2024

[Mis]Representing “India” And Other Colonial Territories In Donne’S Poetry: An Insight Into Colonialism’s Multifaceted Aspects

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A THESIS

Submitted to the graduate faculty of The University of Alabama at Birmingham,
in partial fulfilment of the requirements for the degree of
Master of Arts

BIRMINGHAM, ALABAMA

2024

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ENGLISH

ABSTRACT

Colonial objects in Donne’s poems embrace multifaceted attributes, offering diverse reading perspectives. Considering their multifaceted aspects, it becomes impossible for a reader to ignore his poems’ interdisciplinary qualities. They often embrace philosophical, religious, political, and historical connotations. The colonial objects, appearing as “black” characters, silent women, or colonized territories in his poems, generate East-West binaries, Western subject consciousness, Eastern [mis]representations, world polarizations, and color contrasts. His female bodies’ misogynistic/sexual portrayal frequently ends in pulling up colonial references, associating their bodies with colonial landmasses. They often associate with his spiritual consciousness, complicating reading and textual interpretations. Critics thus cannot take a single-facet approach in analyzing the underlying sense of his poems’ colonial objects. This thesis delves into all possible interpretations of Donne’s poems’ colonial stuff. It explains how using colonial materials in his poems enables Donne to sharpen world categorization, construct the West in a “discoverer” image, and justify the “New World” phraseology. His abeyance to contemporary travelers’ accounts appears in his poems’ direct addresses to them (he specifically dedicates three poems to Sir Walter Raleigh). In some of his poems (such as “Going to Bed,” “The Good Morrow,” “Loves Progress,” and others), Donne establishes a sense of possessing Eastern riches. His poetical language juxtaposes colonial possession with sexual congress, bodily

explorations, and religious elevation, overlapping diverse discourses into his poems' colonial presence.

Keywords: John Donne, colonial presence, [mis]representation, Western subject consciousness, "New World," "discovery," color binary, world categorization, religious superiority, exploration, India, "the East," possession, America, colonial territories.

ACKNOWLEDGMENTS

I sincerely acknowledge everyone who constantly guided, monitored, and reviewed this thesis. I am especially grateful to my advisor, Dr. Rebecca Ann Bach, whose supervision has provided insightful comments on the thesis, aiding its full-fledged structuring. She has also been a member of my thesis committee. Her support and encouragement helped me learn better research skills and get comfortable drafting a relatively massive work like this. I am also thankful to have my Thesis committee members, Dr. Alison Chapman and Dr. Gale M. Temple for reading the thesis, appreciating it, and providing constructive feedback to improve the work standard. Their expertise in this field offered valuable suggestions and criticisms, enriching the quality of research.

Finally, I would like to thank my loving family and friends for offering me the mental strength to cope with research work. My mother, Sima Dutta, elder sister, Oindrila Dutta, and my caring husband, Subhamoy Pal, have been with me throughout this extensive work period. Their cooperation, encouragement, and motivation made this thesis a success.

TABLE OF CONTENTS

Page

INTRODUCTION

John Donne's poems repeatedly mention "the East" and exploration. While critics have dealt with individual Donne poems to discuss early globalization between "the East" and the West, there is not much research covering his entire poem collection. In addition, colonial readings center on a single-facet colonial approach to understanding Donne's poems. Zohreh Sohrabi and Hossein Pirnajmuddin discuss many of Donne's poems, such as "Hymn to God, My God," one of the Letters to Sir Henry Wotton, "A Valediction Forbidding Mourning," "The Dissolution," "The Canonization," "The Ecstasy," and several others, offering colonial readings, however, their study centers only on imperialistic discourse evident in the "self" and "other" metaphors. Their reading highlights a "personal domain" permeating Donne's love poems, functioning as a tool "to win the authority" of love's domain (Sohrabi and Pirnajmuddin 14). Shankar Raman's colonial reading of Donne's "Loves Progress" centers only on that poem, where he discusses colonialism's economic aspect, featuring a "monetary trope" (137). José Juan Villagrana studies Donne's verse letters and epistles to discuss an ever-present "colonial innocence" in his poems, suggesting that innocence in Indians "stems from being both blameless and weak" (449). Villagrana covers all of Donne's epistles in his study but focuses on the singular aspect of "innocence" in them, not acknowledging colonial issues' multifaceted nature prevalent in those works. Antonio Ballesteros González contributes enormously to colonial reading possibilities for Donne's poems but focuses only on poems in his "Songs and Sonnets." His work, centering on colonial "silence," suggests dual silences in "Songs and Sonnets," generating a significant colonial understanding of those poems. In his readings of "Songs and Sonnets," González

traces both silent women and a male audience, entailing "the first level of absent voices" (González 55). Mingjun Lu looks into another possible reading of Donne's poems, reflecting on his global vision. However, his essay explores only one poem, "Hymn to God My God, in My Sickness," making the central argument about the Anyan Strait's "historical and metaphorical associations" as Donne uses the image in his poem (Lu 431). While all these critics offer valuable insights into the colonial materials prevalent in a few selected Donne's poems, this thesis digs deeper, pulling up multiple colonial facets in many of Donne's poems. The thesis explores diverse colonial discourses to highlight four specific colonial themes. These are dominant color binaries, forming the "self" and the "other," identity confusion leading to Eastern and American cultural [mis]representation, religious ideas prevalent in the "New World" concept, and finally, a close positioning of bodily exploration with geographical exploration equating bodies with geographical landmasses.

As an Indian scholar, Donne's use of "India" in several of his poems caused me to direct attention to them. My interest in dealing with such a topic sprang from my observations of Donne's [mis]representing "India" in those poems. Working on this thesis, I realized that although critics have talked about colonial issues in his poems, Eastern landmasses/cultures (especially "India") have not received separate attention from them. They appeared in their conversations only as examples to add to the main arguments about colonial presence in Donne's writings. This thesis aims to situate "India" and other colonial territories' [mis]representation in the forefront to add to the ongoing East versus West debate, central to Donne's critics' works. My thesis' central argument is that the colonial presence in Donne's poems contains multifaceted aspects, which we cannot analyze by undertaking a single-faceted approach. Colonial "representation" in Western texts originates from the Renaissance's rising Western subject consciousness. Possessive individuality aligning with religious ideals sharpened Western subject consciousness during this time, manifesting a

literature of false representation. It gradually transformed into demarcation literature, framing the West in the "self" image and "the East" (including the Western [mis]represented America) as its antithetical "other." Donne's poems reflect the demarcation trend by portraying color binaries in terms of morality, [mis]using the "New World" phraseology, establishing the West in the "discoverer" image, and creating multiple silent characters/objects to impact "representation." His colonial representations' multifaceted aspects enhance Western individual subject consciousness, aligning that with a national consciousness to sharpen an imaginative Western superiority. [Mis]representation functions as his speakers adhere to a derogative and demarcating language, generating the "self[']s" separation from the "other." Religious superiority deepens the demarcation strategy, presenting antithetical relationships between the "self" and the "other." It initiates a world categorization in which the West, as the "self," enclosed within a limited territory, imagines itself in the "discoverer" image, artificially formulating a self-burden of "discovering" the endless "other" territories.

I have written this thesis in four chapters, dealing with one topic per chapter. My main idea was to show how colonial presences function in four different ways in Donne's poems to offer an overall understanding of their multifaceted aspects. The first chapter deals with color binaries, in which I explain "black" characters as the "other[s]," whom Donne presents as physically and morally degrading to let them passively operate as the self's antithetical inferiors. Chapter 2 focuses on confused identities, fostering Eastern [mis]representations. This chapter deeply analyzes Donne's disregard for varieties in Eastern cultures, assessing multiple Eastern landmasses as "the East." In Chapter 3, I investigated religious ideas sharpening demarcation by recreating the "self" in a "discoverer" image. This chapter casts insight into the "New World" concept, suggesting religion's role in formulating world categories and enhancing the Western superior ego. The thesis' final chapter re-envisions

critics' commentaries on the exploration ideas in Donne's poems, adding to that conversation by discussing "silence." This chapter explores dual explorations, explaining how silence juxtaposes two distinct vocabulary sets in Donne's poems: the anatomical vocabulary and the geographical/planetary vocabulary. In this chapter, I have analyzed the prevailing "silence" of colonial "objects" from an Eastern perspective, reading it not as a woman's/man's silence (unlike González) but as Eastern voices' silences justifying [mis]representation. Silence manifests in Donne's poems as he depicts antithetical relationships between "the East" and the West. Multiple second persons' silent operations in his poems generate the "self" and the "other" categories, grouping the world into a dominant subjected binary.

In reading Donne's poems, I found the color binary as the foremost motivating factor for creating the "self" and the "other" categories. In Chapter 1, I argue that demarcation literature originates from perceived color differences, which eventually transform from mere beauty standards to moral attributes. Color binaries in Donne's poems present antithetical relationships between the "self" and the "other," making the "self" superior to the "other" in terms of both physical beauty and moral purity. Since the "self" is both the poem's subject and its speaker, his dominant voice silences the antithetical object. In Donne's Divine poems, the "black" body gradually shifts to the "black" soul, contrasting the desired "white" body and soul. Thus, "black" in his poems is often associated with sinfulness, negativity, moral degradation, and physical ugliness, while "white" is the opposite, suggesting purity and physical beauty. Donne derogates the "black" body as the "self['s]" antithetical inferiors and also associates them with evil, developing a rhetoric of fear surrounding them. He necessitates a separation from the "black" characters, highlighting their physical and moral flaws to maintain a gap between the "self" and the "other."

Using a demarcating language strengthens the gap between the "self" and the "other," presenting the "other" as an antithetical inferior and justifies [mis]representation. In Chapter

2, I have explained how Donne's poems inaccurately represent Eastern cultures and landmasses. In many of his poems, Donne confuses Eastern identities, thinking of all Eastern nations and America as a single culture. Donne's illicit generalization and identity confusion [mis]represent Eastern cultures in his poems and nullify Eastern significance. Singularizing Eastern cultures, landmasses, and people as "the East" causes Donne to ignore Eastern variety, reducing different places to art pieces he can easily imitate in his textual space. In "Stayre I," he ridicules a "humorist," comparing him with Indians consuming tobacco: "Hee droopt, wee went, till one (which did excell/ Th'Indians, in drinking his Tobacco well)/ Met us" (87-88). The example suggests illicit generalization as it evokes all "Indians" (as a collective race) in this comparison, irrespective of their regional differences. Again in "To Mr. Tilman after he had taken orders," he mentions "Indian ware" when he writes, "Or, as a Ship after much paine and care, / For Iron and Cloth brings home rich Indian ware" (9-10). His limited knowledge about Eastern cultures is prominent in these lines as he does not specify the "ware" type and is also ignorant about China's role in producing porcelain [1]wares, "polished axes or adzes" since time immemorial (Cohen et al. 34). Colonial presence in this case suggests his half-explorations, and heightened imaginations, summarizing Eastern and native American cultures as "the East."

In Chapter 3, I have dug deeper into representational aspects, reading Donne's poems' "New World" concept. The "New World" phrase that recurs in his poems springs from religious superiority and frames the West in the "discoverer" image. To study the Western "discoverer" image in Donne's poems, I have used Ania Loomba's theoretical framework about the "New World," where the term "new" denies natives' existence. However, I have added to her ideas by suggesting religious superiority as a motivator in the "New World" ideology. This chapter explores the verbal establishment of Western religious supremacy. Donne's poems mystify the "New World['s]" independent existence and alter its identity by

imposing religious ideology. Reading this way, I found his "The Crosse" offering a Christian interpretation of the living and the material worlds. The poem's speaker envisions the whole world as a cross when he says, "All the Globes frame, and spheres, is nothing else / But the Meridians crossing Parallels" (23-24). Donne attempts a world dissection in the poem's two lines, recreating the spherical world in a "cross" structure. The unclassified "East" and West merge into the Christian symbol of the "cross."

My thesis's final chapter deals more with the idea of identity loss. I have looked into the grammatical functioning of silence in this chapter to explain how it enables the juxtaposition of two distinct vocabulary sets, ultimately contributing to Eastern identity loss in Donne's poems. Silence initiates dual explorations in Donne's poems: bodily and geographical exploration. Donne's juxtaposing anatomical vocabulary with geographical vocabulary makes a case for aligning the second-person['s] body with an imagined Eastern landmass, suggesting dual possessions. Silence benefits the alignment and enables Western possession. Equating the body with a geographical topography enhances the "other['s]" spatial operation in the poem. It encloses the "self's" personal space, making everything outside the enclosed space its rightful possession. The silence fostering juxtaposition thus enhances the "self['s]" power over the "other" by enabling it to annex its authority over an enlarged space.

Colonial presence in Donne's poems is multifaceted, potentially generative of multiple interpretations. This thesis highlights their function in Donne's poems to provide varied colonial perspectives and enrich reading experiences. It performs a deep analysis of Donne's poems throughout the canon to consider colonial issues and their manifestations. The instances of category formation, [mis]representation, identity loss, and possession suggest colonial presences' multifaceted aspects prevalent in Donne's writings. In bringing them together under one collective discussion, this thesis intends to demonstrate colonial

discourses' diverse operations prevalent in Donne's poems. Although Donne was writing even before colonization in India started, mentioning "India" in the colonial spaces of his Western texts invites scope for reconsidering the existing colonial discourse in his writing. The thesis accumulates extensive historical facts, political power games, religious discussions, and literary criticism to comment on the multi-faceted aspects of colonialism in Donne's poetry collection.

