

I. Gaze in Marvell's poetry

Andrew Marvell, a seventeenth century poet, has made the female as the main subject of his love poetry. He has presented the female characters in his poetry from the parameters of patriarchal society where women are shown passive, submissive, and seductive and inactive. The male and female characters in Marvell's poetry play the role assigned by patriarchal system carefully. Whereas Marvell's persona views the female characters for his pleasure. So, his poetry sustains the patriarchal ideological consciousness. All over his love poetry, dominant and decisive role is assigned to male figure. In comparison to male, the female characters are presented as subordinate, docile and inferior. Therefore, Marvell has used the female characters as a tool to maintain the status quo of male gaze. He has inferiorized the female as a part of male with the mentality to essentialize them. His love poetry has supported patriarchal apparatus where women are treated as commodities or objects under male possession. His poetry gives the sense that female cannot go outside the boundaries that are drawn by patriarchal society. Therefore, his love poetry depicts hierarchal power relation and possession between male and female characters, treating male characters as superior guideliners and female characters as inferior, subordinate and possession for their satisfaction.

This research excavates Marvell's love poetry through the spectacle of "male gaze". His love poetry has over exposed and over invested the image of female characters with sexual connotation. Female characters are presented as if they are metaphors of thirst- a sexual lust of male gaze. They are presented as the field of observation and their bodily parts are exposed with over-invested sexual meanings, only performing the role of to-be-looked-at-ness. From the perspective of "male gaze", Marvell has depicted the female characters intentionally as a sex object to offer

the pleasure for the male gaze in his poetry. So, the male gaze projects its sexual fantasy onto the female characters who are looked at for his enjoyment and satisfaction seeing them as a creature of his own domain under his gaze of possession for voyeuristic and fetishistic pleasure.

In Marvell's love poetry, women are given the main role and his subject of poems moves around them. The speakers of his love poetry view the women from different perspectives and get sexual pleasure. Women are used as commodities and pleasure giving object. Therefore, male gaze is operating in his love poetry. He projects sexual fantasy upon women and tries to convince them for love making. His poetry shows the erotic desires which are there in his conscious and unconscious domain. Marvell's poems unnecessarily overexpose the female body so as to invite and cater voyeuristic and fetishistic pleasure by creating image according to the context of the poem. His love poems focus on the bodily parts and the beauty of the female figure.

Around seventeenth century poetry, there were various groups of poets according to the subject matter, style pattern and other qualities of poem. Among them, John Donne, an eminent poet of the century, had provided a leadership to a group where as Marvell also was a member. In this context, M.H. Abrams writes that: John Dryden Said in his *Discourse Concerning Satire* (1693) that John Donne in his poetry "affects the metaphysics", meaning that Donne employs the terminology and abstruse arguments of the medieval scholastic philosopher. In 1779 Samuel Johnson extended the term "metaphysical" Donne to the school of poets, in the acute and critique which he incorporated in his "Life of Cowley". The name is now applied to a group of seventeenth century poets who, whether or not directly influence by Donne, employ. Similar poetic procedures and imagery, both in secular poetry (Cleveland,

Marvell, Cowley) and in religious poetry (Herbert, Vaughan, Crashaw, and Tracherne). (158)

Marvell, a member of metaphysical school, has used a common philosophical world view, poetic style, figurative language and way of organizing meditative process of the poetic argument. Marvell wrote poems in a diction and meter modeled on the rough give-and-take of actual speech and often organized his poems in the form of an urgency of heated argument with a reluctant mistress. He was realistic, ironic and sometimes cynical in his treatment of the complexity of human motives, especially in the sexual relation and whether playful or serious, whether writing the poetry of love or intense religious experience. As a metaphysical poet, his sources of poetry writing is love, here, Legouis clarifies:

The two great sources of inspiration for the metaphysical are human love and divine love. Both are found in Marvell's; but, almost alone among Donne's disciple, he adds a third, the love of nature. Leaving aside for the present his political poems, some of which take lyrical forms, a three-forked-division according to the themes forces itself upon us. This question, however remains open: did Marvell write his amorous, and his descriptive verse simultaneously or successively? (27)

Among the various groups into which his lyrical poetry may be divided, one is that whose theme is love. Marvell's love poetry has passion and they are full of conceits. "The unfortunate lover" has been regarded by some as a very love-poem written by a man of genius. "The Definition of Love" has been described as merely a study in the manner of Donne's "valediction". Clever and more original, and somewhat more successful is *The Gallery*. The two opposites of one long picture-gallery into which the chambers of this heart have been thrown by breaking down partitions, are supposed to be covered with portraits of his lady. On the one side she is

drawn in such characters as Aurora and Venus; on the other as an enchanter and a murderess. Marvell was a friend of Milton, perhaps, like Milton, he may also have theorized as to the true relation of the sexes which interfered with the spontaneous expression of feeling. There is, however, one poem "To His Coy Mistress" in which passion is allowed to take its most natural path, although even in it one feels that the poet is expressing the passion of the man rather than his own individual feeling. He begins with hyperbolic protestation to his mistress of the slow and solemn state with which their wooing should be conducted, if only time and space were their servants and not their masters.

The religious matter also is an element of subject in Andrew Marvell's lyric poetry. The most curious of the religious poems are the pastorals "Corinda and Damon" and "Thyrsis and Dorinda". Despite their artificiality, they are both pleasing poems, perhaps because religious poetry is apt to be shapers. While these two in point of form are admirable, it is regrettable that in the first of these two poems Marvell should have made the nymph sensual and the swain pious, but Marvell perhaps shared his friend Milton's low views of the female sex. And the conversion of the lady is sudden and leaves something to desire in its motive. In "Thyrsis and Dorinda", the two young persons talk so sweetly of Elysium that they drink opium in order to lose no time in greeting there. More genuine in feeling, and more religious in the ordinary sense of the word "Created Pleasure", the other between "Soul and Body".

In his division of poetry, Marvell has comprised his poems upon Nature, here he is at his best because he lets his passion inspire him. The love of Marvell for natural beauty is not short of passion. Of course his love is not for wild nature. "The Garden" is an emblem of nature poem which is rich of phrasing in its sheer love of garden-delights in perhaps unmatched. The most devout lover of garden must agree

with Marvell that ever in garden the pleasures of the mind are greater than those of the senses. The poets thought, as he lies in the shade, can create a garden for himself far more splendid and also imperishable.

The bulky of his nature-poetry was written between his twenty-ninth and his thirty first years, while he was living in country seclusion at Nun Appleton, as tutor to the young daughter of Lord Fairfax, commander-in-chief of the parliamentary forces. The principal record of these two years of poetic chief is long poem entitled "Upon Appleton House". Besides this, the country scene according to the pastorals conventions. Marvell indulged far more in the happy contemplating of natural scenery. One of the critics upon Marvell's nature poem, Salerno clarifies: Lush and fertile, the garden offers up its produce in primeval abundance. This simple convention is complicated, however by the use of 'apple' 'stumble' 'wine' 'insane' and 'fall'. To a Puritan and most Renaissance poets, these words were ordinarily associated with the garden of Eden and the Fall of Man. Any interpretation of the poem must be recognize this fact, and must place the fifth Stanza within the theological context of gardening as an attempt to restore Eden, Furthermore, attention must be called to the contrast provided in the next stanza where with some transposing the important words are 'the mind withdraws from a lesser pleasure'. The poet renounces the life of the senses and withdraws into a contemplative existence . . . (116).

The intimate pleasure he derived from fields and woods. Marvell spontaneously returned to this theme which was to be so dear subsequently to the poet. He is very Wordsworthian in the poem called "Upon the Hill and Grove at Billbrough" in which he describes a sort of natural terrace where Lord Fairfax, after his retirement, used to spend sometime in quest of peace and a meditative mood. In the longest of the poem, "Upon Appleton House" Marvell shows he is familiar with

the aspects of the countryside, its trees and birds and that he had studied. He almost identifies himself with the birds and growing thing:

Thus I, easie philosopher

Among the Birds and Trees Confer:

And little now to make me, wants

Or of the flowers, or of the plants. (LXXI 561-64)

This is the exalted love for Nature of a Romantic poet Marvell's feeling for animals and his suffering when they suffer are voiced with infinite gracefulness in his semi-mythological poem, "The Nymph Complaining for the Death of her Fawn"

Marvell's poetry has been interpreted in manifold ways by multiple critics.

