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**Repression, Rebellion and Rationality in John Donne's Selected Poems**

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### Abstract

*This paper attempts to represent how a speaker has balanced his repressive and rebellious behaviors by his rationality and how John Donne as writer has beautifully portrayed the metaphysical existence of erotica in his selective poems. This dissertation examines Donne's five selective poems and comes with an outcome that the very repressed speaker who has brought a rebellious characteristic in him and repression and rebellion as socially unaccepted behaviors are sublimated by his ingenuity. The speaker's behaviors are observed and analyzed by defense mechanism, as mentioned in Sigmund Freud's Psychoanalysis – in which, repression seems dominant that compels speaker to be a rational where he creatively attempts to get outlet his repression and controls over his rebellious characteristic. Therefore, the speaker has artistically sublimated his libidinal energy into creativity. The speaker in the poem seems seducing a lady frequently, differently and strategically which makes the reading very aesthetic and pleasant. Further Donne has creatively shown how the literature or art intends to arouse sexual desire and how that carries aesthetic value and the way people get pleasure from the use of sexually explicit language. Analyzing Donne's creative poetry through the perspective of defense mechanism, eventually the speaker gets outlet to the repressive and rebellious feelings from his unconscious faculty of mind. As whole, this paper analyses the speaker's repression, this repression uplifts a rebellious characteristic in him and he creatively rebels against his own repressive and rebellious behaviors being ingenious and conscious. Along this finding, this paper shows the existence of metaphysics, conceit and aesthetic value in Donne's selective poems.*

**Keywords:** Unconscious, Repression, Seduction, Rationality and Aesthetic

This study attempts to explore the internal motive in adjusting an erotic content in poetry and personal behavior of the speaker by examining Donne's selective poems through the lance of Freudian Psychoanalysis. As we go deep to Donne's sexually explicit poetry and analyze them closely that connects the speaker's sexual hunger with aesthetic values. As an enormous degree of power upheavals inside a volcano and frequently searches a door to get outlet, the speaker in selective poems, is equally a metaphor of an active volcano whose repressed desires turmoil into his mind and thus, the excessive pressure of lust explodes in Donne's writing and the same sensual writing seems of having metaphysical existence which plays a role to change the sexual context into art and aesthetic value. As Jane Juffer in her article entitled "Excessive Practices: Aesthetics, Erotica, and Cultural Studies" writes "sexually explicit works were "actually" works of art" (Juffer 64). She means to say that, if we connect such sexual matter with cultural studies, that becomes something aesthetic and artistic.

This repressed characteristic of the speaker named him as a rebellion in contemporary society. He doesn't go with arms against his repression and rebellious nature but he goes through a conscience mindset to balance his unconscious faculty of mind. Rationally, he deals with his own repressive and rebellious behaviors. While reducing his lustful intension from his unconscious, the procedure of defense mechanism helps him. Often, he seems denying, sublimating, fantasizing, imaging, dreaming, repressing and projecting his repression in Donne's selective poems.

This paper specially focuses on Donne's writing of the welcoming phase in which, the speaker seems of having excessive lust and a character who doesn't assimilate the social norms and values of the English society of the sixteenth century. While researching his behaviors and motive through examining Donne's

selective poems, lust seems dominant in speaker's behavior. This lust often changes him into the rebellion, who explicitly seems going through different strategies in order to seduce an innocent woman that is mentioned in the selective poems.

Donne's almost poems have the implicit theme of extreme desire one hand, and explicitly the spiritual and heavenly theme on the other hand in the same poem. As Rebecca Ann Bach asserts "Donne doesn't connect the religion and sexuality to give a new form of poetry; rather he is creatively imagining his speaker's sexual experience" (Bach 272). This art of John Donne, applying the heterogeneous ideas together credits him as a great poet and his poetry is measured aesthetically and pragmatically. R.V Young writes that "any sober consideration of the entire body of Donne's work, however reveal a man of intelligence and sensitivity" (36).

Donne doesn't represent this speaker's desires directly but playing with meter, rhyme, metaphor, imageries, conceit and metaphysical aspect portrays the beautiful environment in the poetry where on one hand, his poems are accused in carrying obscene theme and other hand, his poems are appreciated in carrying the metaphysics: the abstract concepts.

Donne sets an ambience in his poems where a repressed speaker by using his rationality attempts to seduce a woman that is mentioned in the selective poems. Thus, the portion of his desire begins from a poem entitled "The Good Morrow" and ends with an unfulfilled hunger or dead desires of the tired speaker while in examining the poem "The Apparition". So, this whole journey not only represents the restlessness of the speaker, further shows the art and capability in handling the unresolved conflict of his unconscious mind without creating any kind of problems over there.

Through examining Donne's initial poetry, the aim of this research is to find out the speaker's intention or behaviors that are seemed repressed and rebellious. By

analyzing Donne's selective poems, repressed and rebelled manifestation of the speaker dominantly seems throughout the journey of this paper. Along this, we come to know the connection of sexuality with aesthetic and erotica. Though the speaker has a bunch of sexual desire but he didn't attempt to fulfill his sexual desires forcefully, rather he creatively and strategically walks on his way of seducing. Thus, this ingenious role of the speaker deserves to be appreciated. Jane Juffer writes "'individuals' ability to mediate and order their own sexual interest and to balance the excitations of erotica with an aesthetic appreciation of the work as a whole" (68). As she states, often Donne seems as speaker having sexual hunger and handing over his own lust in his speaker, makes his piece of writing as a work of art. Similarly, another major finding here this paper discusses is the different strategies that are used by the speaker creatively and differently in order to seduce his beloved in Donne's selective poems.

The modern people still have a fear to blend sexual content in their writing but Donne was not an ordinary and narrow-minded figure. He was a brave writer who dared to play with the fire as Ted-Larry Pebworthy writes "more sober John Donne daring to write erotic poems" (201). Often it seems he has begun a kind of movement in poetry that was different from earlier based on praising the king, queen and religion. Anthony Low writes, "The conditions under which Donne wrote the love poems of the *Elegy* and the *Songs and Sonnets* exerted strong pressure toward courtly and social modes of thinking about love" (466). It was not easy to change the subject and the theme in the poetry but Donne dared to write a new kind of theme in his poetry, possibly to make his contemporary readers more conscious about erotica as Jane Juffer states "Erotica expresses the power of liberation premised on the transformation of the consciousness" (64). Containing such an erotic and sexual discourse in the writing was restricted in the contemporary market during sixteenth

century in England. Even though today's writers have a right to go through their own perspectives but maximum of them have still a kind of fear because of the social and cultural boundaries. Therefore, until breaking these boundaries, the value of aesthetic may not be tasted well. In order to valorize erotica in poetry, Donne has broken the social barriers. In this way Donne seems a rebellion for that contemporary society but an optimistic and genuine rebellion for the readers who enjoy erotica in his poetry.

