

Tribhuvan University

Faculty of Humanities and Social Sciences

Donne's Attitude to Women : A Psycho-political Study of His Poetry

A Dissertation

**Submitted to the Faculty of Humanities and Social Sciences in Partial fulfillment
of the Requirements for the Degree of Masters of Arts in English**

By

Buddhi Raj Sharma Kandel

Central Department of English

Kirtipur, Kathmandu

August, 2007

Tribhuvan University
Faculty of Humanities and Social Science

Letter of Approval

This is to certify that the dissertation entitled "Donne's Attitude to Women : A Psycho-political Study of His Poetry," submitted to the Central Department of English, Tribhuvan University by Buddhi Raj Sharma Kandel, has been approved by the research committee.

Members of the Research Committee:

Date: _____

Acknowledgement

I would like to express my sincere gratitude to my supervisor, Mr. Nirmal Prasad Adhikari for his scholarly counselling, candid suggestions, essential materials and fruitful incitement for the being of this dissertation in its present form. Any attempt to verbalize my gratitude to him is bound to be inadequate. The ambition of the completion of this research would have never come true had there been not his indispensable comments.

I owe my heartfelt gratitude to Dr. Krishna Chandra Sharma, Head of the Central Department of English, Tribhuvan University, for the approval of this dissertation in its present form. I am grateful to Dr. Beerendra Pandey for his valuable suggestions. I am equally indebted to Prof. Ananda Shrestha for his encouragement. My special thanks goes to the Department teachers Prof. Bishnu Raj Pandey, Mr. Puspa Acharya, Mr. Shankar Subedi and Mr. Govind Bhattarai for their cooperation in many ways. Only with their support, the dream of the completion of the thesis has materialized so soon.

My special thanks goes to my brothers Bharat Kandel and Prakash Kandel for their adequate help during my research. Thanks to all members of 'Kote' family for their continuous inspiration. I would also like to thank my friends Anup Sapkota, Tank Kunwar, Dinesh Koirala, Kamal Regmi, Rajendra Sharma, Eka Dev Bhattarai, Jeeb Raj Bhattarai and Kamal Subedi for their useful suggestions and help. And finally, I thank Jeeten Maharjan (Jee Computer Center) for his invaluable time to type this thesis.

Buddhi Raj Sharma Kandel

August, 2007

Abstract

The dissertation entitled “Donne’s Attitude to Women: A Psycho-Political Study of His Poetry” concerns on the poetry by John Donne. His poetry projects women in a very negative way, such as "imposture beast", "mindless creature", "things indifferent" and so on that paralyze the self of women. His political poems aspire to subjugate women in all cultural domains—social, familial, political and economical—only to serve the patriarchal ideology. Elizabeth I, who wanted to patronize some female poets exerted fear of losing his authoritative position. So, he politicized his poetry to relegate women from patronization representing her very negatively. He creates monomaniacal images about women as they are “body without mind” and "unfaithful, lusty creature" fit only for sexual dance with men. His structured psyche perpetuates the dominant worldview of the contemporary era that the subordinate position of women is willed in heaven and advantageous on earth.

His documentation of women is his psychic manifestation that simply aspires to marginalize women to prolong the domination of male over female. He consolidates the ideological undercurrent of his time that wanted women to be complacent with their role models. But those Renaissance women who enjoyed a bit liberty under the monarchy of Queen Elizabeth exerted havoc in his mind. That’s why, he deliberately depicts women in a very negative manner. Such politically aspirant hero of patriarchal society devised his poetry to subjugate women for the achievement of his covert intention.

Contents

	Page
Chapter I : General Introduction	1-15
Sketch of Donne's Biography and His works	1
Donne's Politics Under his Poetics	5
Donne's Attitude to Women	8
Literature Review	11
Significance of the Study	14
Chapter II: Theoretical Modality	16-33
Feminism: An Outline	16
Political Feminism	18
New Historicism	27
Nexus Between Feminism and New Historicism	32
Chapter III: Textual Analysis	34-53
Communities	34
Womans Constancy	37
The Indifferent	39
The Canonization	41
Aire and Angels	43
Elegy III: Change	46
Elegy XVIII: Loves Progress	48
Loves Alchymie	50
Song: Goe and Catch a Fallng Starre	51
Chapter IV: Conclusion	54-55
Works Cited	

Chapter I : General Introduction

Sketch of Donne's Biography and His works

John Donne was born in Breed street, London, England, sometime between January 23 and June 19 in 1572. His Welsh-descended father, also called John Donne, was a prosperous tradesman who became warden of the ironmonger's company in 1574 in the city of London and a respected Roman catholic. Donne came, however, of a distinguished family on his mother's side. She was the daughter of John Hey wood, epigrammatist and interlude writer.

Donne was a Jacobean poet and preacher, representative of the metaphysical poets of the period. His works, notable for their realistic and sensual style, include sonnets, love poetry, realistic and sensual style, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons. His poetry is noted for its vibrancy of language and immediacy of metaphor, compared with that of his contemporaries.

After the death of his father in 1575/6, his close friend and biographer Izaak Walton says his mother and those to whose care he was committed were watchful to improve his knowledge, and to that end appointed him tutors both in the mathematics, and in all the other liberal sciences, to attend him. However, Donne's formal educational career started when he was eleven and was admitted as a student at Hart Hall, now Hertford College, Oxford. After three years at Oxford he was admitted to the university of Cambridge, where he studied for another three years. But he was

unable to obtain a degree from either institutions because he refused to take the oath of supremacy required for graduates.

During and after his education, Donne spent much of his considerable time on literature, women, travels and pastimes. By the age of 25, he was well-prepared for the diplomatic career he appeared to be seeking. He was appointed chief secretary to the Lord Keeper of the Great Seal, Sir Thomas Egerton and was established at Egerton's London home, York House. During the next four years he fell in love with Egerton's 16 years old niece, Ann Moore, and they were married in 1602 against the wishes of both Egerton and her father, George Moore, Lientenant of the tower. When his marriage was made public, he was dismissed from Egerton's service. This ruined his career and earned him a short stay in Fleet prison. It was not until 1609 that Donne was reconciled with his father-in-law and received his wife's dowry.

In 1601, Donne was elected as a member of parliament for the constituency of Brackley, Northampton, but this was not a paid position and Donne struggled to provide for his family relying heavily upon rich friends. The fashion for coterie poetry of the period gave him a means to seek patronage and many of his poems were written for wealthy friends or patrons, especially sir Robert Drury, who came to be Donne's chief patron in 1610. It was for Sir Robert that Donne wrote two Anniversaries, *An Anatomy of the World* (1611) and *The Progress of the Soul* (1612).

Donne became a Royal Chaplin in late 1615, Reader of Divinity at Lincoln's Inn in 1616, and received a Doctor of Divinity degree from cambridge in 1618. Later in 1619 Donne became the Chaplin for the Viscount of Doncaster, who was on an Embassy to the Princes of Germany. Donne didnot return to England until 1620. In 1621, Donne was made Dean of St. Paul's, a leading position in the Church of England and one he held until his death. In 1624, he became vicarage of St. Dunstan's

in the west, and 1625 a Royal Chaples to Charles I. He earned a reputation as an impressive, eloquent preacher and one hundred and sixty of his sermons have survived including the famous Death's Duel Sermon delivered at the palace of Whitehall before Charles I in February, 1631. He died on March 31, 1631 having never published a poem in his life time but having left a body of work fiercely engaged with the emotional and intellectual conflicts of his age.

Though Donne spent much of ink during his lifetime writing Sonnets, lovepoetry, religious poems, epigrams, elegies, songs, satires and sermons, his poetry was published posthumously. His poetry is noted for its vibrancy of language and immediacy of metaphor and also for their realistic and sensual style. His verse ranges through the whole gamut of passion from its earthliest to its most abstractly detached moods. At the one extreme there are poems of seduction and illicit love with its accompaniment of passion and scorn. Such are most of the Elegies, Songs and Sonnets and Love poems. One may descry through these poems a liaison with a married women, an intrigue with an unmarried girl, revolt against the insincerities of Patriarchies sonnetteers, the fickleness of women, his own delight in change, the folly of confining love by rules and relationships, scorn for women's affected constantly. The other extreme include his sermons, letters, Essays on Divinity which are concerned with life, death and religious practices.

Donne's early poems showed a brilliant knowledge of English society coupled with sharp criticism of its problems. His satires dealt with common Elizabethan topics, such as corruption in the legal system, mediocre poets and pompous courtiers, yet stand out due to their intellectual sophistication and striking imagery. Donne's early career was also notable for his erotic poetry, especially his elegies in which he employed unconventional metaphors. His love poetry, which he wrote in his early

career, is startlingly unconventional if at times he may dally, half ironically, with the hyperboles of Petrarchan adoration. His songs are the expression in unconventional, witty language of all the moods of a lover that experience and imagination have taught him to understand sensuality aerated by a brilliant wit; fascination and scornful anger inextricably blended.

His numerous illness, financial strains, and the deaths of his friends all contributed to the development of a more somber and pious tone in his later poetry. The change can be clearly seen in *An Anatomy of the World* (1611), a poem that Donne wrote in memory of Elizabeth Drury, daughter of his patron, Sir Robert Drury: This poem treats the death to the fall of man and the destruction of the universe.

Towards the end of his life Donne wrote works that challenged death and the fear that it inspired in many men. One example of this challenge is his Holy Sonnet X, from which comes the famous lines "Death be not proud, though some have called thee/Mighty and dreadful. . .". Even as he lay during on Lent in 1631, he rose from his sickbed and delivered the Death's Duel sermon, which was later described as his own funeral sermon. His major posthumously published poetical works include *Poems* (1633), *Love poems* (1905), *The Complete English Poems* (1991), *John Donne: The Major works* (2000), *The Complete poetry and selected prose of John Donne* (2001), and his prose include *Six Sermons* (1634), *Essays in Divinity* (1651), *Sermons Never Before Published* (1661), *Devotions Upon Emergent Occasions and Death's Duel* (1999).