Michael John DiSanto has argued about the necessity of reading his poetry in terms of Marvell's views of adult sexuality in order for the full understanding:

To gain a better understanding of Marvell's thought and art, we should explore the questions surrounding his views of adult sexuality. Recognizing that Marvell's poetry contains both an endeavor "to fix once for all the perilous magic of nymphets" and a fear of adult sexuality should cause us to ask why the subjects do not get more discussion, whether our reading habits have made us blind to this problem, and whether a fascination with nymphets has become acceptable in our culture. (14)

Here, in the excerpt the perspective of adult sexuality is highlighted. It can be one of the approaches to go through his poems. However, the role and the concept of male gaze, which is the main focus of this researcher, is not talked about.

Robert D. Narverson and George Bellis, another set of critics argue, in reading Marvell's "To His Coy Mistress", that the masculine perspective of the speaker does not require feminist perspective which is starkly to the opposite of the contention of this researcher.

The “masculine” perspective of the speaker in the poem requires no peculiarly “feminist” perspective to render it dubious and logically unpersuasive. The poem will be persuasive or unpersuasive to our students, and to us, for reasons having less claims to universal consent than logic. There will be students, both men and women, who believe that a fully human life places sexual gratification in the context of other goods. All of our students, stimulated by reading and discussing this rich and complex poem, may learn about themselves on about the demands and constrains of individuals in social settings:

It’s true that there is always tussle between the sexual demands of individual and the constraints the society puts upon them. In that manner the “masculine” perspective of the speaker can be taken digestive as it is for the good of both sexes. And as women are mostly shy about these sexual things male cannot help persuading them through any means. But as we are to make the political reading of the text that is the trick of male gaze, the “masculine perspective” of the speaker comes in the over-arching position. (425)

Similarly, another critic E.W. Tayler has described of few key aspects to make a full understanding. He remarks:

Thus three main traditions are necessary for an understanding of Marvell’s poetry: the literary traditions of pastoral; the philosophical tradition of nature and art that has always been associated with pastoral and Christian tradition which gives a particular shape and meaning to other two. In the more poetic [and private] terms which I have been working, Marvell’s sees the Fall as having produced a ‘double . . . Mind’, one that possesses both the Mower’s, capacity for the harmony

of the 'true survey' and the alienation of the 'bloody... stroke'; for Innocence and vice; for nature and art. (137)

Taylor, here has talked about of traditions of pastoral and the traditions of Nature and Art, but he has nothing to say about 'male gaze', the key element to make full comprehension of Marvell's poetry. Firstly, Marvell is a man, grown in the patriarchal system of seventeenth century, but critics who studied him has overlooked the politics of 'male gaze' when his love poetry is entirely guided by this perspective.

Likewise, Legouis next critic has kept the poems of Marvell in the general trend of other metaphysical poets. In doing so, he has particularly demonstrated the theme of love in his poetry, mainly human love, divine love and the love of nature as:

The two great sources of inspiration for the metaphysical are human love and divine love. Both are found in Marvell's; but, almost alone Donne's disciple he adds a third, the love of nature. Living aside for the present, his political poems some which take lyrical forms, a three-forked division according to the theme forces itself often us. This question, however remains open: did Marvel write his amorous, and his descriptive verse simultaneously or successively? (27)

This reading seems to be monolithic focusing only on the love. The aspect of 'gaze', the main instrument of the present researcher is gainsaid.

The above review of the literature shows that Marvell's poetry is a fertile land for reading through multiple perspectives. However, the theories of "gaze", the ways of exploring the interaction between different forms of literal and metaphorical looking is yet an alien so far as his poetry are concerned, so this research undertakes to explore the operation of 'male gaze'.

This dissertation has been divided into four chapters. The first chapter is the

general introduction comprising the elaboration of the statement of problem and the hypothesis. In the chapter the earlier reading of the writer are also studied and the point of departure is made clear. Second chapter discusses the methodological tool. Textual analysis is presented in his selected poems like “To His Coy Mistress,” “Fair Singer,” “Young Love,” “The Picture of little T. C. in a Prospect of Flowers” and “Upon Appleton House” in the third chapter and the final chapter contains the conclusion of the dissertation.

II: Gaze Theory

Gaze Theory and its Origin:

The word ‘gaze’ normally refers to stare which means to look at something continuously without winking eyes so as to carefully observe or dominate what is looked at. In a normal sense people do not object or care when they are looked at but reversely they feel uncomfortable or even get angry when someone gazes them curiously. So gazing at somebody can become the source of irritation for the person who is being gazed. Sometimes it may be the cause of quarrel or dispute between and

among the participants, consequently the violence will take place as well. In a sense, gazing rapes as a gazer invades the privacies of those who are gazed at. Gazing is a obsessive watching, and a one-way, non-interactive response as like rape.

Respectively, the gazer is the rapist who is unable to enjoy consensual and mutually rewarding sex, mercilessly exercising brutal power on an innocent victim in a cruel way. So, gaze is a metaphor of rape that may invite violence in the society as well.

Voyeuristic gaze is directly prelude to violence such as rape, murder, quarrel while trying to pacify one's sexual needs. Jeremy Hawthorn writes:

[. . .] I will return to the idea of the camera as a metaphor of rape in my discussion [. . .] but I want to draw attention to the fact that the voyeuristic observation of a woman by man is not just a convenient *metaphor* for physical violence such as rape in the real world it is often *directly linked* to an even a *prelude* to such violence. (512)

The words 'look' and 'gaze' have basic difference because to look is generally to have a normal sight of something that our eyes can catch but gaze is different from look; it is more associated with power. The 'gaze' does not denote a well-defined theoretical or critical movement or school. Generally it is used like a 'discourse' as a means to encourage a specific way of considering a text or an utterance, and relating it to broader socio-historical and ideological matters. Theories of gaze can not be treated back to a single place of origin or time of birth; they build on and incorporate a number of traditional literary critical concerns, along with ideas and concepts from movements and bodies of theory such as psychoanalysis, discourse studies, and film studies. As a familiar umbrella term, 'the gaze' is little more than one decade and a quarter of a century old.

John Berger's book *Ways of Seeing*, first published in 1972 A.D., set the ground for the development of gaze theories. Jeremy Hawthorn in *Theories of the Gaze* writes:

Theorists of the gaze are concerned to develop the ways of exploring the interaction between different forms of literal and metaphorical looking. Some of these concerns clearly overlap with a traditional literary critical interest in narrative techniques; the older term 'point of view' remains useful in reminding us of the way in which we naturally use our visual engagement with the world as a model or metaphor to encompass those choices studied by the narratologist. But while the study of narrative has often shown little concern with culture, history, politics, and, most of all, *power* – theories of the gaze are very much occupied by these factors. (509)

Thus the theories of gaze are concerned with the factors like history, culture, politics, power and socio-historical ideologies. It is related with more metaphorical forms of looking than literal exchange of looks. The literal exchange of looks between two individuals is an interactive, two-way process, and of course intending for some contact-information while looking. There is balanced position: no one is superior and inferior but the metaphorical form of looking is the cumulative process of looking in which the observer is at superior position, gazing to an object with all pervasive power and the observed ones are not aware that they are being watched. So, the metaphorical form of looking is far from being a neutral process of information gathering, rather the looking activities are saturated with the residues of our social and cultural existence like class, sexuality, economics, it is not interactive rather it is one sided. The gazer or observer is with the traditional role of voyeur, enjoying but unobserved and cut off from the presented scenarios. The gazer is associated with smug superiority of what is being observed. Something slightly shameful and

awkward situation can be there because of the gazer's intrusion and desires to have control over that object being depicted or observed.

Gaze Theory and Psychoanalysis

Theories of gaze incorporate the ideas and concepts from different movements and theories such as psychoanalysis, film studies etc. Psychoanalytically, Freud termed and explained voyeurism that is attached to the predominant male gaze as fetishism. Freud opines that every child passes through the three different phases of psychological development: oral, anal and latent phase in the process of his or her socialization. When a child enters into the latent phase, he/she realizes the sexual difference. As a result, there is the formation of 'penis envy' in female child and 'castration anxiety' in male child that leads to 'Oedipus complex.' Freud postulates that 'Scopophilia' and fetishism originate from the oedipal complex. Freud in his *Three Essays on Sexuality* invents a term 'scopophilia' to designate a component instinct of sexuality. Freud believes that 'scopophilia' is the pleasure a viewer gets from looking at other people or their images which are under control. As Freud says such attitude of enjoying and getting pleasure by looking is independent of erotogenic zones. It is triggered by the situation where a viewer or gazer can take other people as objects and can subject them to a controlling gaze while looking.

Thus, 'scopophilia' or the pleasure of looking is the central force and contributive factor for the formation of 'male gaze.' The two kinds of pleasure of looking: voyeurism and fetishism play the vital role in the process of forming male gaze. Voyeurism is the tendency of getting sexual pleasure from secretly watching others having sex or undressing and the fetishism is also the tendency of getting sexual pleasure from a particular object.