Many researchers go through metaphysical perspective in Donne's writing but some of them only claim that his early poems contain lustful matter. Actually, this is the idea of conceit that Donne is master for. In conceit, Donne brings two contradictory ideas (like sex and religion) together and finally becomes able to convince his readers that the contradictory ideas in his poem are so connected and meaningful in order to handover aesthetic pleasure to the readers. Rebecca Ann Bach asserts in her article "(Re)Placing John Donne in the History of Sexuality" as "Donne's early and other love poems use a religious word to discuss on sex"(271). In order to conceal his speaker's repression, Donne has used the religion as veil.

This dissertation examines Donne's five selective poems; "The Good Morrow," "Elegy XIX: To His Mistress Going to Bed," "The Ecstasy," "The Flea" and "The Apparition" were likely written from 1590 to 1600 A.D. Though these poems are four hundred years old, however these pieces of poems speak even the modern issue regarding the psychoanalysis, erotica, aesthetic and cultural values.

Dennis Grunes writes in his article entitled as "John Donne's 'The Good Morrow'" as "The poem 'The Good Morrow' is all about a morning where the speaker is sharing his experience to his bride after their wedding night"(261). This poem is all about a morning context where speaker describes and raises some questions regarding the last night, they (speaker and his beloved) had spent together and this is just an

imagination and through this imaginative dream, on the one hand the speaker attempts to woo his beloved to be united and have a love-making morning and on the other hand, he enjoys his lustful dream.

The second poem entitled as "Elegy XIX: To His Mistress Going to Bed" is also an imaginative poem where the speaker is found naked in a precious room with his beloved, to whom, the speaker turn by turn appeals in order to put off her costumes and artistically requests her to have a sexual intercourse – "gown going off"; thereafter, "such beautiful state reveals" (Labriola 53). Here, Albert C. Labriola means when speaker's beloved puts off her clothes then the speaker has a completed dream for what he is intending. Further, he compares his beloved with the virgin land "America is repeatedly figured as a woman" (Young 36), and he wants to register a triumph on her virginity as if Christopher Columbus tasted the American land in 1492 and created a maiden history. In this poem also his beloved doesn't allow him to pour his hunger on her. Each line of this poem shows a restlessness "Come, Madam, Come" (1) of the speaker to keep physical relationship "Until I labour, I in labour lie" (2) with her dreamy beloved. This poem represents the beautiful example of erotica: how an art and literature based on sexual discourse give pleasure to the readers and in this regard, this is a matter of aesthetic values.

In third poem entitled "The Ecstasy", the speaker, before giving birth to a child, creates a beautiful scenario of his beloved's delivery. He assures that if she sleeps with him intentionally mixing the feelings from soul will give a birth to a child having marvelous quality like dashing complexion, strong physicality, intelligent caliber and mysteries like heavenly things. Creating an imagined script, here speaker is pursuing his beloved giving a beautiful imagery of a baby, which most of the women dream for. Further he assures his mistress that if she won't do that, might be



her great loss. Rene´ Granziani writes as "a guest of the human world until having delivered from her custody pay back joyful and free to its home and it made a being of having godly features"(132). In this sense, the speaker lures her in order to develop a physical relation with the lady mentioned in the poem."In this poem, the psychological aspect of 'ecstasy' is defined by the images" (Warren 474).Speaker again fails here because his beloved doesn't let him a permit to conquer her own maidenhood; however, he enjoys the imaginative moments in the poem.

Fourth poem that is selected here for developing thesis is "The Flea".Inthis poem, the speaker brings two contradictory ideas together; that is the idea of conceit is majorly applied in this poem where the speaker is stopping her beloved who is about to kill a flea. Speaker has an idea that the flea has three bloods including the blood of the couple in flea's belly. If his beloved kills that flea, she will not only kill a flea, along with thatshe will kill the speaker and herself. Because, three bloods are mingled in the flea's stomach and that is more than a marriage for the speaker that what he is trying to convince his beloved that if they do sexual intercourse will not be shameful or any sin because their bloods are already mixed up.In "The Flea", a man attempts to seduce a woman by the use of highly ingenious and highly sophisticated reasoning. Basically, his argument is that "losing her virginity will be no more damaging to her than being bitten by a flea"(Perrine 5). Laurence Perrine examines the speaker and his beloved who already are attached.In spite of that,eventually his beloved kills an innocentflea.

The imaginary death of the speaker happens in the penultimate poem. Here in the final one entitled as "The Apparition", the speaker now declares himself as dead lover and again creates an ambience in which he claims that she has murdered him and now he is here around her in the form of ghost.She happens to kill that flea in the

fourth poem – and here in the final one, the speaker accuses her as a murderer. He also blames her that she is a responsible figure for his imaginative death which he assimilates immediately after being a ghost. Here he attempts to scare her and claims that her rejection will be guilt and her future life won't be satisfied well. "He predicts that, if she rejects him, she will in the future have to settle for a feebler, less passionate lover"(Perrine 2). In this way, the speaker scares her and attemptsto plant his intention upon her physical existence, but this technique to convince her through this threatening also doesn't work, even all the ideas and wisdom that are applied by him to seduce her become failure and he gets no more than dissatisfaction. But the way the speaker applies different strategies in all these five poems is not only because of his repression and rebellious characteristic, but because of ingenuity and rationality of the speaker. This is an art of the speaker which makes the readers delighted while going through poetry.

Donne fills an obscene feature in his speaker and that speaker very strategically seduces to the lady mentioned in the poem. The words, clauses and phrases used in the poem implicitly indicate to the obscenity but along the erotic language that really is blissful and pleases to the readers. Though there is an implicit existence of sexuality in the selective poems and that could be a challenging matter for society or socio-cultural beliefs but the ultimate comprehension and outcome is to give aesthetic pleasure because the use of metaphysics and conceit in the selective poems makes the idea of the writer very ingenious.

