



A New Approach to Body and Literature: Deleuze's Territorialization and the Female in Donne's *Songs and Sonets*

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Abstract

The perception of body has shifted significance from a commonsensical and everyday fact to a historicized concept within the past century. However, the extremes of the biological or social theorizations concerning body have been mutually dismissive of the other and this has robbed them both of their capacity to relate to the lived body of experience. The last model for considering body, however, has been expounded in the philosophy of Gilles Deleuze whose postmodern ontology brings the theories of the biological and social body together in a synthesis so as to show how they relate to each other and to the holistic aspect of embodiment called territorialization, which is closer to the reality of the lived body than both of them. In this manner, Deleuze introduces a progress into the study of human body particularly as the object which we not only "have" but actually "are," that is to say, the deep relation the body has to identity. This philosophical advancement has reverberations in other fields such as woman's studies and literature. Thus, female body and literary texts can be scrutinized from a Deleuzian standpoint with two aims; the first one analyzing the extent to which the literary texts can claim greatness by mirroring the reality of being, and the second one to investigate the manipulation of female body and identity in literature. This paper aims to provide evidence for the improvements Deleuze's philosophy has introduced into conceptualizations of body, female body and identity in the first place and in the second place how Donne's love poetry in his *Songs and Sonets*, as one proven example of great literature, is a mirror to "being," regarding the femininity of his woman-beloved through his treatment of the territorialization of the her body and identity.

Keywords: Deleuze, Territorialization, The natural body, The social body, The lived body, Assemblage, Relations

1. Introduction

This article pursues two diverse yet closely related aspirations. The first one includes an attempt to explicate that aspect of the philosophy of one of the greatest of French postmodern philosophers Gilles Deleuze (1925-1995) which sheds light upon the current sociological studies of body, its relation to identity and its probable links with literature in an effort to attest that it is certainly a progress in this field. The second one is an endeavor to bring about and advance a blueprint of a novel approach to literary texts particularly in the field of gender studies on the relation of female body and identity presenting an alternative manner this issue could be explored. For this reason, *Songs and Sonets*, by John Donne (1557-1632), has been chosen for the application of the theoretical material covered in order to illustrate both the advancement of Deleuzian perspective compared to his predecessors and the approach proposed in this article.

That Deleuze is one of the seminal philosophers of our time is beyond doubt and depicted in the way Foucault, himself one of the most influential scholars of the post-World War II period according to Encyclopedia Britannica, deems the twentieth century capable of being called a Deleuzian century. He is an anti-rationalist and anti-essentialist philosopher who identifies an alternative vein of philosophical occupation in philosophers like Stoics, Hume, Spinoza, Nietzsche and Bergson that stands against the state philosophy of the likes of Plato, Kant and Hegel which is in service of power. It is based on an affirmation of "difference" and "becoming" which lead to constant creation of ideas instead of an effort at constructing totalizing theories of things and concepts based on "identity" and "being" which claim to be stable points for human observer.

Donne is similar to Deleuze in that he was also a revolutionary in his field and time. He reacted against the emptiness of Petrarchism and tried to open fresh ways for both ideas and poetic potential pretty much like Deleuze's effort to open philosophy of his time to an unceasing exertion of thought to ever new becomings. As a result, this article is about two revolutionaries in literature and philosophy and the manner the latter can shed lights on the former.

2. Theoretical Framework

2.1 *The natural or biological body*

2.1.1 Historical background

“The biological body has become the ‘common-sense’ body for most people.” (Fox, 2012, p. 14) And, this has mostly been the case throughout human history. Beside the fact that almost all religions and pseudo-religions have many things to say about it, humanist painters and sculptors have tried to illustrate and symbolize body as is seen, felt and touched. Another telling sign of this fact is the practice of medicine from ancient times which has attended to body from different perspective finding various relations for the body. Hippocrates and Galen, as good examples, tried to establish relationships between body and the environment and assign vital powers to different parts of body in humeral theory respectively; and they both had very long lived influence (Fox, 2011). During the Renaissance, in the sixteenth-century, Andreas Vesalius (1514-1564), the Flemish physician, was the pioneer of the anatomical study, who “is now recognized by most scholars as the founder of modern anatomy” (O’Malley, 1964, p. 1) whose “masterpiece, the *De Humani Corporis Fabrica* and its companion volume the *Epitome*, issued at Basel in 1543, established with startling suddenness the beginning of modern observational science and research [and] their author has come to be ranked with Hippocrates, Galen, Harvey and Lister among the great physicians and discoverers in the history of medicine. (Saunders & O’Malley, 1973, p. 9)

