

## Chapter I

### Contextualizing Donne's Works and History

#### Introduction

Over the past two centuries, readers have often been puzzled or alienated by John Donne's metaphysics. Their discomfort has arisen primarily from his treatment of women. Nineteenth century critics worried that he indicted the Dean of St. Paul's of gross passions and misconduct; today, some readers argue that they convict Donne of misogyny. During the past few years, however, perplexities have begun to clear as scholars have recovered elucidating materials and perspectives. This sustains the recent depreciation of love as the primary concern of the metaphysical poetry; it proposes a new interpretive field with the potential to change the way we read these poems: the popular controversy about women.

Along with other Renaissance authors, Donne was prompted to question the distinction and the relation between the sexes by a public controversy in England that spanned the years from 1540 to 1640. This debate, a protracted reevaluation of changing sexual roles, sprang from a combination of economic and cultural factors while chronicling sexual and social anxieties across a broad spectrum of people from women who wanted more freedom and respect to men who worried about the loss of male identity. But it especially recorded the anxieties of men who feared the loss of their traditional dominance over women, and of people who feared that changing sexual roles would bring on the disintegration of family and society. An awareness of the stereotypes, concerns, and themes that constituted the public debate can clarify the metaphysical poetry substantially. In brief, the Renaissance woman question resituates these poems in a cultural context that explains their characteristic features, so alien to the traditionally idealizing bent of most vernacular love poetry. These include their frequent satirical cast as well as their variously nasty Diana Trevino Bennet states:

His emphasis on the seamy details or circumstances of love affairs; the discrepancy between the apparent and the real importance of the amorous situations; and the contempt sometimes expressed for women. The last two items are the most important for interpretation: identifying characters and situations according to the terms of the controversy enables us to dispel the notions that Donne wrote in flagrant disregard of erotic convention or that he expressed a general hatred for women. (15)

In unsystematic, but pointed comments on questions and issues raised by the public controversy about women, Donne sets out to explore the natures of women and of men, considered separately as sexes, and together in various social and familial relationships to each other. The poems take their typical concerns and themes from the controversy, focusing on people whom it pinpoints as sexual transgressors: aggressive or uncontrollable women, a would-be cross-dresser, an effeminate man, men overcome by women, powerless husbands, and an anarchic love.

Having widened the frame of reference beyond the erotic conventions current in poetry at the end of the sixteenth century, it can be argued that the woman question interested Donne in the potential fluidity of gender identities and that this interest produced a major thematic emphasis on the sexual transgressions of the masculine woman and the feminine man in his poetry. It shows that, unlike most of the contributors to the public controversy, Donne was more inclined to explore sexual transgression than to pass any particular judgment on it. Consequently, his attitude in the Elegies about the culturally defined "deviance" of masculine women and feminine men proves complex beyond any easy labeling or formulation, as Benet again says:

Sometimes he echoes conservative contemporaries, who see sexual transgression as an image of eroded values and omen of social destabilization; sometimes, however, he presents transgression as an attractive and vigorous counter to stagnant or restrictive social conditions. (15)

But, Gosse read more carefully than major and proposed another lover for Donne. He pieced the narrative of an affair that Donne supposedly had around 1596 from Elegies 20, 5, 7, 12, 1, and 3.7 In this involvement with a married woman, Gosse claimed, Donne's "heart, hitherto whole and callous, was shattered into reflecting fragments, like a mirror-was torn into rags like a garment. His passion completely overwhelms him; for the first time ... he felt the genuine tyranny of love" (8). The Donne of these poems were victims, not a sinner. The artful Gosse blended coarseness and piety, transmuting the supposed adulterous passion into a fortunate fall: "It was from these agonies and errors, bleeding as from rods with the wounds of passion, that Donne rose to those spiritual heights in which he so glorified the grace of God" (8).

As these studies indicate, a prominent contemporary perspective highlights politics and attitudes toward women in the poems. Guibbory, for instance, defines her subject as the politics of love in the Elegies and stresses Donne's misogyny; she focuses on the encounter of two people as a power

relationship that ultimately reflects "tensions over submission to [the] female rule" of Elizabeth I (813). But it can be argued otherwise, representing Donne as a misogynist and reading the Elegies simply as erotically motivated encounters.

In most of his elegiac nature of poems, a beloved is not the object of the poet's desire (or even of his principal interest). A beloved is the subject who activates certain paradigmatic situations or the blank point around which characters play out various feminine-masculine interactions. Not only are most of the elegies not love poems, most of the Elegies, including the love poems, are about the nature and roles of women and men and the familial or social relations between the sexes.

During 1540-1560, a number of factors contributed to women's sense of greater independence, which in turn aroused tremendous interest in the behavior and roles of both sexes. The contributory factors included a growing market economy that directly involved a large number of women in cloth making and dairy farming; the increased visibility and productivity of women outside the home as more wives worked alongside their shopkeeper or tradesmen husbands; and the Puritan ideal of marriage as partnership and of the wife's moral responsibility in the domestic sphere. An additional factor for half of the relevant period was the reign of a female monarch (1558-1603).

Subsequently, with James I, there was also England's progressive orientation toward the peaceable, mercantile values of a non chivalric age and its development into an urban society in which women had comparative liberty. At the same time that women achieved a measure of economic and social freedom, the increasingly urbanized, peacetime culture elicited social and entrepreneurial skills from men rather than martial or other athletic prowess. These large cultural currents activated fears of social disruption and sexual chaos from what people perceived as the blurring or breakdown of gender distinctions. Some authors laid major responsibility on women, producing negative and positive stereotypes as Bennet says: ". . . that would become familiar the seductress, the vain woman, the shrew, the chaste woman, the nurturing woman, and the pious woman But as the attention to women sharpened into the differentiation of one sex from the other, men in turn became objects of scrutiny" (20). Besides Sir Philip Sidney and Breton in "The Praise of Vertuous Ladies" (1599), Shakespeare addresses some of the controversial themes in *Two Gentlemen of Verona*, *Macbeth*, *Coriolanus*, and *Antony and Cleopatra*, as does Ben Jonson in his poetry as well as in *Volpone* and *Epicoene*. Everard Guilpin, John Marston, and Joseph Hall, all acquaintances of Donne were among the satirists who fed the controversy about women in the 1590s, when most scholars believe Donne wrote the Elegies.

As a body of verse, however, his elegies most consistently feature women and men who variously engage its issues or commit sexual transgression as defined by the debate. In various tones and on different levels of seriousness or levity, all but three of Donne's Metaphysical poems are relevant to the era's woman question. What is the nature of women? And What really is the difference between men and women? The literature shows an abundance of more finely differentiated issues, which included questions like these: Is the nature of women (and of men) fixed and immutable? What behavior and apparel are appropriate to each sex? How does the "real" woman compare to the idealized poetic beauty? The themes and subjects generated by these questions are usually directly related to the inversion of sex roles.

Lesbian sexuality may be licensed in part by the absolute innocence of Philoclea, but the oracle's uncouth adds "strange or unpleasant or distasteful" to the judgment that such a relationship is unnatural. Sappho's passion for Philaenis would have been considered "unnatural" by Donne's contemporaries not only on physical grounds but on the behavioral grounds of her "masculine" aggressiveness and her confidence that she can supplant a completely superfluous male. As Jeannette Foster comments, "There could scarcely be a more economical record of how girls were taught to regard homosexual passion in sixteenth century England; of the heroine's ignorance that any satisfaction of the desire was possible" (37-38). Benet states that, "All such rejections of a woman's traditional role or challenges to male dominance were abhorrent to men who argued that women's perfection consisted of sober shows without, chaste thoughts within, / true faith and due obedience to their mate" (25). More typically, the Elegies represent sexual transgression through the complex of types, themes, and subjects that clustered around the in-versions of conventionalized masculine and feminine roles.

Renaissance is the age of exploration where the interest in different sciences, mathematics and some others and its references comes into the title and the lines of his poetry. Donne is worried about the decreasing faith in religion as in renaissance power has been dragged back from God to the human shoulder. God's existence is almost threatened. But at the same time, his conversion of religion from Catholicism to Anglicanism raises some doubts in the reader, because his activities were oriented towards power. His conversion of religion is also taken in the way to gain position of Dean at St. Paul University; and even reluctance for parliamentary positions is also not an exception.

To some degree, Donne also modifies traditional views about the sexes in the poems. The "pretty boy" of "The Perfume" is treated with indulgence. The lesbian poet Sappho is accorded a straightforward sympathy, and the allure of a sexually assertive woman is given its due. While the Elegies often project anxieties typical of male authors who saw the inversion of sex roles as a sign of a destabilized social order, they also reflect some ambivalence, most evident in the speaker lovers of poems like "Jealousie" or "Oh let mee not serve so". Sometimes helping a woman betray a male figure who specifically represents masculine authority, sometimes themselves betrayed by a rebellious woman, Donne's men in the poems are threatened and challenged, attracted and repulsed. They regard women with a profound interest compounded of fear, hostility, admiration, and desire. Altogether, the Elegies depict a world as various and complicated as men and women can make it by transgressing against the sexual roles assigned by their culture.

Concerned with the immediate impression, he was making on peers or social superiors, Donne probably did little soul-searching about the natures of women and men. It seems unlikely that the metaphysical poems are the product of a rigorous personal and philosophical inquiry. Once these contextual factors have been noted, the Donne of the metaphysical poems must be seen as expressing attitudes about women and men that are generally conservative, but complex beyond any simplistic labels might be tempted to affix. There is, for instance, unquestionable harshness against women, but this is offset, if not counterbalanced, by corresponding harshness against men. The women and men who are criticized, moreover, are those specifically identified in the controversy about women as sexual transgressors (the masculine woman and the feminine man in their various guises), and Donne's criticism of them is sometimes tempered by humor.

### **John Donne: Metaphysical Poetry**

The roots of metaphysical poetry are basically found in the seventeenth century, when a group of poets, co-incidentally shared some common features of metaphysical wit. The term Metaphysical poetry was used for the first time by Samuel Johnson, in his book *Life of Cowley*. The loosely associated group also includes [George Herbert](#), Richard Crashaw, [Andrew Marvell](#), and John Cleveland. The reason for calling these poets as metaphysical poets is the use of wit and far fetched imagery. They yoke together two entirely opposite ideas together and that too with a lot of conviction and authority.

The Metaphysical Poets are known for their ability to startle the reader and coax new perspective through paradoxical images, subtle argument, inventive syntax, and imagery from art, philosophy, and religion using an extended metaphor known as a conceit. Donne reached beyond the rational and hierarchical structures of the seventeenth century with his exacting and ingenious conceits, advancing the exploratory spirit of his time.

Metaphysical poetry is highly intellectualized poetry. It is marked by bold and ingenious conceits, a comparison between seemingly two dissimilar things or objects for only one similarity. Metaphysical poems are very complex while reading perhaps because of these conceits and subtly of thought. We can find frequent use of paradoxes and often deliberate harshness or rigidity of expression. Metaphysical poetry is chiefly concerned with analyzing the feelings. It is a blend of emotion and feelings with intellectual ingenuity. Such blend is naturalized by unusual conceits. These conceits seem quite contradictory and completely opposite to each other. This type of comparisons is quite different from the similes, which have been practiced since many years before. And the use of conceits brought a kind of revolution in poetry writing tradition.

As far as John Donne is concerned, he is probably the most famous of all the metaphysical poets. John Dryden says about John Donne: "He affects the metaphysics, not only in his satires, but in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts, and entertain them with the softnesses of love" (29).