Another psychoanalytic theorist Jacques Lacan describes partly psychological activities of getting pleasures by looking, indicating the narcissistic tendency of a child with reference to his mirror analogy. Lacan explains the mirror stage as an 'identification' that is the transformation; taking place in the subject when he/she assumes as image which is an ideal image the subject aspires towards throughout its life. The child gets pleasure in watching this image; that is 'narcissistic libido' according to Lacan. Thus, Lacan puts his view that narcissism, a type of love for beauty, is attachment towards self-image. Everyone has his or her role models or love-objects. When a child fails to be like the role model or the image, then he/she identifies to it as a voyeur. Lacan views that the 'lack' which the subject feels within himself leads him/her to narcissistic or voyeuristic idealization of the sexual relation. So, the lack at the heart of desire at once allows desire to persist and at the same time threatens, the subject psychologically.

Lacan goes on describing the libidinal desires that a child harbors from the very beginning. While describing 'the mirror phase', he indicates the possibility of two kinds of libidinal desires: one was narcissistic libido and other sexual libido. According to Lacan these are the outcome of one's universal desire or fascination with the beautiful or ideal image to which one always aspires. He indicates to the 'voyeuristic' fantasy (900) a male could grow from the effect of these two libidinal desires as he fails to be like role mode or ideal image. So, the child identifies to it as a voyeur. Lacan's division of libidinal desire is indicative of two kinds of activities: through which a child could reach to gratification due to lack of something.

Explaining this, he writes:

[. . .] expressing the importance of a pure consciousness to master any situation; a voyeuristic-sadistic idealization of the sexual relation; a personality that realizes itself

only in suicide; a consciousness of the other that can be satisfied only by Hegelian murder. (Lacan 900)

Thus Freud's psychoanalysis, especially his idea about 'scopophilia' and Lacan's concept of 'lack' that contribute to the formation of fear and consequently the male gaze, are the central forces that are guiding the production of visual images in literary text. 'Scopophilia' and 'lack' are therefore the contributive factors for the formation of male gaze in literary texts. The human fascination with image functions in our actual life when we confront and express reaction to images that we face in our life. The visual culture like films, photography and music videos offer a number of possible pleasures to the viewer. This pleasure to some how is related with Lacan's concept of 'mirror stage' and the narcissism functioning there in.

Mulvey's Concept of Gaze

The psychoanalytic theorists like Freud and Lacan were the basis for Laura Mulvey's concept of male gaze. Jeremy Hawthorn in *Theories of the Gaze* writes: Mulvey takes a number of key ideas from psychoanalysts such as Sigmund Freud and his re-interpreter Jacques Lacan, and suggests ways of using them to further the political aims of feminism. In his *Three Essays on the Theory of Sexuality* (1905), Freud associates what he terms 'scopophilia'; with 'taking other people as objects, subjecting them to a controlling a curious gaze'. For Mulvey, such pleasure can be re-created in the cinema: (510)

Thus, Mulvey applies psychoanalytic theory in film studies; seeing such scopophilan pleasure in cinema. In *Theories of the Gaze*, Jeremy Hawthorn quotes Mulvey as saying:

[T]he mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on

their voyeuristic fantasy. Moreover the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting pattern of light and shade on the screen helps to promote the illusion of Voyeuristic separation. Although the film is really being shown, is these to be seen, conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world. (510)

Thus, the first subtitle of Mulvey's article, *The Political Use of Psychoanalysis*, is representative of the thrust of the article *Visual Pleasure and Narrative Cinema* as a whole. After the publication of her article *Visual Pleasure and Narrative Cinema*, in 1975 A.D, the idea of gazing entered into specific academic circle.

Jeremy Hawthorn writes:

Mulvey further argues that pleasure in a world ordered by sexual imbalance is split between the active male and the passive female; the male gaze projects its fantasy on to the female figure, while in their traditional exhibitionist role women are both displayed and, as it were, coded to connote to-be-looked-at-ness. (510)

To exemplify her argument, referring to various films, she says that the male observer there in the film appears as peeping Tom. The term Peeping Tom comes from the mythic story of Lady Godiva. When Lady Godiva rode naked through the town, peeping Tom alone observed her, and was struck blind for doing so. According to myth, gaining of sexual pleasure from watching a woman secretly denotes shame and invites impotence (binding above as a form of symbolic castration). Thus, she compares the spectators in the auditorium with peeping Tom or as voyeurs. The identification between the peeping Tom in the film and the spectators in the cinema-auditorium becomes complete.

Mulvey as a feminist critic brings psychoanalytic theory to support her argument: cinematic viewing is the interplay between narcissistic identification and

erotic voyeurism. In films, and literary texts, men are in action controlling over female characters that are made just like an object of eroticized looking or scopophilia.

The male gaze is said to be the outcome of the fear that all men harbour throughout their life. This fear, according to Mulvey, emerges whenever a male sees female body parts, which reminds him of 'castration anxiety.' And the male gaze is a way out to overcome the 'castration anxiety' (Mulvey 5). It helps to overcome castration anxiety and transforms male's fear of castration into pleasure. The fear and the threat among males are overcome either by voyeurism or by fetishism which allows them to confine their fascination with image according to Mulvey. So, relying on the situation, the male gaze leads either to fetishization of women's body parts or to voyeuristic victimization of the fetish.

Mulvey distinguishes two modes of looking especially for the film spectator: voyeuristic and fetishistic. According to her, voyeuristic looking involves a controlling gaze and the fetishistic looking involves the substitution of a fetish object or turning the represented figure itself into a fetish so that it becomes reassuring rather than dangerous. Fetishistic looking leads to overvaluation of the female image and to the cult of the female movie star. Either film spectator or reader of erotic literature oscillates between these two forms of looking.

Thus, Mulvey sees a unique situation in the act of watching cinema where audiences gratify their desires through identification. This is an inherent tendency in human beings to have such identification and fascinations with images which leads to voyeurism and fetishism.

As Mulvey talks of films, similarly in the case of literary texts too female body is commercialized, commodified. In this regard, the love poetry of Marvell has

remarked the ideas of commercialization and commodification of female body. In his love poetry he takes female body as objects, subjecting her to a controlling and curious gaze for pleasure that is the outcome of capitalistic patriarchy under male gaze which projects its fantasy on to the female figure, causing their commodification. In his love poetry, women are portrayed as male want them.

Foucault's Concept of Gaze

In the development of gaze theory, Michel Foucault has also given contribution. The first publication of another key theoretical text on gaze was published in 1975, though it was originally in French language. In the subtitle put as *Michel Foucault and Jeremy Bentham's 'Panopticon' of Theories of the gaze*, Jeremy Hawthorn writes:

Michel Foucault [. . .] included in his 1975 book *Surveiller et punir: naissance de la prison* (in English, *Discipline and Punish: The Birth of Prison* (1977) a chapter dealing with 'Panopticism'. The term- meaning 'all-seeing' – is taken from the writings of the English philosopher Jeremy Bentham. Bentham used the cognate term 'panopticon' in proposal published in 1791 for a prison in which all of the prisoners had individual cells in a ring-like building, and could thus be observed from a tower placed at the hub of this ring. The prisoners [. . .] were subject to a gaze that they couldn't return. (511)

Thus, panopticon is an important mechanism for its automatic operation as it disindividualizes power. Such power and discourse creates absolute surveillance which leads to absolute self-discipline. Discipline may be identified neither with an institution nor with an apparatus; it is a type of unequal power-model which always keeps person under its tight grip.

In the book *Discipline and Punish: The Birth of the Prison*, Foucault, using the term ‘gaze’, presents his view that gaze is a sort of powerful look, which objectifies the other person being looked at, subjects him/her to a curious stare, categorizes, defines and takes control. The term ‘gaze’ therefore carries the sense of being objectified, subordinated or threatened by the look of another. Linking knowledge with power, Foucault related the concept of gaze too with power rather than to gender in his discussion of surveillance. Thus, the same concept Jeremy Hawthorn discusses in *Theories of Gaze*:

[. . .] For Bentham and Foucault the gaze is unambiguously a means of control. Like those in charge of modern surveillance systems, the owner of the gaze is, for Bentham and Foucault, he who decides and he who controls. [. . .] (512)

Foucault focuses on how a ‘gaze’ becomes a technique to utilize the power of looking into what is looked at. He associates the gaze to surveillance effort of modern scientific camera which has become the instrument for the subjugation of women. The functions of videography can be analyzed from the Foucault’s analysis of the rise of surveillance in this postmodern world where science and technology plays vital role in reinforcing the dominant ideologies. The gaze of the camera plays a central role in the formation of disciplines and in the continuation of ideologies; among the viewed. In Andrew Marvell’s poetry, the gaze of camera produces the woman’s images in the perspective of male gaze that plays central role in defining and presenting what is desired by the audience of popular culture.