The most many-minded poet whose poetry encompasses the theme of love and scorn, secular and sacred, issue of soul and body, women's constancy and alike was underscored by Herbert Grierson. He states: "Donne's verse has a powerful and hunting harmony of its own. For Donne is not simply, no poets could be, willing to

force his accent, to strain and crack a prescribed pattern; he is striving to find a rhythm that will express the passionate fullness of his mind, the fluxes and refluxes of his moods (The Background of English Literature, Classic and Romantic 127)".

Similarly, Pondering over Donne's ingenuity and subtlety of his thought Grierson writes:

In truth Donne's metaphysical eulogies and elegies and epistles are a hard nut to crack for his most sympathetic admirers. And yet they have undeniable qualities. The metaphysical are developed in a more serious, a less paradoxical, strain than in some of the songs and elegies. In his letters he is an excellent, if far from a perfect, talker in verse; and the personality which they reveal is a singularly charming one, grave, loyal, melancholy, witty. (130).

Great wit, poet, and preacher of the earlier seventeenth century, Donne enjoyed enormous esteem during his lifetime and for a generation there after. The life and personality of the real Donne were less neat and more complicated, as well as being, despite their complexity, more unified.

Donne's Politics under His Poetics

Donne's politics of relegating women from mainstream position abounds in his works. His poetry is politicized by the danger that the poet, like other citizens of England's patriarchal society, saw women poets coming to the fore at the cost of masculine superiority. His poetry covertly reveals his fear psychosis exerted by women poets rumoured to be patronized by the royal court under the monarchy of Queen Elizabeth.

Most of Donne's love songs and elegies portray women persona. He either highly extols her or fully condemns her. Both of his acts are coloured with his political motivation. His covert intention behind such portrayal is to prove that women are not worthy of anything. He extols women to the point of greatest height and intentionally lets her fall or pushes her from there causing great injury on her part to show that she never deserves such height. Somewhere, he condemns her in such a way that we tend to believe that women are really inferior to men. Behind Donne's discourses upon the ills of women lie his political purpose to thwart women from their advancement in all domain of life. His restless desire for work and worldly success induced him to create such images about women. Donne's writing of poetry was not aesthetic. His basic intention was to relegate women from the patronage which he himself was seeking. Queen Elizabeth, with the view of providing little space for women started patronizing women poets. But, with the motive of dismissing women from patronage, Donne wrote poems treating women as they are mindless and beast like creature having no worth.

Commenting on this issue Arthur Marotti states: "Donne actually treated literature as an avocation than a vocation, as part of a style of life and career whose goals were the social prestige and perferment that successful exploitation of the patronage system would win" (208). Similarly, Ted-Larry. Pebworth forwards his view as:

Donne's motivation for writing poems was undoubtedly various responding to intimately personal and intellectual impulses as well as to professional advancement. His poetry is not merely careerist in intent. But he was part of a coterie in which attitudes towards poetry

were shaped by ambition, and his participation in that coterie surely affected his attitude towards poetry. (63)

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

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

The prose, sermons, pamphlets, verses, elegies and satires of Donne raised two fundamental questions: What is the nature of women? and What really is the difference between men and women? He portrays women as far more lecherous, more aggressive and more ambitious than her male counterpart and warns that such blatant

disorder means ruin. Elegy 3: "Change" asserts that women is by nature lustful and changeable; Elegy 15: "My Dearest Love", expatiates on the falsity of woman. Elegy 18: "Loves Progress", defines women with her sexual organs is deliberately scandalous as well as reductive.

Apart from this, his politics of remaining unpublished enhances his covert motive. Richard B. Wollman writes: ". . . as a poet Donne actively shunned print throughout his life and choose to remain a "coterie poet" whose writing existed exclusively in manuscript" (86). Wollman reveals Donne's politics of shunning print stating: "Publishing in print multiplies the opportunity for misinterpretation" (88). He furthers "his letters and poems demonstrate an obsessive desire to preserve his identity through writings."

Donne's Attitude to Women

No poet has derided more than Donne the inconstancy, the shallowness of women. He boasted "the masculine persuasive force" of his verse, and after his death he was commended for his line of masculine expression. From place after place in the so-called love poems we witness Donne's contempt for women, his cynical exploitation of their bodies and disregard of their minds, and his coarse delight in their weakness. He writes: "Hope not fore minde in women; at their best/sweetness and wit, they're but Mummy, possest" (Loves Alchymie, 36).

It has been said of Donne that he was an "egocentric sensualist" who ignored the feelings of the women. His personalized poetry denigrate women at the level of impostuoe beast and fleshy being having no more worth than the sexual instrument for male. Malcolm Bradbury and David Palmer in their book write: "So much of the man: What of the women? There is less to be said of her, since . . . all this poetry is

composed exclusively, even domineeringly, from the viewpoint of the man. The woman is the partner in the sexual dance, and that is all she is" (22). Donne's another song "Go and Catche a Falling Starre." gives the negative light of the women. He writes:

No where
Lives a women true, and faire
If thou findest one, let mee know, (8)

Similarly, his utter contempt toward women is apparent in his Elegy VIII: "Sapho to Philaenis". He shows the bestiality of women as: in those lines:

Where round about the grasse is brunt away
Are not your kisses then as filthy, and more,
As a worme sucking an invenom'd sore? (85)

Here, Donne contemptuously disparages women at the level of "worme". Apart from this, his furious denunciation can be observed in "Change". He depicts women more lusty, unfaithful and lecherous than beasts:

. . . all beast change when they please,
shall women, more hot, wily, wild then these,
Be bound to one man . . . ?

(Elegy III, 74)

His another poem "Communitie" denies to give the identity of human beings to them. They are simply considered as things indifferent who are "false" and "ill". He crushes her identity as:

But they are ours as fruit are ours,
 He that but tastes, he that devours
 And he that leaves all, doth as well:
 Changed loves are but changed sorts of meat,
 And when hee hath the Kernell eate
 Who doth not fling away the shell? (30)

His denunciation of women's self and their identity; his consideration of women as objects and his degradation of women upto the level of beasts consolidates his structured psyche that seeks to subordinate women in all domains of social life.

Stevic Davies, a prominent feminist critic of a twentieth century draws her attention to the frequency of unpleasant voyeurism in the love poems, and to the vindicativeness with which Donne's lovers treat their mistresses. She marches onto expose the "male aggressiveness" subtly inserted in Donne's poetry. Davies gives the impression that "Donne's poetry is less an expression of love than a record of rape" (24) and it is apparent that there is a "greatly heightened awareness of his predatory natur and of his fantasies of power and domination over women's bodies (In - Between: Essays and Studies in Literary Criticism, 29)".

Donne' Speaker prevents the lady from speaking. She just comes to reinforce the speaker and to encounter humiliation for herself and whole female race. It is aptly said by the critics Ilona Bell that, "she exists, but only as he grasps her. She languishes in a posture of uncritical, speechless admiration" (119). Ilona Bell States:

Donne's speaker seemed so brilliantly egocentric that the dramatic
 situations, the windows and curtains, the suns and ladies, only seemed

to intensify the speakers' self dramatization and to provide a scene for his speculations. As the speaker's erudite displays and internal conflicts grew, the lady, disappeared further and further into the silence, an inanimate prop in the speaker's dramatic scene' (114).

Donne inferiorize and dehumanize women in his love songs and elegies keeping political purpose in his mind. He never wanted women to come at fore at the cost of masculine superiority. So, he deliberately shows women mindless, inhuman, and false.

Literature Review

John Donne, whose poetic reputation languished before he was rediscovered in the early part of the twentieth century, has come at the center of criticism. Different critical theories are examining Donne's poems from different angles. Perhaps, no poet has yet got so much critical responses that Donne received. His ingenious handling of wit, irony, satire, pun, paradox and conceit attracted New-Critical studies. Similarly, his distinct view on love, his theocratic inclination, his many-minded personality got fascination criticism from different critical terrain.

Donne's theory of love which deconstructed Petrarchan and Elizabethan love convention received ample critical responses. Emily Lu Pearson in her book Elizabethan Love convention admires his distinct view of Love:

He was not interested in love as an idealizing passion. Rather, he was interested in love as a natural passion of body and mind. Woman entered into his analysis simply because she was necessary to complete the emotional experience by love between the sexes. Whether she were dark or fair, beautiful or ugly didnot matters. His interest in her

dependent entirely upon two things: first, she was the stimulus in the Sensation of passionate love, and second, she was necessary to his interpretation of the results of that emotional experience. (223)

For him true love is the union of body and soul contrary to patriarchian idealism.

Donne, today, is remembered as the leading exponent of a style of verse known as "Metaphysical poetry", which was fashioned in the late sixteenth and early seventeenth centuries. His verse typically employs surprising to eccentric and unexpected chains of reasoning. His jarring, unusual meters; his proclivity for abstract puns and double entenders; his bizarre metaphors and his process of oblique reasoning are all characteristics traits of the metaphysical poetry. Herbert Grierson writes: "Donne is metaphysical not only in virtue of scholasticism, but of his deep reflective interest in the experiences of which his poetry is the expression, the new psychological curiosity with which he writer of love and religion (116)."

No doubt, Donne is master of language he is valuable not simply as a representative writer but also as a highly unique one. Pondering over his ingenious style George L. Craik inks:

Nothing is said in a direct, natural manner; conceit follows conceit it without intermission; the most remote analogies, the most far-fetched images, the most unexpected turns, one after another, surprise and often puzzle the understanding; while things of the most opposite kinds-the harsh and the harmonious, the graceful and the grotesque, the grave and the gay, the pious and the profane-meet and mingle in the strangest of dances. But running through all this bewilderment, a deeper insight detects not only a vein of the most exuberant wit, but

often the Sunniest and most delicate fancy, and the frust tenderness and depth of feeling. (A Compendious history of English Literature, 579).