CHAPTER 1: THE BINARIES OF COMPLEXION PRODUCING "SELF" AND THE "OTHER"

Women's misogynistic portrayal in Donne's poems is a much-discussed issue among critics. Theresa M. DiPasquale notes Donne's erotic elegies' speakers are disrespectful not only to their beloved but to society's women "class" in general (2). Misogynistic rhetoric is prominent in his elegies, which makes women constant objects, satisfying male desire and fantasy. While Diana Treviño Benet considers the elegies to be abounding in portraying inner emotions, Rebecca Ann Bach points out that "virulent sexual misogyny" pervades Donne's love poems (Bach 262). In talking about women's derogation in the poems, they have pointed out physical criticism, creating women's inferiority to men. This chapter adds to their conversations by presenting the "color binary" as a primary derogatory tool, generating the "self" and the "other" concepts. Unnamed women in Donne's poems are generally "black," where skin color is more than just a misogynist commentary on their physicality. It is also a racial binary denoting them as inferior "other," and its antithetical "white" is the superior "self." Looking into silences in John Donne's *Songs and Sonnets,* Antonio Ballesteros González stresses dual absences: a silent lady and a solidary "male community." Mentioning "The Canonization," he explains that the poem showcases "implicit echoes of verbalization…..where the poet begs from an absent male not to put barriers between himself and his mistress" (González 55). González's argument is correct and offers a colonial reading about silences central to Donne's poetry. This chapter builds on this argument, making a case for the silent "black" characters, whose physical deterioration in poems aligns with racial prejudices, crafting the "self" and the "other" binaries. "Black" characters in Donne's poems

appear in both female and male forms, proving González's argument about dual silences true. This chapter focuses on "The Comparison," "Oh My Blacke Soule[2]," "Satyre I," and "If Poysonous Mineralls" to discuss how presenting both men and women as "black" enables Donne to sharpen his derogative language's racial connotation, making "black" denote physical, moral, and spiritual impurities. Apart from derogating, the poems attempt to evoke fear, saying black has the potential to taint identity. Thus, the poems' speakers anticipate a separation from the "black," whereby "black" turns into the white "self['s]" inferior opposite.

Speakers' acute sense of "self" increases their subject consciousness, causing them to view "black" characters as objective "others." Taking away "others[']" voices sharpens subject consciousness, emphasizing the antithetical relationships. Enhancing power and increasing self-consciousness creates an unequal monopoly, asserting dominion over "others." Color binary in the poems is thus an unequal contest between "black" and "white" since "black" characters have no speech whatsoever to add. Their silence in every instance ensures "white['s]" victory, keeping it in its uncompromised superior position. Silencing "black" characters and "black" souls in the poems creates another level of inferiority whereby silence equates with ignorance. The "black" inferior "other" becomes lesser to "white" speakers because their silence fashions them as intellectually incapable, exerting speakers' meaning-making power over the "other's" identity to alter it altogether. The color binary produces two distinct categories of the "self" and the "other," presenting "other[s]" as significantly inferior to the "self" for being physically unattractive, immoral, and lacking intelligence. The final tool for establishing the speaker's superiority over silent "object[s]" is achieved through portraying his pity for inferior "other[s]," shattering every possibility for their rise. The "other" is ridiculed, sarcastically pitied, and humiliated at the end.

While talking about an unknown person's mistress in his poem "The Comparison," Donne satirizes the physical ugliness of that mistress, also making a point on the complexion of the person whose mistress he is referring to. In his description of the person's appearance whom he is criticizing in the poem, the man becomes a dark-complexioned man whose "tann'd skin" reveals his miserable condition: "Of men late scurg'd for madness, or for sinne, / Like Sun-parch'd quarters on the citie gate, / Such is thy tann'd skins lamentable state" (Donne 30-32). The comparison that starts with binaries of complexion continues associating everything filthy and inferior with dark skin. Donne makes the couple's physical attributes into ridiculing objects, comparing them with the speaker's "fair" mistress's contrasting body (Donne 24). She, in the process, becomes heightened and glorified. Elizabeth Bobo offers an interesting interpretation of this poem, saying that the comparison here is not between two contrasting women, good and bad, but between two relatively immoral women. She remarks that the two women "differ not in kind but degree" (Bobo 169). She particularly focuses on lines 35-38, "Then like the Chimicks masculine equall fyre, / Which in the Limbecks warme wombe doth inspire / Into th'Earths worthlesse durt a Soule of gold, / Such chearishing heate her best lov'd part doth hold." Bobo argues that "Limbecks" is an inappropriate metaphor for suggesting the fair mistress's beauty as it is not feminine but a masculine metaphor representing the phallus (170). The praise for the fair mistress is thus inappropriate. Bobo is correct in pointing out the fair mistress's partially immoral nature. However, her article does not focus on the "black" man who, together with the "black" lady, becomes joint representatives of a single "black" race. Their skin color becomes a common factor grouping them into a racial "other" category, which is inferior (either in degree or kin) to the fair mistress. The man and his mistress's "blackness" in the poem remains as what Kim F. Hall would say, "nothing beyond its antithesis to whiteness," which exhibits the power relations

between these complexion binaries (Hall 69). The poem silences "black" characters, making their operation antithetical to the "self," generating the literature of lightness.

The black couple's silent operation in "The Comparison[3]" not only serves as a tool for glorifying the contrasting whiteness by forming the "self['s]" antithetical opposites but also ensures the manifestation of a derogatory language to associate "blackness" with a race of savageness. [4]In contrast, whiteness represents a pure and virtuous race. Donne makes this contrast relevant by pulling up two contrasting sets: he compares the "fair" mistress' "white breasts" with "Jove's urne" and the black lady's breasts with "worm-eaten trunks" (24-25). His descriptions not only refer to physical appearances but speak for the characters' moral attributes. Hence, "worm-eaten" potentially suggests the "black lady['s]" dark nature and her degrading body. Although the poem starts by comparing two ladies with different complexions, it eventually brings up the "black" man too in the conversation and paints him as the savage "other." The descriptions thus become vehicles for representing "black people['s]" entire race. Hall makes the point that in European texts, "the body is still a prime signifier of cultural difference" and that "black" skin's "fantasized physical difference" goes a long way to justify the "European construction" of the "other" (Hall 26). The "black" man in Donne's poem appears as savage. Together with his beloved, the poem paints them as inferior to the speaker and the white lady. As such while the speaker glorifies his act of embracing his beloved, he ridicules the "black" man's kisses to his beloved, "Are not your kisses then as filthy, and more, / As a worme sucking an invenom'd sore?" (Donne 43-44). The need for silencing feels doubly in this context as by making the "black" couple inferior to the speaker and his beloved, the poem unconsciously makes the "black" man inferior to the (white) female.

In describing the "black" man in the poem, his complexion and physical flatness together contribute to making him inferior to the white lady. The man is "black," with a head

representing “a rough-hewne statue of jeat,/ Where marks for eyes, nose, mouth, are yet scarce set” (Donne 19-20). Descriptions here point to the man's blunt features, contrasting a white man’s/white lady’s sharp features. Studying “black” characters’ blunt features in European texts, Ania Loomba talks about a distinct aspect of “otherness” that uses the body as a morality marker. She makes the point that European texts that mention “black” characters depict men with “low and flat Nostrils [that] are libidinous as Apes that attempt women” (Loomba 23). When viewed from the white Western lens, their ape-like appearances reduce their human identities. Humans see the animal world as lacking any human language. Western texts’ “black” man with his blunt features resembling an ape is similarly silent. Donne’s poem, then, silences and derogates the “black” man twice, first for being “black” and second for the flat features that represent him as prone to sexuality and wanting women without judging their worth or beauty.

Associating sexuality with “black” and chastity with “white” also springs from the cultural norm of associating “white” with Christianity and “black” with the devil. As Hall says, “Christianity has long provided the Western world with a symbolic order in which good, purity, and Christianity itself are associated with light and whiteness, while evil, sexuality, and difference are linked with darkness” (Hall 69). The idea germinates from the fear of darkness, which can be removed only by lighting a candle. Man’s inability to understand nature’s laws and his fear of perishing in the dark eventually generated a rhetoric of “blackness[5]” in the Renaissance, referring to physical attributes and abstract human nature, creating a sense of good and evil. It gradually evolved into a representational rhetoric, forming the “other.” Similarly, white emerged in its connotation to signify both a shade/complexion and moral fairness, representing human forms and generating the idea of “self.” In other words, during the Renaissance, “black” and “white” evolved into a complexion binary, a cultural difference, and a religious connotation all at once. Throughout

his Holy Sonnet, “Oh my blacke Soule,” Donne plays with these moral polarities using color binaries. He opens the poem by addressing his “black” soul, “Oh my black Soule!” and immediately suggests that moral deterioration has created the “blackness: “Thou art like a pilgrim, which abroad hath done / Treason, and durst not turne to when hee’is fled / Or like a thief” (Donne 3-5). In listing the attributes of the “black” soul, all the negatives, such as “sickness,” “treason,” and “thiefe,” become integral to it, and similarly to “tann’d skins lamentable state” in “The Comparison,” they provide enough reason for the readers to sympathize with the “blacke Soule.” The poem’s opening focuses on one soul, in all probability the poet’s soul that is blackened. However, as the poem ends, it concludes on a plural “soules,” suggesting a leap to the general, making “black” a cultural category. The soul being “black” becomes part of a long ideological demarcation’s cultural tradition, making the particular “blacke soule” an equal of all “black” souls, sick and deserving sympathy (Donne 10). The line, “But who shall give thee grace to beginne?” acts as an intensifier to heighten the “blacke soules” association with evil (Donne 10). The soul is so dark that it deserves no mercy.

Sharpening the demarcation here allows Donne to heighten “white” Christianity’s grace that comes as a savior and assures establishing a power hegemony through offering mercy to the black soul. In return, it takes away the “blacke soules” identity. “Christ” has the power to transform the “blacke soule” (the other) into “white,” and in that process, claim control over it. The situation of the “blacke soule” in this poem is more miserable than the “tann’d skin” in “The Comparison” as, unlike in that poem, the “blacke soule” does not end being just inferior to its white counterpart, but even loses its very existence through white-washing its identity by drowning in Christ’s blood. The exclamation mark following the “blacke soule” at the beginning of the poem (O my blacke soule!) suggests the “black” soul’s wretched condition. Since, at the poem’s opening, the “blacke soule” was particularly the

poet's property, the interjection introducing it points out the fear specific only to the poet. The fear germinates in the poet's heart, prevailing throughout the octave before the idea of white-washing appears in the sestet. It eventually ends in a common fear by bringing in other soules in the poem's final lines, which, in Hall's words, would be as saying, "the fear of the possibility of an otherness" (Hall 64). The poem's speaker fears "blackness," transforms it into seeking Christ's aid, and treats it as an "other."

Even before turning into "white" (which is its eventual fate), the "blacke soule" transforms into several entities as the poem compares it with different personalities. While comparing the "blacke soule" with different moral attributes, Donne makes it into a human form, "black" and an outlaw. The "blacke soule" becomes a pilgrim, offending state laws by betraying the state on foreign land. "Black" as the evil is no longer limited to its moral connotations but enlarges, taking up a traitor's physical shape who is "pictured in black" in a very literal sense (Shawcross 339). Unlike in "The Comparison," the derogation process here is reversed at the end; instead of attributing "black skin" to tainted morality, in this sonnet, the "blacke soule" becomes a "blacke" body, moving from the personal to the general, and finally, from an individual to a collective race. The "blacke soule," presumably locked in a "black" body, is subject to false representation as it takes on different personalities: a sick man, a traitor, and a "thief," till eventually, Christianity (the white power) rescues it, offering a cleansed identity (Donne 5).

Since the black couple in "The Comparison" is absolutely silent, there is no way readers could get any access to their thoughts or actions. The "blacke soule" in the "Holy Sonnet" appears to have a little more space since it is the poet's black soul. Although the "blacke soule['s]" voice never appears actively, there's some suggestion of passive responses when Donne depicts the "blacke soule" wishing to have this new white identity promised by its literal conversion. Since the personal soul can signify other "blacke soules" in the poem,

the idea of the “blacke soule” desiring to be white can potentially suggest that all “black” souls desire to fashion into white. The change from the singular “soule” to the plural “soules” can encompass “black” souls’ entire race, identical to “black” bodies. The implication that all of them desire to be white suggests all black bodies are malleable to “Eurocentric forces,” or the white superpower (Hall 29). Making the “blacke soule” or “black soules” passively respond to the whiteness promised by the superior culture enables Donne to derogate their present situation while heightening the antithetical white’s glorious stature (Donne 1 and 14).

Color differences’ association with moral connotations in both “The Comparison” and “O my Blacke Soule” recurs in Donne’s poems, portraying a gradual construction of the “other” racial category. In “Satyre I,” Donne presents a debate between the learned speaker of the poem and a “fondling motley humorist” who is full of vices (Donne 1). Critics have divided interpretations regarding the identity of this “humorist.” [6]While John T. Shawcross thinks that the “humorist” represents the speaker’s body, reading the poem in terms of a conventional body versus soul tradition, other critics think of the “humorist” as a separate individual whom the speaker despises for being ignorant. In any case, the urge for separation from the “humorist” appears clearly. The poem presents innumerable reasons suggesting the “humorist” is inferior to the speaker, which justifies their separation. The speaker depicts the “humorist” as foolish, pampered by the senses, and a virtue-hater (Donne 41). The poem introduces sexual references in an extended comparison, making sexuality, “blackness,” and lack of knowledge as factors presenting inferiority.

I shut my chamber doore, and 'Come, lets goe.'
But sooner may a cheape whore, that hath beene
Worne by as many severall men in sinne,
As are black feathers, or musk-colour hose,
Name her child’s right true father, ’mongst all those:

Sooner may one guess, who shall heare away

The Infanta of London, Heire to'an India,

And sooner may a gulling weather-Spie

By drawing forth heavens Scheme tell certainly

What fashion'd hats, or ruffles, or suits next yeare

Our subtle-witted antique youths will weare;

Then thou, when thou depart'st from mee, canst show

Wither, why, when, or with whom thou wouldst go. (Donne 52-64)

Similar to the "cheap whore['s]" (whom several men have worn in the way of wearing "black feathers") inability to say who is the father of her son, the "humorist" cannot tell where he is going. He is unknowledgeable, unsure of his activities, and careless about life's valuable stuff. The potentially racialized language of derogation consciously involves illicit physical pleasure, "blackness," and foolish indecision, presenting the "humorist" as the speaker's inferior. The black color of the "feathers" is a signifier of moral "blackness" and a derogatory tool for portraying the "other." The speaker, by connecting the "humorist['s]" inability to say where he is going to a "cheap whore['s]" failure to name her son's father, connects "several men" wearing the "cheap whore" to wearing "black feathers," which potentially aligns the feathers' "blackness" with all of those "several men," the "cheap whore," and also, the "humorist."