The imagery used by John Donne in his various poems comprises of far fetched images. For example, in his poem "Good Morrow", he compares himself and his beloved with seven sleepers. Apparently, both, the Seven Sleepers and the poet and his beloved do not have any resemblance with each other and one might not be able to comprehend the relationship at the first glance. But this is mastery of John Donne that he yokes together such an alien phenomenon with love. Similarly, Love and Mathematics do not have any relationship at an apparent level. But he compares himself and his beloved with two legs of a compass in his poem *Valediction: Forbidding Mourning*.

Of the poets from whom it culls, Donne is familiar with the definitions and distinctions of Mediaeval Scholasticism; Cowley's bright and alert, if not profound mind, is attracted by the achievements of science and the systematic materialism of Hobbes.

Donne, moreover, is metaphysical not only in virtue of his scholasticism, but by his deep reflective interest in the experiences of which his poetry is the expression, the new psychological curiosity with which he writes of love and religion. The divine poets who follow Donne have each the inherited metaphysic, if one may so call it, of the Church to which he is attached, Catholic or Anglican. But none of the poets has for his main theme a metaphysic like that of Epicurus or St. Thomas passionately apprehended and imaginatively expounded.

Donne, the most thoughtful and imaginative of them all, is more aware of disintegration than of comprehensive harmony, of the clash between the older physics and metaphysics on the one hand and the new science of Copernicus and Galileo and Vesalius and Bacon on the other.

### **Donne's Politics and Assumptions towards Women**

Donne's politics aims at social hierarchy relegating women from main stream. He directly reflects masculine superiority that is politicized by danger that the poet, like other citizens of England's patriarchal society, saw women poets coming to fore at the cost of masculine superiority. His poetry covertly reveals his fear psychosis exerted by women poets rumored to be patronized by the royal court under the monarchy of Queen Elizabeth. But he couldn't expose himself directly against of it and used the means of writing to discriminate women. Donne's writing of poetry was not aesthetic ideals. His basic intention was to relegate women from the patronage which he himself was seeking.

Donne as an introvert misogynist projects his aggression and iconoclastic attitude and mental frustration through the unusual combination of the terms. Most of Donne's love songs and elegies portray women persona. He either highly extols her or fully condemns her. Both of his acts are coloured with his political motivation. His covert intention behind such portrayal is to prove that women are not worthy of anything. He admire women to the point of greatest height and intentionally lets her fall or pushes her from there causing great injury on her part to show that she never deserves such height

Behind Donne's discourse upon the ills of women lies his political purpose to thwart women from their advancement in all domains of life. Marroti write:

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[. . .] with motive of dismissing women from patronage, Donne wrote poems treating women as they are mindless and beast like creature having no worth. (208)

Politicization of Donne's verse reinforces to maintain the old hierarchical order prevalent in the seventeenth century. His elegies suggest that Donne was deeply disturbed by the sense that the hierarchical order was threatened by rule of a female monarch which seemingly enabled women to question the stable and permanent hierarchies. He may have perceived in it a threat to patriarchy. Donne in his *Eligie XIX* writes, "To teach thee, I am naked first; why than/what needst thou have more covering than a man" (47-48). He directly advocates that women need not to go ahead than men.

Newly emerging women poets who wanted more freedom and respect caused great havoc in Donne's mind. These Renaissance women's embryonic changing sexual roles became great anxiety to Donne and his contemporaries. This state of restlessness got space in his verse where he depicted women very negatively. Diana Trevino Benet forwards similar remark as: ". . . it especially recorded the anxieties of men who feared the loss of their traditional dominance over women, and of people who feared that changing sexual roles would bring on the disintegration of family and society" (14). Donne's attitude in his poetry defined this deviance of masculine women as an image of eroded values and omen of social destabilization. The politics of love and Donne's misogyny ultimately reflects tensions over submission to the female of Elizabeth I.

Donne's writings of kinds prose, sermons, pamphlets, verses, elegies and satires raised the fundamental questions regarding the nature of women and their position accurately locating inferior to male. He portrays women as far more lecherous, more aggressive and more ambitious than her male counterpart and warns that such blatant disorder means ruin. *Elegy 3: "Change"* asserts that women are by nature lustful and changeable; *Elegy 15: "My Dearest Love"*, expatiates on the falsity of woman. *Elegy 18: "Loves Progress"*, defines women with her sexual organs is deliberately scandalous as well as reductive.

Most of his poems level female as lower creature overlooks their intellectual competence, estimating them only as sex object for male's passionate relative gratification. No poet has derided more than a Donne the inconstancy, the shallowness of women. He boasted "the masculine persuasive force" of his verse, and after his death he was commended for his line of masculine expression. From place after place in the so-called love poems we witness Donne's contempt for women, He writes: "Hope not fore minde in women; at their best /sweetness and wit, they're but Mummy, possest" (23-24), his

cynical exploitation of their bodies and disregard of their minds, and his coarse delight in their weakness.

It has been said of Donne that he was an “egocentric sensualist” who ignored the feelings of the women. His personalized poetry denigrate women at the level of imposture beast and fleshy being having no more worth than the sexual instrument for male. Malcolm Bradway and David Palmer in their book write: “So much of the man: What of the women? There is less to be said of her, since [. . .] all this poetry is composed exclusively, even domineeringly, from the viewpoint of the man. The woman is the partner in the sexual dance, and that is all she is” (22).

He shows the bestiality of women and make his utter contempt towards women through the below mentioned lines: “Are not your kisses then as filthy, and more,/As a worme sucking an invenom’d sore?” (85).

Donne contemptuously disparages women at the level of “worme”. Apart from this, His denunciation of women’s self and their identity; his consideration of women as objects and his degradation of women up to the level of beasts expose his misogynistic and iconoclastic attitude at the top. His furious denunciation can be observed in “Change”:

. . . all beast change when they please,  
Shall women, more hot, wily, wild then these,  
Be bound to one man . . .? (Elegy III, 74)

He depicts women more lusty, unfaithful and lecherous than beasts. This seeks to position women as subordinate to all domains of social life.

Thomas Greene analyzing over such discriminative words comments that Donne “can be described as aggressively phallogentric and cheerfully sexist” (120). These lines explore on his individual dealing based on the seventeenth century social circumstances where female were only positioned as subordinate to male. Sexual substance used for women by him is oriented to relegate female search for space to make decision. Davies gives the impression that “Donne’s poetry is less an expression of love than a record of rape” (24); and it is apparent that there is a greatly heightened awareness of his predatory nature and of his fantasies of power and domination over women’s bodies. She marches onto expose the “male aggressiveness” subtly inserted in Donne’s poetry.

Donne degenerate female position and esteem in his love song, elegies and other metaphysical poetry bearing political purpose in his mind. He never wanted women to come at fore at the cost of

masculine superiority. So, he prevents the lady from speaking rather she comes to reinforce the speaker and encounters humiliation for whole female race. It is described by Ilona Bell that, “she exists, but only as he grasps her. She languishes in a posture of uncritical, speechless admiration” (119). So, he deliberately shows women mindless, inhuman, and false.

Since long, Donne is regarded as a poet who valued both body and soul eschewing the conventional emphasis on soul. Eugene R. Cunniff writes; “Donne eschews a strict Neo-Platonism that separates body and soul as the latter ascends to God; and instead advocates, through analogies with the incarnation, the mutual interdependence of body and soul in the experience of love” (78). But alongside he is underscored as male chauvinist and misogynistic personality with his attitude in later days.

Donne’s love poems and all turns once to secure the power for male supreme authority as Kerrigan writes: “love poetry collapse into strategy for power” (69). His words and style curtains his real intention and makes an impression for his intellectuality. Beerendra Pandey states: “Donne’s participation in the coterie, which had bearing on his personal and intellectual impulses, shaped his contrastive style and intellectual impulses, characteristic style and his iconoclastic attitude” (36). Donne’s valorization of masculinity ego of patriarchy and phallic narcissist attitude contrastively exposes into poetry of extraordinarily sexual light which contradicts with the aesthetic impression obtained going through his poetry on surface.

## **Chapter II**

### **Sexuality: Feminism vs. Masculinist Ethos**

Feminism as socio-political movement concerted approach to literature in the late 1960s and early 1970s, in western countries. .Feminist thinkers regard feminism as different from the main stream-

as innovative, inventive and rebellious. The basic view of feminism is that western civilization is pervasively patriarchal, male centered organized in such a way to subordinate women to men in all cultural domains including familial, religious, political, economic, social, legal and artistic. Themes explored in feminism include discrimination, stereotyping, objectification (especially sexual objectification), oppression, patriarchy and sexist thought. Therefore, the main purpose of feminist ideology is to look for equal rights, privilege, status and obligations.

Feminism even focuses on gender differences which advocates more gender-specific rights for women and campaigns on issues such as reproductive rights, domestic violence, maternity leave, equal pay, sexual harassment, discrimination and violence. It also studies the most dominated canon in order to understand how men used culture to further their domination over women. M.H. Abrahams states :

From the Hebrew Bible and Greek Philosophic writings to the present, the female tends to be defined by negative references to the male as the human norm, hence as an other, or kind of non-man, by her lack of identifying male organ of male power, and the male characters traits that are presumed, in the patriarchal view[...].omen themselves are taught, in the process of being socialized, to internalize the reigning patriarchal ideology.(235)

In this way, a feminist perspective would enable both critics and the reader to provide an understanding of the sexist ideology in the text under study. As conscious and unconscious presupposition, about male superiority, are conditioned to derogate their own sex and to cooperate in their own subordination.

Radical feminists seek to abolish this patriarchy. They also believe that the way to deal with patriarchy and oppression of all kinds is to attack the underlying causes of these problems and address the fundamental components of society that support them. “Radical feminist writings are consciously deemed inseparable from group tactics, rather than as a discrete contribution to an abstract philosophical position.” (73). While early radical feminists posited that the root cause of all other inequalities intersecting effect of other independent categories of oppression based on [gender identity](#), [race](#), [social class](#), [perceived attractiveness](#), [sexuality](#), [sexual orientation](#), and [ability](#).

Radical feminism is a term still current but perhaps more in use in 1960 and 1970s. It is in its insistence upon the fundamental and all-embracing significance of Gender differentiation that radical feminism’s radicalness is normally taken to consist along with (often but not always) a rejection of most or all forms of collaboration with men or with organization containing men. Radical feminism is

often (but again, not says) associated with a commitment to Lesbianism (as a moral-political commitment as much as a sexual orientation), and if it is possible for man to be a feminist it seems impossible (or at the least extremely difficult) for one to be radical feminist. Radical feminism tends to be universalizing rather than to focus upon the socially, culturally and historically specific characteristics of patriarchy, although to this it needs to be added that radical feminists have led important campaigns against specific forms of oppression. Eve Kosofsky Sedwick has commented, in criticism of radical feminism, that it:

. . . tends to deny that the meaning of gender or sexuality has ever significantly changed and more damagingly, it can make future change appear impossible, or necessarily apocalyptic, even thou desirable. Alternatively, it can radically oversimplify the prerequisites for significant change. (13)

But, Andermahr, Lovell and Wolkowitz stress the fact of some commitment to the goals of socialism in the early stages of radical feminist movement, and writes against Sedwick notion in this way, “the whole gender order in which people, things and behavior are classified in terms of the distinction between masculine and feminine is socially constructed and has no basis in natural differences between the between the sexes” (222-3). Desire to annihilate sex-roles is important aspects of radical feminism suggests that the universalizing side of radical feminism is only part of the story.