This dissertation examines speaker's behaviors with the theory of Freudian Psychoanalysis. Psychoanalysis is the useful way of understanding the human behaviors. Lois Tyson writes in his book *Critical Theory Today*, "And, of course, if psychoanalysis can help us better understand human behavior, then it must certainly

be able to help us understand literary texts, which are about human behavior"(11). The credit of defining the Theory of Psychoanalysis goes to Sigmund Freud, who defined the Theory of Psychoanalysis in 1890. This very concept studies the human behaviors, feelings, impulses that are aroused in our mind and heart.

According to Freudian Psychoanalysis, mind has tripartite layers –Id, Ego and Superego. In the article "Psychoanalysis: The Influence of Freud's Theory in Personality Psychology" Songyang Zhang argues "Id as 'Pleasure Principle' is the most innate quality of human which represents their psychological desires"(229). Id is an insistent quality of human that seeks for the immediate pleasure. It hasn't the quality of being tolerating. Whatever an unconscious mind demands, Id tries to achieve that anyhow. "Ego as the 'Reality Principle' is the process of rationalization"(Zhang 299). Zhang here claims that Ego plays a vital role to rationalize or to balance our pleasure seeking wills. "Super Ego as 'Moral Principle' is a conscience, which balances to Id and Ego"(Zhang 299). The articulation of Id, Ego and Super Ego forms the human behaviors and their personalities which are represented by their behaviors in the society and their interaction with other. But what if we attempt to examine the human behaviors through the written discourses? There is a procedure of defense mechanism which helps to find out the human behaviors.

Knowingly or unknowingly people commit crimes or inerasable mistakes and even the traumatic childhood memories that are stored in unconscious faculty of mind and frequently disturb the human psyche. Now, the human mind sub-consciously or most often unconsciously plays its role, "the unconscious is a dynamic entity"(Tyson 13), and as far as attempts to defend the possible anxieties and the disturbing impulses. "It is defense, carries our thoughts away from some present difficulty"(Tyson 15). The essence of this quote is that the defense mechanism is a

way to deal with our mental problems."Unconscious psychological phenomena as they survived within individual minds. Freud found his answer to the general question in the theory of defense"(Richard 24). In our day-to-day life, we often face disturbances, impulses or desires that are aroused in our mind. In many cases that kind of impulses and desires cannot be fulfilled immediately because of unacceptable social values. So, what happens this time? What can be the procedure that can balance Id? It is a defense mechanism, a successive term developed by Sigmund Freud.

Defense Mechanism is an automatic assigning system that regulates unconscious faculty of mind most often unconsciously and often sub-consciously. "We 'protect' ourselves from the painful past experience"(Tyson 16). Verities of disturbances create different ways to protect people from the possible great anxiety and loss. One of them is repression. Moreover, when the obstacles or socially unacceptable intensions come to us, Id applies the different ways to keep our mind in the balance – this procedure gets result because of or through defense mechanism. Rodger K. Bufford writes, "It is to be noted that the primary intention of defense mechanism is to meet the demands of id without being in conflict with the external world. Some of them are: denial, fantasy, compensation, projection, displacement, sublimation, reaction formation, regression and repression"(106-7). In Donne's selective poems, repression seems a dominant aspect.

"Repression was the most commonly used mechanism, characterized by the unconscious replacement of the conscious memories. It made people "forget" traumatic memories and restlessness"(Zhang229). In this sense, when the impulses or desires that are socially unacceptable arouse in our mind, we cannot release them directly because of the social norms and values; we replace them into the unconscious faculty of mind and being repressed they turmoil there. The repressed person tries to

forget them in order to protect him/her from anxieties but the attempts cannot be succeed and that repression is stored in unconscious mind automatically.

"The repressed impulse is one of those which are similarly repressed in all of us, and the repression of which is part and parcel of the foundations of our personal evaluation" (Selden 226). The essence of Raman Selden is that, if the personal evaluation sub-consciously appraises to repressed impulses or ideas, s/he deliberately doesn't get outlet due to the unacceptable nature of society. Thus, repression through our personal evaluation gets store in our unconscious. Our personal evaluating way transfers (parcels) the anxieties into our unconscious mind. As Lois Tyson states, "The unconscious is the store house of those painful experiences and emotions, those wounds, fear, guilty desires and unresolved conflicts"(12). Now a question might be raised like, does the anxiety or repression once stored in our unconscious mind get an outlet ever?

The unconscious faculty of mind is an active procedure, "unconscious is a dynamic entity"(Tyson 13). It defends a disturbed person from anxieties and along the unconscious faculty of mind indirectly gets outlet to the overwhelming pressure of the repressed desires. Tyson writes, "In addition, we have access to our unconscious, if we know how to use it, through our dreams and through any creative activities we engage in"(18). The repressed desires or anxieties indirectly release through our dream, fantasy, imagination and creative activities. Creative activities mean here – singing, painting, writing and so on. In this way, the theme of Donne's initial poetry consists of desires and impulses and, thus, we come to know that his poetry may represent his personal lust. Here, his repression reflects in his writing and this is an unconscious process to represent his desires and indirect releasing of his anxieties through writing poetry. Though his repression is replaced in his writings through

defense mechanism, however being conscious, he operates his unconscious and throws out his erotic impulses from his mind and genuinely gives an inevitable and significant lesson to the readers about repression. In an article entitled as "O My America, My New-Found-Land": Pornography and Imperial Politics in Donne's "Elegies", R.V Young writes, "Donne's poetic intension is psychological motivation"(36).

Though Freudian Psychoanalysis came in light during 1890s, but before that, many aspects of today's psychoanalysis and the use of defense mechanism were in practice and known by the great writers and philosophers. One of them was John Donne. He well knew about how to sublimate the anxieties. Richard Wellheim, in his article entitled "On the Freudian Unconscious", claims as "Before Freud, poets and philosophers well knew about Psychoanalysis"(23). According to the essence of Wellheim, Freud had just given a structure to the theory in sequence but the many writers and philosophers understood the exercise of psychoanalysis before it was defined by Freud. As it is common today, it was also common in past. During Donne's time, psychoanalysis was not defined and given any structure; however, it was in practice.