Under the influence of Humanism which considers humanity as valid by itself and not just a creation that should not be analyzed, the study of the biological body still progressed towards modernity. The freedom from the shackles of religiosity towards more scientific views of the world and the body were given a strong impetus by the emergence of the Enlightenment near the end of the eighteenth century. From now on science by way of experiment and observation and through rationality liberalized understanding towards more objectivity. By the nineteenth century the modern science started to seriously grow a variety of disciplines to work on different aspects of the biological body; perhaps the most important one being biology itself as we know it even today, as well as chemistry, etc. Darwin’s theory of evolution, as a prime example, in his epoch-making and most controversial book of the time *The Origin of Species* is a child of the nineteenth century mentality with repercussions well until the third millennia.

In conclusion, “whereas once ethicists offered moral [and transcendental] solutions to the problems of living, these philosophers [theorists of modern sciences and knowledge] set out rules for enquiry and the growth of knowledge” (Fox, 2012, p. 13). Such an enquiry took our human understanding to a realm of disinterested objectivity where only what is easily experimental, in this case the physics of the body, became the only worthy goal of understanding and discussion. These twists that our views of the body have taken and have detached us away from a more holistic view of the body in all its factuality, have ultimately given impetus to the biological body to materialize as the “common-sense,” the only, body for us by scientific analysis of which we seek to know it to the full and solve the problems related to it to their end.

2.1.2 Deleuze and the natural body

This common-sensical body, or as in Deleuze and Guattari’s account, this “organization” of the organs of the body in a way to include and finally define human beings is referred to as “the organism,” sometimes “the body with organs.” In their effort to clarify their other term BwO (body without organs) as their central idea concerning body they explain that

The BwO is not at all the opposite of the organs. The organs are not its enemies. The enemy is the organism. The BwO is opposed not to the organs but to that organization of the organs called *the organism*. (*A Thousand Plateaus*, 1987, 158) (Emphasis added)

This very same notion had been previously emphasized in Deleuze and Guattari’s first co-written book *Anti Oedipus* where they forthrightly express the antagonism between the body without organs as their holistic view and the limited view of the organism:

... the body without organs is not in opposition to these organs-objects; it merely ensures its own opposition, and their opposition, with regard to an organism. The body without organs and the organs-partial objects are opposed conjointly to the organism. (326)

The fact that this notion is Deleuze’s own conceptualization becomes manifest when we encounter it in his book on the British painter Francis Bacon where he tries to bring out the philosophy already in it: “the body without organs is opposed less to organs than to that organization of organs we call an organism.” (*Francis Bacon: The Logic of Sensation*, 2003, p. 44) Anyhow, this distinction plays such a great role in Deleuze’s philosophy that it fills one full chapter of the book. In chapter seven of the book on hysteria where he tries to show the working of the body without organs in the paintings of Francis Bacon he defines and defiles “the organism” as well. As opposed to the body without organs, Deleuze maintains that the body with organs “is defined by determinate organs” (*ibid.*, p. 47) as only one side or aspect which should be at play when we consider “the body.” Also, in order to show his antagonism to the idea of the organism Deleuze quotes Antonin Artaud to show where the body is in distinction from what has been called the natural body in this chapter:

"The body is the body / it stands alone / it has no need of organs / the body is never an organism / organisms are the enemies of bodies." (From Artaud quoted in Deleuze *Francis Bacon: The Logic of Sensation*, 2003, p. 44)

Moreover, Deleuze with Guattari provide us with the place of the organism in their thought in relation to the way they theorize the body in general. The body with organs or the organism is merely a side of the whole picture of the body. It is only one stratum among the many strata that a body produces so it should not be in any ways identified with the body as a totality of it.