The most many-mended poet, the ingenious versatile, Donne spent his later life writing poems dealing theme of death. Commenting upon his poetry Evelyn M Simpson in his book *A Study of The Prose Works of John Donne* concludes: . . . "death [is] the absorbing theme to which Donne continually recurs. Underneath this varied exciting riotous outward life there was a deep melancholy in Donne" (19). And the thought of "death haunted him—death who turns this warn flesh, so capable of exquisite sensation, into a mere handful of dust, death whose dark, shadow falls always athwars the lighted vista of love and happiness (19)."

Recent criticism, mulling over Donne and his poetry deduce that "Donne's own variations within this tradition can be described as aggressively phallogentric and cheerfudlly sexist" (Greene: 133). Arthur Marotti, similarly, assumes Donne's verse expounds "Phallic narcissism" (Marotti: 6). Since long, Donne is regarded as a poet who valued both body and soul eschewing the conventional emphasis on soul. Eugene R. Cunner writes: "Donne eschews a strict neoplatonism that separates body and soul as the latter ascends to God; and instead advocates, through analogies with the incarnation, the mutual interdependence of body and soul in the experience of love (78)".

Discordant themes of Donne succeeds his religious doctrine. Born as a Roman catholic Donne later converts to Anglican church. Discussing about his religious unrest and his overall themes Robert P. Tristramj Coffrn and Alexander M. Witherspoon proclaim:

A rare combination of melancholy and of cynicism, a deeply religious and ardently sensuous and alive man the young student of middle age theology, who lusted deeply after the career of a statesman but who was thrust into ecclesiastical orders by no less a man than a king, this Roman-Catholic-turned-Anglican, this reject or of Aristotle and acceptor of Aquinas, this liver-by-the-day and liver-by-eternity, this lover of sensuous women and the angelic flesh, this thinker-with-his-body and feeler-with-his-mind – this man brought into English poetry, as well as into English prose, a whole new hierarchy of questions, hungers, fevers, obsessions, passions, fears and preplexities, and a fecundity of strange and original and scientific images such as English poetry has never known before or since. (4)

This many-minded Donne writes varieties of poems. He gives voice to the ideas that come in his mind. His treatment of any subject is very much personal.

In short, Donne's literary creativity occupies a good position in English literature. His poetic career has been revalued and elevated after the world war I. He is placed high in the hierarchy of English poets.

Significance of the Study

Neither of Donne's Poetry is unintentional. His poetical works are his ideological manifestation. He politicized his poetry to meet his intention. Though his poetry is pervasively littered with ideological undercurrents of the contemporary time, critics have not yet duely explored his structured psyche. My dissertation, therefore, seeks to disclose the political undercurrent widely prevalent in his poems - especially his poetry related to love, women and sex. He had structured psyche devised by the

contemporary male ideology that depicted women in a very negative framework. He, projecting women in such way, perpetuated the age-long domination of female. My aim, in this research, is to expose how Donne meets his ambition of repressing women by creating images about women and how he thwarts their potentiality. Along with this, my dissertation, tends to expose his ideological inscription in his poetry.

To study Donnenian politics of subjugation of women, political feminism is major tool. Along with it, new historicism, as a trope will disclose his ideological manifestation—how he perpetuates the historical reality of the age-long repression of woman, how Donne politicizes the literature is the main quest of the study.

Chapter II: Theoretical Modality

Feminism: An Outline

Feminism is a distinctive and concerted approach to literature inaugurated in the late 1960s. It is a political movement struggled for social, legal and cultural freedom as well as equality for the women. Feminist thinkers regard feminism different from the mainstreams – as innovative, inventive and rebellious. Feminist criticism examines the ways in which literature (and other cultural productions) reinforce to undermine the economic, political, social and psychological oppression of women. The basic view of feminism is that western civilization is pervasively patriarchal, male centered and controlled and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. As stated by M.H. Abrams it is:

From the Hebrew Bible and Greek philosophic writings to the present, the female tends to be defined by negative reference to the male as the human norm, hence as an other, or kind of non-man, by her lack of identifying male organ, of male power [. . .]. Women themselves are taught in the process of their being socialized, to internalized the reigning patriarchal ideology. (235)

Because of which women are conditioned to derogate their own sex and to cooperate in their own subordination, feminism views that the issues like masculine and feminine are the cultural constructs. As stated by Simone de Beauvoir, "one is not born, but rather becomes, a woman . . . it is civilization as a whole that produces this creature . . . which is described as feminine" (993).

Though feminist criticism was inaugurated in the 1960s, behind it, however, lies two centuries of struggle for women's rights, marked by such books as Mary Wollstone Craft's *A Vindication of the Rights of Woman* (1792), J.S. Mill's *The Subjection of Women* (1869) and the American Margaret Fuller's *Woman in the Nineteenth Century* (1845). Besides these, an important precursor in feminist criticism was Virginia Woolf who wrote, *A Room of One's Own* (1929) and other essays on women authors and their cultural economic and educational disabilities within "Patriarchal" society that hindered women from their creative possibilities. A much more radical critical mode was launched in France by Simone de Beauvoir's *The Second Sex* (1949), which criticizes the cultural identification of women as merely the "object" or "other". She views that men treat themselves as "subject" who is assumed to represent humanity as death in the great collective myths of women in the work of male writers.

Similarly, E. Porter defines feminism as a perspective that seek to "eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex" (Beasley 27). Elaine Showalter, an American literary critic and founder of Gynocritics, has identified three historical phases of women's' literary development: the "feminine phase" (1840-80), the "feminist phase" (1880-1920), and "female phase" (1920-present). She further identifies four models of difference: biological, linguistic, psychoanalytic and cultural. Mary Ellman's *Thinking About Women* (1968) discussed the derogatory stereotypes of women in literature written by men.

Since 1969, there has been an explosion of feminist writings. Kate Millet's *Sexual Politics* (1970), which was the first major book of feminist criticism, rocketed to the fame of feminist criticism. Millet, here, represents western social arrangements and institutions as covert ways of manipulating power so as to establish and perpetuate

the dominance of man and the subordination of woman. The collaboration of two feminists Sandra M. Gilbest and Susasn Gubar accelerated the fame of feminism. Their influential work, *The Mad Women in the Attic* (1974), talks about the "images" created by male in their work. Likewise, the French critics practice "écriture feminine", as a tool to uphold the power of psychological category of the femininity. Similarly, Julia Kristeva denounces the oppressive nature of "male language". She also opposes phallogentrism with the images derived from women's corporeal experiences.

Legislators, priests, philosophers, writers and scientists have striven to show that the subordination position of women is willed in heaven and advantageous on earth. Women have been made inferiors and the oppression has been compounded by men's belief that women are inferiors by nature. The abstract notion of 'equality' receives lip-service, but demand for real equality will usually be resisted. The saying 'Tota Mulier in Utero' ('Woman is nothing but a womb') sums up this attitude. That's why, women writers started to subverse such attitude with their writings. They identify how women are created and manipulated, and also vehemently criticize the male gaze over women literature.

Political Feminism

Judith Fetterley on her essay "On the politics of literature" (1978) writes, "Literature is political" (561). She avers that it is painful to have to insist on this fact, but the necessity of such insistence indicates the dimensions of the problem. Fetterley, here, seeks to expose enactment of the drama of men's power over women. "Power is the issue in the politics of literature, as it is in the politics of anything else" (562), she supports her argument. The pretense that literature speaks universal truths, and it is apolitical terrorize her. Therefore, she ventures to unveil the political stature

deliberately diffused in literature. She proclaims, "[. . .] literature is male. Our literature neither leaves women alone nor allows them to participate. It insists on its universality at the same time that it defines that in defines that universality in specifically male terms" (561).

Such a view of power and politics is completely new to political theory which has never seen the power gap between men and women as central, and which has been unable to see that political power relations may be involved in private life and in literature. With the possible exception of the United States Feminist political theory has not yet won its place at the forefront of academic or political debate. Nevertheless, it continues to flourish, it provides above all a self-consciousness about feminist issues and a knowledge of how these have been misunderstood, manipulated and marginalized in the past that is vital if feminist gains are to be defined and feminist issues kept on the political agenda. Though the fortunes of feminism have waxed and waned many times in the past, women broke years of silence to discover the shared nature of problem in the late 1790s. They began to develop systematically a self-conscious theory with the realization that women should struggle together to achieve their own liberation. They came up with the slogan that, "the personal is political" and that a new theory and strategy for women's liberation could only be based on women's experiences, not on abstract speculation.

Emergence of feminist critics in the western countries remapped and retheorized the male dominated critical terrain. In America, modern feminist criticism began with Mary Ellaman's deft and witty discussion in *Thinking about Women* (1968), about the derogatory stereotypes of women in literature written by men, and also about the alternative and subversive points of view in what some writings by women. Even more influential was Kate Millet's polemical and hard-hitting *Sexual*

Political (1970). By "politics" Millet refers to the mechanisms that express and enforce the relations of power in society; she represents, "Western social arrangements and institutions as covert ways of manipulating power so as to establish and perpetuate the dominance of men and the subordination of women" (Abrams 238). Kate Millet argues that:

In all known societies the relationship between the sexes has been based on power, and that they are therefore political. This power takes the forms of male domination over women in all areas of life; sexual domination is so universal, so ubiquitous and so complete that it appears 'natural' and hence becomes invisible so that it is perhaps the most pervasive ideology of our culture and provides it most fundamental concept of power. (*Sexual Politics*, 25)

To oversimplify, she is arguing that the relations between men and women are power relations: that men tend to have the power and that sexuality enforces their power. She articulates, "the principle of patriarchy appear to be twofold: Male shall dominate female, elder male shall dominate young" (25).