Radical feminists believe that eliminating patriarchy, and other systems which perpetuate the domination of one group over another, will liberate everyone from an unjust society. But, sexist theory maintains that the primary element of patriarchy is a relationship of dominance, where one party is dominant and exploits the other party for the benefit of the former. Radical feminists have claimed that men use social systems and other methods of control to keep non-dominant men and women suppressed.

To the feminist, a man’s belief that he has no choice other than to respond to his sexual urges creates a self-validating tautology of belief predicated on the notion that his aggressive behaviors are linked to his inherited traits. The feminist sees otherwise, viewing the source of men’s sexuality as deriving in part from the culture and not exclusively from biology. According to this line of thinking, prostitution and pornography as factors in male experience only exacerbate his self-serving belief in the primacy of his sexuality. His role as the “dominant” sex is reinforced in his mind as something very real, when in fact it is not.

It is widely held that while one's sex is determined by anatomy, the prevailing concept of gender –of the traits that are conceived to constitute what is masculine and what is feminine in identity and behavior-are largely, if not entirely, cultural constructs that were generated by the pervasive patriarchal biases of our civilizations. Simon de Beavour put it, “one is not born rather becomes, a woman [ . . . ] it is civilization as a whole that produces this creature [ . . . ] which is described as feminine” (295). By this cultural process, the masculine in our culture has come to be widely identified as active, dominating, adventurous, rational creative; the feminine, by systematic opposition to such traits, has come to be identified as passive, acquiescent, timid, emotional and conventional.

### **Sexism: Rendered to Masculinist Ethos**

Sexism is disposition to regard one sex- one's own as intellectually, morally or biologically superior to the other, and to approve of inequalities that favor members of the supposedly superior sex. In standard usage, a person who considers others sex to be superior is rarely called sexist. For the most part, it is men who are said to be sexist. The use of the word in this sense, introduced in analogy with racism, seems to have gain currency through Kate Millet's *Sexual Politics 1969*.

Mggie Humm defines sexism as “a social relationship in which males denigrate females” (202-3). But this is arguably too restrictive a definition, for number of reasons. First because in most current usage it is accepted that sexism has an existence on the ideological plane as well as on the plane of actual social relationships, and second because current usage also often accepts the possibility that women can be guilty of sexism when they adapt patriarchal attitudes.

A broader definition would see sexism as a variant of essentialism, concerned with Gender characteristics and usually relying upon stereotypes, which attributes negative characteristics to women or females and positive characteristics to men or males. Hamm's definition does have one very important virtue; however it reminds us that sexism involves not just a form of insult but a means of repression. The ideology of sexism is thus linked to practice of patriarchy.

Even more influential was Kate Millett's hard hitting *Sexual Politics* published in 1989. By 'politics' Millett signifies the mechanisms that expresses and enforce the relations of power in society; she analyzes Western social arrangements and institutions as covert ways of manipulating power so as to establish and perpetuate the dominance of men and the subordination of women. In her book she attacks the male bias in Freud's psychoanalytic theory and also analyzes selected passages by D. H. Lawrence, Henry Miller, Norman Mailer and Jean Genet as revealing the ways in which the authors,

in their fictional fantasies , aggrandize their aggressiveness, phallic selves and degrade women as submissive sexual objects.

Millett's discussion further focuses on male literary figures such as D.H Lawrence, Henry Miller, in a series of chapters examine the development of sexist thinking. Protesting against the 'habitual masculine bias of Freud's own terms and diction', Millett rebuts Freud's Castration complex on the basis that he makes no distinction between fact and fantasy. Millett contends that Freud's theories collapse culture into nature, the social into the biological and with devastating consequences:

Freud had spurned an excellent opportunity to open the door to hundreds of enlightening studies on the effect of male supremacist culture on the ego development of the young female, preferring instead to sanctify her oppression in terms of the inevitable law of biology.

[. . .] If, as seems unlikely, penis envy can mean anything at all, it is productive only with in the total cultural context of sex. And here it would seem that girls are fully cognizant of male supremacy long before they see their brother's penis [. . .]

Confronted with so much concrete evidence of the male's superior status, sensing on all sides the depreciation in which they are held, girls envy not the penis, but only what the penis gives one special pretensions to. (187)

Many feminists commentator single out Kate Millet's 1970 study *Sexual Politics* for especial mention when discussing the way in which the term entered the vocabulary of just about all feminists and many others. Of interest to us is the fact that Millett focused her argument on literary texts, related the struggle for women's liberation to that sexism which could be uncovered in canonical literary texts and criticism.

As Carole-Anne Tyler puts it , " once masculinity is seen as a put-on, mere style, its phallic imposture is exposed as such and so delegitimated, according to proponents of drag" (32). The phallogocentrism is the relative term. A term dating from recent Feminist theory and used to refer to interlocking sociological and ideological systems which accept and advance a patriarchal power symbolically represented by the Phallus. 'Phallus' has to be underscored as a cultural construction attributing symbolic power to biological penis. Now feminine, being reinterpreted as partly concealed, challenges to the dominant gender system, to the idea that the whole of humanity can be divided in binary terms between the male and the female.

The concept clearly builds upon the artistic and cultural representation of the penis which, in both ancient and modern societies, has been incorporated into ideological justifications of male power. The transformation of penis to phallus has a clear ideological colouring: a penis is one of a pair of matched sexual organs both of which are necessary for reproduction, while a phallus is seen as prime source of biological fruitfulness and thus can be used to underwrite the domination of one Gender by the other.

Masquerade, alternatively parade, Recent feminist theorists of Gender have gone back to Joan Riviere's 1929 theorizing about the behavior of successful intellectual women who adopted a 'masquerade' of exaggerated feminine flirtatiousness when interacting with men. Women thus successful in traditionally male roles used womanliness as a mask or masquerade to hide the possession of masculinity and to deflect the negative reactions that would stem from it. More recent theorists of gender have extended the term to cover the male assumption of different forms of 'masculinity'. Thus Norman Bryson, in his essay "Gericault and Masculinity" writes:

To be a subject constructed as a male involves a necessary masquerade, the masquerade of the masculine. Although the mechanisms for producing the gender masquerade are necessarily different for each gender position ... what is held in common is the strain of that continuous production. The masquerade is interminable, not least because of the sanctions against those who would try to escape it. By a system of 'cross-censorship,' the same codes of masculine identity that the subject introjects into his own case he projects outwards onto all other males as a continuous injunction to maintain the codes. (231)

Moreover, she is critical of the way women are judged in the patriarchal society as easy available domestic servants. In her book, she advocates for the political and social rights of women denying their economic independence and encouraging them to be more subservient and careful to their physical outlook to the exclusion of the existence of reason and intellect.

Along with Foucault, Jacques Derrida's poststructuralist contribution of deconstructive strategies has similarly disclosed the credibility of the spectrum of gender and sexualities, demarcating "the insecure division between male and female, femininity and masculinity, heterosexual and homosexual, friend and sodomite"(337). A point also developed by Rachael Adams and David Savion ascribe in introductory part of *The Masculinity Studies Reader* and says: "Since all such terms are

historically contingent, talking only of homosexual, for example, is not only insufficient to refer to conscious or unconscious performances such as queen, duke, butch, transsexual male, female” (295) . As the system of condition of human nature than it is feature of certain kind of society but absurd also. If something can be constructed upon some grounds, by the same token, the pendulum may receive to the other side also to deconstruct that once constructed. Concept of personal and social degradation is an extremely complex subject.

Degenerative behavior requires closer consideration than it is given here and is better described in a larger writing. While lending some consideration to the radical feminists’ position, in any analysis of social degradation, one must also take into account the degrading effect dividing men against women for the benefit of some political viewpoint. Degradation can be immediate, or a slowly evolving process. It can be viewed as a personal problem, or a social one. For example, on a personal level, a virtuous woman is not degraded by the presence of immoral women. If anything, the circumstance complements the virtuous woman because those around her behave in a less sophisticated way.

However, she can be afflicted in a variable way by the presence of immorality in her life, but not degraded. On a social level, it could be said that while the presence of any degrading actions is undesirable, its effects address men and women equally by keeping civilization operating on a lower evolutionary plane. Promoting sexist ideology, Weininger wants to uphold a rigid divide between the male’s power of mind and the female’s sensuality

The incongruity between the man and woman depends, in a special measure, on the fact that the contents of the thoughts of the man are not merely those of the woman in a higher state of differentiation, but that the two have totally distinct sequence of thought in the one and indistinct sensing in the other. (191)

To Weininger, there are certain phenomena that show precisely how and why the male intellect can and must achieve a successful separation from the retarding sensuality of women. He declares the highest form of masculinity is genius, a condition to which women simply cannot aspire. He further states “genius declares itself to be a kind of higher masculinity, and thus the female cannot be possessed genius” (111). Genius, he claims, marks the triumph of the male to remove itself furthest from what he calls he calls ‘henid’ or sexually intermediate sage of humanity.

Sexology comes to exert considerable influence over feminist thought. Those feminist theorists have written both with in and against the sexological tradition. Schreiner's critical writings states:

The male and female brains acquire languages; solve mimetically problems, and master scientific detail in a manner wholly indistinguishable: as illustrated by the fact that in modern universities the papers sent in by male and female candidates are as a rule absolutely identical in type. (183)

Her critical writings are committed to feminist aim contrast with the Weininger's conservative reflections on the draining force of female sexuality. It is intriguing that both examine the same phenomenon- the apparent weakening effect of women upon men. She believes there are areas in human life where sex is not even an incidental factor in determining fitness for specific kind of works.

Thus, Women themselves are thought, in the process of being socialized, to internalized the reigning patriarchal *ideology* (that is the conscious and unconscious presupposition about male superiority), and so are conditioned to derogate their own sex and to cooperate in their own subordination

### **Gender and Sexuality: A Tool to Analyse Socio-Cultural Aspects**

In feminist theory, gender designates the aspects of masculinity and femininity that are socio-culturally determined, in contrast to sex which is biologically determined, this distinction is determined in early 1970s. Within Linguistics this usage is sometimes varied in order to avoid confusion with linguistics gender, but generally speaking feminist influence has succeeded in establishing that gender involves society and or culture and sex involves biology.

There are thus two sexes, but many different genders. Stevi Jackson and Sue Scott confirm the history of this distinction in this way:

The term 'gender' was adopted by feminists to emphasize the social shaping of femininity and masculinity, to challenge the idea that relations between women and men were ordained by nature. Sometimes a distinction is made between 'sex' as the biological differences between male and female and 'gender' as the cultural distinction between femininity and masculinity along with the social division between women and men. (2-3)

Gender is a social construction that promotes knowledge which is shaped on the basis of patriarchal; this knowledge is a basis for a future non-sexist society. Feminist literary critics try to explain how power imbalances due to gender, in a given culture, are reflected or challenged by literary texts.

At present the term sex, gender and sexuality blur into each other in a complicated way. Sex not only refers to Sedgwick calls 'chromosomal sex' but to the cultural expectations of male and female, namely masculinity and femininity. Gender again fares the schema, as due to the hardcore imposition of masculine/ feminine qualities, individuals are forced to act accordingly. If gender was not limited to the logic of the binary, would also be able to wider range of other repressed or unacknowledged desires and practices. Moreover sex and sexuality also overlap as Sedgwick clarifies:

. . . the whole realm of what modern culture refers to as sexuality and also calls sex- the array of acts, expectations and knowledge, in both women and men, that tend to cluster most densely around certain genital sensations but is not adequately defined by them that realm is virtually impossible to situate on a map delimited by the feminist defined sex/gender distinction. (29)

A truly feminist agenda needs to emphasize the need for sexuality and attack sexism as representative of male power rather than attacking sexual material as representative of male sexuality. For it, feminists have to view the sexually explicit in the context of the whole range of visual and written texts in order to challenge the dominant sexual ideology of society, which wants the sexual to be cordoned off and separated from the rest of life.