In literary text or film, an author’s or director’s observation, examination, categorization, detection and direction of the women’s images through male gaze helps to the commodification of female body in the society.

Gaze and its Extensions to Feminism and Narratology:

Jeremy Hawthorn categorizes the extension of the concept of gaze theory by three ways in terms of application, though the concept ‘gaze’ was developed

from a range of different sources. Jeremy shows its application in feminism, narratology and post-colonialism. Post-colonialism, irrelevant to this study, is not discussed here.

The first extension of gaze theory is in feminism where Jeremy Hawthorn argues that the literal and the metaphorical gaze are inseparably connected to differential gender roles. According to him, men look and women are looked at. He further clarifies :

[...] It should be clear from my discussion so far that consideration of both literal and metaphorical gaze are inseparably connected to an interest in differential gender roles. In the standard formulation men look, women are looked at. Not just this, but if the owner of the gaze has power, then this gendered relation to the gaze is both the product of patriarchy (the power exercised by men over women) and also a way of reinforcing male dominance. (513)

Either in literary works or in other creative works such as film, music videos , gazes of the women are rarely talked. Desiring gaze is constructed as the gaze of a male-subject at a female-object, and about little room is given for the active gaze of a desiring woman and no place for her desire. So many feminists believe that females have to be more careful and skilled while using their own eyes and observing the eyes of others than have men. And such skills can be traced in the works of women authors.

The second extension of gaze theory is in narratology in which female is in compulsion to adept general narrative than feminist theories. In this context Jeremy Hawthorn explicates:

[. . .] Clearly a concern with the ‘reading position’ that a woman is pressured to adopt is of interest not just to feminist theorists but also to theorists of narrative more generally. If the gaze of a fictional narrator is male gaze and if the narrator is

explicitly or implicitly gendered as male [...]; then 'point of view' is, as the term suggests, not just a technical matter but an assumption of a looking perspective that carries with it a lot of ideological and political baggage. (514)

Similar situation is there in Marvell's love poetry where the writer is gendered as male and their point of view carries with it the ideological implications, treating woman as commodity.

The Male Gaze

The word 'gaze' as noun means a long steady look without winking eyes. Getting pleasure or dominate what is being looked at is a main purpose of gaze. When a male looks at objects through this particular kind of gaze, it is normally called male-gaze. This normal meaning alone can make us understand how the male-gaze are operational in Andrew Marvell's love poetry .

When observers gaze at an object, they not only see more than just the thing itself, but see the relation between them and the thing. Some objects are intentionally made to be looked upon, with the presupposition of viewer. In most of the works of art either in literary works or in films, and music videos, a male is the presupposed viewer and the images of women in these works of art are portrayed usually as passive, submissive, seductive, inactive as a docile creature, internalizing male ideology, admiring her own image in a mirror after being decorated to satisfy male's gaze.

The 'portrayal of woman and her beauty in such a position offers up the pleasure for the male spectator' (Mulvey5). So the male gaze here is the powerful look which can control and possess the images that are looked at for pleasure, projecting its fantasy on to the female figures that are looked at for his enjoyment and satisfaction; thereby commodifying the female body as a 'sex-object'. The viewer sees her as a creature of his domain under his gaze of possession, staring powerfully at women's

images through a secure vantage point. Abhi Subedi explains how the male gaze is operational. He further says;

The postures are in many cases defined by the male gaze that also decides the gestural forms. The women's bodylines are carefully exhibited to suite the male gaze. The girls appear funny in their passive roles. The active agency is the male voyeurs. (17)

A characteristic of the gaze in the case of literary texts or criticism is that the object of the gaze in the fictional character presented according to the wishes narrator of author like the recorded texts such as film, photographs gives the viewer's gaze a voyeuristic dimension. The reader is in a privileged position while reading the text that consists different images. This secure vantage point and privileged position gives the reader a chance to fearlessly identify his 'self' to the acting protagonist's self in the text and the images that walk and talk in the text can not look back at the reader. The 'gaze' has made readers and critics of literary works more self-aware more self conscious. It has also forced the readers to know the fact that looking is not just a matter of gather information it also indicates, in a equal power relationship in the world.

Thus, the male gaze is operating in Marvell's poetry through a voyeuristic fantasy and fetishism. Relying on circumstances, the male gaze leads either to fetishization of women's bodily parts or to voyeuristic victimization of the fetish while reading and creating visual accordingly.

Subordination of Female Gaze

The male gaze is the product and continuation of the capitalistic patriarchy, always active and trying to mastery over the female body thereby subordinating and limiting the female gaze in a narrow space. Moreover, the hegemony of male gaze has such an effect that even if a female author writes any literary text, she does it according to the existing patterns and parameters of male- ideology, internalizing and presupposing that the audiences are males expectation.

For example, the female author Tony Morrison in her novel 'Song of Solomon' (1977) shows that all forms of cultural production in a patriarchal, consumer-oriented society focus on the representation of woman as an eroticized, fetishized and generally commodified object that is displayed for the enjoyment of a controlling male 'gaze'. Morrison recognizes that under patriarchy the female gaze into the mirror confirms a sense of lack or self negation. For through the workings of narcissism and exhibitionism the mirror gaze entraps woman as the displayed object of male desire. And it is precisely because woman in the consumer system bears the burden of sexual and gendered focused exploitation that Hagar, one of the female character in *Song of Solomon*, rushes off to obtain a mad list of commodities and beauty treatment in order to transform herself in to the objectified spectacle worthy of male attention and romance among the many thing she buys are: "A Playtex garter belt, I. Miller No color hose, fruit of the Loom panties, and two nylon slips-are white, one pink –one pair of Joyce fancy free and one Con Brio (314)."

The looking activities by man to woman and women watching them being looked at establish the relationship between men and women as well as the relationship between one women with others. In theories of the gaze, Jeremy Hawthorn quotes John Berger's book *Ways of Seeing* for a useful starting point as: *[M]en act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object- and most particularly an object of vision: a sight. (516)*

Thus, women internalize the male ideology and whatever they produce is in the trap of male discourse. There are no such literary text and visual culture where male characters are portrayed as a passive bearer of female look. In all of the literary and visual culturi, male- figure are portrayed to reassure the controlling male gaze

rather than evoking female gaze. The existence of female gaze is undercut by man's bold statement and facial expression and look in each literary text. As a result, female characters either become shy or hide their face with their two hands.

However, we can say that there is impossibility of female gaze in the Marvell's love poetry. Of course, there is presence of female gaze, but that is subordinated, passive and limited to identification with the woman being looked at. Therefore the female gaze does not possess that authoritative power as leading towards the commodification of male-body. So, female gaze, rather than being a gaze, is just simply a look- only the look without having desire to control, rather a look to be countered by male-gaze.

III. Male Gaze in Andrew Marvell's Poetry:

A prolific writer of English literature, and a remarkably metaphysical poet, Andrew Marvell has written on various subject matters: nature poem, religious poem and love poem. This research particularly focuses on male gaze in his poetry. Andrew Marvell's love poetry like "To His Coy Mistress", "Fair Singer", "The picture of Little T.C. in a Prospect of Flowers" and "Upon Appleton House", exploited male gaze and project its fantasy on to the female figure. Consequently, these women are looked at and displayed with their appearance to serve the male desires. The speaker of the poems treats them as if they are pleasure giving objects. The key words 'male gaze' has become the means of manipulation and controlling in his love poetry. The literal and metaphorical gaze in his poetry, are indispensably related to an interest in differential. According to this assumption; men look whereas women are looked at. In

this love poetry women are taken as a source for male pleasure. Moreover, men are the owner of gaze so that they have power. This gendered relation to the gaze is both the product of patriarchy and also a way of reinforcing male dominance.

Marvell's speaker explicitly or implicitly gendered that carries with it a lot of ideological or political baggage. 'Gaze' as a way of looking that joins the powered looker and disempowered looked at. The male gaze reflects the assumption that the male subject is in central and privileged position.

Voyeurism and Fetishization under Male Gaze in "To His Coy Mistress"

To his coy mistress is one of the best love poems of Marvell based in syllogistic rhetorical aspect, attempting to persuade his beloved for making love. Here, the speaker, probably the poet himself, addressed his coy beloved from his own point of view. Knowingly or unknowingly, he has forgotten to talk about her views towards him. Only one sided perspective is imposed upon her. Therefore, male gaze is so pervasive in the poem. The first section of the poem shows that the speaker of the poem is in a hurry to convince his beloved for sexual engagement.