Millet's *Sexual Politics* marked an important stage in 'Political' feminist writing on literature. She used the term 'Patriarchy' to describe the cause of women's oppression. Patriarchy subordinates the female to the male or treats the female as an inferior male. Power is exerted directly or indirectly in civil and domestic life, to constrain women. Millet and other feminists have attacked social scientists who treat the culturally learned female characteristics (passivity, docile, submissive, weak, etc.) as natural. She recognizes that women as much as men perpetuate these attitudes in women's magazines and family ideology. Sex roles as perpetuated in society are in her view repressive. The acting out of the roles in the unequal relation of domination and

subordination is what Millet calls 'Sexual politics'. Her emphasis is political in the sense that she aims at raising women's political awareness. She conducts a political struggle to raise consciousness among the oppressed and to effect a radical change in the power relations between oppressor and oppressed.

Such drama of power abounds in our literature too. Male are presented as "subject" and usurp the power position but women are depicted powerless creature. Judith Fetterley writer, "powerlessness is the subject and powerlessness the experience" (562). Female are represented as powerless objects and given no prestigious position. They are shown in literature as they are to be to suit the male ideology. Literary stereotypes of women as stated by feminist critics are the enactment of the drama of men's power over women. Fetterley admits:

Women are estranged from their own experience and unable to perceive its shape and authenticity [. . .] they are expected to identify as readers with a masculine experience and perspective, which is presented as the human one [. . .] since they have no faith in the validity of their own perceptions and experiences. (567)

Accordingly, Gilbert and Gubar, in their work *The Mad Woman in the Attic* (1980), discredits the male tendency of creating images about women. They express their utter dissatisfaction regarding such tendency. They write:

Before the woman writer can journey through the looking glass toward literary autonomy . . . she must come to terms with the images on the surface of the glass, with, that is, those mythic masks male artists have fastened over her human face [. . .] a woman writer must examine,

assimilate and transcend the extreme images of "angel" and "monster" which male authors have granted for her. (596)

Gilbert and Gubar are of the opinion that the true self of women has never got space in literary domain. Images such as "angel" and "monster" always kill female creativity, and women must kill the aesthetic ideal through which they themselves have been "killed" into art before women can write. They express their anxiety, "the images of "angel" and "monster" have been so ubiquitous throughout literature by men that they have also pervaded women's writing to such an extent that few women have definitively "killed" either figure" (596).

Depiction of women either as "angel" or as "monster" dominate women figure. Literature proliferate the idea that those eternal feminine virtues of modesty, gracefulness, purity, delicacy, civility, compliancy, reticence, chastity, affability, politeness are angelic qualities. In other words "the arts of pleasing men are not only angelic characteristics in more worldly terms, they are the proper acts of lady "(Gilbert and Gubar 600). A women of right feeling should devote to the good of others. Similarly, John Ruskin affirmed that the women's "power is not for rule, not for battle, and her intellect is not for invention or creation, but for sweet orderings of domesticity" (23). Important here is to understand the male's politics. They never wanted women to come at fore with their ideas and voice. So, they constructed a narrow territory for women and limit them.

If any woman endeavors to cross this limit, male tag her as "monster" and portray her as socially and morally misfit. Male anxieties about female autonomy enshrined women in domesticity. Thus, male writers, traditionally praise the simplicity of dove, but they invariably castigate her creativity. Being threatened by her aggressiveness, "male literature" depicts her as "monstrous" and "snaky sorceress"

(*The Mad Women in the Attic*, 604). Throughout most male literature, a woman is portrayed as a "Sweet heroine inside the house" and "a vicious bitch outside" (604). We find such monsters have long inhabited male texts. Male scorn of female creativity affected the self-images of women writers, negatively reinforcing messages of submissiveness conveyed by their angelic sisters. "A woman in the shape of monster" and "a monster in the shape of woman", this is what Adrienne Rich also observes in male literature.

The collaboration of Gilbert and Gubar studies the male pejorative view about women. They find "female monster" populating the works of male since long. The first book of Spenser's *The Fairie Queene* introduces, a female monster who serves as a prototype of the entire line. *Error* is "half woman, half serpent, most loathsome, filthie, foule, and full of vile disdain" (605). Descending from Patristic misogynist like Tertullian and St. Augustine through Renaissance and Restoration literature – through Sidney's *Cecropia*, Shakespeare's *lady Macbeth*, Milton's *Sin* – the female monster populates the works of the satirists of the eighteenth century. Similarly, they expose the male constructed images about women as in Johnson's famous observation that "a woman preacher was like a dog standing on its hind legs" or Horace Walpole's remark that Mary Woilstonecraft was "a hyena in Petticoats" (Walpole qtd. in Gilbert & Gubar, 606). Such projection of female figure in male literature is the study what political feminism does.

A much more radical criticism launched by Adrienne Rich in her essay "Notes Towards a Politics of Location" (1980), argues about the scope of political feminism. She clearly asserts:

[. . .] the common oppression of women, the gathering movement of women around the globe, the hidden history of women's resistance and

bounding, the failure of all previous politics to recognize the universal shadow of patriarchy, the belief that women now, in a time of rising consciousness and global emergency, may join across all national and cultural boundaries to create a society free of domination, in which sexuality, politics, work, intimacy, thinking itself will be transformed. (637)

Rich insists on creating a society without domination, subjugation and marginalization. She, similarly, argues that when women come up with a single voice there will be decline in patriarchal power. She does not see patriarchy as an unchanging and monolithic structure of oppression, but allow for the possibility that patriarchal power may be challenged and feminist victories won.

Now comes Valerie Bryson with her radical view about feminism, she asserts that the radical feminist label has been applied in recent years to a confusingly diverse range of theories. She states, "Far from constituting a coherent body of political thought, it is the site for far-ranging disagreements at all levels of theory and practice" (181). She defines feminist theory and its purpose as:

It is essentially a theory of, by and for women; as such, it is based firmly in women's own experiences and perceptions and sees no need to compromise with existing political perspectives and agendas. [. . .] it sees the oppression of women as most fundamental and universal form of domination, and its aim is to understand and end this [. . .] women as a group have interests opposed to those men; these interests unite them in common sisterhood that transcends the division of class or race, and means that women should struggle together to achieve their liberation. (181)

Bryson realizes that male power is not confined to the public worlds of politics and paid employment, but it extends into private life. This means that traditional concept of power and politics are challenged and extended to such personal areas of life as the family and sexuality; both of which are seen as instrument of patriarchal domination.

Bryson also talks about how the power shifted to patriarchy from the very beginning. She argues that the original shift to patriarchy was simply consequence of men's greater strength, stemming from women's weakness during pregnancy, childbirth and lactation: it is above all men's ability to rape that enables them to dominate women. She again claims that it was the discovery of the male role in reproduction that was critical and first let men to seek control women. She quotes Rich who states:

A crucial moment in human consciousness arrives when man discover that it is the himself, not the moon or the spring rains or the spirits of the dead, who impregnates the women: that the child she carries and gives birth to is his child, who can make him immortal. (Rich qtd. in Bryson, 187)

Yet others see the development of patriarchy as rooted in the early development of hunting by men, which both gave them new source of power and led to the development of a value system based on violent conquest. Therefore, there is no consensus among feminist about the causes or origin of patriarchy.

However, some argue that what is important is to identify and understand the structure and institutions that maintain patriarchy today in order that these may be overthrown. It is not unjust laws or economic systems that are responsible for women's oppression but "MEN", that men as a group have interests opposed to those of woman and that it is therefore against the power of men that the battle must be

fought. Women are desired always in a submissive and docile objects so that they (male) can overpower women. So, that Bryson states, "the enemy is male power in all its manifestations, but this power is seen to be socially constructed that her than embodied in all biological males" (189). She even declares that women in radically different societies or situations do frequently have experiences in common involving sexual exploitation, lack of reproduction freedom and marginaliation or exclusion from 'male-stream' economic, social, political and intellectual life: these experiences may reflect the systematic exercise of power of men over women.

Women's powerlessness, victimisation, lack of resources and marginalization constitute women's timeless history. Far from being unchanging, patriarchal takes a number of different forms which are the product of particular historical situations. Bryson quotes Cocks to justify this argument. She writes that there has been a decline in traditional patriarchal power within the family; she claims that this has been accompanied by a rise in what she calls phallic power, that is, sexual domination and exploitation. Millet's theory, therefore, saw the important of women's struggles in the past and argues that these had made "monumental progress and provided the basis for future change" (Sexual politics, 64). Such views do not see patriarchy as an unchanging and monolithic structures of oppression, but allow for the possibility that patriarchal power maybe challenged and feminist victories won.

Bryson, therefore proclaims that the basic principles of the radical feminist approach is women-centred understanding of the world. From this perspective, a central shared experience is domination by men. This domination is experienced not only in the public worlds of politics and employments, but also in the family and personal relationship. She writes:

Power and politics are therefore redefined, and seen to pervade the whole of life. The task of radical feminist theory is therefore both to expose this domination and to analyse how it is maintained in order that it may be successfully challenged. (193)

In short, political feminism seeks to expose the power politics of male and vehemently criticizes the "images" created in male literature. Also, they raise their voice against oppression, victimization and marginalization.

New Historicism

New historicism is a distinct type of literary criticism that thrived during the 1980s in opposition to the text only approach pursued by formalist new-critics. New historicist, like formalist and their critics, acknowledge the importance of the literary text, but they also analyze the text with an eye to history. Formalistic tendency of examining literature in a historical vacuum lost its popularity and a distinct approach of political and cultural reading of text arose in the domain of literary criticism. New-criticism treated literary works self-contained, self-sufficient and self-referential. They entirely confined themselves within the territory of text to uncover its "forms" and "meaning" focusing on symbol, imagery, paradox, irony and so on. They never realized the historical, cultural, political and ideological importance in the text. Other successive theories like Reader Response Theory and Post-structuralism also could not fulfill the historical gap that New-criticism denied. But all these text oriented literary approaches came at stake with the advent of new historicism. New historicism places the literary text within the frame of non-literary text which helps us to understand the marginalization and dehumanization of suppressed other's.