The "humorist['s]" fate is the same as the "black" man in "The Comparison," whose bodily pleasure from the black lady makes him inferior to that poem's speaker and his beloved. In relation to social status, the "cheap whore" in "Satyre I" is even more inferior to the speaker than the "humorist," as she is female, sinful, and "several men" have worn her. However, by making the meaning of those lines enormously slippery, Donne creates a complicated situation where the "humorist" can easily be confused with the "cheap whore" or

vice-versa, identifying them with one another. As a result, the "humorist" becomes inferior to the speaker on two levels, for being ignorant, sinful, and desiring illicit bodily pleasure, and for being associated with a "cheap whore" (on a textual level). "Black," in this poem (similar to "The Comparison"), is not a skin color but a moral connotation that refers to the body's desire. The reference to the "humorist['s]" or the "cheap whore['s]" bodily pleasures makes them equivalent to the black couple in "The Comparison" on an ideological level.

"Black" thus transforms from a physical attribute to an ideological category associated with everything unholy, illegal, and unacceptable. This ideological category of "black" makes it one tool for forming the categorical inferior other. In this case, if the "humorist" with his desire for sexuality appears like "several men wearing black feathers," the speaker becomes (at times) his antithetical perfect being, superior to what is "black," and to present that superiority, the speaker needs to compare the "humorist" with multiple blackened men. Thus, although towards the beginning of the poem, the "humorist" is a single person/ a single body whom the speaker satirizes, on talking about his sexuality, "black feathers" appear, invoking "several men" in sin. If the "humorist" is the speaker's body, the poem extends its operation and associates it with numerous other sinners' bodies. This extension and association form a collective inferior being to the one antithetical (presumably intelligent) speaker's soul.

The "humorist" (either the body of the speaker or a separate individual) is silent throughout the poem; the speaker imagines his identity, taking advantage of this silence to make him into a sinner, a "black" sinner, finally associating all black sinners with him. Imagining his bodily identity makes him a tool in the hands of the intellectual speaker who exerts his control over the silent "black" "humorist," presenting him as unknowledgeable and unable to speak. The "black feathers" in the poem are significant pointers to sexuality and the lack of light, creating darkness, or in other words, the lack of knowledge, resisting light. The

"humorist" is "black" for both his sexuality and lacking the essential knowledge that should enlighten his mind. His situation is more miserable than the "blacke soule" in the "Holy Sonnet" or the black couple in "The Comparison" as his "blackness" finds a new connotation, springing from his lack of knowledge. This lack, coupled with sexuality and unholiness, leaves no scope for compensatory whitening.

The poem opens in a library where the speaker is standing amidst his books; the books become the epitome of knowledge that the speaker, or his soul, feels pleasure to possess as he states, "Leave mee, and in these standing wooden chest / Consorted with these few books, let me lye / In prison, and here be coffin'd, when I dye" (Donne 2-4). The speaker expresses his desire to die amidst the books. The "humorist" appears in sharp contrast to this. His silence contrasts with the speaker's intellect and verbal skills. From this point, the comparison expands, incorporating other parameters. The reference to sexual desire comes in line with this, making it a prominent tool for comparison. In this context, the "humorist" becomes equal to a black sinner who has the desire for unmonitored bodily pleasure. His silence springs from three conditions: lack of knowledge, heightened sexual pleasure, and an unholiness, all of which make him seem like the "several men" wearing "black feathers." The first two of these three reasons are what make him suitable for embracing the third one; they gradually shift him from a social category to a cultural-cum-ideological category whereby the speaker imagines his character's "blackness," in turn, enhancing his superiority by gaining an abstract control over his existence.

The library space in the poem becomes the speaker's (or his soul's) home space. He finds bliss in that space; however, the diction around the space seems negative. The poem imagines the home space as a "coffin" and a "prison," possibly suggesting an arrest of life and movement. Imagined in terms of suffocating enclosement, the library should not be the perfect place of bliss for the speaker, not even for his soul. However, the poem suggests the

bondage state is preferable if that allows the speaker to be in a separate space from the "humorist." The idea of settling down to the "prison" space for a whole life to avoid being in the same place as the "humorist" suggests that the speaker fears possible humiliation if he lives with the "humorist." Seen as a debate between the soul and body, the urge to live "coffn'd" points to the soul's desire to separate itself from the body. The need to present himself as antithetical to the "humorist" can be understood from this; by presenting the contrast between himself and the "humorist," he attempts to generate a rationale for desiring the separation and, in that way, ensures control over painting the identity of the inferior "humorist."

The relationship between "black" and "sin" in Donne's poems appears in any of these two ways; it is either the "black" body sinning against all acceptable norms or the sin as an external force creeping into an individual's body/soul, turning him black. In any case, "black['s]" association with sin in Donne's poems establishes color binaries as both moral and cultural pointers. Color binaries as moral pointers appear in another of Donne's poems, "If Poysonous Minerals," where in talking about the memories of the speaker's soul, Donne calls those memories "black" since they were sinful. The central theme of this poem is the speaker's fear about his spiritual unworthiness to secure God's grace. To talk about that unworthiness, Donne evokes the idea of "blackness" in the poem, addressing the sinful "memories" as "black" as they have deprived the speaker of attaining a state of moral perfection. While talking about the "blacke memorie" of the soul's sins, the speaker acknowledges his responsibility in the act of sinning against God; the personal pronoun "my" that precedes the "blacke memorie" suggests the speaker's involvement in the sinful events: "my sinnes blacke memorie" (Donne 12). A critical reading of the line also suggests that "my" is a pointer to the fact that the part of the soul that committed the sin and took away his impurity is, nevertheless, a part of his original self. Yet, the poem depicts the speaker's

constant urge to separate himself from that part of himself. In the desire for this separation, the sinning part of the soul (although the speaker's original property) becomes an inferior "other." The speaker is mournful about this state of sinfulness and like the speaker of "Oh My Blacke Soule," he desires to forgo that sinning part of his soul by participating in drowning it in Christ's blood: "O God, Oh! Of thine onely worthy blood, / And my teares, make a heavenly Leathean flood, / And drowne in it my sinnes blacke memorie" (Donne 10-12). The speaker's desire for separation from a distinctive inferior part of his original self (as it associates with the sin's "blacke memorie") further makes him the same as the speaker of "Satyre I," who desires himself to be "coffin'd" to separate his soul from his sinned body. Color binaries associated with morality make the soul's sinful memory "blacke" and treat that "blacke memorie" as a defective spot, tainting the speaker's identity. Since that defective spot (although an essential part of the self) forms an unwanted presence in the speaker, its separation from the self becomes necessary, establishing the separation between the "self" and the "other."

In desiring separation from the soul's "sinned" part, forming the original self's inferior "other," the antithetical "God" rises to power and glory. God's "blood" is the only "worthy" thing, contrasting every negative and a power that can free the soul from its impurity (Donne 10). God's grace can wipe out the soul's "blacke memorie," take out the impurity from the speaker, cleanse his identity, and curate him in an acceptable shape. The speaker's desire to unite with God and his wilful submission to Him reads like the inferior "other's" malleability to association with the antithetical perfect being who can shape his identity, removing his blackness. The speaker, as such, remains as nothing but a satellite that desires revolving around God to enlighten himself with His light and do away with the darkness of the "blacke memorie." The blackness of the "memorie" is presented purposefully in the poem to establish this hegemony of the antithetical superpower that attracts the speaker

and lures him to willfully submit himself to that power, causing the loss of his originality and the triumph of that power over his whole being. Similar to the speaker of "Oh My Blacke Soule," the speaker of this poem is ashamed of his past's "blacke memorie" and is eager to cut it off from his original self.

In the first quatrain, the speaker poses a rhetorical question to God regarding his possible damnation. He presents a series of objects and non-human animals that have similar attributes that can lead them to damnation, eventually making the point that if they are not damned, there cannot be any reason why the speaker should be damned:

> If poisonous minerals, and if that tree,
> Whose fruit threw death on else immortall us,
> If lecherous goats, if serpents envious
> Cannot be damn'd; Alas; why should I bee? (Donne 1-4)

While presenting this series of objects and non-human animals, highlighting the attributes that might damn them, Donne does not mention any color binary to establish their sinfulness. The poem highlights these objects' and non-human animals' sinful nature but does not represent them as "black." Their fate is not the same as the fate of the speaker's soul, which is damned. The only thing damned in the poem is the only thing that had "blacke memorie," or a sinful past. The poem, apart from developing a relation between "blacke" and sin, develops another relationship between "blacke" and damnation. The "blacke memorie" in the poem acts to indicate immorality and is an intensifier measuring the amount of sin required to turn something into "blacke." The "poysonous mineralls," the forbidden "tree," "the lecherous goats," and "the envious serpents" are sinful, but their sin is not as intense as the soul's sin, and therefore, they are not blackened. The language of derogation for blackness becomes more critical in this poem than in others, as registering the "black" memories of the soul and, then, making those memories responsible for the speaker's damnation creates "blacke" as a

specific damnation category. It is no longer related only to sin but to a specially intense sin category, causing damnation. “Blacke” in the poem is thus derogated, feared, and demands eradication since it is first an inferior “other” that needs perfection and, finally, a defective spot, erasing which will magnify the antithetical superpower’s glory.

Color binaries in Donne’s poems are prominent identity markers, separating the “self” from the “other.” Separating the “black” from the “white” sharpens their contrasting feature, enhancing the “self’s” power over the “other,” and eventually, altering the “black” identity by possessing it. Since the “other” is inferior, the poems silence its voice, generating “black” characters’ passive operation. During the Renaissance, color binaries transformed into morality parameters, suggesting “black[’s]” total derogation in terms of both physicality and emotions. Donne’s poems abound in references to “black” bodies and “blacke soules,” as part of that transition of “black” from physical to moral. Associating “black” with “sin” in every instance suggests a gradual slipping of the body’s blackness into the soul, generating dual derogations. The poems’ dual derogations function through making anything “black” sinful and suggesting that every “black” body is morally “black.” The shift from “black” ladies to “black” males and “black” couples in Donne’s poems showcases the gradual development of “black” as a racial category. Both men and women of that category appear as sinful and inferior, which makes them unacceptable in society. The dark connotation central to developing “black[’s]” moral category leads to overlapping the idea of skin color and sinfulness. It can be both the “black” body making the soul sinful and the “black” soul making the body dark. The “humorist” is never said to have a “black” body, but he has a sinful soul, making him black, whereas the “black” couple in “The Comparison” is first said to be physically “black,” which later tends to blacken their minds. In this situation, it is desirable to have the separation between the “black” and “white” so that there could not arise any scope of tainting identities. The color binaries eventually shift to another category of the

"self" and the "other," suggesting a desired separation between the two. In the separation process, the "other" is silenced so that the "self" can control it and create an impression of himself on the other's identity. Blackness as an emerging colonial category appears in these Donne poems. The religious poems' use of the color binary suggests what this thesis shows in Chapter 3 as characteristic of Donne— a world conception as divided into a blackened "other" to England's white, purified "self." As we will see in Chapter 2, misconceptions of "India" also depend on blackening non-Christian "other[s]."

CHAPTER 2: EAST VERSUS WEST—FALSE REPRESENTATION AND REFERENCES TO INDIA

In his poems "Satyre I," "The Sunne Rising," "Cales and Guyana," "The Progresse of the Soule," and "To Mr. Tilman after he had taken orders," Donne frequently refers to the East, at times mentioning India. The poems abound in Eastern cultural representations that are often untrue, overtly imagined, and stereotypical. Although, in mentioning Indians, Donne confuses their identities with native Americans, he is nevertheless unfailing in portraying the Western "self" as different from Eastern cultures. Not stated explicitly, however, the Western identity opposed to Eastern cultures that predominates in these poems guarantees the West's uncompromised subject position. Situated at the hierarchical pinnacle, the West's subject position permits the East's "false representation" by categorizing it as the "other." The antithetical relationship between the two extends the power game, often reducing the East to an object of exploration. The repeated Eastern references in Donne's poetry have received critics' attention, causing them to discuss this rising sense of the West's self-consciousness permeating throughout Renaissance writing. Mingjun Lu says that Donne employs geographical images in his poems to reflect his global perspective and the 'Far Eastern context of his poem' (433). His essay on Donne's image of Anyan suggests a sense of early globalization encompassing "the Far East and the New World" (434). The exploration spirit and a rising interest in the Far East resulted in the visualization of Eastern regions from a newly formed global lens, providing cosmopolitan attentiveness to the "newly discovered" places. Helen Wallis' account of England's East exploration features three routes "available: over the North Pole, by the Northeast, and by the Northwest," highlighting the West's rising attentiveness to the East (Wallis 453). In the first chapter of his book *Framing*

India, The Colonial Imaginary in Early Modern Culture, Shankar Raman remarks that "the history of European colonialism is a history of silences" which functioned on multiple levels of identity formations: it initiated polar categorizations, complicated the Indian imagery in Western texts, and restated the Western subject consciousness (Raman 1). These critics offer insightful colonial angles to specific texts but do not analyze the selected Donne poems that I discuss in this chapter. Considering what they suggest is happening in other texts, I will add to the ongoing conversation about representation by bringing the selected Donne poems into discussion.

The common ground of their studies is the unapologetic "false representation" of Eastern cultures in Western texts, sanctified through silences. Eastern representations in Western texts promote an "absent presence[s]" situation, in which the Eastern passive stances enhance the West's subject position (Raman *Framing India* 2). The Eastern cultural occurrences in Western texts are not only matters of exploration but also prejudiced imaginations sanctioned through silencing the Eastern voice. This chapter utilizes the theoretical framework of these critics' studies, reconsiders the silence issue, and situates them in the present case to look into Eastern [mis]representations in Donne's poems. In his poems, Eastern cultures appear as "India," wherein their plural, varying identities merge to create a singular racial categorization. By presenting diverse Eastern cultures as one culture (India) and then making that "discovered" homogenous identity the "other," Donne fails to acknowledge cultural variety in "the East" and the West. He confuses Eastern identities and thinks of the entire East as a one-race habitation, even including Native Americans. The inaccurate representation in his poems enhances the "self['s]" superior sense that causes it to think of the "other" as antithetical and inferior. By silencing Eastern cultures, whether imagined as a geographical landmass, an unnamed man, or a silent lady, Donne unconsciously asserts Western self-superiority, leaving no room for the East's independent

operation. Whether the Indians excel in "drinking…Tobacco well" or appear as the "Eastern riches" in the West's dreamland, the Eastern cultures portrayed in the poems remain a stereotypical representation of some half-explored and more imagined nations (Donne "Satyre I" 88).