In this way, through the help of psychoanalysis, we can evaluate the behaviors and motives of the people. Therefore, this paper takes the help of defense mechanism. Unconsciously and sub-consciously, id and ego respectively attempt to defend against speaker's repressed impulses from the social norms and values. In this dissertation, the speaker being very rational and creative takes the help of defense mechanism and attempts to release the overwhelming amount of repression and maintains his own rebellious characteristic to protect him from the possible harmful consequences in contemporary society and, in this anxiety reducing process, the repressed and

rebellious speaker enjoys his dream, imagination and fantasy.

John Donne has written many poems regarding the erotic theme. But not in all, his speaker attempts to seduce a woman. The selective poems have a common theme in which the speaker seems persuading his beloved strategically. Dennis Grunes also elaborates this idea by stating "John Donne applies the techniques to persuade speaker's beloved who is almost mentioned in his poems"(264). From his first selective poem to last, Donne has designed the structure and interlinks the same techniques in between the selective poems. In first poem, the speaker shows the beginning of his repression in "The Good Morrow" whereas he declares his desires are 'dead' in "The Apparition". The application of this common theme of seducing through different strategies makes this research very interesting.

"John Donne's "The Good-Morrow" is the one great morning after the wedding night ..."(Grunes 261). The speaker spends an imaginative or a dreamy wedding night with his beloved to whom, he is persuading consecutively through creating beautiful imageries "we loved" (2) in his own mind. Repressed desire in the unconscious mind of the speaker makes himself to create such an ambience in which he could be able to have a physical relation with his beloved. "Let us possess one world"(14). This line describes his intension that he is requesting his lady to be attached physically, "none can die"(21). According to the speaker, that sexual intercourse may head both of them to the solace, where there won't be death or any harm around them except the aesthetic pleasure. Because his repressed impulses turmoil in unconscious all the time. This extreme degree of desire needs to be fulfilled but he couldn't. Therefore, being a rational being he tries to fulfill his desire "Which I desired, and I got"(7), through a dream, "dream of thee"(7). This kind of writing helps him to decrease the degree of desires from his unconscious faculty

mind on one hand and on the other hand the fantasy what the speaker does in poem makes him much blissful and relieved.

The first stanza of the poem "The Good Morrow" has some questions raised by the speaker to his beloved about the last night that they have spent together in the speaker's dream.

I wonder, by my troth, what thou and I  
 Did, till we loved? Were we not weaned till then,  
 But sucked on country pleasures, Childishly?  
 Or snorted we in the seven sleepers' den? (1-4)

The overwhelming portion of desire of the speaker creates obscene ambience in the poem where he presents a couple who has woken up from a great pleasure, "now good morrow to our walking souls"(8). The speaker asks some questions to be sure about the last night, was that love making a comfortable/pleasurable or not? Through his words, it is clear that he is very satisfied but to be sure whether his beloved is satisfied or not during their lovemaking activities last night. "And now good-morrow to our walking souls"(8), says he after a night of pleasure and contented sleep"(Grunes 263).

This represents his psychological intension that he is releasing his repression in this poem and showing himself of being satisfied. Dennis Grunes describes the same thing that the speaker was in dream of a love making night with his beloved and just he woke up from it and started counseling himself being sub-conscious and celebrating the aesthetic pleasure of his dream in the reality to keep far his repression. It means the speaker celebrates his repression with the help of a dream and the elaboration of that dream in the poem creatively. Dream as defense mechanism, "during sleep, the unconscious is free to express itself, and it does so in our dreams"(Tyson 18), helps the speaker to reduce his anxiety from his unconscious



mind.

"He asks anchoring his dream all the more by extending it to include his love"(Grunes262). Here the sense of Grunes is that the speaker is sharing his dream to his beloved describing the possible joyful moments they spent together last night. This is the way to keep him away from the anxieties. Such techniques of creating an ambience and portraying him and his beloved having sexual intercourse is an artistic strategy or erotical order to arouse the sexualfeeling in his beloved by sharing such obscene content. The phrase in the poem "which I desired" (7) makes a sense regarding the sexual environment in the poem. "The speaker adopts the necessary strategy to persuade the one he is addressing"(Grunes 264). This Grunes's argument supports to this paper. As this paper claims that the speaker consciously, creatively and deliberately applies the strategy to get him rid of from possible apprehension in Donne's selective poems and here the quote of Grunesas evidence supports to the idea what this paper has claimed.

In the poem, there is metaphysical environment as well. The words used in the poem like "love" (2), "pleasure" (3), "beauty" (6), "soul" (8), "fear" (9) show the subject beyond the world. The speaker connects these words in relationship of his "desire" (7)in the poem. Jane Juffer writes that "sexually explicit writings could be received as a literary erotica and aesthetic" (68).The relationship between these contradictory ideas(one hand erotica and other hand metaphysics)brings a kind of charm and aura in the poem that pleases the readers.

Speaker's attempt to pursue his beloved to have a physical relation stays constant or resultless in reality. Although he was trying for a long time but still he couldn't. "Finally a painful index of his attempt to stay his fear that no love union"(Grunes 265).He has fear of not getting success in. The same apprehension

comes true and finally his beloved doesn't allow him to do his will fulfill with her and thus a painful index seems on his face of not getting a loving union with his lover.

This type of expectation of the speaker and resultless final outcome frequently appears in Donne's initial poetry.

The very first strategy of Donne applied in "The Good Morrow" doesn't work. It means he doesn't satisfy in fulfilling his desires or he couldn't seduce his beloved according to his project. Using a defense mechanism as denial, he behaves as if nothing has been wrong with him. Therefore, his repression remains constant and his rebellious mindset doesn't let it go. He develops a new strategy in order to seduce his beloved or fulfill his unspent desires, applies that technique in another poem "Elegy XIX: To His Mistress Going to Bed".

The poem "Elegy XIX: To His Mistress Going to Bed" is a vivid example of an obscenity which was rejected many often to be published. Ted Larry Pebworthy writes "'To His Mistress Going to Bed', is refused a license"(194), where the speaker dishcloths him first "I am naked first"(47), and orders his mistress turn by turn to uncover her garments. The speaker is already naked and by representing his nudity endeavors to persuade his beloved to be ready for a love making activities. Unfortunately, his wish doesn't go to be fulfilled and he just waits in front of his beloved being restless and repressed. "To teach thee, I am naked first"(47). This penultimate line of the poem represents his extreme desire regarding sexual intercourse. Because, he puts off his all the clothes first and showing his own nudity in order to arouse sexual appetite on his beloved. He is already naked means he is ready and this readiness means— a romantic mood or extreme will to have.