Equally voyeurism and fetishism of female bodies is also pervasive in this poem "To His Coy Mistress". This poem caters mainly to male voyeuristic gaze. The poem displays a sort of obsession while portraying men/women relation, positioning the women character therein as sexual object who can only exhibit to –be-looked-at-ness and the male character as the principle viewer. Among Marvell's several poems the voyeuristic male gaze could best be seen in this poem. The poem aims to arouse sexual desire in the readers through the description of women's different parts of the body. His beloved is presented as the sexual object to be viewed by voyeurs focusing on the fetish parts of her body namely eyes, forehead, breasts and remaining parts of the body. In this poem the 'scopophilia' is at the central point guiding the writer in its

production, providing the necessary spectacle for voyeuristic and fetishistic pleasure of looking for the voyeurs so that the readers can form naked image of female body at their minds. The sexual and voyeuristic image is used to draw the readers' attention which is nothing more than catering to the desire of male gaze. So, the voyeuristic and fetishistic images in the poem do not have any association with metaphysical world. The female characters bodily parts are a major focus through the mood and sense of the words. Different epithets have been used as a discourse to control the female. The poem clarifies:

Had we but world enough, and Time,
 This coyness, Lady were no crime.
 We would sit down and think which way
 To walk, and pass our long Loves Day.
 Thou by the Indian Ganges side
 Should'st Rubies fine: I by the tide
 Of Humber would complain.
 I would
 Love you ten years before the flood:
 And you should if you please refuse
 Till the conversion of the Jews. (1-10)

Here the narrator of the poem addresses his beloved, but she is silent. The lover is persuading his beloved for love making. He says that her coyness would have been justified if they had enough space and time at their disposal. If they had enough space at their disposal she could have occupied herself by searching for rubies on the banks of the Indian river the Ganga, while he could complain about his unfulfilled love on the banks of the river Humber in England. Similarly, if they had enough time

in their disposal he would have started loving her ten years before the great flood while she could remain silent till the Judgment Day when the Jews might agree to be converted to Christianity. The title of the poem itself mentions that the female character in the poem is very shy. Thus, the vivid effect of patriarchy can be seen here because the adjective 'coy' is given to the female as a main quality of femininity. Men in patriarchy say that coyness is an inherent quality of female and taken as ornament too. This very saying is used to subjugate and keep her under their control. This situation is relevant in the poem "To His Coy Mistress" where the lover who symbolizes the whole system of patriarchy has given epithets according to his desire. The very word 'coyness' indicates silence, passivity and docility. This characteristic has been represented by the woman in the poem. In opposition, the lover has held the position of domineering man.

By imposing different adjectives according to patriarchal ideology, the lover has desired to constrain his beloved within its parameter for his own benefits. Though he has been attracted by the female in the poem, he has never tried to understand her real feelings, emotions and desires. He has brought the references of the river like Ganga and Humber and events like Great Flood and the Conversion of Jews to Christianity to make the persuasion more effective. This poem sustains the ideological consciousness of patriarchy thereby commodifying the female characters. The beloved's shyness shows that his beloved has followed the role which is given by tradition. In patriarchal society, males wish their female counterparts to have the quality of coyness because, the very quality fascinates the males and they get more pleasure. At the same time they feel superior in front of the females. That is traditional concept given by the patriarchal society which assumes that at least women

should be docile and beautiful creature so that they can attract the eyes of males that is gaze.

This construction of the gaze as male is archetypal for Marvell's poetry that encourages imaginary identification for readers with the female figures being presented. And the poem constructs the gaze for male and emphasizes male authority. The words of the poem depict that his beloved must be adolescent and puberty oriented girl. The speaker seems very passionate for sexual intercourse. So that he creates an urgency to make a new experience and blissful moments of life by concerning love with his very beautiful and stunning beloved. He requests her not to delay to begin the pleasurable task which rejuvenates their life because they have not enough space and time at their disposal. The speaker is calling for that blissful experience. To call female for that task is to follow the patriarchal notions of the society that a male has masculine power. Therefore he urges his beloved to make love at first. In contrary, the beloved shows her coyness, that is feminine quality. The patriarchal society has assigned different roles for male and females, and the speaker and his beloved are legitimizing and accepting that roles.

This poem shows that the more the speaker purposes directly, the more she feels coy that kind of relation is there between them. It can be said that the poet cannot redraw and break the boundary of male dominated patriarchal society. Rather he has internalized the ethos, of the patriarchy, thereby affirming the patriarchal construction of femininity. According to patriarchal ethos it is natural for woman to be coy when her male partner keeps her sexual desire bluntly in front of her. Within this context of the poem, the patriarchal constrains a female expression and subjectivity is well portrayed mainly through the identification of patriarchal construction of femininity. Here in the poem, the exposition of female body is more

than necessity in the name of persuading the beloved for making love. He can choose another way to convince her. He further explains:

My vegetable Love should grow
 Vaster than empires, and more slow.
 An hundred years should go to praise
 Thine eyes, on thy forehead Gaze.
 Two hundred to adore each breast:
 But thirty thousand to the rest.
 An age at least to every part,
 And the last Age should show your Heart
 For Lady you deserve this state.
 Nor would I love at lower rate.

In an exaggerated tone, the speaker says that if they really had enough time, he would spend thousands of years in praising his beloved's bodily parts. The image of female body is over exposed and over invested with sexual connotations. Here, it seems that the speaker of the poem is observing the very sensible parts of his beloved's body and getting sexual pleasure. While observing this sensible bodily parts, he feels the lack of time and opines that if he really had enough time, he would spend a hundred years in praising her eyes and gazing on her forehead; he would spend two hundred years in admiring each of her breast; and he would spend thirty thousand years in praising the remaining parts of her body. Similarly, he would spend the last age to show her heart. The persona has compared his love with vegetable to show delicacy of his love to his beloved. He has seen his beloved as juicy and delicate as vegetable. In addition to, it is known fact that we like very much to consume vegetable, similarly the lover is in

hurry to consume his love with his beloved where he could gratify his sexual passion that has been harboring inside him for a long time.

Throughout the poem the female is presented as if she is the metaphors of thirst - a sexual lust of male. She is presented as a field of observation and her bodily parts are exposed with over invested sexual meanings, only performing the role of to-be-looked-at-ness. Males are only the targeted readers of the poem. Only the male readers are presupposed and the poem is presented through the perspective of male gaze displaying the voyeuristic features. She is treated as an object or show piece in the poem overlooking the female readers as well. So that this poem "To His Coy Mistress" by side-lining female readers completely caters to male gaze alone. Thus, the poem is created addressing the perspective of male gaze. The female character is depicted intentionally a sex object to offer the pleasure for male readers in this poem. So the male gaze here projects its fantasy onto the female character that is looked at for his enjoyment and satisfaction seeing her as a creature of his domain under is gaze of possession for voyeuristic pleasure. The voyeuristic readers get the chances fearlessly to identify their self with the self of acting male narrator. Not only voyeurism but fetishism also is the central force herein. Substituting and exaggerating certain parts of the female body with fetish is the major tendency of the poem. It offers the readers fetishistic pleasure, pleasure of looking that is possible by creating an image of their ideal girls in their mind according to the context of the poem. The readers sketch the image of their models in their mind and get sexual pleasure. The narrator describes the parts of female body here one after another in exaggerated tone.

In the second section of the poem, the narrator has created more influential sense of urgency. To make his way of persuasion more impressive, he has depicted

many disadvantages or difficulties of life they will have to face if they delay for love making. He clarifies:

But at my back I always hear
 Times winged charriot hurrying near:
 And Yonder all before us lie
 Desarts of Vast Eternity.
 The Beauty shall no more be found;
 Nor, in thy marble Vault shall sound
 My echoing song: then worms shall try
 That long preserved Virginitie:
 And your quaint Honor turn to dust;
 And into ashes all my Lust.
 The graves a fine and private place
 But none I think do their embrace. (21-32)

The lover goes on to say that he always hears behind him the sound of the flying chariot of Time traveling at great speed to overtake them there before them lie the barren and endless stretches of eternity. After some years, her beauty will no longer be found on this earth. She will lie in her marble tomb, and he will no longer be there to sing her love-song. There in the grave worms will violate her long-preserved virginity and her proud chastity will turn to dust while all his sensual desires for her will change into ashes. The grave is a fine and private place, but it is not possible for human beings to make love to each other there.

The lover seems to be in hurry for love consummation with his female counterpart because his sexual passion has so intensified and there is not enough time to delay. It shows that the desire of the speaker is solely for sexual delight and now

they are both too young. The girl is more beautiful, chaste, virgin and attractive so that it has been very difficult for him to control himself. It seems that his sexual passion has so increased to the extent that it is going beyond limitation. The speaker of the poem has been much captivated by her beauty and chastity. His words show that he has a keen erotic passion to break her virginity and chastity for the fulfillment of his libidinal desires. He has pointed out the possible damages of her virginity and beauty and his lustful desires if they are not able to utilize their youth properly. By describing various things differently, he is attempting to make her more passive, submissive and docile and the recipient of his action so that he can use her as per his desire.