Since the turn of the twentieth century, one field of knowledge has more than any other taken our understanding of sexuality. Psychoanalysis was first body of theory to produce a detailed account about sexuality separating it from methods of reproduction Joseph Bristow states: "By forcing attention on why sexuality is not necessarily geared to reproductive ends, psychoanalysis develops models that trace the origins of erotic pleasure back to infancy" (8).

In theorizing how human beings establish specific sexual identification, Freud and, subsequently, Lacan reveal that the organization of the sexual drives starts the moment we enter the world. Similarly, Lacan argue that sexuality was structured around the primary symbol of cultural authority he named the phallus, a paradigm set which take the centrality of the anatomical penis, the psychology of penis envy, and the symbolic power of the phallus entirely for granted. Some feminist claim that this complex body of research is largely a symptom of patriarchal dominance, others argue

that psychoanalysis provides significant clues about the cultural and psychic mechanisms that assist in perpetuating sexual inequality in the west. However, Lacan stresses that the anatomical distinction between the sexes provides the cultural form through which subject came to recognize their position on either the male or female side of sexual difference. She feels that female sexuality is open, subversive and characterized by certain fluidity against rigorous male domination.

If one sets commonly held view that defines sexuality as instinct, Humm's definition does have one very important virtue:

A broader definition would see sexism as a variant of essentialism, concerned with Gender characteristics and usually relying upon Stereotypes, which attributes negative characteristics to women or females and positive characteristics to men or males. That gender is a social construction which oppresses women more than men; that patriarchy shapes this construction; and that women's experiential knowledge is a basis for a future non-sexist society. (194)

However, it reminds us that sexism involves not just a form of insult but a means of repression. The ideology of sexism is thus linked to practice of patriarchy.

The study of such kind repeatedly fails to identify exactly what might plausibly fall within the field of analysis. Alfred C. Kinsey along with his other counterparts states:

The most basic, and also most difficult, aspect of studying sexuality is defining the subject-matter. What is to be included? [ . . .]is sexuality is individual dimension or dimensions of relationship? Which behaviors, thoughts, or feelings qualify as sexual- an unreturned glance? Any hug? Daydreams about celebrities? Fearful memories of abuse? When can we use similar languages for animals and people, if at all? (20)

Assuring sexuality means sexual activity, they group facts under headings such as frequency of sexual partners, sexually transmitted infections, sex and fertility, and normative orientation towards sexuality. It reminds difficult for the readers to gain insights into cultural conditions and ideological pressures that gave rise to idea of sexuality in first place.

Foucault prompts us to contemplate the historical circumstances that shape some of the leading concepts made by the psychoanalyst and philosophers about the explosive conditions of eroticism. Foucault repeatedly explores the cultural dynamics that have persuaded modern epoch to

there is no single all encompassing strategy, valid for all of society and uniformly bearing on all the manifestations of sex. As he states:

Sexuality must not be described as a stubborn drive, by nature alien and of necessity disobedient to a power which exhausts itself trying to subdue it and often fails to control it entirely. It appears rather as an especially dense transfer point of relation of power: between men and women [ . . . ] Sexuality is not most intractable element in power relation, but rather one of those endowed with the greatest instrumentality useful for the greatest number of maneuvers and capable of serving as a point of support, as a linchpin for the most variable strategies. (81)

By emphasizing issue of power Foucault's ask us to contemplate why sexuality became such a focus of concern in the past hundred years, but also how sexuality concentrated extremely potent transfer of power that have exerted considerable influences on the regulation of the social order. Moreover, he suggests that the category of sex, prior to any categorizations of sexual difference, is itself constructed through a historically specific mode of sexuality.

Discussing how power relations work and how man manipulate and perpetuate male dominance over women. In Kate Millet's analysis in *Sexual Politics* (1977) of social science, she says that sex is a matter of biology, while gender is a culturally acquired sexual identity. Millet feels that patriarchy is the cause of women's oppression. In social practice, for example, the 'boy' is supposed to be brave and courageous while 'girl' is identified as meek, timid and obedient. These attributes are hold as universal virtues and taken for granted owing to the male-dominated power structures in the society. Millet sees patriarchy as universal state of domination with no historical origins or variations. She sees culturally acquired roles are not natural but stereotypes created by male. According to her, oppression exists not only in terms of politics, but in terms of psychology, economic, culture, religion.

Butler in her book *Gender Trouble* (1990) says that gender is an emphatically imitative structure that is, a structure that reveals how being female or male, feminine and masculine, entails a performance that requires the production of specific bodily signs. Through the performative acts, each of us learns to become a woman or a man, feminine or masculine. Judith Butler in two influential books, *Bodies that Matters* and *Gender Trouble*, has opposed the notion that the feminist movement requires the concept of feminine identity; that is, that there exist essential factors that define a woman as a woman.

Instead, she elaborates the view that the fundamental features which define gender are social and cultural productions that produce the illusory effect of being natural. Butler proposes instead that we consider gender as “performative” that to be masculine or feminine or homosexual is not something that is one is, but a pre-established condition that one repeatedly enacts;

In this sense, then ‘sex’ not only functions as a norm, but is part of regulatory force is made clear as a kind of productive power, the power to produce-demarcate, circulate, differentiate- the bodies it controls. Thus, sex is a regulatory ideal whose materialization is compelled, and this materialization takes place (or fails to take) place through certain highly regulated practices. (235)

The view that gender is performative sought to show that what we take to be an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of body. In this way it showed that what we think to be an “internal” feature of ourselves is one that we anticipate and produce through certain bodily acts, at an extreme and hallucinatory effect of naturalized gestures. Performativity is not a singular act, through its naturalization in the context of body, understood in part, as culturally sustained temporal duration.

Since the 1960s, at least, modern feminist analysis frequently insisted that sex referred to the sexed body (female or male) while gender signified the sexual meanings attributed to the sexed body, femininity or masculinity. At its most basic, this distinction claimed that sex determined by nature while gender was modulated by culture. Although the general assumption was that male bodies were the ground of femininity, seldom did feminist critics examine the potential severance of sex from gender. Butler argues that if sex is fashioned by nature, while gender is generated by culture, then these two phenomena emerge from divergent sources. Gender, then, does not necessarily proceed from sex.

Butler urges us to contemplate how gender needs to be understood as pluralizing concept, one that appreciates many different femininities and masculinities in all their varieties. He claims that it is the assumption that makes heterosexuality an apparently natural institution which keeps the binary oppositions of female and male, femininity and masculinity solidly in place. Since heterosexuality appears to have such structural integrity, it reminds hard to imagine alternative conceptual frameworks. He states:

Gender can denote a unity of experience, of sex, of gender, and desire, only when sex can be understood in some sense to necessitate gender- where gender is a psychic

and/or cultural designation of the self- and desire – where desire is heterosexual and therefore differentiates itself through an oppositional relation to that other gender it desires. The internal coherence or unity of either gender, man or woman, thereby requires both a stable oppositional, binary gender system. (22)

Here Butler carefully elaborates how dominant ideas about heterosexuality suppose that sex and gender terms that can be split into opposite and yet complementary pairs: female and male, feminine and masculine.

After all, it is remarkable to know what the link between gender and sexuality is. Why does it come as complementary terms in literary criticisms. It does not mean that forms of sexual practice produce certain genders, but only that under conditions of normative heterosexuality, policing gender is sometimes used as a way of securing heterosexuality. Catherine MacKinnon offers a formulation of this problem that resonates with my own at the same time that there are crucial and important differences between us. She writes: “Stopped as an attribute of a person, sex inequality takes the form of gender; moving as relation between people, it takes the form of sexuality. Gender emerges as the congealed form of the sexualization of inequality between men and women” (6-7).

Such views prescribe and condone the sexual ordering of gender, maintaining that men who are men will be straight; women who are women will be straight. There is thus a difference between sexist and feminist views on the relation between gender and sexuality: the sexist claims that a woman only exhibits her womaness in the acts of heterosexual coitus in which her subordination becomes her pleasure (an essence emanates and is confirmed in the sexualized subordination of women.); a feminist view argues that gender should be overthrown, eliminated, or rendered fatally ambiguous precisely because it is always a sign of subordination for women. The latter accepts the power of the former orthodox description, accepts the power of the former’s description already operates as powerful ideology, but seeks to oppose it.

Some queer theorists have drawn an analytic distinction between gender and sexuality, refusing a causal or structural link between them. This makes good sense from one perspective: if what is meant by this distinction is that heterosexual normativity ought not to order gender, and that such ordering ought to be opposed. However what is meant by this is that (descriptively speaking), there is no sexual regulation of gender, then it is an important, but not exclusive, dimension of how homophobia works is going unrecognized by those who are clearly most eager to combat it.

It is important to concede, however, that the performance of gender subversion can indicate nothing about sexuality or sexual practice. Gender can be rendered ambiguous without disturbing or reorienting normative sexuality at all. Sometimes gender ambiguity can operate precisely to contain or deflect non-normative sexual practices and thereby work to keep normative sexuality intact. Thus no correlation can be drawn, for instance, between drag or transgender and sexual practices, and the distribution of hetero-, bi- and homo-inclinations cannot be predictably mapped onto the travels of gender bending or changing.

## Chapter III

### Exploring Sexist Notion under Political Motivation

Donne's poetry celebrates sexist notions. His poetry aims at social hierarchy relegating the females from main stream. He wants to socialize the patriarchal norms in the society so as to rule over the whole social structure. He as an introvert misogynist projects his aggression and iconoclastic attitude throughout his aesthetic creation. His poetry covertly reveals his fear psychosis exerted by women poets rumored to be patronized by the royal courts under the monarchy of Queen Elizabeth I. These renaissance women emergent changing sexual roles became great anxiety to Donne. So that he predominantly advocates for patriarchy and discourages the creative potentiality in females. His use of sexual references aims to degrade women morally and sustain prevalent gender biased social pattern. Thus the politics exerted in the poems impede the rising state of female position and intellectual practices. Most of his poems labels women levels female as lower creature and overlooks their intellectual competence estimating them only as sex object for male's sensual gratification. Thus the idea of sexist politics to maintain the male supremacy is widely dispersed in his poetry which is the basic concern of textual analysis with some selective poems. The critical analysis of poems aims to clarify the masculinist ethos and sexist practices forwarded by the poet. This poetry can expose the gap in what his aesthetics poems delineates to reader and what he really intended to imply.

#### Woman's Constancy

The poem "Womans Constancy" expresses about Women's inconstant nature. His covert motive is to degrade and to domesticate those Renaissance women who were aspirant of achieving equal position in patriarchally erected society. He politicizes his verse to reapply the male authority by proving women that they are inconstant in nature and they can never be trustworthy. Ilona Bell also perceived that the poem is "ironic attack on woman's inconstancy" (118). Donne sketches a history about the women's inconstancy as a historian so as to manipulate and reaffirm the power to establish and perpetuate the dominance of men.