The organism is not at all the body... rather, it is a stratum on the BwO, in other words, a phenomenon of accumulation, coagulation, and sedimentation that, in order to extract useful labor from the BwO, imposes upon it forms, functions, bonds, dominant and hierarchized organizations, organized transcendences. (*A Thousand Plateaus*, 1987, p. 159)

Already evident is that the emphasis is on the limitations that the organization of the organs puts on the body and one kind of the limitation is the one constructed by the medical sciences and biological approaches.

2.1.3 Criticism of natural body

As already claimed, the biological body is the immediate aspect in people's thinking about their embodiment's state; therefore, the claims that have their basis in a biological outlook should be inspected and criticized more deeply. Basically, a Deleuzian mentality does not allow for a closed view of the body because it would be eventually an essentialist image of an actual. Besides, the reductionism of this model of body is able to be scrutinized.

Perhaps the most salient criticisms that offered to dismiss the authoritarianism of the biological models of the body at least when it enters the social, behavioral and psychological areas are the deterministic and reductionistic blame it must address. If the physicality of the body is the only source of understanding everything about it, then a biological determinism is at work. Nick J. Fox considers a mechanical model of the body as over-emphasizing the similarity between a machine (not in its Deleuzian sense) and the human body which can lead us to ignore the capacity of organisms to grow, learn and adapt to circumstances. (2012, p. 25) Biological reductionism, also, is a pertaining to an over-emphasis on the effects of the random mutations inside the molecules by a few atoms in a gene. Fox refers to the case of evolutionary psychology theory, "where even personality traits and human behavior are reduced to genetics, ignoring the potential effects of environment and upbringing." (*ibid.*, p. 26)

The Deleuzian mentality is best perceived when we argue against a very basic presupposition on which the basis of many of these claims is buttressed. We look on to the world in its entirety and observe the things and actions in it. Then, we rationalize them into ready-made theories in order to exercise or believe in our own rationality irresponsive to the Deleuzian assertion that the basis of life is "difference" and not the projected rationality, or identity, we cling to mainly out of a belief and not from a living source. This is the kind of reductionism which happens in each essentialist theorization from the oldest of times in different realms from natural sciences to philosophical musings.

A prime example of this kind of reductionist mentality and its criticism is Deleuze and Guattari's criticism of the traditional psychoanalysis and its reductionist emphases:

There is a constant tendency to seek a "reduction": everything is explained by the situation of the child in relation to its father, or of the man in relation to castration, or of the citizen in relation to the law. (*A Thousand Plateaus*, 1987, 94)

2.2 The social body

2.2.1 Its importance and contribution to the progress of views concerned with body

Apart from the natural body to which people majorly refer when considering body, there is also a social body, especially under the influence of more humanistic studies like sociology, psychology, anthropology, psychoanalysis, etc. Many different versions of a social body exist at the same time, the range of which summarizes various views from those close and in relation to the biological science to those extreme cases where the biology and the physics of the body are totally ignored or referred to only as a secondary, but unrelated, fact. Generally speaking, a concept of a social body is an insistence on the fact that it is in the human society which we come to understand or think about body, so this concept is more than anything some learned notion from a background of social issues, considerations, educational efforts, rules and discipline. Such a consideration of body has become so thick an enterprise for a human observer due to the fact that for the past 150 years social sciences have been proliferating in adding to our knowledge and understanding of the social aspects of the body. The important point is that the continuation of this obsession with the social body shows that the body is not the physical organs.