The Eastern cultural misrepresentation in Donne's poetry is highly motivated by the Renaissance's rising possessive individuality[7]. Advancement in sea explorations resulted in encountering Eastern cultures, impacting Western self-conceived individuality, and modifying it to identify with greater nationalism. When subjectivity centered on the personal "I," which shaped Western consciousness about the "self," aligned with national consciousness, the entire West emerged as the "self" in Western texts. Looking into this rise of subjective consciousness, Raman says that "European colonialism" became the West's created synonym for the "epiphenomenon in the grand march of Reason," considering it as a savior for "updating" the "backward parts of the world" (Shankar *Framing* 6). Although Donne never overtly names the West in his poems, the poems nevertheless start with an individual's self-consciousness, which eventually caters to a whole nation's subject consciousness. The Eastern culture in the poems subjected to the West's subject consciousness becomes a victim of falsification. The poems silence Eastern voices to remove chances of questioning their inaccurate representation and to ensure the West's self-reassessments. A.J. Piesse argues that re-evaluating the self is crucial for false self-glorification and justifying misrepresentation. He notes four consciousness strings that formed Western "self" concern in the Renaissance and marked a shift from the personal to the national: the "notion of the individual, the construction of the subject, ideas of nationhood and the role of the ruler of the state" (Piesse 634). The shift from the personal to the national broadens the scope of categorization by marking the whole West as the "self," boosting

power, guaranteeing the self's meaning-making game, and, thus, sanctioning Eastern misrepresentation by approving the West's imagination of Eastern people and lands.

In his "Satyre I," Donne comments on the Indians' tobacco-consuming habits as their identities' derogatory aspect. The poem's speaker (presumably the poet himself) criticizes a "humorist" for talking to someone who excels the Indians in tobacco consumption: "Hee droopt, wee went, till one (which did excell/ Th'Indians, in drinking his Tobacco well)/ Met us" (87-88). Tobacco consumption in the poem equates with low status, and the "humorist," in talking to the person consuming tobacco, is tainting his Western identity by embracing cheap American produce. Since some critics like Shawcross interpret the "humorist" as part of the speaker, calling him the speaker's "body," the speaker can be warning himself against talking to the tobacco-consuming person in attempting to preserve his Western identity by detaching even the slightest American association. The individual consciousness comes alive in the poem as the speaker asks the "humorist" to take leave from the person: "I whisper'd, let us goe" (89). It eventually aligns with national consciousness as Donne introduces the Indian reference to talk about tobacco consumption. Separation from the unnamed man thus reflects the speaker's dual consciousness: the individual concern and the national subjectivity concern. The derogatory language in talking about the unnamed person enhances the speaker's categorical superiority by showcasing their antithetical relationships. Western imagination of American culture rests on portraying this American antithetical inferiority. It further enables the West to justify its created Eastern silences (since the West considered native Americans as "Indians"). Tobacco, referred to in the poem, is an identity marker, a social pointer, and a contrasting tool for derogation. Donne, thus, deliberately introduces the unnamed man in the poem to bring in an Eastern connotation crucial for evaluating the speaker's status. The poem mentions the anonymous man's mastery over the Indians in

tobacco consumption and makes it status quo to criticize both the man and the Indian community for “drinking” Tobacco.

The poem mentions the man “drinking” tobacco, derogates him, and silences his voice in that little textual space. The American representation Donne brings in here thus devoids the man resembling someone from America with an authentic voice. Silencing affects representation by offering imaginative liberty. It causes the speaker to visualize the unnamed man from his Western prejudiced lens. In his visualization, the unnamed man smells of tobacco, “ ’T may be you smell him not, truely I doe” (90). Both the humorist and the readers know of the smell only when the speaker comments on it. The unnamed man’s passive stance does not do any justice to him as it prevents him from counterarguing, and what remains of his identity suggests an “explicit construction” devised from Donne’s Western “point of view” (Piesse 639). His silence enables Donne to bring in the comparison by illicitly generalizing an entire race’s eating habits. As he constructs a group to compare the unnamed man with Indians “drinking” tobacco, he alters the unnamed man’s singular identity into a plural form (Indians) to suggest not one man but an entire race of Americans and Easterners. The comparison establishes a distinct cultural and racial category of antithetical inferiors contrasting with the speaker’s superior identity. The phrase comparing the unnamed man with Indians appears within a parenthesis, suggesting Donne’s use of additional notes for his readers. He could have derogated the man in any other way. The parenthetical comment connects the unnamed man with a greater antithetically inferior community to magnify his unworthy company. The parenthesis nullifies the Eastern significance (if any) in the Western text, justifies silencing the voice, and points the readers towards understanding the unnamed man’s underestimated social standing. The poem thus permits Eastern misrepresentation by illicitly generalizing information gained through half-exploration and more imagination. The

argument that Indians excel in tobacco consumption can potentially appear wrong if the poem considers the whole of America and India.

In talking about the unnamed man's tobacco consumption, Donne not only introduces Eastern misrepresentation in the poem but also confuses Indian identity with native American identity. In another reference to Indians in this poem, he writes:

> Sooner may one guess, who shall beare away
> The 'Infanta' of London, Heir to'an India,
> And sooner may a gulling weather-Spie
> By drawing forth heavens Scheme tell certainly
> What fashion'd hats, or ruffles, or suites next yeare
> Our subtile-witted antique youths will weare. (57-62)

These lines refer to the Spanish conquest of the Aztec Empire, and the "heir to'an India," in this context, would mean a native American. Calling a native American an Indian goes back to Columbus' time when he thought of America as a "new" India. The Eastern national identity that Colombus framed and Donne also appears to acknowledge in his poem is dependent on Western national subjectivity, which considers that similar color shades emerge from the same ethnicity. Western subjectivity prevents unbiased exploration and confuses understanding of diverse American and Eastern identities, causing Western texts' Eastern misrepresentation. Racial categorization in the Renaissance is thus a color category at large, and Eastern representations are mostly false imaginations. Looking into the Renaissance's color-based racial category, Margo Hendricks writes that race in that age was eventually "divorced from its strict genealogical semiotics and became increasingly associated with a color-based taxonomy ('black race' or 'white race')" (Hendricks 697). In the poem, "heir to'an India" is positioned close to the "black feathers" as I have already discussed:

> But sooner may a cheape whore, who hath beene

Worne by as many severall men in sinne,

As are black feathers, or musk-colour hose,

Name her childs right true father, 'mongst all those:

Sooner may one guess, who shall beare away

The'Infanta'of London, Heire to'an India. (53-58)

This placement complicates reading as it does not quickly compare/equate the two things but fuels imagining a dark-skinned race. The dark-skin native partially arising in the poem in Colombus' Western lens (and Donne's) is the same as an Indian. Donne does not spontaneously associate the unnamed man with "black" skin color. However, in the other part of the poem, where he talks about "black" and "heir to'an India," the Western meaning-making intention becomes prominent. The speaker's national subjectivity motivates biased understanding, misrepresenting India in the poem.

An overstated idea of possession can follow instances of Eastern [mis]representation in some of Donne's poems. A prominent example of such possession occurs in "The Sunne Rising," where the speaker first compares his unnamed beloved with "India's spice" and mines and then expresses his desire to possess the riches: "Whether both the' India's spice and Myne/ Be where thou leftst them, or lie here with me" (Donne 17-18). The poem establishes a deep-seated relationship between the personal and the geographical by aligning the individual "I" with possessing Eastern resources. The speaker exerts his authority over Eastern riches, suggesting his subjective self-gratification by claiming an imaginative possession of freshly discovered Eastern wealth. His mind's primary imagination identifies the beloved with those riches. His claim to possess her suggests the imaginative acquisition of Eastern riches. In desiring possession, the speaker, like the speaker of "Satyre I," enhances his self-position to acquire a Western national subjective consciousness, which claims Eastern ownership. The Europeans' fresh "discoveries" opened up geographical resources

and Eastern riches before Western eyes, challenging its national superiority. The resultant English society's injured glory attempted to restore power by aiding a typically ingrown "social consciousness" (Hendricks 696). This emerging individual self-consciousness mingled with the nation's social consciousness [8]and justified the desire for possession, making it crucial for securing the "self" position. Donne's speaker embraces this dual consciousness in his relationship with the beloved. He asserts his "self" position in the poem by constantly altering the beloved's identity and infusing attributes desirable to possess. The speaker's successful attempt at possession caters to the West's political power games by imaginatively monopolizing world riches. The speaker, thus, can boast his superiority over all the Kings across all nations: "Aske for those Kings whom thou saws't yesterday,/ And thou shalt heare, All here in one bed lay" (Donne 19-20). The speaker has capitalized on world riches as he possessed his beloved, guaranteeing his subject position over the East.

Similar to the unnamed man's depiction in "Satyre I," the beloved's silent operation in "The Sunne Rising" creates chances for enhanced Eastern cultural [mis]representation. Since Donne denies any voice to the poem's unnamed lady, her role in the relationship is not prominent. Her silence justifies her identity's Eastern connection. It encourages the speaker's meaning-making game, transforming her into an Eastern landmass. By silencing her voice, the speaker generates ground for aligning her identity with Eastern riches, whereby he could claim his kingship through possession. In one possible reading of line 21, he compromises her human identity by saying, "She's all States, and all Princess, I." The stress on the personal "I" suggests his heightened self-consciousness arising from acute national "subject" consciousness. When visualizing from his proclaimed subject position, he objectifies his beloved's existence on both literal and cultural levels. Taking away her human identity indeed reduces her to the object-specific realm (since she is "all states"), while silencing her voice is potentially suggestive of an attempt to construct her culturally as an Eastern treasure.

Donne makes his speaker superior to all forces, a possessor of world riches, and a Western subject power silencing any Eastern voice, which presents the conventional understanding of the East-West antithetical relationship. The unnamed lady's silence contrasts the speaker's all-claiming nature, revealing the bipolar power dynamics central to Western texts.

Donne's representation of the East often emerges in light of the West's desire to possess it. The West participates in discovering Eastern landmasses and antithetical cultures, denying their first-place subjective realities. The West's denial of all Eastern knowledge and scholarship empowers it to claim possession over Eastern cultures reimagined with Western whiteness. Western scholars' [mis]representation of Eastern cultures in their work produces what Margo Hendricks, in her article "Coloring the Past," calls "a metanarrative that obliges academia's insistence on the sanctity of territoriality, periodization, genres, and a conceptualization of premodern individualism defined in terms of whiteness" (Hendricks 369). The Eastern [mis]representation in Western texts falsifies Eastern scholarship by presenting the West as the sole protector of Eastern literary history. Donne's epigram, "Cales and Guyana," is readable as one of the earliest Western texts' commentary on the Eastern discovery in the Western text of Walter Raleigh[9]. The epigram mentions Raleigh's "discovered" Eastern culture as the "new world":

> If you from spoyle of th'old worlds fardest end
> To the new world your kindled valors bend
> What brave examples then do prove it trew
> That one things end doth still begine a new.

A footnote to this epigram in Shawcross' editorial comments reveals that the epigram refers to Walter Ralegh, "who claimed to have urged interception of the Spanish fleet in the West after the fall of Cadiz" (Shawcross 162). The footnote also mentions Raleigh's proving his "discovery" of Guiana in his book *Discoverie of Guiana.* Raleigh's self-assertiveness is

central to his claim of being the discoverer. Claiming that he discovered the "new" world attaches Western contribution to reviving what the West imagines as never existed before. His self-consciousness in this context once again aligns with national subject consciousness, which the epigram takes for granted. By thinking that he "discovered" and then represented a particular foreign culture (which becomes a collective form representing all existing foreign cultures), Raleigh's book that Donne addresses in his poem justifies claiming Western authority over all foreign lands as their rightful discoverer. Donne's epigram comments on this with delight. It calls Raleigh's effort "brave" and an example of "valor."

Eastern cultural representation in Western texts did not only appear in terms of Western possession but also as a part of global trade. The poems and other literary works of the time simulated the stories that came to writers from European traders' narratives about Eastern riches. The emerging knowledge about Eastern geographical/natural resources enhanced Western self-consciousness and triggered a desire for their needful possession. The Eastern representation in Donne's poem often appears in relation to this sort of possession. As Shankar Raman points out in an article where he discusses "Love's Progress," poems focus on a "monetary trope" that highlights Eastern riches as part of a trading system potentially beneficial for the West (Raman 137). In "The Progresse of the Soule," Donne talks about the soul's deathless nature and free will, transforming it into various shapes. The poem compares the soul traveling to distant places with the rising sun that first sees the East, gradually traveling to the opposite side of the world. In talking about the East in this poem, Donne mentions sun-dried Eastern spices as it says, "In the first East, thou now begins to shine,/Sucks't early balme, and Iland spices there" (13-14). Eastern representation concerning natural resources sounds fruitful in this poem, denoting a prominent Western presence in the East. Although he does not overtly talk about this flourishing spice trade between the East and the West, his mention of spices in the poem refers to the trading stories raised in different

European travelers' accounts. The Eastern representation in this poem could have been accurate if Donne had not lacked attention to details. In referring to innumerable Eastern cultures/landmasses as the singular East, Donne has committed the error of illicit generalization, considering the whole East as one place. He refers to only one "Iland" in the poem, which eventually is taken as the entire East. Saying that the sun rises in the East and sucks the spices of that unnamed "Iland," all chances for particularized Eastern recognition are lost. The "Iland" and the "spices" are all anonymous, like the man "eating" tobacco in "Satyre I." Not naming them suggests a knowledge gap and a lack of attentiveness to studying spices' specificity to their origin places. The spices operate like synecdoches resembling the whole East, affecting accurate Eastern representation in Western texts. Denying the "Iland" a name and making spices its existential signifier both suppresses the Eastern voice and promotes (what Raman would call) the "monetary trope" central to Eastern representation. Donne does not justly explore Eastern identity in the poem. He makes its passive stance visible by introducing the "monetary trope" as the most legitimate Eastern representation of the unnamed Eastern "Iland."