Its proponents view literature is simply one of many kinds of text – religious, philosophical, legal, political and so on – all of which are subject to the particular conditions of time and place. Literature cannot be independent of economic, social, and political conditions. M.H. Abrams states:

a literary text, as said by new historicist, is to be "embedded" in its context, as an interactive component within which the network of institution, belief, and cultural power – relations, practices, and product that, in their ensemble, constitute what we call history. (250)

Abrams further states "the fallacy of mainstreams criticism was to view a literary text as an autonomous body of fixed meanings that cohere form an organic whole in which all conflicts are artistically solved" (249). But what may seems to be the artistic resolution of literary plot "is in fact deceptive, for it is an effect that serves to cover over the unresolved conflicts of power, class, gender, and social groups that make up the real tensions that under lie the surface meanings of a literary text" (250).

The term "New Historicism" got its currency by Stephen Greenblatt, which is further practised by Lousie Montrose. Montrose and Greenblatt began to transform the field of Renaissance studies and also influenced the study of American and English Romantic literature. These critics along with American Marxist critic Fredric Jameson who emphasized "always historicize" and Brook Thomas who suggested the importance of "historical and political realities "developed new historicism in its full swing. Having first called his project a "cultural poetics" in *Renaissance self Fashioning* (1980), Greenblatt developed the term in *Shakespearean Negotiation* (1988). This enterprise is now defined as a study of the collective making of distinct cultural practices. He avers "Renaissance literary works are no longer regarded either as a fixed set of texts that are set apart from all other forms of expression and that

contain their own determinate meanings or as a stable set of reflections of historical facts that lie beyond them" (Introduction, 6). He further states that the contours of art and literature are socially and historically configured.

For new historicist critics no historical events, artifacts, literature, or ideology can be completely understood in isolation from the innumerable historical events, artifacts and ideologies among which it circulates. The newer historical criticism could be claimed new in refusing "unexamined distinction between "literature" and "history", between "text" and "context", in resisting a tendency to posit and privilege and autonomous individual – whether an author or a work – to be set against a social or literary background " (Montrose 398). New historicists deal the text with a diversity of dissonant voices.

Louse Montrose described new historicism as a "reciprocal concern with the historicity of texts and the textuality of histories". By *the historicity of texts*, he means to suggest "the historical specificity, the social and material embedding, of all modes of writing – including not only texts that critics study but also the texts in which we study them" (Montrose 410). By *the textuality of histories* Montrose means to say that, "we have no access to a full and authentic past" (410). He regards history as constructed "document" mediated by textual traces and ideological formation. He also avers "all texts are ideologically marked, however multivalent or inconsistent that inscription may be" (405). A text can never be free from its historical, political, cultural and ideological inscriptions which formalistic criticism discards. Abrams also forwards similar remark:

a text, whether literary or historical is a discourse which, although it may seem to present, or reflect, an external reality, in fact consists of what are called representations – that is verbal formations which are

the "ideological products" or "cultural constructs" of a particular era, and that these cultural and ideological representations in text serve mainly to reproduce, confirm, and propagate the power structures of domination and subordination which characterized a given society.

(249)

The recent revival of interest in historical, social and political questions in literary and cultural studies criticizes the acceleration in the forgetting of history. This new "return to history" aims to bring a realization that we ourselves live in history and "the form and pressure of history are made manifest in their subjective thoughts and actions, in their beliefs and desires" (Montrose 394).

Disturbed by the "erosion of historical consciousness" in our society, new historicist critics "always historize" the text (395). But their treatment of history differs with traditional historian. Unlike traditional historicists new historicists regard history neither linear nor progressive. The concept of historicity of text arose because of the thinking that sought to connect a text to social, cultural and economic circumstances of its production. The text was not to be read with the motto of 'art for art's sake. It was but to be read in connection with all discursive practices and power relations expressed in it by the language that is, as argued by new historicists, necessarily dialogical and materially determined.

Michel Foucault influence those who believe in the textuality of history because he is always aware of the fact that a historian cannot escape the 'situatedness' of the time. New historians acknowledge that they themselves, like all authors are "subjectivities" that have been shaped and informed by the circumstances and discourse specific to their era. Literature is historical production. It can never escape

the historical reality under which it is constructed. *The Bedford Glossary of Critical and Literary Terms* opines:

[. . .] works of literature both influence and are influenced by historical reality, and they share a belief in referentiality, that is, a belief that literature both refers and is referred by things outside itself. They are also less fact and event oriented than historical critics used to be, perhaps because they have come to wonder whether the truth about what really happened can never be purely and objectively known.

(Murfin and Ray 239-40)

Literary texts are cultural artifacts which paint the contemporary spirit of the time with the colour of writer's ideology. Writing of any texts are not aesthetic rather they are cultural, political and ideological necessity that help to prolong the dominant world view prevalent in the society.

New historicism occupies broad terrain, "It brackets together literature, ethnography, anthropology, art history, and other disciplines and sciences" in such a way that "its politics, its novelty, its historicity, its relationship to other prevailing ideologies all remain open questions" (H. Aram Veenser qtd. in Tyson, 248).

According to Veenser, a prominent new historicist, "new historicism has struck down the doctrine of non-interference that forbade humanist to intrude on questions of politics, power, indeed on all matters that deeply affect people's practical lives" (New Historicism, IX). New Historicists employ the notion of discourse in order to detect in the culture of a specific historical moment and certain patterns which are repeated throughout it in varying forms ranging from political, ideological and social practices to particular works of art and literature. The meaning of literary text is seen to be embedded in a web of discursive formations which give its meaning.

Nexus Between Feminism and New Historicism

Feminism and New historicism immensely overlap with each other. Both critical forces seek to dehierarchize the hierarchy and speak for the marginal and suppressed group. Louise Montrose sees the affinity between them. He puts his ideas as:

The critical forces I have conventionally if simplistically labeled as new historical or cultural poetics, cultural materialism and feminism have in common a concern at once to affirm and to problematize the connections between literary and other discourses' the dialectic between the text and the world. (392)

He further writes: "experience of exclusion or otherness may of course, provoke a compensatory embrace of the dominant culture [. . .] but they may also (and perhaps, simultaneously) provoke attitudes of resistance or contestation" (393). He even accepts that the movement of feminism has greatly influenced the new historicism. He proclaims "the burgeoning of women's movement and of feminism during the 1970s – has a profound social, institutional and intellectual impact on this generation of critics" (393).

Montrose even describes the methodological sameness between them. Both the theories are politically motivated and seeks to dismantle the age long domination of one group over other. They both expose the forms of domination analyzing the literary canonicity linking it with the contemporary era. Montrose, here, avers that new historicism, receiving impetus from feminism, dehierarchiezes the hierarchy prevalent in the society. He expresses his view as:

Such scholarship has explored the ways in which women's voices are marginalized, suppressed, ventriloquized or appropriated in various literary and domestic works— and in previous commentaries on these works; and it has spurred the recovery of marginal or suppressed text written by women. (394)

By such formulation, we understand that feminism and new historicism share certain methodological sameness. The ultimate goal of both the theories is to expose the domination and to dehierarchize it.

To synopsise, my dissertation applies two theoretical tools: political feminism and new historicism. Political feminism seeks to unvelil how women are treated in Donnenian poems, how masculine power overrides the female and also helps to understand how his poems are prolonging the domination by passing the subordinate role of female to the succeeding generation. New historicism will show how Donnenian poems are textualized forms of contemporary ideology. His political motive of silencing women by creating literature with the negative portrayal of female will also be analyzed by new historicism. Those Renaissance women who aspired to conquer small literary terrain in the world of literature were hindered by the person like Donne who never wanted women to come at the literary fore. Therefore, his projection of women as imposture beast, mindless flesh and lusty being are coloured with political motive which will be analyzed by both the theories.

Chapter III: Textual Analysis

Donne's poetry is obsession of his ambition. His poems are littered with elements that are hostile, discardant and dominating to women. He forwards intensely cynical attitude towards female through his poetry. All his poems are ideolgoically marked that explicitly denounces the real, self and potentiality of women. He aspires to thwart women's creativity by creating self-inflected images about women.

Somewhere they become imposture beasts, somewhere they are depicted as mindless creature and somewhere she is rendered as things indifferent. Political motive veiled under such portrayal is to marginalize and subjugate them as well as to add some pages to the timeless history of suppression. The political undercurrent widely dispersed in his poetry is the basic quest of textual analysis in order to expose his oppressive psyche, The present study delimits itself within these poems:

"Communitie", "Womans constancy", "The indifferent", "The Canonization", "Airs and Angels", Elegy III: Change", Elegy "Loves Progress", Song: Goe and Catch a Falling Starre" and "Loves Alchymie" How Donne propagate the male ideology and how he crushed the self of women by constructing negative images are the quest of textual analysis.

Communities

"Comunitie" is Donne's extraordinarily bitter and desperately poignant expression of resentment towards female. This poem is "insolently and progressively reductive in its characterization of women (Mann 287). In the poem Donne tries to define and redefine women and their way of life in his monomaniacal way. His resentment is apparent from the beginning.