The position for a woman is allocated as inferior, so as to be consumed and played for sexual entertainment. She is just an unfaithful partner in his sexual dance who is unstable and flexible in her "vow". He rhetorically envisages how she can be worth mentioning, deserving and honest when diverts for sex and love. He continues the most pervasive ideology of the contemporary culture that women

were supposed to be dishonest, false and worthless creatures of the society who frequently change the vow. He very sarcastically declares:

Now thou has lov'd me one whole day,  
To morrow when thou leav'st' what will thou say?  
Wilt thou then Antidate some new made vow?  
Or say that now. (1-4)

His projection of the lady who "hast lov'd "him "one whole day" is shown changed by tomorrow with "new made vow". He can never see a lady away from the sexual commitments. He makes her good for nothing so that, she would be inferior to him all as an inconstant sex object making false "vow" "O'athes" and "forsweare" helps him to justify his politics of subordination. Such documentation has overshadowed her intellectual paradigms letting her to be pleaded in the stereotypical role. This directly implies that women serve to the proliferation of male ideology to contain themselves at primary state in the hierarchical domains of gender biasness.

The inherent patriarchal notions inside the poet could not see the position of woman to be prestigious one. He hovers around the patriarchal ideology dealing with women in a cynical premise. The poem has been sketched in the way to facilitate to prove each woman as a whore. For him, they can never be faithful though they assert:

"justifie" themselves. He ironically writes:

. . . your own end to justifie,  
For having purposed change, and falsehood; you  
Can have no way but falsehood to be true? (11-13)

Major thing here is to grab the politics of Donne. Why he forcefully aspires to prove her "false"? Without doubt it his intention to obstruct and discourage the woman only to serve the superior position of himself in the society.

He fears that; women may usurp his position in the society. The renaissance was the period where women are centered around to expose their inner talents. But this was intolerable for a chauvinist. So, his fear-psychosis induces him to ask ". . . you, Can have no way but falsehood to be true?" (11-12). Therefore he politicizes his composition and characterizes her as "Vaine Lunatique" which disqualifies the female's outcry for equality. He becomes more domineering in the poem by frantically advocating his macho attitude towards her at the end of the poem.

. . . against these 'scapes I could  
Dispute, and conquer, if I would,  
Which I abstain to do,  
For by to morrow, I may think so too. (14-17)

Here the fable of belied is rounded around the neck of him. This victory is oriented to eliminate the women's status and confidence to confine them in a chain under his control. He readily undertakes to "Dispute" and then no "Conquer" them which he yearned for long. He wants to be dominating for ever which is clarified by the last line: "For by to Morrow, I may think so too." He always expects women to be in submissive role. This assists to empower the patriarchy which paralyzes to a woman's goal and visions.

This highly stylized poet continues to overlook the inherent capacity and conspires to encompass the female agency under male supremacy. His discourse thus attempts to recapture the freedom and existence of women throughout the poem at the level of sexuality.

### **Change**

"Change" clarifies about the nature of women which is defined like changeable and lustful. 'Women are unable to endure constancy in love' is the theme of the poem. By representing women in such way he obstructs to the females glorification and advancement. Behind Donne's discourse upon the ills of women lies his covert intention to degenerate women from all respective domains in the society. His "irrelevant nastiness" and his "contempt" for women get exercised more vibrantly in this elegy. He denies the self of women, and creates negative images of women so as to continue his dominance. His politics of marginalization women is contextualized here in the way to make her complacent in her traditional roles. He wants to see them in the subordinating role with submissive nature.

The poem begins with an irony, the contradiction between the speaker's expectation and his findings. He expects women to be constant in the matter of love but they are changing. The speaker is a male, and the listener is a female. The promise made by her now seems to the speaker a nice thing. But he doubts on her promise. It makes him fear that the "sealed love" may get undone by her. In the ongoing lines of the poem, the fearful speaker presents the meanest stature of woman. He scorns and hates women because of change. At first he mystifies her by comparing her with "art". To compare women to the "Arts" suggests that they are both objects to studied, enjoyed and things to be possessed.

They are like “birds” to be caged. Caged birds are sources of pleasure and so are the women. He presents himself as the master of women:

Women are like the Arts, forc'd unto none,  
Open to all searchers, unpriz'd, if unknowne. (5-6)  
Women are made for men, not him, not mee. (10)

Women are public properties to be enjoyed by all, without any confinement to one. These lines contain ironical sense. If women are made for men, then, conversely, the men are made for women. This shows the interdependency of men and women. “Not him, nor mee” is the strong point that makes women public persons, they are for all.

His looks aggressive toward the uprising state of the women in the Elizabethan's time period. He becomes so repressive that first he represents her as “Arts”. He, then, equates her with “bird” and further shows her worse than beasts like “foxes and goats”. Like in earlier poems, he projects her more lecherous and lusty creature who is never pleased with sexual activity. He boldly speaks:

Foxes and goats; all beasts change when they please,  
Shall women's, more hot, wily, then these,  
Be bound to one man . . . (11-13)

She is rendered below than “beasts” with the purpose of paralyzing her potentiality and identity. By defining women in that stereotypical framework where she loses her existence, he confirms his chauvinist desire. He is so destructive here that he finds her “more hat, and wild” than beasts.

How can Donne escape the prevalent notion of that time? Very rhetorically he confirms the historical reality in his in his poem. Women, in his era, used to be considered as commodities for men, and Donne made manifest such ideology in this elegy. He writes: “Women are made for men, not him, nor me” (10). By such formulation, he aspires to show women have not their own worth. They are for men, not men for them. Such cynicism to women is the dramatization of his aspirant thought to get the good position in the society. Donne's poems are political because they are always referred by things outside. Since he continues the contemporary thought about women, his poems are expression of the power relations in language. He gives voice to the dominant world view that women are “idly made by nature”. Such tyrannical eye of the patriarchy deprives women from the power that ultimately intensifies his ideology.

It can be said that there is no one-one-to-one correspondence love between a man and a woman. The speaker feels trapped here because he wants a woman to be his- and only his- beloved but it happens otherwise. The speaker judges women and places them beneath the beastly due to her wildness. In the speaker's opinion, women are subject to change continuously. Here, the another ironical point is that if women are wild then how are men cultured, ascetic and content only to one woman? In this way, by comparing women to beasts, the speaker is trying to place men to higher position, which is false and illusive.

Donne concretizes the most pervasive ideology of the European culture of the then period and expected it to be continued for longer. We can clearly understand his political stature diffused in this poem. His artistic craftsmanship is solely spent to overpower the woman by labeling her below the status of beastly creature. The poem abounds in oppositions- fixity of man and fluidity of woman, enduring men and impatient women.

### **Community**

Donne's "Community" is an extremely bitter and desperately poignant expression of resentment towards female. In the poem Donne tries to define and redefine women and their way of life in his monomaniacal way which aims to see the females under control of the patriarchal norms. This poetry gives lots of clues to explore the sexist attitudes of Donne. This poem is "insolently and progressively reductive in its characterizations of women" (Mann 287). His aggression towards the female from the very beginning of the poem goes in this way;

Good we must love, and must hate ill,  
For ill is ill, and good good still;  
But there are things indifferent,  
Which we may neither hate, nor love, (1-4)

By the above statements, he categorizes the women as lowly being which aspires to show women are good for nothing. They are "things indifferent" which are not to be taken in consideration. He wants community to love "Good" i.e., for him, males because "good" is "still good". His politics veiled here is to thwart women from any progressive and intellectual acts so as to maintain his authority. As stated by Diana Teevino Benet "it especially recorded the anxieties of men who feared the loss of their traditional dominance over women" (14). Donne wants to privilege his dominance over women thereby

he warns the society not to regard them worthy for any thing. He encourages the society to treat them beings indifferent.

Such political undercurrent becomes more powerful in second stanza where Donne's speaker outrageously crushes women's identity. To materialize his intention, he shows it is the "wise Nature" itself that made women inferior to men. For him, all women are same; they are created by nature in the same way. Referring "wise Nature" he wants to prove his ideology that women are not to regard female value worthy anyway. He overlooks the female intellectual competence and underestimates them to serve the prevalent male supremacy. He writes:

If then at first wise Nature had  
Made women either good or bad  
Then some wee might hate, and some choose;  
But she did them so create,  
That we may neither love, nor hate, (7-11)

He attempts to secure the social position which may fall in trap with the emerging female poets of the contemporary time. He motivates the community people to create such figure of women so that, they may lose consideration from the community. They are constructed inferior by wise nature and are not to be taken in consideration. His choice of word "wise" for "Nature" consolidates his politics to serve his sexist ethos.

He regards women as things which are good for nothing. He says "If they were good it would be seen;/ Good is as visible as greene," (13-14). His atrocity over women culminates when he articulates "they deserve nor blame nor praise" (30). His contempt becomes so pungent that he sees them not even worthy for "blame". He warns community that women are not created by wise nature for "praise" or "blame", rather they are to be used because " they are ours as fruits are ours" (30). He becomes so "unfeeling, uncaring and unloving" towards women that he lets no chances to women to raise their head in the community (Mann 280). The outrageous states that women are indifferent, neither good nor bad merely support his ideology of prolonging male authority over women.

He got shocked to imagine the subordination himself which becomes intolerable when we observe the final stanza. Through the powerful and chilling indication of women as "fruit" and sexual "objects", he poignantly continues the age long repression of women. The speaker becomes more

contemptuous sharply reducing women to physical images of fruits and then nuts, only valued to be as sex object to reduce the thirst of sexual passion:

Changed loves are but changed sorts of meat,  
And when he heath the Kernell eate,  
Who doth not fling away the shell? (22-24)

These sorts of generalization obstruct the female psychology for the progress. His male chauvanist attitude is extreme when he induces the society to disregard the female subjectivity and just see them as “seed” to “eat”. The sexist notion takes a more height when he attempts to ‘prove’ female as things to ‘use’ and then to ‘eat’ and ‘flight away’ is excessively materialist, contemptuous and perverse.

Last line “who doth not fling away the shell” (24) more vehemently dehumanizes the female, hinting the “community” to subjugate them. He envisions a community with the submissive roles to women so as to prolong the male domination.

Thus, the speaker of “Community” crushes the identity of women with his sullen indifference to women. This also trivializes women as objects, especially the sexual objects to be used as per the need. He discriminates their interest and hope for life as nothing. Such souvenir from masculine ideology is proved to be fatal which thwarts women’s creativity. The male psyche is so suppressive here, that women are crushed to nullification. These imposing and fearful figures leave her helpless to survive in patriarchal world

### **Aire and Angels**

The poem “Aire and Angels” function to serve the Man’s power over woman. Donne draws on the idea that there is an inequality between men's and women's love. That meant that male opinions predominated and male love was often presented as superior. This is the fact which Donne wants to reaffirm. His view towards female is entirely patriarchal, male centered, and controlled, organized and conducted in such a way as to show the female inferior in all social and cultural domains. Here the speaker in the poem strikingly regulates his power on her beloved and sexuality here reinforces on it. He intends to compose his identity through the male possessing excessive power. This clearly shows the poet’s sexist ethos.

Twice or thrice had I loved thee,  
Before I knew thy face or name ;

So in a voice, so in a shapeless flame  
Angels affect us oft, and worshipp'd be.  
Still when, to where thou wert, I came,  
Some lovely glorious nothing did I see. (1-6)

Here the agency is given to the male speaker. He becomes so powerful and domineering that he “loves” her twice or thrice. His loves her “twice” and “thrice” clearly asserts the intention of the speaker who dwells into exploiting sexually to his beloved. He suppresses their selfhood and imposes his desires upon her. He doesn’t regard their identity and selfhood which for him is meaningless. Stepping on the ladder of love he experiments his corrupted intention, and limits his beloved only as a object to be sexually enjoyed.