"In effect, the ascending course of the speaker's erotic desire moves him from a state of "rest" through readiness and toward the threshold of the use of his

'power'"(Labriola 50). Having extreme desire, speaker is psychologically disturbed. As Albert C. Labriola states above, speaker's erotic desires in the poem are ascending because, he is repressed and has hurry "Come, Madam, come"(1) to have a physical relation with his mistress. The word "labour" (2) in relation with the phrase "Come, Madam, come" (1) gives a sense of sexual monologue of the speaker. In ordinary life, male uncovers first to his lady partner and then he discloses his own, but in this poem, the speaker happens to make him nude first and then only request his mistress to be uncovered. This kind of representation shows that the speaker is rushed and such hurried moment of the speaker advocates about his repressed mental state.

According to Freudian Psychoanalysis, "Id insists to fulfill human need immediately"(Zhang 229), when our pleasure principle wishes to achieve something, that an unconscious as a dynamic process, endeavors to achieve that demand of Id and anyhow at any cost. When Id insists to meet something, a person can't wait more being polite as if the speaker in the poem "come"(1) means he is hurried, because his repressed impulses push him toward fulfilling the desires without considering about social and moral values. Repression doesn't go alone, it goes along a rebellious mentality, because a repressed person often violates the social and moral values. Here in the poem, the speaker violates the contemporary values. "In this love's hallow'd temple, this soft bed"(18). The speaker brings contradictory ideas together. He calls his love making bed to the holy temple. The word "sex" adjoining with the religious aspect was like a sin even today, however the speaker connects both contradictory ideas together in order to prove that the sexual pleasure can be equal with religious creed because these both give us mental peace and pleasure.

He creates again an ambience in which he does fantasies, a beautiful royal lady and appeals her very calmly to put off her clothes one by one "Off with that

girdle"(5), "Unpin that spangled breastplate"(7), "Unlace Yourself" (9), "off with that happy busk" (11), "Your gown going off" (13), "Off with that wiry Coronet" (15), and "Now off with those shoes" (17), all these means to making her naked to be pleased physically. He forgets all kind of shame while arousing erotica in her beloved. "Erasing shame in sexual expression gives pleasure" (Juffer 69). No matter the speaker either becomes successful or not in real life but he really enjoys all the aesthetic and pleasant moments in his fantasy. Fulfilling his desires through fantasy is an alternative way that almost he uses in order to reduce his repression.

To enter in these bonds, is to be free;  
 Then where my hand is set, my seal shall be.  
 Full nakedness! All joys are due to thee,  
 As souls unbodied, bodies uncloth'd must be. (31-34)

The speaker has great repression in his mind and wants to be free from that anxiety. According to the speaker, the way makes him free from his frustration is to be bound with his beloved. "To enter in these bonds, is to be free;"(31). When the speaker gets a chance to have a physical relation might make him free from the repression that he has. "Then where my hand is set, my seal shall be"(32). Speaker further says when his hand touches her body either in his fantasy or in reality then only his wishes might be fulfilled. "Full nakedness! All joys are due to thee,"(33). In reality, the speaker doesn't make her naked but imaginatively does in the poem.

Come, Madam, come, all rest my power defy  
 Until I labour, I in labour lie.  
 The foe oft-times having the foe in sight,  
 Is tir'd with standing though he never fight.(1-4)

The opening lines of the poem represent the extreme desire of the speaker. He doesn't

have a common kind of desire for physical relation with his mistress to whom, he is alluding for. He has a rebellion "fight"(4), wild kind of desire. Jane Juffer writes "Erotica compels people to make a wild plunge into mostly overlooked territory" (69). The speaker didn't scare with the overlooked issues, just followed his intension and attempts to fulfill what he desired through dream, fantasy and imagination.

The use of a single word twice in a sentence itself shows a multiplication of his repression. In the very first line the word "Come" is repeated. In second line, the word "labour" is repeated twice and in third line, the word "foe" is repeated similarly. The words usually repeat when it is given more importance. Here, the 'importance' is to fulfill his lust and the speaker is really "tir'd"(4) in repeating the same request frequently.

According to the context of the poem, the speaker is a country man and the lady to whom the speaker intends in order to make naked is from a royal family. Because she has wore a coronet. Being a common man, speaker mocks/humors toward the English royal line up bringing a queen or princess in a confined room. Being an ordinary person, doing this kind of description in writing was considered as an anti-social activity. This way, the speaker seems as a rebellion. In the same way, according to the concept of defense mechanism, the repressed person gets outlet his/her anxiety through humor or pun. Janet M. Gibson writes in his article as "humor can be used to help buffer stress." Therefore, the humorous description on royal line up by the speaker in this poem can be a released portion of his repression.

He again becomes failure because his dreamy beloved didn't put off her clothes as speaker wished. "Thou have more covering than a man"(48), from this line, we come to know that the lady mentioned in the poem has not put off her clothes even though the speaker is naked in front of her. This is also an example of conceit where a

speaker is naked and his beloved is covered, however there is no any kind of love making or any force to involve in such activities. This piece of art not only shows the capability of the writer and rescue to his repressed speaker but along it gives aesthetic and blissful vibes to the readers.

Consecutive rejection by his beloved compels him to be sublimated, as a defense mechanism changes his negative energy into positive energy "Sublimated self" (Labriola 62), to fulfill his desires in reality and getting outlet his repression, "Sublimation: redirecting the impulses through socially approved channels" (Bufford 107). In this sense, speaker sublimates his real-life desires through Donne's poem. He times and again develops a new technique in order to allure his beloved to have a sexual intercourse. He attempts to convince that physical relation as a way to achieve heavenly and aesthetic pleasure to his lady lover; however, the speaker couldn't get an authentic permission.

According to the intension of the speaker, once if he would get success to seduce her, his repression might be decreased or erased completely. But the speaker fails. And the portion of unfulfilled desires being repressed that stored in his unconscious faculty of mind. His repression again made him a rebellious kind of being and using his rationality, he controlled his repressive and rebellious characteristic. The line "License my roving hands, and let them go" (25), here means that speaker is begging permission rather forcing. He creates balance in his mentality and controls over his repression and rebellion because he doesn't force to have a sexual intercourse but being rational, he requests to give him permission although she didn't let him. However, the speaker doesn't distract him from his way and develops a new technique in his next poem hoping to get outlet his repression by succeeding in seducing his beloved with his new kind of sentiments.