Good wee must love, and must hate ill,

For ill is ill, and good good still,
 But there are things indifferent,
 Which we may neither hate, nor love. (29)

By such formulation, he aspires to show women are good for nothing. They are "things indifferent" which are not to be taken in consideration. He wants community to love "Good" i.e., for him, males because "good" is "still good". His politics veiled here is to thwart women from any progressive act so as to maintain his authority. As stated by Diana Teevino Benet "it especially recorded the anxieties of men who feared the loss of their traditional dominance over women" (14). Donne wants to secure his dominance over women so, he warns community not to regard them worthy because they are things indifferent.

Such political undercurrent becomes more powerful in second stanza where Donnenian speaker outrageously shatters women's identity. To materialize his intention, he shows it is the "wise Nature" itself that made women inferior to men. For him, all women are same, they are created by nature in the same way. Referring to "wise Nature" he wants to prove his ideology that women are not worthy at all. He writes:

If then at first wise Nature had
 made women either good or bad
 Then some wee might hate, and some chuse,
 But Shee did them so create,
 That we may neither love, nor hate (30)

His fear-psychosis that newly emerging women poets may usurp his position, induces him to create such figure of women so that, they may lose consideration from the community. They are created inferior by wise nature and are not to be taken in consideration. His choice of word "wise" for "Nature" consolidates his politics.

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

His subordination becomes intolerable when we observe the final stanza. Through the powerful and chilling indication of women as "fruit" and sexual "objects", he poignantly continues the age long repression of women. The speaker becomes more contemptuous sharply reducing women to physical images of fruits and then nuts, of value only for sex:

Changed loves are but changed sorts of meat,

And When he hath the Kernell eate,

Who doth not fling away the shell? (30)

Pondering over Donne's politics of subjugation Lindsay A. Mann avers:

The shift from abstract generalization to concret particularity could hardly be greater or more sudden : 'all' has become the kernel of a single nut or seed. The progression from 'prove' to 'use' and then to 'eat' and 'flight away' is increasingly materialistic, contemptuous and perverse [. . .] (287).

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

Thus, the speaker of "Communities" with his sullen indifference to women. Trivializes women as objects. This imposing and fearful figures leave her helpless to survive in patriarchal world. Such souvenir from masculine ideology is proved to be fatal which thwarts women's creativity. The male psyche is so suppressive here, that women are crushed to nullification.

Womans Constancy

In "Womans Constancy", Donne demonstrates the fables about Women's inconstancy. His covert motive is to degrade and to domesticate those Renaissance women who were aspirant of achieving equal position in patriarchally erected society. He politicizes his verse so as to prove that women are inconstant in nature and they can never be true. His sole aim in constructing such images of women is to gain his own identity and authority. Ilona Bell also perceived that the poem is "ironic attack on woman's inconstancy" (118). Donne creates, as a historian, a history of woman's inconsistency that is the covert way of manipulating power so as to establish and perpetuate the dominance of men and subordination of women.

Lady in Donne's poem simply becomes a sex object. She is just an unfaithful partner in his sexual dance who is unstable in her "vow". He rhetorically envisages, how can she be worthy, deserving and honest when she is not true and faithful in sex and love. He continues the most pervasive ideology of our culture that women are dishonest, false and worthless creatures of the society who frequently change the vow. He very sarcastically declares:

Now than hast lov'd me one while day,

To morrow when thou leav'st, what wilt thou say?

Wilt thou then Antedate some new made vow? (9)

His projection of the lady who "hast lov'd "him "one whole day" is shown changed by tomorrow with "new made vow". He makes her good for nothing so that, she would be inferior to him all as an inconstant sex object making false "vow" "O'athes" and "forsweare" helps him to justify his politics of subordination. Such documentation has overshadowed her creativity letting her to be pleaded in the stereotypical role. This shows how women are created and manipulated in Donne's poems. They are shown as they are to be to suit male ideology.

Patriarchal ideology of Donne hovers here too which affirms his cynical premise. He wrought this poem in such a way that he attempts to prove the female 'a whore'. Women for him, are never true, howsoever, they try to "justifie" them. He ironically writes:

. . . your own end to justifie,

For having purposed change, and falsehood; you can have no way but
falsehood to be true? (9)

What is to be understood here is his politics. Why he forcefully aspires to prove her "false"? Of course, it's his intention to obstruct women to come fore at the cost of masculine superiority.

He fears that; women may usurp his position in the society. So, his fear-psychosis induces him to ask "you/can have no way but falsehood to be true?" This political Donne even characterizes her as "Vaine Lunatique" which disqualifies the female's outcry for equality. He frantically advocates his macho attitude towards her at the end of the poem. He becomes more domineering:

. . . against these scapes I could

Dispute, and conquer, if I would,

Which I obtain to doe,

For by to morrow. I may think so too. (9)

These lines are oriented to eliminate the women's position and confine them. He readily undertakes to "Dispute" and then to "Conquer" them which he yearned for long. He wants to be dominating for ever which is clarified by the last line: For by to Morow, I may think so too." He desires women in a very submissive roles so that he can over power her.

This extremely erudite and highly stylized poet continues the confining order and marginalization of women's existence and freedom. He creates 'her' in this poem as an inconstant being overlocking her creativity and clouding her potentiality.

The Indifferent

Ilona Bell Writes "The Indifferent" is an "assertion of Donne's ego than a response to lady's felling" (113). This egocentric sensualists overshadows women's

identity and creativity through extremely aggressive and intensely sardonic attitude towards her. Donne's male psyche becomes so suppressive here that he gives no value to female but exalts his own position. He furiously writes, "I can love both faire and browne" (12). Female's colour, race, identity and creativity get no point in his poetry, rather he treats her as an object to be used whatever is her plight. Such enactment of male power helps to sustain male authority. He continues the patriarchal ideology as:

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

I can love any, so she be not true,

"Will no other vice content you?" (12)

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

Political, social and psychological oppression of women can best be observed in the line: "Will no other vice content you" (12)? Here, he presents her as an immoral being because she is not content with "other vice" i.e. she is vicious herself and not content with any kind of vices. He even becomes destructive to her mother because he shows her mother same as her: "Will it not serve your turn to do, as did your mothers?" What is to be understood here is the textualized form of historical reality. Women in Donna's era used to be considered as vicious, sinful and subordinate creature. In connection with all such discursive practices and power relation, Donne formulates his poetry to perpetuate such ideology. He sarcastically asks: "or have you all old vices spent, and now would finde out others" (12).

His politics of depicting female as unfaithful and false abound her too.

Assertion of male as true and female as false is nothing but his patriarchally structured

psyche that is male centred and controlled. Such representation of female is merely his power politics that hinders the potentiality of women. He writes, “ - - - doth a feare, that men are true, torment you (12)?” The politics that “men are true” which “torment” females covertly implies his superior psyche to subjugate them as unfaithful and unworthy in all cultural domains. His psyche becomes so dominant that he says:

Rob mee, but blind me not, and let me goe

Must I, who came to travaile thorow you,

Grow your fixt subject, because you are true ? (12)

Donne considers no women true but regards him "faithful". Very rhetorically, he avers that women are not true and hence they are not to be given consideration. His representation of women as inconstant subordinates female and helps to domesticate her. His domineering attitude “You shall be true to them, who’re false to you” (12) also mediates his ideology. Representating her very negatively as unfaithful and false, he forces them to inculcate the patriarchal ideology.

The title of the poem “The Indifferent” itself clarifies his attitude towards females. He develops an indifferent attitude towards them. By creating self-inflected images about women he inferiorizes them in all cultural domains and maintains the patriarchal authority intact - all powerful, all imposing and all authoritative.

The Canonization

Donne always desires women in a submissive roles so that he can overpower them. He takes the agency in every domain of life and makes his addressee (always a female) to be complacent with the submissive roles because he never wants her to violate the patriarchal norms and values. Those Renaissance women who enjoyed a

bit freedom in the reign of Elizabeth I, started questioning the male hegemony that greatly shocked Donne. To silence their voice he states: “For Godsake hold your tongue, and let me love” (14). She is not only thwarted from speaking in the mutual dance of love making, he also becomes dominating and takes full authority. Nancy Mason Bradbury also agrees that Donne’s speaker is “marked by a sense of his own superiority”, he “tends to appear churlish” and his use of dialogue “makes his persona seem gratuitously nasty” (89).

The tendency of discrediting the potentiality of women and highlighting the masculine authority finds way in this poem too. He regards women mindless, worthless and futile so, he forces them to follow male for their betterment. He wants them to internalize the male ideology because, for him, it’s the only way of social order. He says:

- - - your mind with Arts improve,
 Take you a course, get you a place,
 observe his honour, or his grace. (14).

She is bound to improve her “minded”, “take a course” or observe the masculine “honour” and “grace”. Male for him are graceful and honorable but females are mindless who are yet to be trained. The policy of representing female in such a way is just his ideological prejudice which continues the male domination. How can Donne be free from historical, political, cultural and ideological reality of the time that sought women to be complacent with their traditional role models. The structured psyche of Donne wants women to be docile and submissive to the male authority. He puts his idea as, “contemplate, what you will, approve/so you will let me love” (14). He wants women to “contemplate” on male honour and “approve” him to love them.

Donne's love is never free from his politics. He simply loves her (woman) because he wants her under his clutch; he wants to maintain his authority and he wants to subjugate her. He wants to perpetuate such political love so he avers "alas, alas, who's injured by my love?/what merchants ships have my signs drown'd?" (14) He gives the impression that his love making (i.e. his domination) has done no havoc in worldly phenomenon. There will be nothing even if women are kept in inferior position. For him "soldiers" still "finde warres" and "Lawyers find out still/Litigious men" even if he loves her. There will not be any disturbance in worldly affairs. By such formulation he covertly warns us that if women deny the traditional role models, that "activates fears of social disruption and choos" (Benet 27).

