied to the poles and then hammered with nails. The entire scene is too painful for the human eyes. How could the glory of God be humbled? How could he see the flesh of Christ ragged and bleeding?

Who sees Gods face, that is self-life, must dye;
What a death were it then to see God dye?
It made his own Lieutenant Nature shrink,
It made his footstool crack and the Sunne wink.
Could I behold those hands which span the Poles,
And tune all spheres at once, pierced with those holes? (Lines 17-22)

Here śoka-rati is nourished in the heart of the persona by suitable vibhāvas and other elements of bhakti causing karuṇa-bhakti-rasa. Fall of God from his svarūpa of bliss into misery and falling into misfortune acts as the viṣaya of karuṇa-bhakti-rasa. The persona acts as a devotee, devoid of the happiness of devotion and becoming the viṣaya of karuṇa-rasa. The persona and the readers are the āshrayas (subjects). God is the ālambana (object). Though imperishably blissful, God can never fall from his svarūpa of bliss into misery because of particular varieties of Prema; if somehow God and his dear ones take on the appearance of falling into misfortune, they become the viṣaya of karuṇa-rasa. Thus there are three types of viṣaya. The devotees who experience karuṇa concerning the viṣaya are the āśrayas of karuṇa-bhakti-rasa. This rasa does not arise in śānta devotees. The uddīpanas are God's actions, qualities and form. He is moaning and shouting act as the anubhāvas (consequents) of this sentiment. The vyabhichāribhāvas (transitory feelings)

associated with this sentiment are that of jāḍyam, nirveda, glāni, dainya, cintā, viṣāda, autsukya, cāpalā, unmāda, mṛti, ālasya, apasmṛti, vyādhi and moha etc. The anubhāvas of drying the mouth, slackening of the body, heavy breathing, falling on the ground, beating the floor with the fist and beating the chest etc., are absent, which would have increased its value. The vyabhicārī-bhāvas of jāḍyam, nirveda, glāni, dainya, cintā, viṣāda, autsukhya, cāpalā, unmāda, mṛti, ālasya, apasmṛti, vyādhi and moha also do not appear here.

Could I behold that endless height which is
 Zenith to us, and our Antipodes,
 Humbled below us? Or that blood which is
 The seat of all our Soules, if not of his,
 Made dirt of dust, or that flesh which was worn
 By God, for his apparel, rag'd, and torne? (Lines 23-28)

When rati transforms into lamentation in the heart of persons attaining misfortune, it is called śoka-rati. This śoka-rati is the sthāyī-bhāva of karuṇa-rasa. Here God is the object of crying, as when the persona, who had accepted God as his dearmost, saw him dying, he was greatly disturbed. He had offered God everything. At the sight of the Lord dying, he was filled with grief, lamentation and fear. He (the persona) lost control of himself in great bliss and began to lament significantly for God. However, śoka cannot manifest without rati. The greater the rati, the more lamentation will be, and vice-versa. The quality of not displaying without rati is a unique distinction of śoka. Lack of awareness of God's powers which causes śoka-rati to be directed towards God, is not created by ignorance. This lack of understanding of his powers occurs through the unique rasa of heightened Prema. Though lamentation appears and becomes intense, it also spreads a condition of undetected happiness, which is difficult to describe.

If on these things I durst not look, durst I
 Upon his miserable mother cast mine eye,
 Who was Gods partner here, and furnish'd thus
 Half of that Sacrifice, which ransom'd us?
 Though these things, as I ride, be from mine eye,
 They are present yet unto my memory,
 For that looks towards them, and thou lookest towards mee,
 O Saviour, as thou hangs upon the tree; (Lines 29-36)

2.1. Bhayanaka-bhakti-rasa in Donne: This is one of the sonnets included in the collection entitled 'Holy Sonnets: Divine Meditations'. The poem starts with the fear of the persona. He is afraid of death and damnation because of his sins in his youth. He wants to get saved. The sonnet reveals the conflict in the soul of the persona and the need to banish fear and doubt through God's mercy. The persona is haunted by the idea of death and how he can be saved through repentance. There is a sincere appeal to Christ to extend his mercy to him in his hour of trial. The sonnet reveals the conflict in the narrator's soul and the need to banish fear and doubt through God's mercy. The persona feels his unworthiness for God's generosity.

In this poem, the emotion of fear in the persona's heart permanently is regarded as the *sthāyibhava* (permanent dominant emotion). Here *Bhaya-rati* is nourished by the *vibhāvas* and other elements of *rasa*. Here, God's mercy and repentance or incarnation act as the *uddipānavibhāvas* (excitants). The *ālambānavibhava* (object) is God himself, who evokes the dominant emotion of spiritual devotion. The persona is the *āshraya*, i.e. the subject experiencing the *bhakti-rasa* in himself. The feelings of horripilation and becoming unsteady and shouting are the *anubhāvas* (consequents) that the persona is experiencing. The *anubhāvas*, such as drying the face, heavy breathing, looking backwards, hiding oneself, and looking for shelter, are absent here. And the *vyabhichāribhāvas* (transitory feelings) present here are *Harsha*, *mati*, *utsukta*, *nirveda*, *trāsa*, *mṛti*, *cāpalā*, *āvega*, *dainya*, *viṣāda*, *moha* etc. The *viṣaya* is God. This *Bhaya-rati* or fear does not appear in anyone else except the devotees.

At the beginning of the second stanza, we can see the elements of *bhakti-rasa*. The persona says that the only way to get over the feelings of fear and agony on the death bed is repentance and prayers to God for his forgiveness. The persona's sin would then be forgiven. Sincere repentance can be done through mourning for sins which will transform the blackness of corruption into the blackness of mourning. However, the persona says if one repents for his sins, God will extend his grace to him. The soul should mourn for its sins in the first instance. One should turn the redness of his sins into the redness of sincere sorrow, remorse and repentance. One should wash in the blood of Christ, which has the power of changing the redness of sin into the whiteness of purity and holiness. The persona wishes to purify his sinful soul through sincere repentance, suffering and self-sacrifice so that the soul can be refined and the grace of God could be obtained.