He assigns her identity as “Angels”. This invokes that the speaker stands himself at the position to control her. Angels function as per the wish of God. Similarly he wants her to function as per his wish. Such verbal formulation is marked by his ideology which serves mainly to confirm and propagate the power structures of domination and subordination.

The art of representing women through images is a method to slip the women from occupying the center. He projects female as “Angels” negating her real self. She is imagined in his verbal formation so as to reinforce his ideology. The poem documents the historical reality under which it is constructed. Donne gives continuity to the male domination over female in all cultural domains through the negative portrayal of female. As viewed by Couper and McGaw “his casual treatment of her, the rude questions he asks and the rude plight he leaves her in allow no other opinion” (104). He regards her “voice” and “shapeless flame” as “some lovely glorious nothing.” His exaltation of female to “Angells” is also coloured with his political motives. By portraying her as an angelic figure he crushes her creativity. True self of woman never got space in literary domain. He first exalts her, then that exaltation turns to be “some lovely glorious nothing”.

His “ search for a female body is entirely sexual search” Copper and MacGaw (104-105). His emphasis on her body, lips, eye and brow is laden with his sexual politics through which he obliterates female creative competence and identity. He writes:

Love must not be, but take a body too;  
And therefore what thou wert, and who,  
. . . , and now

That it assume thy body, I allow,  
And fix itself in thy lip, eye, and brow. (10-14)

His power politics proliferates the idea that women are sexually desirable creatures. He highlights the idea that if they are not accompanied for sexual motives then for “what” their life is. Even remarks are made like they are not pleased with one man. He learns to his dismay that “his love making is simply inadequate for such desirable woman” (105). Women are leveled at the position of prostitute. The phallic pun on “sinke” and “pinnacle” and the likely references to public hair in the next line enforce this meaning. He even suggests seeking some “fitter” for her sexual excitement. The speaker speaks:

With wares which would sink admiration,  
I saw, I had loves pinnace over fraught ,  
Ev’ry thy haire for love to work upon  
Is much too much, some fitter must be sought. (21)

The lines are a discourse seems to represent the reality of female that they are sexually desirable beasts. Society doesn’t assign any glorious role for their gender. We can ostensibly notice his ideological inscription so as to hinder woman from any kind of advancement. Rather motives of gender are also constructed by male to limit them in their way of definition. Portrayal of women as desirable creatures helps to propagate the male domination nullifying their existence. He views “her not as a goddess upon a pedestal but as a woman in his arm” (Benet 11). His attitude towards them becomes clear when he writes “thy love may be my loves sphere” (21). He bias among the male and female where gives the authority for male to occupy the world, and to women he just position as a doll to play on the laps of male. Her love to him merely becomes the game to be played. Donne realizes male as superior in all domains of life. So, he creates negative images in his poem which entirely reinforces his ideology of supremacy over female. It completely refers males’ biasness towards the female gender. Such images are ubiquitous in his poetry which perpetuates the historical reality under which it is constructed. The decorative creation of the poetry stops the reader from perceiving the real intention of the author.

Woman’s love is here presented just as air which is not constant, neither the woman’s love is as pure as his. but it is the only way for him to post himself the top. Though, it looks as if Donne enjoys this ambiguous, [paradoxical](#) language but it has larger discriminative hidden intention for women to bar them to stick nearby the centre of social and cultural domains. Thus the poem fully functions to put the women down and serve the then patriarchal norms of Elizabethan age. She, as a

physical being, must be the outward expression of his love. This suggests typical [Elizabethan](#) love poetry, in which every detail of the lady's body is listed as an object for admiration: 'thy', 'lip', 'eye', and 'brow'. This means that he is asking for love to take the body of the woman under control to play and to gratify his sensual passion.

**Song: Go and Catch a Falling Star**

"Song: Go and Catch a Falling Star" by Donne attacks on women as the fickle sex. His basic concern in the poem is to proliferate the idea that women are not true. This crushes the self of women. This power politics always tries to confine them in the stereotypical framework. She becomes merely the powerless object having no prestigious position in the society. He very boastfully asserts: "No where/lives a woman true, and faire" (8). This tendency to create derogatory images about women evokes his intention. She presents a lady in the way to serve the male ideology.

Portrayal of women in this poem is shown to serve the male ideology. His power is pervasive not only in the public world of politics but it extends in the private life. He very frantically asserts that no where lives a true woman. He represents women very negatively that turns her into an irrational and immanent subordinating being. He publically asks. "If thou finest one, let mee know" (8). He denounces female publically that women are unfaithful beings; so, they are not to be taken into consideration. Such representation of the female serves the power structure of domination and subordination. To secure his position in the society and to relegate women from the patronage of Elizabeth I in literary terrain, he constructs the images that easily impede and paralyze the emerging women intellectuals. He says to the whole society that they are untrue though they pretend to be true. He writes:

Though at next doore we night meet,  
Though shee were true, when you meet her,  
And last, till you write your letter,  
Yet shee  
Will bee  
False, ere I come, to two, or three. (23-27)

The women representation in the above lines covertly forces them to choose the silence. His politics is to exclude them from social, political, and cultural interest and to constrain them in the domestic affairs. He gives voice to the contemporary ideology. The situatedness in the poem, the historical reality of the time that sought women to be complacent in their roles gets reflected in this poem. In a

very rhetorical manner he aspires to domesticate women thwarting them to indulge in creative work. His hidden intention to authenticate his power position abounds here too. He forcefully makes her “false” so as to relegate women from power position.

He validates that there remains no true women. He “swears” to look for a faithful is impossible among the women living in the world. Finding a true woman is just like catching a “falling starre” or knowing “who cleft the Devils foot” (8). Even if anybody spent “ten thousands daies and nights”, he would failure to find a true woman. So his power politics functions to serve the privileged gender biasness. His sense of ‘true’ reflects to female being sexually honest. This implies the sexist attitude of him. Sexual activity only can never be the parameter to evaluate them as trustful or deceptive. Donne here gives exposure to the masculine authority, directly exercise his power to constrain women. Main points to be understand here are- how Donne trivializes women, how he confirms his ideological undercurrent and why he signs the “song” of women’s falsity? His singing of women’s falsity is to thwart them to come at the fore at the cost of masculine superiority.

The theme of the poem “Song” is that in the matter of making love, women cannot remain constant for a long time. Inconstant nature of women ultimately decay their constant culture. Womanly constancy is impossible.

If thou beest borne to strange sights,  
Things invisible to see,  
Ride ten thousand daies and nights,  
Till age snow white haies on thee,  
Thou, when thou retun’st, wilt tell me  
All strange wonders that befell thee,  
And swear  
No where  
Lives a woman true, and faire (10-18)

This is an expression for making a long journey and a remote goal to achieve. As the concluding line of the second stanza mentions, the journey is to find whether there is any chaste woman. “Till age snow white haire” is the clear proof that he will not find such a woman. The speaker in stanza II realizes that it is almost impossible to find a virtuous woman. And if there exist any, such woman, she is a holy

shrine to visit by the holy pilgrims. "If thou findst one, let me know,/Such a pilgrimage were sweet;  
(19-20).

Donne always tries to degrade the women morally by converting the chaste women unchaste. The paradox is that holiness of a lover consists of the element of unholiness. Another implication is that the chaste woman is waiting to be unchaste, as the stars hanging on the higher sky are waiting to fall in the morning. The analogy is created between the falling star and the falling woman. But the issue to be taken into consideration is that that stars fall to rise up next time whereas a "womn's" fall is not to be restored. He allocates all the honour, worship and adoration to the chaste women but at the same time, ironically, he predicts that they can not be chaste for longer.

The above lines express the speaker's sexist attitude towards women. He confines women's effort to be chaste into impurity. But, clear irony behind this attitude is that without the males participation a woman can never be at the satate of impurity. He only even looks the subject of chastity in terms of sexuality. His attitude shows the male arrogance existing in the contemporary society.

### **Loves Alchemy**

"Love Alchemy" function to suppress the women at the cultural, social and psychological level. Patriarchal ideology becomes so oppressive that women become just the lump of flesh without mind and nothing else. Donne in the framework of the Elizabethan society tries to assure the communal thought that female are mindless creature just as the lump of flesh.. He textualizes the historical reality as "Hope not for mind in women; at their best/Sweetness and wit they are, but, mummy, possess" (23-24). Here he forcefully aspires to show the female mindless. In his perception female are nothing rather just to be conceived and to be entitled as Mummy. So he synchronizes their role only for fertilization and production machine.

His attempt here continues to relegate woman in all cultural domains and to maintain male supremacy in the society. Those women who are about to be patronized by female monarch, are shown the possessor of mindless flesh. He creates discourse of their mindlessness to deprive them from the nationwide opportunities. He attempts to be secured from the female rising position even in terms of intellectuality in the time frame of Elizabeth I. This was the challenging conflict to the patriarchal structured society. So his efforts continued to suppress the female from every way possible.

He wants males to be high in the hierarchy and thought if Elizabeth I patronized them, they would be economically and intellectually sounds to question the masculine authority. Due to fear

exerted by such reality, he politicizes his poems and shows them vain and mindless to be patronized. Hoping “mind” i.e. creative work from women is impossible for him. They are body without mind so “hope not mind in women.” Such distorted figure of women directly paralyses the women’s hidden potentiality.

Donne also politicizes his theory of love. Love, for him, is just a casual dance, a dance to show his aristocracy over women. Discarding the Petrarchan notion of love, he emphasizes on the physical love. He dislikes the concept that “Tis not the bodies marry, but the minds” because women lack mind (19). SO he is not in favor of spiritual love in which both male and female have mutual understanding, such love (spiritual love) is “Vaine Bubles” for him. Therefore he states:

Our ease, our thrift, our honor and our day,  
Shall we, for this vain Buble shadow pay,  
Ends love in this, that my man,  
Can be as happy, as I can. (13-16)

Donne strongly rejects to be accompanied for any reformatory and developing process by women. He politicizes the issues in the way that a male can not spend his time, honor and wealth in the mutual dance of love. Here again he relegates female as a sexual objects by imposing his own deceptive perception that women are just the body without “mind”. He reinforces that we get nothing but “. . . get a winter-seeming, summer’s night from love” (12). So he denies losing the authority in the name of spiritual love. His sense of love turns to exploit the female sexually.

If we see in the history we can find ‘dig’ is a standard sexual term in renaissance slang, and the coarse physical concentrates of that image is developed by a pun on the word ‘centric’ which refers also to a women genitals. He questions the spiritualist whether they know the happiness and satisfaction aroused through the penetration of vagina. If they do not know it then how can they know the real meaning of love? Here the target is on male people perhaps during that period. Women were kept under shadow and the desires of the women were suppressed. The use of penetration of vagina seems quite odd but Donne seems to address both lover’s pleasure and satisfaction. The covert intention of the Donne is to present female as a things to be entertained. He finds the women not having any mind. His quest for marrying a minded body remains under shadow. He states: “That loving wretch that swears, / Tis not the bodies marry, but mindes,” (18-19) clearly mentions that it would be illusive idea to find intellectual and creative genius in female. He do not let the female to be at equivalent states

as male are. Rather he goes on discouraging them psychologically and chains them according to his narcissist attitude.