Another instance of trading with the East appears in the poem "To Mr. Tilman after he had taken orders," which mentions "Indian ware." The poem pictures an economic relationship between antithetical parts as it states:

> Or, as a Ship after much paine and care,
> For Iron and Cloth brings home rich Indian ware,
> Hast thou thus traffiqu'd, but with farre more gaine
> Of noble goods, and with lesse time and paine? (Donne 9-12)

Similar to his reference to "spices" in the "Progresse of the Soule," in this poem, Donne mentions "Indian ware" as "rich." The Eastern representation in this poem once again entails economic benefits for the West if it could acquire such wares. The trading commodities

mentioned in Donne's poem become symbols representing the entire East. The speaker's national subject consciousness, which lets him compare Tilman's taking orders to traders importing Eastern riches, symbolically suggests that sea imports are Western possessions Purchasing the "rich Indian ware" and bringing them "home" suggests the Western traders' national subject consciousness as if importing Eastern riches to their deserved (Western) space. Saying that the traders' ships go through "paine and care" in bringing the "Indian ware" to their rightful "home," the poem emphasizes heroism and dedication to satisfy national subject consciousness. Western texts' passing off Eastern exploration as English achievement thwarts independent Eastern operation, making the East an object for Western possession. Eastern cultural histories indicate potteries and porcelain wares as typically central to far-eastern societies, especially China, where "pottery production" predated "sedentism," the knowledge of cereal cultivation, and appeared even before people learned to produce "polished axes or adzes" (Cohen et al. 34). The poem does not acknowledge any priority of craft; similar to the "Progresse of the Soule," it once again commits Eastern [mis]representation by illicitly generalizing one thing as the culminating Eastern characteristic. It also does not specify the ware types produced in Eastern societies."India" in the poem suggests the whole East and is a potentially false representation caused by Western confused disregard for Eastern identities.

Tracing Eastern [mis]representations in Western texts, Raman reflects on "colonial subjectivity" issues. In his opinion, "colonial subjectivity" interweaves with the "colonial space" that the West considers as "India and the East" (Raman *Framing India* 89). The "colonial space" that he mentions in his book is, to a large extent, a Western construction with its foundation in imagination. Eastern explorations that characterized the Renaissance left their mark on the literary field, producing the silent subalterns of Western texts. The repeated misrepresentation in these selected John Donne poems is a piece of this long

tradition of rising Western consciousness that promoted the West as the self. The speakers' self-consciousness in all these poems has eventually aligned with Western subject consciousness, fueling the assertion of supremacy over the entire East. The poems often start with a single man's supremacy over a singular object, but they unconsciously help to establish national supremacy over partially known, half-explored lands. In establishing national superiority, the poems' speakers unapologetically silence Eastern voices, deny them accurate names, and, either deliberately or not, almost always lack attention to details. Eastern identities are confused throughout; Eastern riches are economically valued but misused as synecdoches representing the East. In so doing, the poems deny the multicultural East, making the East one culture, one society, one land.

CHAPTER 3: EXPLORATION AND THE IDEA OF "NEW"

Renaissance's rising individuality sprouts from exploration and the West's claim of "discovering the East," which promotes Western national subjectivity. Western texts do not only generalize and misrepresent Eastern cultures as "the East" or present them as passive, but they also reduce them to symbols indicating Western victory in geographical explorations and their imagined Eastern "discoveries." In their subjective imagination of discovering "the East," the latter becomes Western texts' "New World[10]." The Western quest for exploration revitalized knowing the unknown to construct the West in the "discoverer" image, which could re-emphasize Western subject-consciousness. However, Eastern riches revealed through exploration were an unnamed challenge to Western superior subjectivity. The newfound knowledge invited new threats to rising Western individuality, hurting the Western idea of superiority. Thus, a new narrative emerged that solved the Western ego. The West's religious faith provided the narrative required for the time in the form of salvation that justified the West's claim to Eastern riches as God's mission. The spiritual salvation narrative fostered a mission for the West to "discover" more Eastern and American landmasses to spread God's grace through conversion. This spiritual narrative envisioned the West as humanity's heroic savior and thus redoubled the superior subject consciousness. Columbus's "Letter to the King and Queen of Spain" evokes interest in Christian expansion: "That there shall be a church, and parish priests or friars to administer the sacraments, to perform divine worship, and for the conversion of the Indians" (Columbus). Although his chief motive for exploration was driving Eastern riches to Europe, a desire for conversion became prominent. This new narrative of spiritual superiority aimed at increasing Christians justified an

emerging Western ego. It created grounds for England's considering itself later as a world possessor for having "discovered" a "New World." Constructing the West as the world's savior helped it to embark on "New World" possession and claim ownership of it.

"New World" is a questionable phrase as it ignores free Eastern and American existences even before Western texts framed world categories. Enhanced imperialism and colonization during the 15th century sharpened the clash between established world categories. Scholars like Ania Loomba have been vocal about the disturbing *OED* definition of "colonialism" as settling down in a "new country" that avoids references to anyone "other than the colonizers" (*Colonialism and Post Colonialism* 19). Her book points out the connection between colonialism and literary texts, emphasizing the line's shifting attributes that separate the "self" from the "other" (*Colonialism and Postcolonialism* 82-83). The "New World" versus "Old World" dichotomy springs from demarcation literature popularized through European travelers' tales about the world's "far nations" (Lu 431). The "New World" phrase popularized in these texts attempts to mask the West's limited knowledge about Eastern cultures and landmasses with an imagined "discovery" that mystifies Eastern independence, ignores its free agency before "early globalization," and asserts Western subject-consciousness by self-assessing the West's worth as "the East's" (imagined) "discoverer." When Columbus [11]went to the Americas, he misunderstood that with India. His limited knowledge caused him to envision Eastern features in a different land, which he later thought to be a "New India," claiming himself a "discoverer" copyright. Loomba looks into both issues of Columbus' misreading the Americas and India and the West's general claim of themselves as world "discoverer." Her questioning of the idea of "new" in the *OED* definition of colonialism focuses on colonial expansion over the "discovered" land by populating it with their races. Citing an example from Shakespeare's *Tempest*, she discusses how the shipwreck scene "in the Bermudas" revealed the urgency "to make the island

inhabited before Prospero's arrival" (*Colonialism and Postcolonialism* 20). Elsewhere, she points out how European travelers' accounts (particularly those that Richard Haklyut has collected), which detail the economic benefits of colonizing the "New World," provided Shakespeare with his plays' "Outsiders" in the forms of "Indians and Moors, gypsies and Jews, Ethiopians and Moroccans, Turks…. savages, the wild Irish, the uncivil Tartars" ("Outsiders" 147). Her theory suggests a direct relationship between the "New World" (Eastern landmasses and America) and colonial expansion, and her evidence for such an argument centers on Shakespearean plays. Joan Pong Linton also stresses Western conquests over Eastern landmasses as crucial in inflaming the "period's popular imagination" about the "New World" (43). Linton focuses on the trade market that brought more English voyages to Eastern landmasses and reinforced what I will call the inhabitation politics for the West's economic benefits. In this chapter, inhabitation politics suggests the rising number of Western settlers in Eastern landmasses and America after "discovery" to claim possession. While both Loomba and Linton are correct in pointing out inhabitation politics as integral to the West's economic growth and its colonial expansion over Eastern landmasses and America, colonialism itself cannot be the starting point to trace the origin of the "New World" ideology. In constructing the "Old World" versus "New World" dichotomy, I will argue that a divine understanding of spiritual salvation played an equally important role as (or even more so than) colonial expansion or trade.

Colonial literature or colonialism did not shape the idea of claiming the "New World," although it helped popularize it among Western writers. The "New World" has its roots in Western spiritual supremacy that considered the West the world's savior, playing its role of heroic salvation by "discovering" and spreading Christianity in Eastern and Western landmasses. Geographical exploration unraveled Eastern riches for the West, luring colonization of newly found lands. Colonization is thus only a manifestation of the "New

World." It is not a constructive entity formulating the "New World" concept. In my readings of Donne's "The Crosse," "The Good Morrow," "Going to Bed," and the Holy Sonnet "I am a Little World," I will show how claiming the "New World" in these poems emerges out of an unapologetic consciousness, composed of Western racial and spiritual consciousness. This chapter will draw the theoretical framework from Loomba's book about the inhabitation associated with populating the "New World" to read the selected Donne poems. It will add to her ideas by suggesting a prevalent spiritual superiority, determining the West's claim over Eastern landmasses and America. In my analysis of these poems, I will show that the "New World" concept emerges from religious ideas, and possession comes later with colonization. As I discuss these poems, I will explore how Donne's language traces a journey that starts with spiritual ideas to frame the "New World" and ends with the idea of possessing "New World" riches by colonization.

Donne's geographical awareness and interest in world exploration becomes prominent in the Divine poem "The Crosse," where he imagines the whole world as a Christian possession, a symbolic representation of the "crosse." The poem does not explicitly mention the "New World," but the references to "globes," "spheares," "meridians," and "parallels" point out the knowledge of a world consisting of both Eastern landmasses and the West:

> Looke downe, thou spiest out Crosses in small things;
> Looke up, thou seest birds rais'd on crossed wings;
> All the Globes frame, and spheres, is nothing else
> But the Meridians crossing Parallels. (Donne 21-24)

The speaker's obsession with the "crosse" is understandable as he claims the cross' presence in every living form. In his "Meridians crossing Parallels," a world dissection appears before the readers' eyes, immediately recreating the Eastern and Western hemispheres. To say that the equator running over the prime meridian is a Christian symbol of "the crosse"

unconsciously justifies the spiritual Western superior ego that "discovered" the geographical landmasses only to ignore their existence beyond a spiritual operation in Western texts. Pauline Moffitt Watts traces the origin of this spiritual superiority consciousness in Columbus' letter of the 1500s. Her article starts with a direct quotation from that letter reading, "God made me the messenger of the new heaven and the new earth of which he spoke in the Apocalypse of St. John….and he showed me the spot where to find it" (Watts 1). The letter confirms Western superiority, suggesting Columbus is the rightful owner of the "new heaven"/ the "New World." Watt was a historian and dealt only with the historical record found in the letter. As I read Donne's "The Crosse," glimpses of Columbus' heightened spiritual ego become prominent. His references to the equator and the "meridian" are evidence of the renewed world vision, encompassing both the Old and the "New World." By saying that the whole of this Old and the "New World" is "nothing but a Crosse," he asserts Christ's authority over the entire globe, strengthening, in turn, the West's superior spiritual ego. Just before these lines, he visualizes a ship with its "mast and "yard" as another cross: "Swimme, and at every stroke, thou art thy Crosse, / The Mast and yard make one, where seas do tosse" (Donne 19-20). The ship and the sea imageries in these two lines suggest a trading possibility between Eastern and Western hemispheres. Positioning them close to the argument about the "globe as the cross" possibly hints at exploration arising from spiritual consciousness, generating the "New World" perception. Colonization never appears in this poem; however, a suggestion of spiritual awakening shapes the "New World" concept and promotes an unconscious possession.

What he hints at "The Crosse," Donne states explicitly in "The Good Morrow" by directly mentioning the "New World" and the idea of possessing it: "Let sea-discoverers to new worlds have gone, / Let Maps to others, worlds on worlds have showne, / Let us possess one world, each hath one, and is one" (Donne 12-14). The speaker's speech to his beloved

confirms geographical explorations and the "discovery" of the unknown lands. The poem establishes them as heightened moments of Westen pride. World exploration is the parameter to measure the speaker's love for his beloved. Heightening the status of the "New World" exploration and comparing it with his affection for her glorifies love. It also creates an unconscious case for Western superiority of possessing other territories. The poem glorifies the beloved to such an extent that it almost makes her into a deity whose vision is the speaker's "dreame" (Donne 7). A poem about their physical love slowly moves into one about spiritual unity, awakening their souls, confirmed when he says, "And now good morrow to our waking soules" (Donne 8). This spiritual awakening (the speaker believes comes with their realized love) becomes a point for Donne to re-envision the sea explorers' spiritual awakening that led to the "New World discovery." Their souls' enlightenment rekindles the moment of the West's enlightening the other worlds in his poem. The vocabulary of love juxtaposes a vocabulary of exploration, connecting spirituality with "discovery." Donne establishes that the speaker's spiritual affection for his beloved is more significant than European travelers' exploration. The poem hints at further exploration possibilities with maps showing "worlds on worlds" (Donne 13). Pluralizing "world" multiplies chances for creating more "New Worlds." The "New World[s]" concept in the poem, similar to "The Crosse," arises from superior spiritual ideals— the awakening of their sleeping "soules." Although Donne does not explicitly invoke the explorers' religious superiority as initiating Eastern "discovery," his choice to place them next to the speaker's spiritual awakening on discovering his love points to an unconscious adherence to the Western superiority complex, establishing copyright to their "discovered" "New World."

Colonization, in this poem, does not precede the "New World" concept, but it supports possession after the "New World" emerges out of the Western spiritual consciousness. Donne places the awakening of their souls first before invoking "discovery,"

implicitly suggesting that religious ideas shape the "New World" concept, inviting colonization. The poem acknowledges the couples' spiritual awakening on realizing their love and invokes sea explorers' spiritual awakening, causing "Eastern exploration." When Loomba says, "travel writing was an important means of producing Europe's differentiated conceptions of itself concerning something it became possible to call the rest of the world," she focuses on colonial literature that started to emerge through European travelers' accounts about possibilities for colonizing the "New World" (*Colonialism and Postcolonialism* 72). In the Introduction of her book *Imperial Eyes*, Mary Louise Pratt discusses European travel narratives, which create world categories, form Western subjective ego, and encode "aspirations of economic expansion" (Pratt 5). These readings of the West's formulated world categories rely on inhabitation (or a possibility for inhabitation). By saying that the "New World" concept emerges out of religious ideas and that religion was one of the primary motivators for creating world categories and planting colonization, I am adding to their argument about colonization and "newness." "Newness" in the concept of "New World" operates on dual levels: the European explorers' limited knowledge about Eastern landmasses, which makes them "new" before Western eyes, and Eastern landmasses' "newness" to Christianity that promotes scope for conversion, facilitating the Westen superior ego formation. When Donne says, "Let us possess one world," he does not only mean the worlds as abstract concepts or the lovers' romantic fantasies but also geographically existing "New Worlds" that, for them, could be prizes that belong to their religious identities. In Donne's poetry, this religious superiority takes first place.