Yet grace, if thou repent, thou canst not lack;
 But who shall give thee that grace to begin?
 Oh make thy self with holy mourning black,
 And red with blushing, as thou art with sinne;
 Or wash thee in Christ's blood, which hath this might
 That being red, it dyes red soules to white. (Lines 9-14)

In this stanza, the persona talks about how to get over fear and agony on death bed? There is only one way for his forgiveness: that is of repentance to God. The persona's sin would then be forgiven. Sincere repentance can be done through mourning for sins which will transform the blackness of corruption into the blackness of mourning. The soul is red with sin, but this redness of sin should be changed into the redness of sincere regret and penance. The soul should wash its redness with the blood of Christ, which has the miraculous power of changing red into white, i.e. the redness of sin is bleached to purity. Therefore, the persona expresses his willingness to repent and mourn for his sins so that his soul may be purified and he may enter the kingdom of heaven.

Raudra-bhakti-rasa, *hāsyā-bhakti-rasa*, *adbhuta-bhakti-rasa*, *vira-bhakti-rasa*, *bibhatsa-bhakti-rasa* are not found in John Donne's Poetry as *utsāha-rati*, *hāsa-rati*, *krodha-rati*, *jugupsā-rati* and *vismaya-rati* are not present in Donne's poetry respectively.

Conclusion

Based on the above discussion, it can be briefed that many of the varied aspects of bhakti-rasa can be effectively applied, analysed and confirmed by the study of John Donne's poetry. In the poetry of John Donne vatsala-bhakti-rasa, hāsya-bhakti-rasa, adbhuta-bhakti-rasa, vira-bhakti-rasa, raudra-bhakti-rasa and bibhatsa-bhakti-rasa are hardly found but on the other hand, the other rasas such as santa-bhakti-rasa, dasya-bhakti-rasa, sakhya-bhakti-rasa, vira-bhakti-rasa, madhura-bhakti-rasa, karuna-bhakti-rasa and bhayanaka-bhakti-rasa are found in abundance. To sum up, we can say that John Donne's devotional poetry can be evaluated, analysed and criticised at least from two perspectives – one from the western point of view and the other from the Indian point of view. Hence his poetry can be analysed from the standpoint of bhakti-rasa also. Through this paper, an attempt has been made to critically analyse and assess the reflections of Srila Rupagosvāmi's theory of bhakti in the poems of John Donne as his poetry contains almost all the poetic features mentioned by Srila Rupagoswāmi in his 'Bhakti-rasāmrita-sindhu'. Thus, it can be safely concluded that the gap between eastern and western literature and criticism can be bridged through this type of study, which may prove that John Donne is not restricted to Western poetics only as it is assumed by many. Despite having their origin in ancient India, theories like bhakti-rasa are valid and viable even in modern poetry of all languages in general and that of Indian in particular. They are suited to the Indian contexts but are also universally valid. Unhesitatingly, therefore, these theories can be proficiently and profitably applied to western poetry also. When applied to Western text, such implicational models developed from Sanskrit theories can help build a genuine branch of criticism that could even offer an alternative to Western models.

References

- Ansari, Asloob Ahmad, editor. Essays on John Donne. Dept. of English, Aligarh Muslim U, 1974.
- Bennet, Joan. Five Metaphysical Poets. Cambridge UP, 1964.
- Booth, Roy, editor. The Collected Poems of John Donne. Wordsworth Poetry Library, 2002.
- Chandra, Naresh. John Donne and Metaphysical Poetry. Doaba House, 1991.
- Donne, John, and C A Patrides. The Complete English Poems of John Donne. Dent, 1985.
- Gardner, Helen, editor. John Donne: A Collection of Critical Essays (20th Century Views). Prentice-Hall of India, 1979.
- Introduction. The Metaphysical Poets. 2nd ed., Oxford UP, 1967.
- John Donne: The Elegies and the Songs and Sonnets. Oxford UP, 1965.
- Ghosh, M. Nātyashāstra. Manish Granthalaya, 1967.
- The Nātyasāstra. The Royal Asiatic Society of Bengal, 1950.
- Guibbory, Achsah. The Cambridge Companion to John Donne. Cambridge UP, 2006.

- Keast, William R., editor. *Seventeenth-Century English Poetry: Modern Essays in Criticism*. Oxford UP, 1962.
- Nagar, R. S. *Nātyasāstra*. Parimal P, 1984.
- Patnaik, Priyadarshi. *Rasa in Aesthetics: An Application of Rasa Theory to Modern Western Literature*. D.K. Printworld, 2004.
- Partridge, A. C. *John Donne: Language and Style*. Andre Deutsch, 1978.
- Ramachandrudu. P. Shri. *Some Unexplored Aspects of The Rasa Theory*. Vidyavidhi. P, 1996.
- Ramdev Rina, "John Donne: Introduction" *Sidney, Spencer and Donne: A Critical Introduction*. Worldview Critical Editions, 2002.
- Rupagosvami, Srila. *Bhakti-rasamrita-sindhu*. Chowkhambha, 1998.
- Saintsbury, George. "John Donne". *John Donne: A Collection of Critical Essays*, edited by Helen Gardner. Prentice-Hall of India. 1979.
- Sanders, Wilbur. *John Donne's Poetry*. Cambridge UP, 1971.
- Smith, A.J., editor. *John Donne: The Complete English Poems*. Penguin, 1971.
- The Number of Rasas. The Adyar Library and Research Centre, 1967.