He proliferates the idea that those eternal virtues of modesty, delicacy, compliancy and submissiveness are angelic qualities of female. He wants her to be like "dove" and he becomes "Eagle" which is always powerful than dove. He says " - - we in us find the Eagle and dove" (40). He marches ahead with his rhetoric that ultimately nullifies her existence: "we two being one". The politics that underlies here is to deny to give her identity so as to paralyze her potentiality. He wants himself and his addressee to be "canonized for love" only to divert her from the creative activities. Calling her in his sexual dance, he wants to thwart her hidden potentiality. Donne, here seems to be influenced by the historical reality because he textualizes the contemporary ideology which endeavors to impede and paralyze the female potentiality so as to continue male domination.

Aire and Angels

The poem "Aire and Angels" is an enactment of the 'Man's power over woman. His view towards female is entirely patriarchal, male centred, and controlled, organized and conducted in such a way as to subordinate the female in all cultural

domins. Donnenian speaker, here, tends to have power over women, and sexuality enforces his power. He subsumes her identity through the exercise of his sexual power.

Twice or thrice had I loved thee,
 Before I knew thy face or name,
 So in a voice, so in a shapeless flame. (21)

He becomes so powerful and domineering that he “loves” (i.e. sexually exploits) her “twice or thrice” before he knew her “face or name”. For him their identity and selfhood keeps no meaning. he simply considers them as sex objects to be enjoyed. Such verbal formulation is marked by his ideology which serve mainly to confirm and propagate the power structures of domination and subordination.

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

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

.....and now

That it assume thy body, I allow,

And fixe it selfe in thy lip, eye and brow. (21)

His power politics proliferates the idea that women are sexually desirable creatures. They are not pleased with one man. He learns to his dismay that “his love making is simply inadequate for such desirable woman” (105). The phallic pun on “Sinke” and “Pinnacle” and the likely reference to pubic hair in the next line enforce this meaning. He even suggests for to seek some “fitter” for her sexual containment. The speaker speaks:

With wares which would sink admiration,

I saw, I had loves pinnace over fraught,

Ev’ry thy haire for love to work upon

Is much too much, some fitter must be sought. (21)

These lines are a discourse seems to represent the reality of female that they are sexually desirable beasts. We can ostensibly notice his ideological inscription so as to hinder woman from any kind of advancement. Portrayal of women as desirable creatures helps to propagate the male domination nullifying their existence. He views "her not as a goddess upon a pedestal but as a woman in his arm" (Benet 11). His attitude towards them becomes clear when he writes “thy love may be my loves sphere” (21). Her love to him merely becomes the game to be played.

Donne realizes male as superior in all domains of life. So, he creates negative images in his poem which entirely reinforces his ideology of supremacy over female. Such images are ubiquitous in his poetry which perpetuate the historical reality under which it is constructed.

Elegy III: Change

Elegy 3: “Change” asserts that woman is by nature lustful and changeable. By such affirmation, he restricts women from their advancement in literary and other fields. Behind Donne’s discourses upon the ills of women lies his covert covet to relegate women from superior position in the society. His “irrelevant nastiness” and his contempt” for women get exercised more vibrantly in this elegy (Benet 18). He denies the self of women, and creates negative images of women so as to continue his dominance. His politics of marginalizing women is textualized here making her complacent in her traditional roles.

His psyche becomes so repressive that first he represents her as “Arts”. He, then, equates her with “bird” and further shows her worse than beasts like “foxes and goats”. Like in earlier poems, he projects her more lecherous and lusty creature who is never pleased with sexual activity. He boldly speaks:

Foxes and goats; all beasts change when they please,

Shall women’s, more hot, wily, wild than these,

Be bound to one man, (74)

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

her “more hat, wily and wild” than beasts. They are, in his words, no bound to one man.

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

Women for him, are hindrance and obstruction in on for male. “They are our clugges, not their own”, he creates a discourse to justify his ideology (74). He contemptuously portrays women as bad omen for the overall development of the society.

By such imposing and fearful figures of women. Donne concretizes the most pervasive ideology of our culture. We can clearly understand his political stature diffused in this poem. His artistic craftsmanship is solely spent to subjugate woman by representing her worse than beasts.

Elegy XVIII: Loves Progress

Donne's Elegy XVIII: "Loves Progress" explicitly denounces the essence of the feminine defining women by her sexual organs. Chauvinistic desire of treating women as objects continues here too. He defines woman in that stereotypical framework where she loses her power position and remains subordinate to male. Diana Trevino Benet also vehemently condemns such attitude. She views "such flippancy in equating women with her sexual organs is deliberately scandalous as well as reductive" (22). His politics veiled here is to thwart women from any creative task because he fears that these women may usurp male position with the feminine rule. John Donne, "an egocentric sensualist" flaunts his callousness, "prefer/one women first, and one thing in her" (104). He views women as an object to be preferred and used. He becomes so reductive that he disregards all other women for "one women" and "one thing in her" relegating all her potentialities and creativities.

If any woman endeavors to cross the limit, she is depicted as monster or virtueless who ultimately becomes socially and morally misfit. His politics, here, is that she is "sweet heroine inside" and "vicious bitch outside". Such flippant cynicism can best be observed in these lines:

Makes virtue women? Must I cool my bloud

Till I both be, and find one wise and good?

May barren Angles love so. But if we

Make love to woman; virtue is not she:

As beauty' is not nor wealth: (104)

He finds no woman "wise and good". By portraying her as virtueless, he endeavour to repress her psychologically. His representation of women in such way helps to

consolidate his ideology. He becomes so intolerable to consider women virtuous, good and wise that he “must cool” his “bloud” to consider her virtuous. His affirmation “virtue is not she” deliberately hinders her progress and confines her within the narrow territory of patriarchy. He becomes more tyrannical towards her when he states “from hers to hers, is more adulterous “(104). He sees her adulterous, lusty, lecherous having no good qualities to be taken in consideration.

This “imperial Donne” invades one after another part of her body (R.V. Young 21). He talks about her “hair”, “brow”, “nose”, “check”, “lips”, “tongue” and “chin” in a very eulogizing manner as if she is a commodity but he does not talk about her mind (105). His politics of discrediting her creativity is materialized by overemphasizing her bodily parts except her mind. His structured psyche sees her mindless for any creative and progressive act.

Donne equates woman’s whole identity with her “pits and holes”, “centrique part” and “desired place” (104). He finds only one thing important and loveable in her i.e. her “centrique part” means vagina. He sees no importance of her “words and heart” and “virtues” but only of this part. He writes “so we her ayres contemplate, words and heart./And virtues; but we love the centrique part “(104): she is defined and characterized by her sexual organs not by her other virtues. He textualizes the contemporary ideology of masculine superiority when he emphasizes in “attaining this desired place” (104). He emphasizes in attaining this desired place because for him their soul is not worthy than this centrique part. To love woman, for him, is to love that “desired place: He, here, covertly kills women’s potentiality and creativity by elevating her centrique part and clouds her creativity by forgetting her mind. The central part in women, for him, is her vagina not her mind, her acts and her creativity.

As John Carey viewed, “Loves Progress” depicts “the womb and ‘centrique part’ of the girl whom Donne is about to delve into as a goldmine” (12). The restless desire for work and wordy success blinded him about real self of women.

Loves Alchymie

“Loves Alchymie” can be regarded as the saga of political, social and psychological oppression of women. Patriarchal ideology becomes so oppressive here that women becomes just the lump of flesh without mind and nothing else. Donne, one of the historical subjectivities, seems influenced by the historical situated ness which used to consider female mindless for any creative work. He textualizes the historical reality as: “Hope not for minde in women; at their best/Sweetness and wit they are, but, mummy, possess” (36). Why Donne forcefully aspires to show women mindless? Why women are nothing but “mummy” in his construction? The answer to these questions is just to relegate woman from all cultural domains and to maintain male authority in the society. Those women who were about to be patronized by female monarch, are shows the possessor of mindless flesh. He creates discourse of their mindlessness to deprive them from such opportunity. He wants males to be high in the hierarchy and thought if Elizabeth I patronized them, they will be economically and intellectually sound to question the masculine authority. Due to fear exerted by such reality, he politicizes his poems and shows them vain and mindless to be patronized. Hoping “mind” i.e. creative work from women is impossible for him. They are body without mind so “hope not mind in women. Such distorted figure of women directly paralyzes the women’s hidden potentiality.

Donne also politicizes his theory of love. Love, for him, is just a casual dance, a dance to show his atrocity over women. Discarding the Petrarchan notion of love, he emphasizes on the physical love. He dislikes the concept that “Tis not the bodies

marry, but the mindes” because women lack mind (36). So, he is not in favour of spiritual love in which both male and female have mutual understanding, Such love (spiritual love) is “Vaine Bubles” for him. Therefore he states:

Our ease, our thrift, our honor and our day,
 Shall we, for this vain Buble shadow pay,
 Ends love in this, that my man,
 Can be as happy, as I can. (36)

Donne denies to spend his time, honor and wealth in the mutual dance of love simply because women are body without mind. We can, as he views, be happy if we abstain us from spiritual love because we get nothing but “get a winter-seeming, summers night from love” (36). He doesn't like to lose his authority for the sake of lady because they are mindless.

Whatever may be his subject matter, he solely thinks about the enactment of male power over women. This poem i.e. male, because it's a male gaze over women that overrules the society and nips women desire and voice in bud. Such theorization ultimately prolong the male domination which Donne yearns for.

Song: Goe and Catch a Fallng Starre

Donne's “Song: Goe and Catch a Fallng Starre” expresses the classic attack on women as the fickle sex. Here too, he proliferates the idea that no women are true. This power politics of depicting women in such a stereotypical framework crushes the self of women. She becomes merely the powerless object having no prestigious position in the society. He very boastfully asserts: “No where/lives a woman true, and faire” (8). This tendency of creating derogatory images about women entirely serve

his intention. He wants women to be subjugated and subordinated to men so, represents her in the way that agrees his ideology.