Lovers' romantic fantasies compared to the exploration of distant lands is an idea that recurs in another of Donne's poems, "Elegie: Going to Bed." The poem abounds in sexual connotations, which connect with exploration and spirituality, making the beloved a deity

(similar to in “Good Morrow). Whenever Donne uses spiritual metaphors in the poem, he positions them next to sexual moves, almost overlapping them at times:

> Off with that wyerie Coronet and shew
> The haiery Diadem which on you doth grow:
> Now off with those shooes, and then softly tread
> In this loves hallow’d temple, this soft bed.
> In such white robes, heaven’s Angels us’d to be
> Received by men: thou Angel bringst with thee
> A heaven like Mahomets Paradice. (Donne 15-21)

The entire scene bubbles with sexual references while using spiritual metaphors, such as “diadem,” “temple,” “white robes,” “Angel,” “heaven,” and “Paradice.” This conscious decision to juxtapose spiritual vocabulary with sexual vocabulary possibly hints at a spiritual awakening achieved through sexual congress. Although not explicitly stated, in using “diadem” and “robe,” the poem recalls lines from *The Book of Job*, which reads, “I put on righteousness, and it clothed me: my judgment was as a robe and a diadem” (*King James’ Bible, The Book of Job* 29:14). “Diadem” and “robe” appears throughout *The Book of Job*, making it difficult to avoid reading the poem without invoking the book. *The Book of Job* offers a heart-breaking story about Job, presenting an honest, God devotee in most tragic life situation. Job’s faith in God remains unaltered throughout the book although he loses his family and grows sick. His unconditional submission to God at the face of losing everything remains as a masterpiece for teaching uncompromised devotion. In his “Elegy,” Donne reverses the underlying sadness of the “Diadem” and “robe” metaphors, using them sexually for portraying heightened ecstasy. The poem’s sexual congress enriches with the speaker’s suggestion of removing the “diadem” and unclothing the “robe.” Donne’s use of religious metaphors from a tragic religious text in sexually-charged episode of his elegy is deliberate,

representing their physical union as a spiritual achievement. The most blessed moment in Job's story is God's interaction with him, revealing His physical existence. It is a moment of "discovery" for Job which he secures through devotion and sacrifices. Although "discovering" God does not bring back his family, it promises Job a new life with boosted economic security. Towards the end, the book reads, "So the LORD blessed the latter end of Job more than his beginning: for he had fourteen thousand sheep, and six thousand camels, and a thousand yoke of oxen, and a thousand she asses" (*King James' Bible*, *The Book of Job* 42:12). Using frequently-appearing religious metaphors from the book in his elegy enables Donne to offer a possible religious motive for the speaker's sexual unity with his beloved, promising some economic gain to the speaker.

Job's story might help us understand the spiritual-cum-sexual journey [12]that Donne highlights in this poem. The speaker grows spiritually through a sexual congress in the poem, which causes him to narrate the whole sexual episode with religious symbols. The poem starts with references to individual religious ornaments, eventually making the "bed' into a "temple," probably suggesting their entry to the spiritual pinnacle. From that point, their relationship should take a turn partially similar to Job's (so far considering enhanced economic security at the end of Job's story), where discovering their partners would promise an unlimited treasure store. However, unlike Job's loss of family, treasure in this poem's context, appears in the form of both economy (since the later part of the poem mentions colonial riches) and devoted partners with enhanced physical/sexual relationships. Donne goes to the extent of mentioning "Mahomets Paradice" when talking about this desired treasure. In chapter 4 of Muhammad Zafrulla Khan's translation of the *Qu'ran*, the idea of "pure spouses" appears. The chapter entitled "Al-Nisa" mentions that Allah's true believers will find their "true spouses" in heaven: "We shall admit those who have believed and have worked righteousness into Gardens through which rivers flow, abiding therein for ever.

Therein shall they have pure spouses, and We shall admit them into pleasant and plenteous shade" (Khan 81). Mentioning "Mahomets Paradice" introduces the poem's Eastern connotation and suggests a sense of justice in acquiring rightful gifts gained through spiritual upliftment. The idea of devotion leading to the gift, the speaker's rightful acquisition, and the Eastern connotation of Islam appear in the same stanza, making their probable connection with "Eastern discovery" and possession. Much like in the "Good Morrow," spiritual association with love-making is deliberate in this poem. The lovers' fate equates with the explorers' fate as spiritual awareness evokes both, promising untold prosperity in their "new-found" land. Naming the "discovered land" as the "new-found-land" guarantees ownership and colonization to gain resources, beneficial for Western prosperity.

While in the poem's first half, the speaker connects sexuality with spirituality, in the latter half, he associates that spirituality with explorers' spiritual consciousness, leading to "discovering" America. Albert C. Labriola has looked into this connection between sexual negotiation and a traveler's permission to explore in the poem, suggesting an urge to colonize the "New World" (51). Although Donne does not directly mention sea explorers in that association, he indirectly makes his beloved a symbol of the West's accomplished "New World discovery." In that association, the beloved transforms into a "discovered" geographical landmass whose passive operation in the Western text justifies the West's heightened subjective ego for being America's rightful possessor:

> O my America! My new-found-land
> My kingdome, safeliest when with one man man'd,
> My Myne of precious stones: My Empire,
> How blest am I in this discovering thee!
> To enter into these bonds, is to be free;
> Then where my hand is set, my seal shall be. (Donne 27-32)

Robert V. Young has explained this bodily "discovery" in the poem in terms of colonial imperialism. He mentions the speaker's "eroticism" depicts an "economic flavour" and an "urge to dominate[13]" (37). In his reading of this poem and other Donne's elegies, colonial interpretations become prominent, showcasing England's dominance over the colonial riches. In addressing his beloved as "America," the speaker describes "America" as the "new-found-land," which attaches Western supremacy to his love's portrayal. Attaching the personal pronoun with "America" and the "new-found-land" erodes these territories' significant self-entity, giving all ownership claims to the West. The idea of colonization does not appear before the "new-found-land" finds space in the poem, although the ruling desire becomes relevant to readers. Saying that the "new-found-land" is "safeliest" when "one man" rules automatically makes that "one man" appear in the image of a Westerner/an Englishman. Donne affirms Western spiritual superiority in the line when he says that Western rule in the "new-found-land" makes the land a safe place. Affirming the ruling desire and necessity marks colonization's initiation in the "New World," thereby promising Western prosperity, which, in the poem, operates through possessing the rich American mines.

Eastern riches that promised economic benefits to the West played a crucial role in the growing inhabitation of the "New World." However, to say that inhabitation/colonization was the motivator for the West's "New World" claim may be wrong. The poem, focusing on Western rule as the New World's savior, clearly approves of Western spiritual superiority's existence. Explaining English colonial narratives on inhabitation and Western economic gain, Linton refers to the cloth market from Richard Hakluyt's *Principal Navigation*[14]: "Sir Francis Drake landed in California where he and his men were allegedly worshipped as gods for distributing English cloth to the Indians" (Linton 62). Although she focuses on the trade relationship in this record, she ignores the fact of worshipping the traders as "Gods." When Hakluyt records this event in his book, he mentions that Sir Francis Drake landed on "the

Island" across the South Sea, where the natives greeted him. The General asked the natives to bring sheep, capons, and hens the following day in exchange for linen cloth, and that deal was pleasing to the natives: "They being willing to come aboord, our men left there one man of our company for a pledge, and brought two of theirs aboord our ship, which by signes shewed our General, that the next day they would bring some provision, as sheepe, capons, and hennes, and such like: whereupon our Generall bestowed amongst them some linnen cloth and shooes, and a javeling, which they very joyfully received, and departed for that time" (Hakluyt 892). The claim that the natives were "willing to come aboord," and they received the deal "very joyfully," affirms the natives' gratitude to Englishmen, creating grounds for sharpening the Western ego. Linton notices this same subject consciousness in Hakluyt's book, explaining that "Indians" worship Sir Francis Drake and his men as "Gods." However, she interprets the whole event only economically, saying that the cloth trade has proven profitable for the West. My reading of Donne's poems implies that attention to the idea of "worship" is as significant as attention to trade. Drake's account points to the importance of religious superiority to English readers. Coming back to Donne's poem, spiritual consciousness becomes prominent in claiming the New World's "precious stones," as just before stating this "rightful possession," he acknowledges Western protection and mankind's savior by a "rightful rule." Once he establishes the claim over the "New World," the possession desire follows. The lines saying, "How blest am I in this discovering thee! / To enter in these bonds, is to be free" can have two parallel readings (Donne 30-31). They are, on the surface level, the lovers' sexual intercourse enabling knowing each other, and also implicitly, from a colonial perspective, celebrating the West's Eastern "discovery and possession." Colonization appears in this context as an escape to the "New World" that can set the West "free" and generate scope for its economic expansion.

In one of his Holy Sonnets, "I am a Little World," Donne directly connects spiritual consciousness with "New World" exploration, almost making the point that Christ has "found new spheres" (Donne 6). The poem's speaker refers to the "elements" forming the body and the "Angelike spright" composing his soul, which gets tainted as "black sinne" creeps into it. The speaker, thus, wants both parts to die. Death in the poem initiates Christ's entry, arguing that He has found the "New World" with its "new lands" and "new seas" that can fill the speaker's eyes with tears needed for mourning and salvation:

I am a little world made cunningly
Of Elements, and an Angelike spright,
But black sinne hath betraid to endless night
My worlds both parts, and (oh) both parts must die.
You which beyond that heaven which was most high
Have found new spheres, and of new lands can write,
Powre new seas in my eyes, that so I might
Drowne my world with my weeping earnestly. (Donne 1-8)

The poem recreates Christ as a messenger/explorer who "discovers" "New spheres" to claim resources and bring them to His devotees to assist in their salvation. The speaker's unconditional trust in Christ makes Him into a savior. His spiritual consciousness causes him to question himself and turn to Christ for salvation. The question of spiritual supremacy creating the "New World" emerges in the poem when Christ, as the hero, figures as an explorer, traveling to distant places to retain his heroism by assisting his devotee in salvation. The speaker wishes Christ to load his eyes with "new seas" so that he can drown himself in Him. Shawcross' notes in the poem mention the "Eucharist" in the drowning context, stating that "consuming" him will "restore" him (Shawcross 347). Wilful self-sacrifice through consumption comes from a heightened spiritual realization. The "new lands" and "new seas"

can mean natural resources of the "New World" as well as suggest exploration via land and sea routes. Religious ideas growing in the speaker generate the necessity for traveling to distant lands to assist the speaker in his salvation. The poem thus suggests that exploring the "New World" originates from a rising sense of religious consciousness.

While Shawcross reads these lines in the poem as an invocation to Christ for assisting salvation, scholars like A.L. Clements and Donald R. Dickson analyze them as directly introducing astronomers who could reveal multiple planetary existences. Dickson even mentions explorers in this context, raising the point that they have traveled to distant places, "made new discoveries," and have witnessed different seas that could flood the speaker's eyes with limitless water (Dickson 143). In any case, a dependence on the "New World['s]" resources follows from heightened religious consciousness. The speaker becomes conscious of his spiritual unworthiness, which disturbs his inner peace. Relief from that pain is possible through salvation. As he grows conscious about repentance as the source of spiritual upliftment or salvation, he directs his mind to "new discoveries" that could assist him in adequate mourning. Clements also makes a clear point here about the astronomers when he says that Donne, in these lines, "addresses the astronomers" (Clements 88). In both cases, Donne's speaker grows in his spirituality, questions his inadequacy in mourning, and eventually turns to astronomers or explorers to seek help pulling out the "New World" seas to drown his world.

In "Hymne to God my God, in my Sickenesse," Donne's religious ideology aligns with geographical "discovery" and colonization.[15] The poem's speaker compares his body with a map and says that his physicians are cosmographers. Sohrabi and Pirnajmuddin make a case about the "self" and "other" in their reading of this poem, saying that the self's "conceptualized" enclosed space takes a new turn in this poem by letting go of any boundary whatsoever. In their reading, the speaker's body as the whole world springs from Donne's

"eliminating the boundaries" and reimaging "personal domain as vast as the world" (Sohrabi and Pirnajmuddin 16). The other side of their explanation is that they assert Donne's "personal domain'[s]" reimagination expands that domain across the world, making the whole world fall into that "personal domain." Their claim of annexing the "personal domain" is correct. However, they do not discuss how this juxtaposition springs from his religious understanding. There's a suggestion for two different journeys in the lines: the speaker's spiritual journey towards death and an explorer's imperialistic journey to explore "new lands":

> Whilst my Physitians by their love are growne
> Cosmographers, and I their Mapp, who lie
> Flat on this bed, that by them may be showne
> That this is my South-west discoverie
> *Per fretum febris,* by these streights to die, (Donne 6-10).

A growth in his religious ideals lets him envision "new lands," considering the journey to death as his "South-west discoverie" (Donne 9). Shawcross explains the "discovery" that Donne mentions here as his journey westward towards death "by going south (by fever)" (391). On that same note, he further says the "South-west discoverie" could also mean discovering the Mangellan Straits. The poem thus immediately connects religious consciousness with geographical explorations, making a case for colonizing the "New World." Rising in his spiritual consciousness enables Donne to rekindle the thoughts of a traveler's geographical exploration of the Mangellan Strait. The "new land"/"new world" discovered by the speaker/ the traveler remains passive and silent throughout the poem, enabling the speaker to coin them as "new." The juxtaposition of religious ideals and imperialistic explorations strengthens due to this passivity and recreates the speaker/ traveler in the "discoverer" image, asserting his possession over the "discovered" riches. The lines

reading, “Is the Pacifique Sea my home? Or are/ The Easterne riches?” form a direct relationship between the “riches” and “home” metaphors, suggesting a rightful acquisition. The metaphors rekindle images of explorations, trade, and acquisitions, complicating separating religion from colonization. “The Easterne riches” silent operation justifies Western “discovery,” suggesting a necessary possession. The speaker’s domain embraces antithetical qualities by rejecting boundaries; it opens the scope for the West’s “New World” possession.