The third section of the poem has emphasized the appropriateness of time for consuming each other when it is still possible for them to do so because their youth is still fresh and their soul is still burning with a desire for love making. He further says:

Now therefore, while the youthful hew
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant Fires,
Now let us sport while we may;
And now, like am'orous birds of prey,
Rather at once our time devour
Than languish in his slow chapt pow'r.
Let us roll all our strength and all
Our sweetness, up into one Ball:
And tear our pleasure with rough strife,
Through the iron gates of life

Thus, though we cannot make our Sun,
Stand still, yet we will make him run. (33-46)

The development from separateness to shared possession proceeds from a prior condition and according to an inner logic that has been posed at the outset, in the expression 'show Your Heart' a first positive transformation of the negative sequence. The 'youthful hew' or rosy colour of lady's skin generates conventional metaphor 'instant Fires' for the urgent heat passion; in the same way morning dew generates the relate but far less conventional metaphor of lustful perspiration. Within the convention of late renaissance love poetry the beloved lady's sweat is perfume; within the norms governing Marvel's demolition of that modal, the dew in the lady's cheeks is sweat. In the speaker's final portrait of the mistresses' demeanor, it is by her flush, blushing and sweaty cheeks that she, now literally 'shows her heart' or exhibits physically what is going on inside her mind. The move from coyness to willingness, from cool diffidence to hot desires is clarified.

This third part has exposed the true sense of male gaze where a lover has mentioned many sexual connotative words. The main aim behind using such words is to entrap her by alluring her into his net from where she cannot escape easily, at the same time it will be conducive to gratify his burning sexual passion. At the simplest descriptive level, the much noted syllogistic frame ('Had we ---But at my back---Now therefore/thus') bespeaks of well planned and well charted progress from problem to resolution. The poignancy of the lover's passion and imminence of his triumph are instinct in the cluster of temporal adverbs that punctuate and order his final statement: 'Now ---while--- (33)', 'And while' (35) 'Now---while' (37), 'And now' (38), 'at once' (39). The verbs spell out an equally insistent message 'Let us sport us' (37), 'Let us roll' (41) 'And tear--- (43)'. The transition from the sedateness of the opening

stanza to the present scene of urgent temporality could hardly have been made more dramatic and or complete; the passage from contemplation to activity, separation to union displays a power and plentitude that saturates the poem most insignificant grammatical particles, right down to the personal pronoun, which describe an act of conversions. Grammatical plurality as in the striking anaphoric sequence ‘Our times’ (39), ‘Our strength’ (41), ‘Our sweetness’ (42), ‘Our pleasure’ (43), ‘Our sun’ (45), stands the lover’s metaphoric compression ‘into one Ball’ (42) as the sign of proximate physical union. The effect of these accumulations is the labeling of difference insexual attitudes that had previously been displayed in the opposition ‘You---honour/my lust.’ It is the power of Marvel’s possessive plurals, which actually function as plurals of possession. The poem’s words like ‘Our strength’, ‘Our Ball’ imply the sexual act where two bodies are united into one ball. In one hand the word strength symbolizes masculine power; on the other hand, the words sweetness indicates the feminine sweetness.

Here the male gaze is oriented to female sweetness. Moreover the lovers are conjoining to each other for sexual pleasure together with this scene also gives pleasure to the readers. Because they visualize such a scene in their mind, they get sexual pleasure. We can say that the readers are equal to voyeurs, where the readers can fulfill the tendency of getting sexual pleasure watching others' having sex through their imagination. Readers form the visual the image in their mind according to the erotic words.

The poem is written in the form of what is known as a syllogism. A syllogism means an argument developed in a strictly logical form leading to a definite conclusion. In a syllogism, there are three stages which may be indicated by three words initiating each stage in the argument. These words are ‘if’, ‘but’ and

‘therefore’. This poem is divisible into three clearly marked sections. The first section begins with ‘if’: “Had we but world enough, and time” (1). In this line the word had conveys the sense of ‘if’. The second section of the poem begins with the word ‘but’: “ But at my back I always hear” (21). And the third section begins with ‘therefore’: “ Now therefore while the youthful hew” (33). Thus, the poem begins with the statement of a condition, then reasons are given why that conditions cannot be fulfilled and finally a conclusion is drawn. The conclusion of the poem is that the lover’s should not spend time without enjoying the pleasure of love. The conclusion justifies that the theme of the poem is the ‘carpe diem’ which means that one should enjoy the present day.

Position of Male and Female Characters in "Young Love"

There are only two characters in the poem “Young Love”, one is the poet himself or the speaker, another is the young girl, to whom the poet has addressed all over the poem. The speaker of the poem is a grown up and matured man, whereas the young girl is about fourteen years old. In the poem the speaker persuades and asks her to love him. By seeing his level of persuading it can be said that he desires to have close attachment with her. It seems that the persona of the poem cannot stay without loving her because she is a very beautiful girl. It is human nature everyone wants to possess beautiful things, therefore the poet has become so overwhelmed by seeing her beauty and made request to love him. He further announces:

Come little infant, Love me now,
 While thine unsuspected years
 Clear thine aged father’s brow
 From cold Jealousie and fears. (1-4)

This stanza shows his direct invitation to her to come and love him without any hesitation because she is so young. That is why nobody suspects her love to him, even her father cannot suspect her of having any thought of sexual pleasure. The male gaze is very pervasive in this poem because he is gazing her being allured by her beauty. To make his statement more convincing, he then says that it will be a very pretty love affair because the girl will successfully be defeating 'Old Time'. Old time things that the girl will fall in love in due course of time when she has become mature for the purpose, but she will deceive old time by falling in love now when she is still very young. Besides, the poet and she can make love to each other freely and without any inhibition.

The poet or the speaker is gazing her for the fulfillment of this purpose. The poet projects his fantasy onto the passive female figures. She has been given a traditional role because of this cause she is both displayed and coded to connote to-be-looked-at-ness. She is entering into puberty domain because it is said that she is around fourteen years when her organs are in the process of developing and taking very attractive shape. Though he has said that his love for her is not sensual but in his appealing sexual tone can be seen. As a voyeur, he appears to be getting sexual pleasure by watching such a beautiful girl. The young is an innocent girl, the speaker has desired to transform her into an experienced one. So, he says that she should not be fifteen years old to fall in love because she is extraordinarily beautiful. He explains:

Common Beauties stay fifteen;
 Such as yours, should swifter move;
 Whose Blossoms are two green
 Yet for lust, but not for Love.

It is true, says the poet that girls of ordinary beauty wait till the age fifteen to fall in love. But this particular girl is unusually beautiful and she should therefore move quickly in the matter. Although, the speaker says that she is too young to have any sexual desire but not too young to experience the feeling of love. It shows that he has hidden motive to induce the girl secretly for making love. He has used the terms like 'wanton kid', 'the lusty Bull or Ram. They make his erotic desires clear. If he has no sexual prospective to her, it will not necessarily to make a big emotional plea to her from his side. It proves that the speaker has sexual intension. He has extremely been spellbound by her beauty from where he cannot escape. The male gaze is very deep rooted here because she is permitted to fall in love though she is below than fifteen years. The cause behind such permission is that she is extraordinarily beautiful. His eyes have been captivated by her beauty. It is clear that he wants to quench his sexual thirst by consuming her beauty.

There is no direct seduction attempt; she is adored and admired from a distance. But the fulfillment or gratification is in the very act of adoration. The fulfillment is contained within the fantasy that is in the very act of fantasizing itself. The projection of erotic desires upon the young girl is simultaneous fulfillment of that desire. The speaker's gaze is enraptured by this young girl image. The persona of the poem talks about the uncertainty of time that makes him aware about her premature death. It is nothing more than a trick to manipulate her according to her desires.

It seems that the speaker of the poem is watching the young girl obsessively. His unilateral non interactive form can be compared with rape. He is exercising brutal power on an innocent victim. He is trying to pacify his sexual need through voyeuristic gaze. The poet desires to possess her and try to prevent her from other's love. For example:

So, to make all Rival Vain,
 Now, I crown thee with my Love:
 Crown me with thy Love gain,
 And we both shall Monarchs prove. (29-32)

Here, the poet would like to crown the young girl with the flowers of love to frustrate other candidates for her love. Accordingly, the poet proceeds to put a crown of flowers on the young girl's head and ask her to crown him with her love in return. He intends to become Monarchs- a king and a queen in the realm of love. The speaker wishes to love each other as a couple. So he does not like any interference from others. By already crowning her with love, he has preoccupied her as people do to the objects. In addition, he is treating her as an object whereas he is attempting to have full control over her.