Women, in this poem, are shown as they are to be to suit the male ideology. His power is pervasive not only in the public world of politics but it extends in the private life. He very frantically asserts that nowhere lives a true woman. He represents women very negatively that turns her into an irrational and immanent subordinate being. He publicly asks. "If thou findest one, let mee know" (8). He denounces female publicly that women are unfaithful beings, so, they are not to be taken into consideration. This ideological representation in text serves mainly to confirm and propagate the power structure of domination and subordination. To secure his position in the society and to relegate women from the patronage of Elizabeth I in literary terrain, he constructs the images that easily impede and paralyze the emerging women intellectuals. He says to the whole society that they are untrue though they pretend to be true. He writes:

Though at next doore we night meet,
 Though shee were true, when you meet her,
 And last, till you write your letter,
 Yet Shee
 Will bee

False, ere I come, to two, or three. (8-9)

Such representation of women covertly forces them to choose the silence. His politics is to exclude them from social, political and cultural interest and to constrain them in the domestic affairs. He gives voice to the contemporary ideology. The situatedness in his poem, the historical reality of the time that sought women to be

complacent in their traditional roles gets reflected in this poem. In a very rhetorical manner he aspires to domesticate women thwarting them to indulge in creative work. His covert intention to authenticate his power position abounds here too. He forcefully makes her "false" so as to relegate women from power position.

He "swears" that there lives no true woman. Finding a true woman is just like catching a "falling starre" or knowing "who cleft the Devils foot" (8). Even if anybody spent "ten thousand daies and nights", he would be unable to find a true woman: His politics of presenting them false helps him to subordinate women and attain his covert intention. This political Donne, an emblem of masculine authority, directly exercises his power to constrain women. Main points to be understood here are-how Donne trivializes women, how he confirms his ideological undercurrent and why he sings the "song" of women's falsity? His singing of women's falsity is to thwart them to come at the fore at the cost of masculine superiority.

Chapter IV: Conclusion

Donne's poetry is obsession of his ambition. As viewed by John Carey, he was "ambitious, he was an intellectual, and he was reacting, in an uncommon way, against the love and admiration of women" (31). This unrelentingly intellectual poet disqualifies the female's selfhood, identity and hidden potentiality by representing them in a very desperate condition and constructing negative images. Such souvenir from masculine ideology proved to be fatal for all women who aspired better position in the society. Patriarchal construction of the women such as -they are unfaithful, body without mind, imposture beasts, things indifferent and so on are marked by his political ambition. His politics of maintaining male superiority in the society induced him to portray women in such degraded position.

Donne had a structured psyches that pursued to thwart women to come at the fore at the cost of masculine superiority. The fear exerted by the female monarch who provided a bit liberty to females and bestowed patronization to emerging female poets, induced him to construct negative images about women so as to deprive them and to limit them within domestic chores. His fear-psychosis that masculine superiority may come at stake if women enjoyed freedom and patronization from Elizabeth I, prompted him to project them in a very negative manner. Depicting them as they are mindless flash and unfaithful creatures, he wishes to maintain male domination in the society. His politicization of his verses force women to socialize the patriarchal ideology. He envisions the destruction of patriarchal domination by the feminize rule so he deliberately dehumanizes and marginalizes women.

Behind Donne's discourses upon the ills of women lies his ideology. His constructed documents are the textual forms of his ideological formations. His restless desire for work and worldly success rejects the possibility of true, faithful and mindful

women. When we approach his “Songs and Sonnets” and his “Elegies”, we find his perpetual worry about the fidelity and falseness of women. Why is he so much restless about women’s falseness? Of course, it’s his political purpose that wished to show women worthless and mindless so as to hinder them from their advancement. His irrelevant nastiness and contempt for women are just the perpetuation of the historical reality of the then society. His poetry could not escape the situatedness of the time. He continues the basic thought of the time that women are nothing but “they are ours as fruits are ours” (Communitie, 30). They are just unfaithful "sex objects" in the sexual dance of male. John Carey rightly says that his poetry show us “two elements in Donne’s personality colliding. On the one side is the desire for a single, all eclipsing view point, together with the need to vilify those who dissent from it” and on the other hand he shows “his restless desire for work and worldly success” (30).

Donne’s poetical works are entirely male. They are just the enactment of the man’s power over women. His view towards women is solely patriarchal, male centered and controlled that oppress women politically, psychologically and socially. His images about women are cultural construct that serve to propagate dominant male ideology. His works are populated by the women, they are mindless, unfaithful, imposture with the intention of manipulating power so as to establish and perpetuate the dominance of men and subordination of women. His power politics overrules the society and women’s desire and voice are nipped in bud. His masculine propensity leaves her helpless to survive in patriarchal world. Constructed images, which are the reward of patriarchy subordinate women overlooking her creativity and clouding her potentiality.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. Banglore: Prism Books Pvt. Ltd, 1981.
- Beauvoir, Simone de. "The Second Sex". *Critical Theory Since Plato*. Ed. Hazard Adams. New York: University of Washington, 1971. 993-1000.
- Bell, Ilona. "The Role of the Lady in Donne's Songs and Sonnets". *Studies in English Literature (Rice)*. 23.1 (Winter, 1983): 113-129.
- Benet, Diana Trevino. "Sexual Transgression in Donne's Elegies". *Modern Philology*. 92.1 (Aug., 1994): 14-35.
- Bradbury, Malcolm and David Palmer, ed. *Metaphysical Poetry*. Bloomington: Indiana Univ. Press, 1971.
- Bryson, Valerie. *Feminist Political Theory: An Introduction*. New York: Dragon House, 1992.
- Carey, John. *John Donne: Life, Mind and Art*. New York: Oxford University Press, 1981.
- Coffin, Robert P. Tristram and Alexander M. Witherspoon. *Seventeenth-century Prose and Poetry*. New York: Harcourt, Brace and Company, 1946.
- Couper, John M and William D. McGaw. "Aire and Angels". *American Notes and Queries*. 18.5 (Apr., 1977) : 104-106.
- Craik, George L. *A Compendious History of English Literature*. London: Oxford Univ. Press, 1861.
- Cunnar, Eugene R. "Donne's Witty Theory of Atonement" *Studies in English Literature (Rice)*. 29.1 (Winter, 1989): 77-98.

- Davies, Stevie. "In Between: Essays and Studies in Literary Criticism". *Studies in English Literature (Rice)*. 32.1 (Winter, 1983): 14-55.
- Fetterley, Judith. "On the Politics of Literature" (1978). *Literary Theory: An Anthology*. eds, Julie Rivkin and Michael Ryan. Masschusetts: Blackwell Publishers Ltd, 1998.
- Gilbert, Sandra and Susan Gubar. "The Madwoman in the Attic" (1980). *Literary Theory: An Anthology*. eds, Julie Rivkin and Michael Ryan. Masschusetts: Blackwell Publishers Ltd, 1998.
- Gilbert, Sandra M. and Susan Gubar. *The Madwomen in the Attic*. New York: Hartcourt Broce, 1974.
- Greene, Thomas M. "The Poetics of Discovery : A Reading of Donne's Elegy". *Yale Journal of Criticism*. 2.2 (Spring, 1989): 120-145.
- Grierson, Herbert ed. *The Poems of John Donne*. London: Oxford Univesity Press, 1957.
- Grierson, Herbert. *The Background of English Literature, Classic & Romantic*. Chatto and Windus: London, 1950.
- Habib, MAR. "New Historicism". *A History of Literary Criticism From Plato to the Present*. New York: Vintage, 1989.
- Irigaray, Luce. "The Power of Discourse and the Subordination of the Feminine" (1977). *Literary Theory: An Anthology*. eds, Julie Rivkin and Michael Ryan. Masschusetts: Blackwell Publishers Ltd, 1998.
- Marotti, Arthur F. *John Donne, Coteri Poet*. Madison: U of Wiscosin P, 1986.

- - -. "John Donne and The Rewards of Patronage". *Patronage in the Renaissance*. eds Guy Fitch and Stephen Orgel. Princeton: Princeton University Press, 1981.
- Millet, Kate. *Sexual Politics*. New York: Ballantine, 1978.
- Montrose, Louise. "Professing the Renaissance: The Poetics and Politics of Culture" (1989). *Literary Theory : An Anthology*. eds, Julie Rivkin and Michael Ryan. Massachusetts: Blackwell Publishers Ltd, 1998.
- - -. "New Historicism". *Redrawing the Boundaries*. eds Stephen Greenblatt and Giles Gunn. New York: The Modern Language Association of America, 1992.
- Pearson, Eimly Lu. *Elizabethan Love Convention*. London: George Allen & Unwin Ltd, 1966.
- Pebworth, Ted-Larry. "John Donne, Coterie Poetry, and the Text as Performance". *Studies in English Literature*. 29.1 (Winter, 1989) : 61-75.
- Rich, Adrienne. "Notes Towards a Politics of Location" (1986). *Literary Theory : An Anthology*. eds, Julie Rivkin and Michael Ryan. Massachusetts: Blackwell Publishers Ltd, 1998.
- Rivkin, Julie and Michael Ryan ed. *Literary Theory: An Anthology*. Massachusetts: Blackwell Publishers Ltd, 1998.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. New York: Harvester Wheats heaf, 1985.
- Showalter Elaine. "Towards Feminist Poetics." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: University of Washington, 1971. 1223-1233.
- Simpson, Evelyn M. *A Study of the Prose Works of John Donne*. Oxford: Clarendon Press, 1948.

Stimpson, Catharine R. "Feminist Criticism". *Redrawing the Boundaries*. eds, Stephen Greenblatt and Giles Gunn. New York: The Modern Language Association of America, 1992.

Tyson, Lois. *Critical Theory Today*. New York: Garland Publishing Inc, 1999.

Veeser, H. Aram, ed. *The New Historicism*. New York, Routledge, 1989.