“New World,” “New spheres,” “New lands,” or “New seas” that repeat through several of Donne’s poems present a Western spiritual superiority that helped to shape world categories and created an alien world suitable for Christian conversion. Donne’s poetry, read with other texts such as Columbus’s letters and Drake’s account, suggests that literary critics have not given enough attention to the religious motivation that stimulated English colonization. All the poems I have analyzed in this chapter suggest spiritual supremacy as integral in framing the “New World” and initiating colonization. The West’s spirituality caused it to visualize “the East” and America as spiritually deprived and thus needing conversion. The “New World” is new for its unfamiliarity with the West and an acceptable religious system. Naming it as “New World” emerges from this understanding. To convert the “New World,” possession is essential. Colonization appeared at this point by planting Westerners in the Eastern landmasses and America, who could facilitate Christianity’s expansion. Economic and trade relations are also the motivators for occupying the “New World,” but none of them are constructive entities that could frame the entire “New World.” They appear in this discussion only when colonization in Donne’s poems is under consideration.

CHAPTER 4: BODILY EXPLORATION JUXTAPOSED WITH GEOGRAPHICAL EXPLORATION

Exploration during the Renaissance was a rising trend, formulating and sharpening the Western subject consciousness. As Lu mentions, European travelers' tales of "far nations" suggested early globalization and a "Far-Eastern context" of Donne's poems (Lu 433). His study centers on the poem, "Hymn to God My God, in My Sickenesse," where he traces "Donne's invocation of some seemingly incidental geographical features" as potentially revealing "a surprisingly global vision and cosmopolitan spirit." (Lu 431). The "New World" concept recurring in many of Donne's poems suggests Eastern [mis]representations in Western texts, connoting a sense of worldwide exploration that illuminates Western knowledge about Eastern cultures, wrongly asserting the West as the "Eastern discoverer." Looking into Renaissance Literature's "New World" context, Peter Womack writes, "The traveler appears as someone who has been not only to other countries, but to other worlds, and who returns with some of their power to fascinate and disturb" (Womack 148). It is clear from his writing that travel in the Renaissance was not just about exploring the world but also "discovering new lands," fascinating for their exotic beauty and disturbing because they can potentially threaten the Western ego with their ever-present riches. Womack's article starts with Shakespeare's play *Othello* to discuss the Renaissance's focus on travelers' accounts and its potential nature to "fascinate and disturb." He later focuses on Hakluyt's work to state how his record of European voyages to distant lands has offered "at once encouragement and information to the voyagers of the future" (Womack 153). Both of these are crucial to understanding how the Renaissance's rising travel obsession was reflected in contemporary

literature and served the purpose of encouraging more travel by fascinating and informing future explorers. In Donne's poems, the trend remains constant, reflected through his references to "the East" and the explorations of "other nations." However, there is a unique feature to it, as in Donne's poems, geographical explorations can accompany the speaker's act of exploring his beloved's body. In combining two types of exploration, Donne consciously juxtaposes the geographical vocabulary with the human anatomical vocabulary. His poetical language complicates separating the two, aiming to make readers consider the two things as one. In so doing, the poems make the beloved into an extended part of the geographical regions they refer to. Raman explains the "colonial space" in his book *Renaissance Literature and Postcolonial Studies* as something aligned with "a class-inflected desire, whereby the nobility regains land/women at the expense of the upwardly mobile mercantile bourgeoisie" (103). The other side of his argument presents a synonymous relationship between "land/women" and the "discovered lands' riches," which the West would claim as its rightful possession. Juxtaposing geographical vocabulary with anatomical vocabulary imaginarily translocates Donne's speakers to "explored lands," preparing them for dual possessions: the body and the land. In the poems "Going to Bed," "Loves Progress," "To Sir Henry Wotton: Sir, more then kisses," and "Hymne to God my God, in my Sickenesse," life's journey aligns with a traveler's journey, juxtaposing the two distinct vocabulary types. Although not all of these poems address a speaker's beloved/women in general ("Hymn to God" is specific only to the speaker himself, and "To Sir Henry Wotton" is dedicated to Sir Henry Wotton), the juxtaposition is nevertheless prominent.

The ideas of juxtaposition, "discovery," and possession appear in his poem "Going to Bed," where the speaker compares his ladylove with America. Even before bringing in the connotation of the "discovered" land, the speaker attempts a general comparison of his beloved's bodily beauty with geographical beauty by clubbing together the differing

vocabularies, “Your gown’s going off, such beauteous state reveals, / As when from flowr’y meads th’hills shadow steals” (Donne 13-14). The two lines in the poem form a sentence, suggesting an immediate juxtaposition that would cause readers to imagine his beloved as a synecdoche for a topographical feature. Albert C. Labriola reads the poem as showcasing a “resemblance between a suitor’s sexual negotiation with a woman and a client’s endeavor to elicit power from the queen to explore, map, and colonize the New World” (51). His reading further clarifies a juxtaposition of bodily/sexual vocabulary with geographical vocabulary, suggesting two parallel explorations. However, it does not focus on the second person’s silence that guarantees the speaker’s right to dual explorations. Exploration appears a little later in the poem, with the speaker saying, “Licence my roving hands, and let them go/ Behind, before, above, between, below” (Donne 25-26). Although he seems to seek permission here, the beloved’s voice of approval or disapproval never appears. Her silence causes the readers to feel an unquestionable acceptance of exploring her body. “Roving hands” opens the scope for dual explorations in the poem, suggesting both the speaker’s bodily exploration and travelers’ acts of roaming across the world in different directions. The speaker’s act of “roving” his “hands” is, at once, his act of “discovering” his beloved’s body and a moment for geographical exploration promising “discovering” a “new world.” In exploring and discovering, the speaker plays the primary role while recording his beloved’s passive existence. The beloved is silent throughout the poem, and that silence, in a way, justifies the juxtaposition that the speaker attempts. The speaker praising his beloved’s body exhibits his fascination with her, which equates with the traveler’s “fascination” with the “New World” (something that Womack mentions in his article when talking about the fascination in Othello’s tales). In juxtaposing the two concepts, the beloved loses her human identity and transforms into his cherished dreamland. Her silence enables the speaker to

embark on the meaning-making game, making her more of his geographical fantasy's showpiece, his copyright "discovery," and a "rightful possession."

The juxtaposition of bodily exploration with geographical exploration that appears towards the beginning of the poem overlaps, the geographical exploration eventually taking over the beloved's entire identity. In that situation, the beloved becomes the "America" whom the speaker claims to have discovered:

> O my America! My new-found-land
> My kingdome, safeliest when with one man man'd,
> My Myne of precious stones: My Empire,
> How blest am I in this discovering thee!
> To enter into these bonds, is to be free;
> Then where my hand is set, my seal shall be. (Donne 27-32)

Attaching the first person possessive "my" before "America" removes the beloved's free identity on dual scales: as a geographical landmass forgoing her human identity and as an entity whom the speaker has possessed. Sohrabi and Pirnajmuddin read these lines as "self" and the "other," remarking that "the lover identifies himself with the king and his mistress as his "America" which is an alien space – known as Other for the English – domesticated and colonized by him" (16). Their reading explains the idea of possession from the colonial perspective of self and the other. This chapter offers another perspective by suggesting that the beloved's silence is crucial to establishing this demarcation and juxtaposing the two differing vocabulary sets. Conceptions of self and the other stabilize on ensuring silence. If subject consciousness shapes the categories of self and the other, it is also keen to establish the self as superior. The speaker, as the "self," clings to this desire to assert superiority over his beloved (appearing as the "other"). Silencing manifests his power over her, makes him the king who can claim over his "Empire" (in this case, the beloved), and in claiming to possess

that empire, “silence” juxtaposes the two differing vocabularies, giving way to two parallel explorations.

The whole stanza addresses the speaker’s ladylove and praises her bodily features, and geographical vocabulary permeates throughout. The “new-found-land” concept follows a gaining sense for the West, as it promises economic boosting. What Raman calls the “monetary trope” in “Loves Progress” is prevalent due to the vocabulary’ juxtaposition that makes the beloved’s body an extended part of a nation, existing solely for Western possession (Raman 137). Raman’s idea of a “monetary trope” is relevant and accurate, prominently operating in this poem also when it mentions “precious stones” (Donne 29). The speaker, undoubtedly, glorifies his beloved’s beauty in the poem, but his glorification is limited to the language of economy, triggering its physical possession. In addition, the “monetary trope[’s]” primary operation in this poem depends on the beloved’s dead silence, which creates the scope for the speaker’s economic amplification. Fascination language is crucial to position the speaker at the apex of wealth. To amplify the riches “discovered,” is essential to possessing them eventually. Claiming himself as the “discoverer” is not enough to assert self-superiority. The “discovered land/body” must boost the discoverer’s economy, fulfilling the poem’s “monetary trope.” Thus, the speaker first addresses his beloved as a “myne of precious stones” and then uses these amplified riches to present his superiority, saying she forms his “empire.” The beloved’s silence justifies this claim, fusing two different vocabulary sets. The geographical exploration overlaps once again with the bodily exploration when starting with his hands’ random “roving” over his beloved’s body, he moves the conversation away to talk about “new-found-land[’s]” discoveries to be eventually returning to claiming the body (as he claims the land) as he sets his hands on it.

This chapter acknowledges Raman’s argument about the “monetary trope” in “Loves Progresse” and adds to it, presenting another element that enables the analogy. The other

element I bring up in this chapter is a typical second-person silence, aiding the two different vocabulary sets to function. In the poem, the geographical vocabulary could juxtapose with anatomical vocabulary (especially when addressing the beloved) due to a prevalent silent second person whose anatomy the speaker addresses in the poem. Silencing the beloved's voice helps the speaker to present Western superiority through its "rightful possession" and a claimed "discovery." Juxtaposing the two different vocabulary sets yields a higher value in this situation. In "Loves Progress," Donne opens the poem with overlapping sexual and geographical vocabularies when he writes: "Who ever loves, if he do not propose / The right true end of love, he's one that goes / To sea for nothing but to make him sick" (1-3). The speaker remarks that improper sexual intercourse is equivalent to sea visits sickening a traveler. Positioning geographical vocabulary close to sexual vocabulary is intentional, which complicates reading these lines as varying metaphors appear before the readers. While diverse vocabulary is prominent here, parallel explorations are not. Raman's reading of the poem, centering on the "New World" economy, explains that the "poem's opening section does not immediately posit an analogy between the female body and the discovered land, but rather likens one valued object, the woman, to another, gold" (137). Raman's reading of parallel explorations centers on a colonial economic understanding, focusing only on colonial objects' material value. He does not talk about colonial objects' silences that performs a grammatical function of juxtaposition. In my reading, I will trace a second person's hidden presence in the poem, whose enlarged operational space (although passive and not spontaneously present) that Donne creates by juxtaposing two distinct vocabularies was crucial for establishing parallel explorations. The poem refers to women and their bodies, which Donne compares to geographical landmasses, planets, and the earth. He makes women into a general category, a specific class, which appears as the poem's singular second-person: passive and silent. Passivity and silence together contribute to forming parallel explorations.

The second person's passive operation mystifies its existence, making it dependent on the speaker's act of representing its voice. Representation guarantees the right to meaning-making, generates the scope for introducing varying vocabularies, and ensures presenting parallel explorations. Its possible outcome is creating the "self" and the "other" categories, sharpening the speaker's subject consciousness. Sohrabi and Pirnajmuddin study Donne's "domain of self" observed in his poems, arguing that "the self, just like the domain of love in his poetry, is conceptualized as a closed space" (15). Since the "other" is antithetical to the "self," its conceptualization in the poem is of an expanded, open space. As such, the poem's geographical vocabulary expands to encompass cosmological vocabulary, comparing the body with planets and the earth: "The Nose (like to the first Meridian) runs / Not 'twixt an East and West, but 'twixt two suns; / It leaves a Cheek, a rosie hemisphere" (47-49). Geographical vocabulary involves cosmological vocabulary in these lines as "meridians," "East and West," and "hemisphere" appear close to "two suns," expanding the "other's" operational space. These lines (as Raman would say) do not "immediately posit" parallel explorations; however, the juxtaposition expands the other's operational space and prepares the tone for an eventual parallel exploration (Raman 137). Once the speaker silences the second person, creates the "self" and the "other" categories, and enlarges the "other['s]" operational space, he introduces the idea of parallel explorations, saying that men [as the collective subject] "anchor" at the "swelling lips" to feel themselves at "home": "Her swelling lips; / To which when we are come, / We anchor there, and think our selves at home" (53-54). The "anchor" and "home" metaphors suggest geographical explorations, and positioning them next to "her swelling lips" invites the scope for a parallel bodily exploration.

A more prominent instance of parallel explorations appears a little later in the poem when it mentions "India," which immediately connects bodily exploration with geographical

exploration, “And Sailing towards her *India*, in that way / Sail at her fair Atlantick Naval stay” (65-66). Shawcross’s notes on the lines bear its evidence as he says that “India” in this line appears as it is “unexplored and mysterious” (67). He goes further into this description of “India,” saying that another reason for mentioning this is the nation’s riches, a “source of precious things and spices” (Shawcross 67). “India” thus in the poem operates as the object for creating fascination and disturbance, and by evoking these dual emotions, the speaker rises to a traveler’s position who navigates the ocean by exploring women’s bodies. Although the poem does not particularly mention possession, expressing the desire for exploration can potentially suggest the desire for possession as exploration accompanies knowledge about unknown wealth, triggering the urge to capture it. The speaker’s life becomes an extended part of the explorer’s life as the poem’s initial singular speaker gradually shifts to incorporate “we,” making men into a collective subject/ a collective explorer class.