Exaggeration of Woman Beauty in "The Fair Singer"

Fetishism of female body is prevalent in the poem "The Fair Singer." Here, the fetishistic gaze is catered. The poet shows a kind of obsession through the portrait of men-women relation; placing the women character in the position of sexual object. Here, male character is presented as the principal viewer and female character is presented as a bearer of to-be-looked-at-ness. Marvell writes:

To make a final conquest of all me,
 Love did compose so sweet an Enemy,
 In whom both Beauties to my death agree,
 Joyning themselves in fatal Harmony;
 That while she with her eyes my Heart does bind
 She with her voice might captivate my mind. (1-6)

The voyeuristic gaze could best be seen. The poem aims to arouse sexual desire in the readers through the description of women's different parts of the body. She is shown as a sexual object to be viewed by voyeurs focusing on the fetish parts of her body namely eyes, hair, and a sweet voice. The poet describes that he utters collapses before the charms of the lady who is stunningly beautiful to look at and who at the same time is an exquisite singer. By seeing such an appealing charm of the lady, the speaker is getting sexual pleasure and at the meantime he has the fear of 'castration anxiety' consequently he signifies his utter collapse. It is described that she has two-fold advantages the advantage of beautiful bride eyes and the advantage of a sweet singing voice. The poet finds, in his beloved a combination of two beauties the beauty of her eyes and the beauty of her voice. The former beauty implies her physical beauty, while the latter refers to her exquisite singing. All his power of resistance collapse in the face of these two beauties and the terms like 'my Heart does bind' (5) and 'captivate my mind' (6) show the degree of effect of this ladies beauty upon the poet.

Therefore, he feels enslaved mentally and emotionally by her charms. Her beautiful eyes which have cast a spell upon the poet's heart and she sings in such a sweet voice that his mind is bewitched. While reading this poem, readers also create the image of their model and get voyeuristic pleasure by watching it the poet has presented his beloved who helps to pacify his carnal desires. She is treated as if she is a show piece and pleasure giving object. The poet has intentionally depicted the female characters as a sex object to afford the pleasure for the male readers. So, the male gaze projects its fantasy onto the female character that is looked at for his enjoyment and satisfaction. Seeing her as a creature of his own domain under his gaze of possession, the male figure is dominant in this poem whereas he is a director and

designer of the concept of that whole poem. The main subject of the poem is female figure, the poem moves around the beauty of the woman. The speaker has been fascinated by seeing her beauty. So, she has been captivated by her beautiful eyes and a sweet singing voice. The female figure is only one figure that appears to make the poem popular. The female character has been a puppet in the hands of the poet. Therefore, he has presented the woman as per his will.

The poem has all the qualities of an excellent lyric; it is intensely emotional; it is written in simple language; it has spontaneity. The intensity of the emotion in this poem is to be found in each of the three stanzas. A poem like this appeal to young readers. The imagery in the poem is sensuous. The sensuous quality of the imagery is evident from the appeal of the poem to our senses of sight and hearing. The god of love has created a woman in whom both beauty of eyes and the beauty of voice combine to captivate the poet. In addition to the beauty of eyes and the beauty of the voice, there is the appeal of the woman's thick and abundant hair.

Passive Image of Female Character in “The Picture of Little T.C. in a Prospect of Flowers”

The poem “The Picture of Little T.C. in a Prospect of Flowers” consists two characters, one is the speaker or the poet himself and another is a girl who represents a female figure as a nymph in the poem around whom the subject of the poem is moved. She is portrayed as a nymph, by seeing her speaker is getting the ‘pleasure of looking’. The speaker has exposed her beauty together with elegant flowers like roses and tulips. In order to describe the girl's beauty, he has tried to rise the girl up to the level of nymph. In addition to rise the girl he says that she is no less beautiful than a nymph. All that is happened from the eyes of male gaze. Therefore, male gaze is operating this nymph-like figure. He announces:

See with What simplicity
 This nymph begins her golden daises!
 In the green grass she loves to lie,
 And there with her fair Aspect tames
 The wilder flowers and gives them names:
 But only with the Roses plays
 And them does tell

What colour best becomes them and what smell. (1-8)

This first stanza of the poem has shown the girl, a main character of the poem, in a garden with simplicity. The word 'simplicity' here denotes the girl's innocence. The innocent girl, it is told, loves to lie on the green grass and bring the flowers under her discipline, at the time giving them names. Lying there she subdues with her fair countenance the flowers. Roses are her favourites, to them she provides necessary guidance as to the colour which best suits them and the smell which they should give out. These flowers are used here to expose the beauty of the girl. They reflect the delicacy, simplicity, innocence of the girl. She is depicted playing with them. To take the advantage of her passivity, innocence and simplicity, the speaker is watching her from a vantage point. The phrase 'Wilder flower's' represents the wild desire of the speaker. When he observes all the activities of the girl in a garden he is tempted by them. He wishes to fulfill to his instinctive desires by lying down on the green grass with her. When he sees her lying on green grass, then sexual arousals come insides him. So this phrase "Wilder flower's " reflect all his wild desires.

The eventual effect of male gaze in Marvell's "The Picture of Little T.C. in the Prospect of Flowers" is to construct active and passive images, thereby, resulting into the formation of ideology discusses treating male as subject and female as object. The

girl and her activities are observed by the poet so that he is playing the role of subject in the poem. The speaker tries to control and objectify the female figure. The girl is examined and her all activities are praised so as to present her according to the discourses created by male. The word 'simplicity' and 'nymph' show the prevalent aspect of male discourses. In patriarchal society, man supposes that female should be beautiful and attractive. According to this assumption the speaker has seen nymph image in the girl. The term 'simplicity' shows her innocence men mostly prefer the simple women. In the poem the speaker has done the same thing. The girl is passive thus she is playing with flowers and wants to lie down on the green grass. The poet has imposed patriarchal parameters on the girl and exposes the girl according to them. He declares:

Who can foretell for what high cause

This Darling of the Gods was born!

Yet this is she whose chester Laws

The wanton Love shall one day fear,

And under her command severe

Happy who can

Appease this virtuous Enemy of Man! (9-16)

The poet says that the girl is a darling of God. It depicts a kind of relation between them. This word 'darling' has exposed the passion of male gaze. He has addressed her by the word 'darling' to show his intimacy toward her. Though it is said that she is a darling of god, actually here god represents the poet himself in the context of the poem. He has placed himself in the position of the god. It proves that at any cost the speaker or the poet himself wants to possess her as an object. Similarly, the speaker has big passion for women's chastity because he has praised the quality of girls'

chastity. The girl has been shown or said so virtuous and pure. That indicates the patriarchal discourses where it is said that women should be chaste and pure. Behind such compulsion there is hidden motive when remain virgin and pure, male can get extreme pleasure of sex. He says that fortunate will be the man who can placate this virtuous woman. Indirectly, he is exercising to be fortunate. Here, he has related the good fortune of man with the satisfaction of the girl. The poet has exposed the girl as passive bearer of look, is not given a chance express her own opinion, only she is presented from the perspective of man that is the poet himself. She is silenced at all in the poem. The speaker's activities, both of his look and words are directed towards the girl. When he talks about purity and chastity, these words are directly related with erotogenic. Therefore, the male gaze takes on the very role of taking pleasure by anything it focuses.

Affirmation of Patriarchal Construction of Femininity in "Upon Appleton House"

Ostensibly Andrew Marvell's "Upon Appleton House" is a country house praising non Appleton house, the Yorkshire state of the great parliamentarian general, Thomas Lord Fairfax. There are two feminine voices, one disrupts the masculine voice of the speaker, and the voices are the unnamed nuns and cook Thestylis. Another two women in the poem who like this speaker shadow do not speak at all are the virgin Thwaites and young girl Maria. The male gaze is operating here by observing these women's voice and silence. In the poem to women, nun and cook, challenge the male gaze. So their voice is named as a disruptive voice. It proves that patriarchy is actively functioning here. On the other hand, the speaker approves the silent bodies of the women. Due to their silence, the speaker favours them and he is attracted by this female virtue. In Marvell's time people took silence was a virtue

most often and most stringently required of woman and women verbal self-assertion was almost invariably connected sexual self-assertion and promiscuity. The female figures; Thwaites and Maria are the silent ones: their silence is linked to the suppression of their ability to assert themselves both verbally and sexually. It is so apparent that male gaze is seeking pleasure from the voice of female and at the same time silence as well. Because both activities, raising voice and remaining silence are related with sex. It makes clear that male has pleasure seeking tendency.