"Donne entertains male-female equality explicitly as a fantasy in some instance"(Bach 273).The speaker has suffering from his inside and wants to be relaxed but what could be another way in order to get outlet his repression? It is through fantasy as a defense mechanism, "Fantasy: it is the conjuring of an imagined scenario to replace a real one. It is done in all day dreaming"(Bufford 105). The speaker, fantasizes a couple (he and his lover) having an equal desire willing to have a sexual intercourse and thus, he gets entertainmentand pleasure through this imagination by the first half of the poem "The Ecstasy". He gives a name to both of them as "armies"(13)in the poem and imagines that they have been fightingphysically to be self ecstatic."The reference to "Armies" suggests the traditional comparison of love making to warfare"(Howe32). When a degree of repression raises high then a strong manforceonly can be able to balance the human psyche. Therefore, the speaker imagines the armies who are fighting boldly to be satisfiedenough. In comparison of earlier two poems, the portion of repression is grown much more and can be measured by only a clause "two equal armies"(13), that is used in this poem "The Ecstasy". It means, both have a desire and that desire can only be fulfilled through a bold physical fight as armies do for their nation. Here, the speaker and his mistress as armies do not fight for the sake of nation but fight for the sake oftheir own physical fulfillment.

As 'twixt two equal armies fate  
Suspends uncertain victory,  
Our souls (which to advance their state  
Were gone out) hung 'twixt her and me.  
And whilst our souls negotiation there.(13-17)

Those "Armies" who fight for nation do not rely on fate, they don't lose their dare and strongly fight, but in this poem "The Ecstasy" the speaker connects the above

mentioned armies with fate which might head them toward a temporary victory over repression by fulfilling desires. Speaker considers if their (speaker and his beloved) bodies along soul negotiate together "whilst our souls negotiate"(17) give them a temporary victory not permanent. From this state, the speaker is just imaging to a couple "we two"(4),who are fighting on a bed, "all the means to make us one"(10) to get a temporary ecstatic."This line suggests a parley taking place between the "Armies", Donne's choice of term serves to emphasize again the equality of the two participants in the ecstasy. Both must actively engage in the negotiation if the ecstasy is to take place"(Howe33). The fantasy of the speaker provides him a momentary relief through that love making activity of the bold youths in his imagination.

As Donne's other poems regarding the erotic theme,the speaker fantasizes the erotic environment that we find in his poetry, and there is no a single poem in which the speaker could have convinced or trapped his beloved even in his fantasy. Here conceit seems dominant, two contradictory ideas that walk together like the speaker knew that he won't get success in seducing his beloved; however, he attempts frequently because that act of speaker pleases him aesthetically through his fantasy or dream. Therefore, the speaker time and again fantasizes an erotic ambience in order to keep his mentality in balance. Jane Juffer writes "erotica and sexual imagery are good and healthy" (64).

In his poems, only the speaker attempts to love the women he describes, but the women to whom he describes in the poetry doesn't love him as he wishes. This contradiction or the idea of conceit seems in each selective poem. There is a description of a couple where the speaker requests frequently for something whereas his beloved rejects his urge simultaneously. "Women, Donne's speaker insists cannot love equally with men"(Bach 273). This ignorance of his beloved grows the level of



repression on him. Thus, he frequently fantasizes in order to maintain his unconscious faculty of mind.

"The speaker unexpectedly shifts his argument by presenting the case for the baby's role in man's experience of love" (Howe 35). As the statement of Elizabeth Teresa Howe, when the speaker finds that his beloved in the poem "Ecstasy" ignoring him, he changes his mindset and attempts to apply a new and creative strategy to seduce his woman mentioned in the poem – speaker creates an image of a growing child in this poem to tempt his beloved.

So soul into the soul may flow,

Though it to body first repair. (59-60)

Each line of the poem explicitly carries the amount of repression as well as an art and aesthetic values. "We, then who are this new soul know/Of what we are compos'd and made" (45-46). Here, they "made" (46) means they have begotten and the fetus is developing because of their sexual intercourse. This way, speaker means he has desire and in the same couple of line, there is metaphysical existence of love. Because, bodies are not attached rather the soul have been attached and composed a "new soul" (45) is not a description of a love people do in earth. This kind of love may exist beyond the world. Therefore, several lines in the poem one hand discuss about the physical love and other hand the love between the souls. This way, the poetic lines not only arouse the sexual feeling explicitly but implicitly it gives the sense of aesthetic value and pleasure. Very cohesively, the speaker structures his desirable intention in the poem. "So soul into the soul may flow,/Though it to body first repair" (59-60). The couple of line means, the speaker anticipates, if they both mix their soul with body may develop a new soul "a great prince" (68) which almost women wish for.

The speaker again uses a strategy and shares his pseudo-logic to his beloved

that if they both do sexual intercourse mixing their souls in bodies then his beloved may bear an "intelligent"(52), and genuine "prince"(68) as if a resident of heaven. The speaker states, when our soul flows in body, it makes a vibrant and arouses the level of sexual desire and provides heavenly pleasure. Thus, the speaker may be able to erase his extreme desire. "As our blood labors to beget/Spirits, as like souls as it can,/Because such fingers need to knit/That subtle knot which makes us man,"(61-64). When they involve in love making, then the speaker begets and the child like heavenly spirit "new soul"(45) may be formed "knit"(63) because their subtle semen "which make us man"(64) are knotted that shapes to an embryo as a marvelous human being. The extreme desire of the speaker keeps him busy in a very careful imagination to persuade his beloved. Then the speaker blames his beloved as she is a prisoner in which, an innocent prince is captivated, "Else a great prince lies"(68) in order to release to that prince, she must involve in a sexual intercourse with the speaker. "For Donne, the "great Prince" of the soul is a captive"(Howe 40). Through this pseudo anticipation, speaker attempts to allure her.