Whatever may be his subject matter, he solely thinks about the enactment of male power over women. This poem advocates for the male gaze over women that rules the society and nips the desire of women and voice in bud. Such theorization ultimately prolongs the male domination which Donne yearns for.

### **The Relic**

Donne's "The Relic" advocates for the martyrdom of love. The main hero can not be other than male. The ironically the concrete fact is that without the company of a female no one can be the martyrdom of the love. However to show the superiority of the male he dismisses the female participation and the existence of them. He alone prefers being credited for the martyrdom. Such gender bias thoughts inside him make the reader estimate his real intention. Subjectivity of the male in the poem completely effaces the dynamic thought and perception of female;

When my grave is broke up again  
Some second guest to entertain,  
(For graves have learn'd that woman-head  
To be to more than one a bed)  
And he that digs it spies. (1-5)

The above lines give the real pictures of contemporary society in the sense that its treatment of women is quite unrealistic or partial. They take woman as a source of physical pleasure. Society takes manhood as a source of superiority. They never gave respect to the womanhood. John Donne by not taking woman as an inferior or as the source of pleasure only bed, never gives equal respect to the women. Though to hide his real intention sometimes it seems quite different. He does not look equally caring about the participation of a lady in love relationship or in sexual relationship, rather he adds to the the binaries between male and female. He only wants to preserve his physical attachment with his beloved and on the other hand even after the death their soul is living together with her body.

John Donne thinks sex is natural and biological need. But at the sametime he has male ego which doesn't look after the interest of the female during the process. Desire to have sex is natural instinct. Rules of society have sealed that natural flow of sex. Which seems being maintained and made more strict in this poem. That natural desire which can be fulfilled in faith and belief is obstructed by

culture of society, which is predominantly balanced by the male ideologies. The persona in the poem is enacting to empower the male ideologies. Though he asserts that without blending of two, love remains incomplete. But still he reconfigures himself at the center to define each and every thing putting the voice of beloved away not to be echoed.

This poem serves to persuade the beloved for the sexual approach. This poetry clearly reflects his politics where he tries to glorify the female. So he still deceptively defends himself bringing the reference of the society and putting the society at the state of villain. But his covert intention is to use the beloved sexually rather than an outrage of towards the society. He has the motif to be praised like a martyrdom of love, for this selfish attitude he keeps on utilizing all the tools, even by abusing the social norms even being strict to himself to follow the norms, to conspire on female.

### **The Indifferent**

Iona Bell writes "The Indifferent" is an "assertation of Donne's ego than a response to lady's felling" (113). This egocentric sensualist overshadows women's identity and creativity through extremely aggressive and intensely sardonic attitude towards her. Donne's male psyche becomes so suppressive here that he gives no value to female but exalts his own position. He furiously writes, "I can both faire and browne" (1). Female's colour, race, identity, and creativity get no point in his poetry, rather he treats her as an object to be used whatever is her plight. Such enactment of male's power helps to sustain male authority. He continues the patriarchal ideology as:

I can love her, and her, and you and you,

I can love any, so she not true,

"will no other vice content you?" (7-9)

Here, he becomes so suppressive that he makes her as his love's object. Whoever she is, it doesn't matter but he is free to love. He "can love any" because he is the emblem of masculine authority.

Political, social and psychological oppression of women can best be observed in the line: "Will no other vice content you" (9)? Here, he presents her as an immoral being because she is not content "other vice" i.e. she is vicious herself and not content with any kind of vices. He even becomes destructive to her mother because he shows her mother same as her: "Will it not serve your turn to do, as did your mother (10)?" The subject to be understood here is the textualized form of historical reality. Women in Donne's era used to be considered as vicious, sinful and subordinate creature. In connection with all such discursive practices and power relation, Donne formulates his poetry to perpetuate such

ideology. He sarcastically avers: “or have you all old vices spent, and now would finde out others” (11).

His politics of depicting female as unfaithful and false abound here. Assertion of male as true and female as false is nothing but his patriarchally structured psyche that is male centred and controlled. Such representation of female is merely his power politics that hinders the potentiality of women. He writes, “. . . doth a fear, that men are true, torment you (12)?” The politics that “men are true” which “torment” females covertly imply his superior psyche to subjugate them as unfaithful and unworthy in all cultural domains. His psyche becomes so dominant that he says:

Rob mee, but blind me not, and let me go.  
Must I, who came to travel through you,  
Grow your fix'd subject, because you are true? (17-19)

Donne considers no women true but regards him “faithful”. Very rhetorically, he avers that women are not true and hence they are not to be given consideration. His representation of women as inconstant subordinates female and helps to domesticate her. His domineering attitude “You shall true to them, who're false to you” (27) also mediates his ideology. Representing her very negatively as unfaithful and false, he forces them to include the patriarchal ideology.

The title of the poem “The Indifferent” itself clarifies his attitude towards females which is quiet bias and suppressive. He develops an indifferent attitude towards them. By creating self-inflected images about women he inferiorizes them in all cultural domains and maintains the sexist ethos intact for male- all powerful, all imposing and all authoritative.

### **To His Mistress Going to Bed**

The elegy “To His Mistress Going to Bed” is an open narration of a woman as she disrobes. The nakedness eludes the blissfulness of pre-fallen Adam and Eve in the Garden of Eden. Here the poet tries to reaffirm that the women are the sinner. Because in the long past Eve was temptation made the world to fall in such states. Again in this poem he tries to explain inconstant and impatient nature of the female.

As the title of the poem suggest, the two lovers are in the passionate mood inside the room. It is bed time which indirectly stands for sexual imagery. The Terms: labour” and “foe” are the foreshadow of the “fight” between two lovers in “bed”. The opening line of the poem “Come, Madam, come, all rest my powers defie/ Untill I labour, I in labour lie” (1-2) is the gentle invitation to the

woman. “Labour” is the lover’s attempt to love his woman, and the beloved is to “defie”. It means she does not submit herself outright. The context twists the meaning of ‘labour’ into physical relationship. The “fight” to be done is not oriented to the victory of one party and the defeat of another. This fight finally serves the way male desires, so the victory automatically comes under the male’s control. It still can not be confidently whether both enjoyed the divine pleasure or not rather it was one sided imposition.

The disrobing process proceeds the fifth line onwards. The lover commands the beloved to disrobe one by one and the beloved obeys him without any resistance:

Off with that girdle, like heavens Zone glittering  
But a far fairer world incompassing.  
Unpin that spangled breastplate which you wear  
That th’ eyes of busie fooles may be stop’d there. (5-8)

Thus the command is made by the lover to her beloved. It can be questioned that why a beloved did not command and expresses her wishes similar to her lover. Here, the lady’s garments are treated as the clouds that hide heavenly “world”. This even serves to gratify the speaker here so as to reaffirm his domination over them. He keeps on expaining her physicality. The intention behind it is to make not only by physique but also to scar on the social prestige of lady. So his sexist politics here implies to degrade the female position and prestige in the society. He continues to order her to put off the “breaste-plate”, “busk”, “gown” respectively, and turn by turn the speaker describes each open part passionately.

The poem makes a shift from the seventeenth line to a new mode. As in the poem ‘The Flea’, here too, the lovers’ bed is chastised as the “temple”. The beloved in her remaining white dress is equated with the angel; and he himself as a worshiper. This is only because to take the beloved into his own control. Persona in this poem thus becomes able to persuade her for the best utilization of her with corrupted intentions. He is there to welcome her:

Now off with those shooes, and then safely tread  
In this loves hallow’d temple, this soft bed  
In such white robes, heaven’s Angles us’d to be  
Revealed by men; Thou Angle bringst with thee  
A heaven like Mahomet’s Paradise [. . .] (17-21)

True angel's presence raises "Flesh" not having any genius.. "Flesh" upright connotes erotic feeling and the "hair" up connotes fear. This fear is on the part of her. Thus his lustful passion and her fear are two opposite emotions that are brought together in very tricking manner.

The speaker's possessive intention is clearly suggested by "My new- found-land". This remarks the real male nature to go for "new" and enjoy it. The male enjoys possessing the things. Females are regarded as things to be possessed. Thus the speaker in this poem states:

O my America! My new-found-land,  
My kingdom, safest when with one man mann'd.  
My mine of precious stones, My Empire  
How blest am I in this discovering thee; (25-30)

Here America is the conceit which goes parallax with the lady he is going to share the bed. It clearly shows that she is not her true lover. Rather he traps her to use for sexual entertainment. Here he glorifies himself possessing the some precious thing. But still paradox is that that must be something new. SO that in the search of new so many ladies might have victimized to gratify the persona's wandering sexual passion. The king of an empire without any person at first seems paradoxical but the agreeable meaning of the paradox is that the lover is the only person who has loved the virgin lady at first. No other person has touched her so far. The king loved the virgin lady at first. No other person has touched her so far. The king empire metaphor symbolizes the covert intention of the poet.

So love for him is not other than physical. Having test of different naked female bodies is the best interest of the male thus the poem serves the notion of sexist ethos. The third part is the justification of "nakedness" of the lovers. Nakedness connotes here primitive innocence in which all joys are hidden.

Full nakedness! All joys are due to thee  
As souls unbodied, bodies unclothed must be,  
To taste whole joys [. . .] (33-35)

The foreign land metaphor signifies the strangeness. He does not want to associate himself closer to her even after intercourse. She might appear as a hindrance to find the next "New" one. He feels proud to decode and explain the female organs experienced man. The process of disrobing is similar to decoding process. The lover is a critic of that text.

In the concluding couplet, the poem culminates with the action of the lover. He teaches her to be naked with a precept by himself. He views that her covering is her lover. The underlying irony is that his nakedness will make the lady naked. His penance turns out to be an experience. He states: "To teach thee. I am naked first; why than / What needst thou have more covering than a man" (47-48). He himself is naked and she should follow his example. If she needs a covering, he would soon cover her with his body. He is both the blanket and the lover.

Thus the speaker serves the male intention about how they try to inferiorize the female. They persuade by different remarks to seduce a lady. That seduction does remain at the level of pure and spiritual love rather it confirms to the males masculinist ethos to guarantee their domination and authority.

### **Negative Love**

Donne's love poem 'Negative Love', suppresses the inherent creative potentiality in them. He talks about the mere physical love and its effects. There, love arouses from the physical beauty of beloved. The narrator knows that not only eyes but mind also should engage in love. But at the same time he tries to overlook their mind to assign them as lower creature.. Thus he develops this poem in terms of erotic desire or as the fire of male sexual instinct. Female here is dealt in the passive recipient of each and every happening as the effects of the love. As initial lines states:

I never stoop'd low, as they  
Which on an eye, cheek, lip can prey  
Seldom to them, which soare no higher  
Then the virtue or the mind to admire,  
For sense, and understanding may  
Know, what gives fuel to their fire. (1-6)

Speaker shows his arrogance. He never "stoop'd low" in front of female. He tries to demonstrate the idea that though there beauty puts the man in dilemma and sometimes almost cages a man in them. But male are by nature looks for the "virtue" and "mind" to admire. These things can never be find in females. So that males finally knows that what is the important factor to praise and leaves the women. Here he seems to be thankful toward the males who finally understands the reality of the women and quit them or only use them for sensual desires. Thus the he valorizes the physical love to mark the all women only as the object. He neglects the spiritual love of other side that women contain.

So finally he continues to measure the women under the parameter of the male ideology. He discards the any sorts of emotional and desires inside the female heart. He advocates that their interests are nothing to regulate the social and humanly domains. Rather he recaptures them and utilizes them as subordinate to the male's interest. He allocates superior position by evoking that males can only be the "fuel" as option to regulate the "fire". That fire may be a female's interest or social system. Females' wish if any to work for the progress of the society is completely discouraged. Thus the sexist attitude of the poet never let the female to feel as the important body of the social structure.