The nun's speech is disruptive to history as well as poetry for she seeks to woo Thwaites away from the historical world of heterosexual reproduction into an entirely feminine world:

While all the rest with Needles paint
The Face and Graces of the saint
.....
That serves for Alters ornaments. (123-8)

The nun's speech persuades and tempts Thwaites in many ways. The most seductive is the promise of the very things Thwaites will not find in marriage, sovereignty and female community. Very specifically, the nun offers relations to Thwaites and escape from heterosexual:

These walls restrain the world without
But hedge out Liberty about.
These bars enclose that Wides Den
Of those wild creatures, called Men
The cloyster outward shuts its Gates
And from us, locks on them the Grates. (99-104)

The cloister gates preventing men from entering nunnery serve as a macrocosmic figuration of the unavailable within by shutting the cloister's gates, the nuns figuratively shut the gate of their bodies, refusing to those wild creatures penetrate them. The words 'wild creatures' symbolizes male sexual desires and activities which are supposed to be wild. Though, women enter in nunnery to be saved from male gaze, there too male gaze interrupts them, consequently a nun is consequently a nun is cursing the male here. In this regard the speaker of the poem plays the role of an agent and subject, whereas the nun plays the role of an object and recipient. That shows pervasive aspect of male gaze. Here, Marvell's speaker is trying to celebrate but the nun is tempting Thwaites to escape from the boundary of marriage or the linchpin of the ordered world. Thwaites enters the nunnery, Fairfax does not like it but cannot persuade her to come out. It proves that patriarchy permit the female to be nun, when she becomes nun he cannot fulfill his sexual interest. So that Fairfax is trying to persuade and stop her from going to nunnery. Nun Appleton House is no longer a cloister but the home of Fairfax descendants. Patriarchy won the struggle for Thwaites and she can indeed to heterosexual marriage bed:

From that blessed bed the Heroe came

Whom France and Poland at does fame. (281-2)

The word 'bed' indicates the sexual activity from which the hero was born. Fairfax desires to sleep again in the same bed with Thwaites and give birth to a man like hero. Fairfax does his best to prevent her from going to nunnery, So, he can consume her anytime because she is very loyal, passive and inactive woman. Even she does not speak one word in the poem. All the time she remains silent. It is an outcome of patriarchy where women are not permitted to be active. Even the nun becomes powerless when Fairfax breaks the boundaries of the cloister. Here, Fairfax,

representative of patriarchy is shown powerful. He can do everything to take control over female figure. Even inside the nunnery, the nuns have no power over him:

But waving these aside like flies

Young Fairfax through the wall does rise. (257-8)

These lines of the poem say that he wins back his bride from the vice-ridden community of women, history can progress in triumph- except for the curious matter of Thwaites's tears. Thwaites's last appearance comes at the apogee of Fairfax's epic:

Truly bright and holy Thwaites

That weeping at the Altar waits. (263-4)

Thwaites is called bright and holy. So male gaze pays his attention to her and give such epithets like 'bright and holy'. He struggles very hard to possess such a beautiful woman when she decides to enter nunnery he is not hesitated to break the gate of cloister. His all activities are guided by sexual passion and emotion. The emphasis at this point entirely on Fairfax and his assertion of his patriarchal rights. He explains:

But the glad youth away her bears

And to the nuns bequeath her Tears. (265-6)

Yet Thwaites weeps, whether her tears are of repentance or grief, and the incomprehensibility of her crying is itself a small pinprick of disruption in Fairfax's destiny. She cannot put her objections even though she has them into speech. She cannot divert or even protest the destiny appointed to her. Nun and Thestylis are the women who raise voice against patriarchy but they cannot defeat it rather they become the victim of patriarchy. Their voice is called disruptive and subversive. For patriarchy they become something far more disturbing.

Opposed to the disruptive and subversive figures of the nun and the cook stand Thwaites and Maria chaste, silent and obedient. Thwaites and Maria follow the

patriarchal ideology where male orders female to remain chaste, silent, submissive and passive for his own monopoly that is male gaze. This poem “Upon Appleton House” constructs the gaze for male and emphasizes male authority. Here, Maria is described by the speaker because she is both beautiful and young. The speaker pays attention to Maria. When he sees Maria, her appearance merely recalls him to his duty:

But now away my hooks, my Quills
 And Angels, idle utensils.
 The young Maria walks to night;
 Had trifling youth thy pleasures slight
 Twere shame that such judicious Eyes
 Should with such Toys a Man surprise. (649-54)

The speaker has described Maria’s beauty. He has compared her with angel. He has become excited by seeing her youth. Her eyes have mainly been focused here. The speaker has got sexual pleasure by watching the beautiful girl Maria. She simply appears. Her presence is a spur to the speaker who then rescues himself from his own slothful retirement. Maria and Thwaites are representative of historical women.

Marvell’s this poem “Upon Appleton House” has formed discourses presenting the female character as victims of such discourses. Male gaze has constructed passive and active images thereby resulting into the formation of ideology and discourses treating male as subject and female as object. Maria is treated as an object. Nothing happens as per her will. Both Thwaites and Maria are required to marry in order that the house may be safely transferred to the next generation. They are not given right to decide about their marriage. They have become the bearer of the male’s action. She has become the victim of the patriarchal society. The speaker declares:

And like the sprig of Mistleto,
 On the fairfacial oak does grow;
 Whence, for some universal good,
 The priest shall cut the sacred bird;
 While her glad parents must rejoice,
 And make their Destiny their choice. (739-44)

The above stanza says that Maria has no important role in 'Nunappleton house'. She is controlled by the system of patriarchy. The system of patriarchy has controlled her all activities. The metaphor 'mistleto' shows her possession. As the mistletoe depends upon a big tree, Maria has to rely upon patriarchal society. She is not, after all, a branch on the great fairfacian oak, but a sprig of mistletoe with only a tenuous connection to the genealogical tree. Maria must wed and surrender the Fairfax name if she is to bear the desire of spring. This metaphor also contains an implied violence against Maria like the violence against the rail in the meadow, as she, the sacred Bird is severed from her parent tree. Her parents rejoice at her marriage. Surely Maria's marriage is much more her own destiny than her parents. That emphasizes Maria's lack of involvement in the metaphorically violent process she is undergoing. In this passage, she becomes first an object, passive and victimized and simply erased. Her parents rejoice in her marriage, but Maria herself is not granted an opinion. This poem with the effect of male gaze is producing and constructing discourses in which women have subordinate values and inferior position. Here, Maria's figure is so passive that her passivity makes her look like a statue and the patriarchy looks like an engraver of that statue and it can do everything as per its own will, treating object like commodity.

Maria never directly speaks in the poem. Her celebrated speech is never heard. Marvel makes clear at the end of the poem that though Maria's beauty mesmerizes all things into their ideal selves, her power is fleeting, secure only for a season. Maria's power is only ephemeral; the pressure of patriarchal system will dismantle it. More importantly this poem, places and presents female modals as passive and domestic object and the way their images presented contribute to the construction of discourse, male as active and female as passive and docile creature with regard to position.

Thus this poem, as a medium gives the message and formulates the discourses that women are passive bearer of the male's actions and they do not have their own freedom and identity.

IV. Implications of Patriarchy on Female Subjectivity

The major premise of the argument presented here is that social identities are not fixed but are constructions forged through cultural practices. The cultural representation in Andrew Marvell's poetry constructs meanings which are given to femininity, thereby constructing the gendered subjectivities. Thus the analysis and arguments presented above are an attempt to argue for the existence of women from the perspective of male gaze. Analysis upon the selected poems of Marvell presented so far being based on the Gaze theory and Marxist feminism divulges that all those selected poems are accepting their commodity character and thereby are affirmative of the dominant male gaze and of patriarchal ideologies of femininity. The analysis presented here is an attempt to understand how gendered subjectivity is constructed through the particular representational system in Andrew Marvell's poetry.

Marvell's poetry accepts his characters as commodities become identical with the conventional features of the society, thereby affirming and reflecting the dominant patriarchal consciousness. His poems are directed by the influence of male gaze thereby subordinating and commodifying female body as a commodity of romantic sex object so as lead either towards fetishization of female body or voyeuristic victimization of the fetish character of the commodity. Marvell's view of male gaze is the main cause of commodification of female thereby possessing the authority to make definitions, discourses and produce meanings.

Marvell's perspective of appropriating the signs of patriarchal ideologies in his poems invokes the traditional signs of femininity in such a way that is ensured both with presupposed male readers by offering voyeuristic pleasure and with marginalized female readers by offering a representation of subordination to keep patriarchal notion of female desirability. Therefore, his poetry depicts hierarchal power relation where male is privileged with superior position and female characters are taken as if they are the field of observation. Thus, Marvell's poetry is guided by the influence of overpowering male gaze. The overwhelming presence of male gaze has implicated the female identity and has subordinated them.

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