Speaker assures his beloved as an accused. If she doesn't able to release that captivated prince, she will be a sinner. In fact, the speaker is wrong but he wants to displace his wrong value in his beloved. Displacement is also a defense mechanism. Here, Donne accusing his beloved as a sinner means he is displacing his sinful intention on his beloved. "*Displacement*" taking it out" on someone or something less threatening than the person who caused our fear, hurt, frustration, or anger" (Tyson 15). On the basis of the statement of Lois Tyson, if the speaker won't be able to displace his frustration on his beloved would be a matter of shame for himself because of his failure. Thus, he displaces his own anxiety to defend him from his own frustration.

The speaker's repressive impulses compel him to design fantasies in order to balance his own psyche: the state of mind, soul and heart. The speaker in "The Ecstasy" doesn't describe in the ordinary manner to release his disturbances, rather he uses the religious faith to display his sexual appetite. Though this poem explicitly seems close to religious description but implicitly it portrays an intense desire of the speaker in the accepting way. "The Flea," "The Good Morrow," "The Extasie" and Donne's other love poems use a religious vocabulary to speak of sex" (Bach 271). Because, Donne as master of metaphysical poetry not only shows the love based on physical body, along he shows love based on soul. Thus, when the body and soul blend together lead the beings towards the aesthetic pleasure. Therefore, Donne's poetry brings the heterogeneous ideas together.

On the one hand, as a poem of highest spirituality expressive either of platonic love (that is, love without sex) or of Christian love, to which both the soul and the body are requisite; On the other hand, as the supreme example of Donne's dramatic and pseudo-logic as the seduction of a defenseless woman by sophisticated rhetoric. (Howe 29)

Through the false logic, the speaker is just seducing to a woman. This is his rebellious mentality that in order to fulfill his sexual desires, he goes through a sweet lie. This designed or sophisticated idea helps him to reduce his anxiety. Through this pseudo-logic, Donne tries to get outlet his lustful garbage one hand, "Most of the critics also refuse that to take Donne's religious life conditioned his poetic portrays of a sex and woman" (Bach 262). According to Rebecca Ann Bach, Donne didn't use the religious theme in his initial poetry to display his own creed. Rather he used the religious theme to conceal the repression of the speaker in his poems. Because, such religious curtain might have covered the shameful intention of the speaker toward women.

The poem "The Ecstasy" through the perspective of the speaker is meant to be a pleasurable and ecstatic physical relation, first the souls must blend in the body "souls contain"(33), "interinanimates two souls"(42) then it gives "ecstasy" (29), a heavenly pleasure. Here, the speaker is conveying his intension exaggeratedly and falsely in order to persuade his beloved. This intension of the speaker shows his repression at the same time, the false ideas that he chooses to seduce his beloved identifies him as a rebellion. Though the speaker seems very repressed and rebellious, he again maintains these two negative terms creatively and rationally. In this poem also the speaker doesn't go through a forceful way rather he goes through a pathos and sublimation. Even though, he didn't get success in seducing his beloved, he assimilates another technique in next selected poem "The Flea".

When a genius doesn't achieve his dream, he doesn't change the dream but he changes the ways to achieve it. Donne as a speaker, thwarted in satisfying his lust, thus he changes the way to seduce his lady lover.

Mark but this flea, and mark in this,

How little that which thou deny'st me is;

It sucked 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; (1-6)

In the poem "The Flea" Donne applies a new strategy to persuade his beloved in order to have a physical relationship to decrease the amount of repression from his unconscious mind. "The methods used by the speaker in "The Flea" are ingenious and witty"(Perrine 8). A flea and its blood metaphorically are used here to seduce his beloved. According to the speaker in this poem, the flea has sucked their bloods "It

sucked me first, and now sucks thee"(3) and these bloods are already mixed up "in this flea our bloods mingled be"(4).The speaker claims that it is"more than married are"(11),and now the speaker and his lady lover mentioned in the poem if both bind in a physical relationship will not be "A sin, nor shame, nor loss of maidenhead"(6).

Therefore, according to the intension of the speaker, it will be better to have a physical relation than killing a flea might be a symbol of killing his own emotions and desires. In order to seduce his beloved, here the witty and ingenious speaker has used the idea called conceit. In poem, there are two very contradictory ideas that one hand his beloved is attempting to kill the flea that is mentioned in the poem which has just sucked her blood and on the other hand, the speaker is stopping her not to kill that flea. Both have heterogeneous ideas that the flea has sucked their bloods where a person is protecting and another is killing. According to the speaker, the flea has sucked their two bloods which is mixed up in flea's belly, then if she kills that flea will not only be a death of flea, along there will be the death of both of them because, their bloods are already mixed there in flea. This way, the speaker eventually tries to convince the readers with his contradictory ideas. Thus, through the best use of conceit, the speaker attempts to persuade his beloved implicitly to protect his about to dead desires.

The flea is an ordinary parasite but the way Donne as speaker personifies the flea is something related with the human life. Because, the speaker argues that the flea has carried three bloods – speaker's, woman's and of its own. The two bloods of them mingled in flea don't affect them. Likewise, if their semen mingles together will also be an equal issue like their "two bloods mingled"(4) in flea. There is no problem in having sexual intercourse and blending their semen together as if blended their bloods together in a flea. The same equation is made by Laurence Perrine in his article as "In

'The Flea' a man attempts to seduce a woman by the use of highly ingenious and highly sophisticated reasoning. Basically, his argument is that losing her virginity will be no more damaging to her than being bitten by a flea"(5).The overflow of his repression compels him to apply these methods to persuade his mistress in order to fulfill his erotic impulses.

Though use make you apt to kill me,  
 Let not to that, self-murderer added be,  
 And sacrilege, three sins in killing three. (16-18)

If the speaker's beloved kills that flea will not mean only a murder of single flea along it means, she will kill "three"(18), the speaker and herself. In this way, she will be a murderer. According to the speaker, his beloved mustn't kill that flea "let not to that"(17) means she mustn't ignore speaker's request. If she ignores his request, speaker assumes, his desires might be "death"(26). This is the scenario that the speaker creates ingeniously and attempts to convince her beloved. Whatever environment that the speaker creates, he has just an intension to seduce her in order to fulfill his desires.

Cruel and sudden, hast thou since  
 Purpled thy nail in blood of innocence?  
 Wherein could this flea guilty be, (19-21)

Now, the lady happens to kill the flea. The speaker accuses that she killed "innocents"(20) and must "guilty be"(21) for the wrong she did. Because, the speaker declares her as a "cruel"(19) or 'murderer' because of her consecutive ignorance, his repressive desires couldn't be fulfilled. "Donne's speaker insists that his potential act of intercourse is a little dead"(Bach 270). In this way convincing with Bach's idea, he asserts that his emotions and desires are dead now.