The connection between man and explorers appears in one of Donne’s “To Sir Henry Wotton” poems, “Sir, more then kisses,” in which he compares life’s “voyage” with an explorer’s journey across far nations:

> Life is a voyage, and in our lifes wayes
> Countries, Courts, Towns and Rockes, or Remoraes;
> They break or stop all ships, yet our state’s such
> That though then pitch they staine worse, wee must touch. (7-10)

To say that “Life is a voyage” juxtaposes geographical and anatomical vocabularies. These lines from the poem abound in travel metaphors, “ships,” “voyage,” and “Countries, Courts, Towns, and Rockes, or Remoraes,” suggesting that the poem’s dedicatee is a man and a traveler. The “touch” metaphor implies hand, suggesting anatomical vocabulary juxtaposed with the geographical vocabulary (“countries,” “courts,” and others) appearing in the same stanza. In the poem’s latter part, when Donne has established the connection between the

life's journey and the explorer's journey, he mentions Sir Henry Wotton's knowledge about the earth at large: "In the furnace of the even line, / Or under th'adverse icy poles thou pine, / Thou knows't two temperate Regions girded in" (11-13). These lines in the poem refer to the equator, the two poles, and the two temperate regions, with the common argument that Sir Henry Wotton knows this all. The entire world encompassed in these lines becomes a part of his knowledge, suggesting his explorations. In his footnotes to the poem, Shawcross describes Sir Henry Wotton as an "adherent of the Earl of Essex and later Ambassador to Venice…who toured the continent from 1588 to 1504" (112). The emphasis on his travel across the continent is prominent in his description.

Adolphus William Ward's massive work on Sir Henry Wotton's biography also acknowledges him as a traveler, "Wotton's experiences were, for the most part, those of a traveler and a diplomatist, who knew the ins and the outs of many cities and of many men, and who, for better or worse, was obliged to put his trust in princes" (3). The poem's title makes a clear point of dedicating it to Sir Henry Wotton (whom Donne presents as a traveler); however, when juxtaposing the two distinct vocabulary sets, Donne introduces a plural "our," extending the object category (for Sir Henry Wotton) to a numbered gender category, undoubtedly the male gender, appearing to establish all men as travelers who in their "lifes ways" come across diverse places and people. Although unlike women (the collective "other" category) in "Love's Progress," Sir Henry Wotton is magnified in his worth as an ambassador in the poem, Donne's treatment of him as the silent object is prominent. In his silence and passive operation, Sir Henry Wotton resembles the innumerable silent women appearing in "Loves Progress." His position in the poem is better off than those women as he does not fall into the "other" category, but like them, he appears as a tool to suggest man as an explorer, having all knowledge around himself.

In his reading of another "Henry Wotton poem," "Here's no more newes," Tom Cain explains Sir Henry Wotton is innocence's representation, identical to the native people's helplessness before the "Spanish slaughter": "His earliest reference to the "Indians" comes in a verse letter of 1598 To Sir Henry Wotton, where their innocence, honesty, and integrity, and resultant vulnerability to Spanish slaughter, are compared to the hopeless case of the man who tries to protect himself at court with these same qualities" (457). Cain's argument is based on reading the lines, "If they stand arm'd with seely honesty, / With wishing prayers, and neat integritie, / Like Indians 'gainst Spanish hosts they bee" (14-16). He is correct in reading the helpless nature of Sir Henry Wotton that Donne presents in the poem by aligning him with the oppressed natives. However, there's another possibility for reading this character. In situating Sir Henry Wotton in a comparison involving "India," Donne seems to be creating him in an explorer image similar to the other "Henry Wotton" poem. Therefore, in this chapter, I suggest that Sir Henry Wotton's presence brings in two sets of comparisons: he is first a symbolic representation of native innocence (which Cain proves in his article), and second, he stands for a "man cum explorer" image to suggest his knowledge about the world.

Exploration in Donne's poem operates on dual levels of bodily "discovery" and geographical "discovery." The two parallel explorations spring from a language of fusion, which merges geographical vocabulary with human anatomical vocabulary, overlapping the two and complicating reading. The idea of "discovery" germinates from a sharpened Renaissance subject consciousness, promoting the rise of "self" and "other" categories. Silence deepens the clash between the two categories. It justifies the self's liberty to meaning-making, indirectly proclaiming it the "discoverer" position. Aligning geographical exploration with bodily exploration makes the "other" a representative of the geographical wealth. Hence, claiming possession of the geographically "discovered" land (synonymous

with the body) asserts possessing the “explored” body, making parallel explorations prominent in Donne’s poems.

CONCLUSION

This thesis has offered multi-faceted approaches to Donne's poems' colonial understandings. Considering his entire canon, it has traced "India" and other colonial territories' [mis]representation, analyzing that from historical, political, and religious standpoints. Similar to the topic, this thesis is multi-faceted, incorporating diverse disciplinary ideas to offer colonial materials' multi-layer understanding. Donne's poems frequently evoke ideas about exploration, "discovery," and colonial wealth possessions. While Western political hegemony is only one aspect of understanding his colonial references' underlying philosophy, a deep sense of subject consciousness aligning with national consciousness originates from religious understandings, which necessitates considering historical backgrounds shaping then prevailing Western religious supremacy. This thesis has dealt with all those essential studies, pulling up the earliest possible historical records. In doing the historical research for this thesis, I have dug deep into reading Columbus' letters, Sir Walter Raleigh's explorations, Marco Polo's travel across Asia, and the copious work of Richard Hakluyt collecting European travelers' far-east nations' narratives. I have also read eminent historians' (such as Pauline Moffitt Watts) work to understand the colonial past, especially the trading relationships between the West and Eastern landmasses. Watts mentioned some of Columbus' letters about "discovering" the "New World" and finding potential economic routes there. Her work has helped me realize a superior religious consciousness motivating the unequal trade relationships between the West and the "other" world. Reading Donne's poems from this historical perspective, I could relate

colonial materials with earlier and contemporary exploration trends shaped by religious consciousness.

While working on this thesis, I noticed that the "New World" concept recurs mostly in Donne's religious poems. In his Holy Sonnets, "I am a Little World" and "Hymne to God my God, in my Sickenesse," religious imagery aligns with exploration. Exploration appears in his love poems as well. In those cases, Donne uses a carefully chosen religious vocabulary, suggesting sexual congress is spiritually elevating the lovers. The thesis in pointing out religious vocabulary's association with exploration suggests a rising superior religious consciousness that motivated exploration and business relationships with Eastern landmasses during the Renaissance. While his religious poems overflow with geographical vocabulary and exploration ideas, his satires mostly employ derogative language featuring color binaries. Color binaries differentiate the "self" from the "other" in terms of both physical beauty and moral connotations. Similar to the colonial exploration aspect, color binaries in Donne's poem are also primarily motivated by religious consciousness. White's association with Christianity and purity and "black's" association with the non-Christian, impure "other" prove color binaries' religious connotations. Donne's poems' demarcation language springs from these religious ideas, shaping color binaries and enhancing the speakers' subject consciousness.

Apart from the religious aspect, colonialism in Donne's poem also pertains to political discussions when the speakers' subject consciousness aligns with a Western national consciousness. I have researched this alignment and explained it in detail in Chapter 2 of this thesis, citing references from several Donne poems. The issues of [mis]representations appear in response to the alignment. Donne's poems make the speaker emerge in his Western superiority to envision the rest of the world as the "other," which is explorable. The speaker's religious consciousness shaping subjective importance connects with national subject

consciousness, enabling him to fashion himself in the "discoverer" image. This thesis has shown how this enhanced subject consciousness (enhanced as it has aligned with national consciousness) motivates false representation, generalizing diverse Eastern cultures as a mono-cultured "East." Donne's poems disregard Eastern varieties and make the singular country "India" represent every Eastern nation. In a few poems, he even makes "India" represent America. The historical facet of his colonial ideas appears in this confusion. As Columbus was confused with the American identity and called them "Indians," a historical understanding of this incident is crucial for reading Donne's poems (for example, "Satyre I," which mentions "Indians" for consuming tobacco), referring to "India."

The thesis has also considered feminist scholars' work on Donne's misogyny to look into poems like "The Comparison." Considering their argument about ridiculing the feminine gender physically and morally in several of his poems, the thesis has taken a colonial approach, reading derogation instances as central to derogating the "other's" body. Painting bodies in "black" necessarily connects them with "the Eastern culture." By making this argument in my thesis, I have shown that the derogated body is both a gendered and a political "other." Attaching religious connotations to the "black" body's moral degradation subjects it to another level of categorization, turning it into a religious "other." As I have discussed in Chapter 1, in every categorization instance, the "black" body appears as an antithetical "other," whose function is to heighten the "self" by presenting contrast. The "self" versus "other" contest I have discussed throughout the thesis originates from multiple superiority aspects: social, physical, religious, political, and spiritual, categorizing the "black" body into several groups. The thesis opens up all these categorization possibilities, suggesting colonial materials' multi-faceted operation in Donne's poems.

Donne's poems' colonial episodes emerge from diverse religious, historical, and political scenarios, making it essential for scholars to partake in their multi-faceted analysis.

This thesis incorporates readings across history, theology, and politics to offer multiple interpretation possibilities for the colonial episodes. While working on this thesis, I have done interdisciplinary research, reading history, theology, and politics. This thesis incorporates references from the *King James Bible* to study the exact religious connotations for several of his spiritual metaphors. It has also cited evidence from *The Quran* to explain inaccurate Eastern representation when Donne mentions "Mahomet" in one of his poems. Reading his whole canon of poems from an interdisciplinary approach enables me to see endless interpretation possibilities in a limited textual space.

NOTES

[1] Jane Hwang Degenhardt in her article "Cracking the Mysteries of "China": China(ware) in the Early Modern Imagination" talks about the prevalence of Chinese porcelain vessels in England. Her article traces the earliest trade relationship between Europe and China, explaining the literary representations of Chinese porcelain in European texts. To know more about Chinese porcelain, also see, Finlay Robert's "The Pilgrim Art: The Culture of Porcelain in World History."

[2] Alex Taylor talks about this poem in his article, "Beauty, that's color and proportion." He opens his article with a wide search on 16th and 17th century's lyric poets, pointing out their usage of color and sizes as symbols for beauty. However, he focuses mostly on "red" there. In his reading of this poem and Donne's "The Flea," he argues color to have only adjectival function. See also M. Thomas Hester's "The Troubled Wit of John Donne's Blacke Soule."

[3] Gregory Machacek and some other critics consider the mistress in "The Comparison" as one woman. Machacek's article, "Donne's Elegy 8: The Comparison" deals with this reading.

[4] Kimberly Ann Coles's book *Bad Humor: Race and Religious Essentialism in Early Modern England* speaks in detail about the race concept in Early Modern period with special focus on skin color. Her book looks into the relationship between skin color, Christianity and a sense of religious superiority expressed by Donne and other writers (Ben Johnson, William Shakespeare, Elizabeth Carey and many more). Her book is also essential for understanding the rising colonial trends of the time.

[5] To know more about the "black" characters of Renaissance Literature, see Jolly Mary Goretti Rwanyonga Mazimhaka's thesis, "The Discourse of Difference: The Representation of Black African Characters in English Renaissance Drama."

[6] Gregory Kneidel considers the "humorist" as Donne's penis. To learn about this, read his article, "Donne's Satyre I and the Closure of the Law."

[7] Norman Nelson's article, "Individualism and the Renaissance" provides a detailed explanation of the rise of individualism during that time.

[8] Joyce Green MacDonald's book *Race, Ethnicity and Power in the Renaissance* discusses cultural antithesis, supremacy based on nation, lineage and skin color and England's growing sense of cultural dominance.

[9] More on the aspects of Raleigh's exploration, the Virginia Company, Donne's colonial language and the exploration of the beloved's body is discussed in Rodrigo Lazo's article, "In Search of EI Dorado: Desire and History in Donne's Language of Colonization." The article analyzes sexual metaphors and attempts a psychoanalysis of desire in Donne's poems. Also see "John Donne and the Virginia Company" by Stanley Johnson, Amanda Louise Johnson's "Nobody's Gold: Sir Walter Ralegh's Discoverie of Guiana and the Rise of Fictionality" and "Adding to the World: Colonial Adventure and Anxiety in the Writings of John Donne" by Richard Sugg from *The Arts of 17th-Century Science: Representations of the Natural World in European and North American Culture*, edited by Claire Jowitt and Diane Watt, Ashgate Publishing Co., 2002, pp. 217–31.

[10] Ralph Bauer's book *The Alchemy of Conquest: Science, Religion, and the Secrets of the New World* is a rich source of information about "discovery" and the "New World." Focusing particularly on alchemy, the book encompasses its role in the literature about "discovering" Americas, scientific inventions and international law.

[11] To know more about Columbus and his "discovery" of America, see William H. Shurr's "Irving and Whitman: Re-Historicizing the figure of Columbus in Nineteenth-Century America" and Berthold Laufer's "Columbus and Cathay, and the Meaning of Americas to the Orientalist,"

[12] Rhema Hokama in her article "Loves halowed temple: Erotic Sacramentalism and Reformed Devotion in John Donne's 'To his Mistress going to bed'" explains that Donne's association of religious worship with sexual congress originates from his nostalgia for the Catholic faith and reconsidering conversion's consequences. Her article is a good source for understanding how Donne's personal life and beliefs reflect in his choice of forming this association. She traces the effect of Calvinist predestination and a tendency to impart the pious with the ordinary life affairs in juxtaposing the religious vocabulary with sexual descriptions.

[13] See Rhema Hokama's "Sexual Freedom and New World Conquest in Francisco de Vitoria's De Indis and John Donne's 'To His Mistress Going to Bed' " and M. Thomas Hester's "Donne's (Re)Annunciation of the Virgin(ia Colony) in Elegy XIX."

[14] Also see David A. Boruchoff's "Piety, Patriotism, and Empire: Lessons for England, Spain, and the New World in the Works of Richard Hakluyt" and Colm MacCrossan's "Framing 'Nova Albion': Marking Possession in Richard Hakluyt's The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation."

[15] See also David Roberts' "Donne, Geography and the Hymne to God my God, in my Sickenesse," Steven Adam's "'I Their Map': The Poetics of Medieval Mapmaking in Hymne to God my God, in my Sickenesse" and Joan Curbet's "Geometry and Theology in John Donne's Final Hymns."

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