### **The Flea**

In the poetry "The Flea" by Donne he describes that the flea sucks the blood of two lovers and makes it one. This poem uses the image of a flea that has just bitten the speaker and his beloved to sketch an amusing conflict over whether the two will engage in premarital sex. The speaker wants to, the beloved does not, and so the speaker, highly clever but grasping at straws, uses the flea, in whose body his blood mingles with his beloved's, to show how innocuous such mingling can be. He reasons that if mingling in the flea is so innocuous, sexual mingling would be equally innocuous, for they are really the same thing. By the second stanza, the speaker is trying to save the flea's life, holding it up as "our marriage bed and marriage temple" (13).

The speaker's argument that he is already united with the lover proves that to seduce his beloved is a pious activity. He persuades the the beloved to seduce her. He even brings the reference of flea sucking the blood of the two lovers. Now again the paradox is created- profaneness is piousness. So it looks that the patriarchal authorities tries to define each and everything for their own motif, so does the speaker in the poetry. They take the situation under their control in the lines of expression like:

It suck'd me first, and now sucks thee,  
And in this flea our two bloods mingled be.  
Thou know'st that this cannot be said  
A sin, nor shame, nor loss of maidenhead ;  
Yet this enjoys before it woo,  
And pamper'd swells with one blood made of two; (2-8)

The swollen image is the consequence of that seduction and pregnancy. The argument is that there is no point in resisting the seduction by the beloved. She is already seduced by the lover. Once she is seduced, her virginity is off. Therefore her thought to kill the flea is meaningless, the speaker argues.

The most important theme in this poem is Marriage. The speaker is trying to seduce a woman into marrying him. Donne simply uses a Flea as to provide the reader with a sense of imagery "The Flea" is a symbol for a union. A part of the speaker's strategy of seduction is to make the woman believe that marriage is just a small "The Flea" is also a symbol in the fact that it contains both the blood of the male and the female making their blood one as a tactic of persuasion the speaker makes this analogy synonymous with a marriage therefore, making the actual marriage ceremony seem like its not a big deal the speaker goes as far to say:

We almost, yea, more than married are.

This flea is you and I, and this

Our marriage bed, and marriage temple is (10-12)

There is a conflict between the two who wish to marry and the parents as seen by the phrase "Though parents grudge". The narrator expresses his erotic desire and keeps on persuading his beloved. He says that the flea has mingled their blood and made them one. And now nobody can say this is sin, or shame and loss. Here perhaps he wants to love her physically but invisibly in the eyes of society. But still he does not violate against the existing close society rather he valorizes and looks proud of the patriarchal norms. Thus he does not look honest rather he tries to crush the values and the worth of a female. So that it becomes clear that here speaker tries to persuade deceptively her for the sexual relationship.

Thus the persona is trying to seduce his beloved before the marriage. Donne simply uses a Flea as to provide the reader with a sense of imagery "The Flea" is a symbol for a union. A part of the speaker's strategy of seduction is to make the woman believe that marriage is just a minor factor, so no need to bother about.

As this poem is about seduction of the woman, the use of the flea stands as a metaphor of their marriage. This flea serves as a tool to persuade the lover for the seduction. However she kills the flea in the third stanza represents that she finally lost her virginity being trapped in the false persuasion of the persona for the intercourse. In the poem she could not play any role to express her personal desires.

The noticeable factor is that how this 'triumph' actually fits rather neatly into Donne's rhyme, and more importantly how his choice of pronouns "thou", "thyself" and "mee" alerts us to this line being Donne's rendering of her speech. His pronouns reflect his own perspective. As indirect speech, the feminine voice is interpreted, defined and staged through the poet's essentially masculine perspective.

The politics in this poem is the cleverest of a long line of sixteenth-century love poems using the flea as an erotic image, a genre derived from an older poem of Ovid. Donne's poise of hinting at the erotic without ever explicitly referring to sex, while at the same time leaving no doubt as to exactly what he means, is as much a source of the poem's humor as the silly image of the flea is; the idea that being bitten by a flea would represent "sin, or shame, or loss of maidenhead" gets the point across with a neat conciseness and clarity that Donne's later religious lyrics never attained.

### **The Dream**

"The Dream" is a seduction poem in which the speaker tries to get a woman to sleep with him. Initially the speaker is confident it is going to happen, but the woman proves reluctant. During the course of the poem, the speaker also uses poem-specific techniques of praising the woman, directly asking for sex, praising with conditions, then finally taking back the praise. Donne's speaker overlooks the intellectual competence in the woman and just takes them an object for sexual intercourse. This shows the discriminative attitude of the poet himself.

Initially in the poem, the speaker tries to get the woman to sleep with him by praising her. The speaker starts the poem by saying, "Dear love, for nothing less than thee / Would I have broke this happy dream (1-2)". The speaker expresses how much he loves the woman and how valuable she is. Later in the stanza, the speaker tells the woman, "Thou art so truth, that thoughts of thee suffice, / To make dreames truths; and fables histories" (7-8). Through praise, the speaker hopes to endear himself to the woman so she will sleep with him. This seduction technique is unimaginative, and it shows that at this point, the speaker is confident that the woman will sleep with him.

After the speaker praises the woman, he then asks her to have sex with him in a direct manner. The speaker ends the first stanza by saying, "Enter these armes, for since thou thoughtst it best, / Not to dreame all my dreame, let's act the rest" (9-10). The speaker is very blunt about what he wants from the woman. He even gives her a direct command to enter his arms. The man is so confident that the woman will sleep with him that he just comes right out with his request. This approach, however, does not work since the poem is not one stanza long.

When the speaker's request fails, he alters his seduction strategy. He continues to praise the woman, but he starts giving praise based on her meeting certain conditions. At one point the speaker says:

But when I saw thou saw'st my heart,  
And knew'st my thoughts beyond an angel's art,  
When thou knew'st what I dreamt, when thou knew'st when  
Excess of joy would wake me, and camest then,  
I must confess, it could not choose but be  
Profane, to think thee any thing but thee. (15-20)

The speaker says that the woman is superior to even an angel based on the woman reading his thoughts and choosing the right moment to wake him. This praise is just a politics to trap a lady for his monstrous passion. The woman can demonstrate that she knew his heart and his thoughts by sleeping with him. If she does not, then she is not superior to an angel since she would have failed to meet the requirement. Basing the praise on conditions is more sophisticated than regular praising since it employs logic similar to proving by definition. If the woman wants to be thought of as being superior to an angel, she has to sleep with the speaker. When this approach fails, the speaker responds by taking back his praise. The speaker harshly says to the woman,

Coming and staying show'd thee, thee,  
But rising makes me doubt, that now,  
Thou art not thou. (21-23)

The speaker no longer says that the woman is superior to an angel because by refusing to sleep with him, she fails the requirement. Despite this change of tone, the speaker does not give up hope of sleeping with the woman. He gives her another chance by saying:

Perchance as torches which must ready be,  
Men light and put out, so thou deal'st with me,  
Thou camest to kindle, go'st to come; then I  
Will dreame that hope againe, but else would die (27-30).

With the torch metaphor, the speaker leaves open the possibility that the woman left so that she could excite his desires at a later time. The metaphor enables the speaker to explore if he has hope. However, by leaving in the first place, the woman showed that she did not care about the man's praise so she will probably not take advantage of this second chance.

In modifying his techniques based on how the seduction is proceeding, the speaker uses the technique of adapting his argument throughout the poem. The speaker goes from purely praising the

woman to praising with conditions, to taking back the praise while leaving her a chance to earn it back. In switching techniques, the speaker recognizes that the tactic he is using is not working so he will try a different one. The speaker did not give any agency to the thought of the female character. Rather he goes on imposing his desires and passions in a very persuasive manner. He looks quite confident as the males in the society feel themselves to overpower the females in the society. Trying different ways to seduce the woman increases the speaker's chances of finding a strategy that works. This technique of adapting arguments is far superior to sticking with an approach whether it works or not.

Despite the adaptability the speaker showed in switching seduction techniques, at the poem's end. Thus the voice in the poem is not appealing to true love. Rather it is a sexist thought just to suppress a woman sexually.

## **Chapter IV**

### **The Politics behind Donne's Poems**

Donne's metaphysical poetry enters deep into exploring the nature of the female. He labels them as disloyal, portrays them as "far more lecherous". The politics behind this is to impose the masculine ego against the selfhood of female. His perception towards the then rising movements of women caused fear in his mind that pursued to thwart women to come at the fore at the cost of masculine superiority. The fear exerted by the female monarch who provided a bit liberty to females and bestowed patronization to emerging female poets, induced him to construct the negative images about women so as to deprive them and to limit them within domestic chores.

The Elegy 3: "Change," asserts that woman is by nature lustful and changeable. The male love toward them is not for the virtue nor only to protect their beauty rather does he want to degrade the female of the society and not to let them come at counter position of male. Locating the vagina as "love's object," this poem finally defines woman by her sexual organs. Thus we can easily allocate the poet as male chauvinist and sexual transgressor. Donne looks aggressive and uncontrollable to see the rising states of women in the renaissance. His fear psychosis functions in the way that the masculine superiority may come at stake if women enjoyed freedom and patronization from Elizabeth I. This reason prompted him to project them in a very negative manner.

His poetry is the clear expression of his misogynistic conventional thought. He fears of men being overcome by women, powerless husbands, and an anarchic lover. He did not consent the issue of the masculine loss of authority. The existing patriarchy suppresses the rules of natural sex. They create

the concept of sinfulness of sexuality by which no female can take out their pleadings of sexual abuses in front of society. They continue to perpetuate them again against their own composition and finally estimates female as lusty “beast” like creature and “unfaithful” character with the loss of morality only after the gratification of their own sensual desires.

Donne in the potential fluidity of gender identities produced the interest with a major thematic emphasis on the sexual transgressions of masculine woman, the woman engaged in creative and intellectual activity. He just forwards the contents to make females immoral and disloyal so that they could not dare to look for power in society. His constant interfere sometimes echoes conservative contemporaries, who see sexual transgression as an image of eroded values and women as the factor of social destabilization.

Donne's political purpose wished to show women worthless and mindless so as to hinder them from their advancement. His politicization of his verses forces women to socialize the patriarchal ideology. His irrelevant nastiness and contempt for women are just the perpetuation of the historical reality of the then society. His poetry could not escape the situatedness of the time. He continues the basic thought of the time that women are nothing but “they are ours as fruits are ours”. They are just unfaithful “sex objects” in the sexual dance. Masculine ideology proved to be fatal for all women who aspired for better position in the society. Patriarchal construction of the women such as-they are unfaithful, body with out mind, imposture beasts, things indifferent and so on are marked by his political ambition with the intention of manipulating power so as to establish and perpetuate the dominance of men and subordination of women.

Donne's sexist ideology assures the existing power politics which overrules the society overlooking females’ creativity and shadowing their potentiality. His aesthetics quite deceptively allures the readers’ trough the application of conceits, paradoxes, tensions and the beautiful unusual combination of rhythm. This confuses the reader without letting them to explore his personal covert intention. Thus his sexually discriminative behavior and gender bias attitude are exposed in the poetry of extraordinary sexual light which contradicts, at deeper level, with the aesthetic impression that reader obtains going through his metaphysical poems.

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