Donne's skillful speaker attempted to seduce his mistress in order to fulfill his repressive impulses as well as he tried to protect his beloved from committing murder of the flea means protecting her from a possible regret and guilt, but he again failed in his both attempting. However, he has still hope that if she gets agree with him could save her from being a murderer. "The speaker accuses the lady of "killing" him, not of having "killed" him. He is not *yet* "dead": therefore, there is still time for her to revive him and remain innocent of "murder"(Perrine4). Here Laurence Perrine means, the speaker is not dead but like a dead. If his beloved let him fulfill his desires might have a chance to revive the speaker or his 'about to dead' desires.

The consecutive strategies that the speaker has applied in his earlier poems "speaker used the necessary strategies to persuade"(Grune 264), were not only used to show him as ingenious and witty speaker but also to show how creatively and aesthetically he enjoys his art of persuasion in order to get outlet his repressed impulses or desires.

The speaker seems as a victim of the contemporary society and a rational slave of his own repression. If an ordinary person would be there in speaker's place, he couldn't handle him in the way he tried to balance his repressed mentality by using his rationality and ingenious capability. He violates the social values implicitly being a genuine rebellion who by using his creativity in a beautiful way attempts to deal with his repressed behavior and in order to satisfy through dream, imagination and fantasies as defense techniques. However, he couldn't be able to fulfill his desires.

Unsuccessful result of speaker in earlier four selected poems in regarding seduction shows that the ascending amounts of repressed impulses. The poem "The Good Morrow" (The Good Morning) premieres speaker's desires, and it seemed about to be dead by reaching the last poem "The Apparition". In between these endeavors,

the speaker is repressed so much and the amount of repression in his mind has been enough. As 'Third Law of Motion', according to Sir Isaac Newton "for every action there is an equal but opposite reaction" (Nepal 19). In the same way, the pressure of speaker's repression has an equal but opposite reaction as rebellion in the selective poems. Because, the unfulfilled desires of the speaker do not tolerate much.

"In the earlier piece of writing he has presumably tried and failed with all the usual methods – praising the lady's beauty" (Perrine 2). In this sense like the earlier poems, here the speaker doesn't attempt to seduce his beloved by sharing such loving and beautiful description but here in the final poem, the speaker attempts negatively being a "ghost" (13) and scares his beloved in order to compel her to allow him to do whatever he wishes. Therefore, in this poem "The Apparition", his unconscious mind seems as if going about to explode because of an equal and opposite pressure of his unfulfilled desires. "An expression of hate and revulsion in which the motive of the speaker, a rejected lover, is revenge" (Perrine 2). In Perrine's sense, the frequent rejection of his beloved made him like a foe who now is represented here rude and cruel, who thinks to take revenge. This means, he has intolerable amount of repression and it turns the speaker's mentality into rebellion. Thus, repression and rebellion go together in the selective poems.

"The methods used by the speaker in "The Apparition" are ingenious and sinister" (Perrine 8). The speaker has already applied different strategies in earlier poems in order to seduce his mistress. But in this poem, he appears differently. When we push enough air in an average balloon, it explodes certainly. Likewise, the speaker doesn't even get a chance to release his anxiety in any poem mentioned before rather the portion of repressive impulses grow and become enough and intolerable. Therefore, the speaker couldn't balance his mind, eventually it becomes harmful.



Thus, speaker appears as a rebellion and scares his beloved in order to seduce newly.

When by thy scorn, O murderess, I am dead,

And that thou thinkst thee free

From all solicitation from me,

Then shall my ghost come to thy bed, (1-4)

In the earlier poem "The Flea", the speaker accused his beloved as a murderer, because she killed a flea in which his blood was mingled. Therefore, in this final poem, the speaker declares him as "I am dead"(1) because of her consecutive rejection. Donne fantasized again that his speaker is closed to her bed and scares through his hideous articulation being a ghost. The speaker states in the poem "thou thinkst thee free from all solicitation from me"(2-3), it means, though she has rejected him, or killed his sentiments he will not easily let her go with someone else.

He scares her saying she will never be satisfied because her partner won't satisfy her. "He predicts that, if she rejects him, she will in the future have to settle for a feebler, less passionate lover"(Perrine 2). According to this line "whose thou art then, being tired before"(7) satisfies her. Further he says, she will "pinch to, wake him"(8) up in order to bring an erection on him but he will be tired before satisfying you physically, and then she will "think"(8) about the speaker "Thou call'st"(9) and will have no more than a regret.

Donne again brings the metaphysical element and the conceit here in this poem. He has already described the metaphysical aspects like heaven, god, religion, love, soul and so on in earlier selective poems, here he shows the anger and the "ghost" (4) form of his speaker. He has also beautifully put the idea of conceit. In this poem, the speaker is represented as a dead or ghost but the speaker's beloved is living. Therefore, these opposite or contradictory ideas: dead and living are woven together

to represent the soul of this poem. Though this poem even doesn't show that the fulfilment of speaker's desires but the way it is decorated with the idea of metaphysics and conceit that make the readers blissful and it carries the aesthetic value of the writing.

Through analyzing these five poems, this dissertation attempts to represent that the repression and rebellion go together in the selective poems and speaker's rationality handles them in order to balance his repressed mentality. In Donne's each poem, there is higher degree of repression where the speaker seems as a rebellion and goes against his own negative behaviors being careful and conscious. While looking implicitly, the speaker one hand through the use of different defense mechanism like denial, sublimation, displacement, imagination, dream and humor or pun attempts to get outlet his repression and rebellious characteristic; however, he couldn't success to fulfill his sexual desire. On the other hand, the poet by applying different strategies in his poems wants to give justice to the speaker. Donne further applies the concept of metaphysics and conceit in his selective poems. Those different strategies and the use of metaphysics and conceit plant the value of aesthetic in his poetry. Though these selective poems speak about erotica and sexual discourse, the way poet decorates his poetry and the way readers comprehend it as Jane Juffer writes "a correct way of reading is exactly the kind of aesthetic" (69) not only make the piece of poetry beautiful and aesthetic but also give much pleasure and enjoyment to the readers.

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