2.2.2 Categorizing the social body: major theories

This social body has been dominantly expanded in three different directions with different emphases. Schepher-Hughes and Lock have distinguished three main social sides of the social body: 1. A body that serves as a metaphor or symbol for other things; 2. A 'body politics' that is regulated and controlled by society; and, 3. A 'lived body' of experience. (1987, pp. 6-41)

2.2.2.1 Body as metaphor or symbol

The first direction both produces the body through its representations by art, etc. and gives meaning to it as "a carrier for culture, by means of marks or modification, ranging from minor, temporary changes ... to extreme and permanent marks" (Fox 2012, p. 38). Anthony Synnott, in his book *A Social Body* has shown us how throughout the history the body has been differently symbolized in Western culture. For example in ancient Greece, the body was considered as a tomb that had trapped the soul by Plato and Socrates. Also, about our own time, Synnott suggests that the body and the face are symbols of selfhood (1993, p. 73) while the hair style stands for group identity (*ibid.* p. 103).

Mary Douglas in her book of 1996, *Natural Symbols*, provides an anthropological analyses of Western and non-Western societies. She finds that body symbols, even body limbs are deeply related to societal, governmental, and even organizational matters

the care that is given to [the body], ... the theories about what it needs in the way of sleep and exercise, about the stages it should go through, the pains it can stand, its span of life, *all the cultural categories* in which it is perceived, *must correlate closely with the categories in which the society is seen, in so far as these also draw upon the same culturally processed idea of the body.* (p. 69, emphasis added)

2.2.2.2 Socialization

Views, in the domain of the social construction of the body, but better than the aforementioned theorizations which are deterministic, are those that contain ideas of “socialization.” In this field many great theorists as well as different movements have been active and contributing; from Marx and Freud, to Elias, Foucault, Turner, Bourdieu, etc.; also, from feminism and gender studies, to New Historicism and so forth. Although they still miss the point which Deleuze will finally shed theoretical lights on, they have been very much useful for taking body away from its biologically determined fate to a broader understanding of its reality and “relations” with the world as well as our identity in particular.

Socialization usually takes two different directions: one is the psychologizing of the socialization process and relating it to childhood, the other being the civilizing process people undergo under the effect of the general tendency of their historical period. Freud was perhaps the first to seriously consider the relation of body and socialization when he discussed the repression of the unrestricted desires of a child by a social super-ego. His outlooks were then taken up by Lacan; and his idea of the name or the law of the father was perhaps a clear continuation of what Freud had started. And, Lacan’s insights were a help to psychoanalytic feminists like Kristeva and Cixous who tried to find ways for the real (!) woman to redirect the ways of patriarchy in the same line with the presupposition that socialization is majorly at work in the childhood. But more interesting approaches to the idea of socialization have been provided by theorists like Norbert Elias and Michel Foucault. Elias in his *The Civilizing Process* showed how bodily functions have been civilized in the course of history and in each different era according to the dominant frame of mind. And this showed how much each and every aspect of our social life, our body functions and even our body parts, are constructed by some social, other-than-ourselves powers. So, we have Foucault’s *History of Sexuality* in which he discusses the actual turns the concept have undergone throughout the expanse of history from ancient times. For example, from Foucault we learn that “pedophilia was acceptable and encouraged in ancient Greece, while sexual control within marriage was an ideal for upper-middle class Romans, and abstinence encouraged in Christianity” (Fox, 2012, p. 42).

2.2.2.3 The lived body: criticism of the social body

These sociological varieties of regarding the body, from Foucault and Turner to the latest feminist outgrowths, which have been of some effect for a while and are even today very strongly discussed, do not attend to all the aspects of embodiment and are as reductive as biological determinism. Therefore, against the natural and the social bodies the idea of “the lived body” is introduced to solve their problem of having deterministic outlooks to the advantage of one aspect of embodiment and not containing its whole. This idea revolves around the major notion that “body is not one has (given by biology/nature or society), rather it is what one is.” This lived body is the major playground of this article and as a result it is explored on its own with a subtlety worthy of it as a Deleuzian model and not with Schepers-Hughes and Lock’s opinion of it.

2.3 The lived body

2.3.1 Bridging the gap between the first two and Deleuze

The transition from this limited socializing view of body to the Deleuzian mind-set is found within the work of some thinkers who bridge the gap by considering the duality that body encompasses. Among the first philosophers who paid attention to this double aspect was the French philosopher Maurice Merleau-Ponty who emphasized the importance of the body as the means of perceiving the world around us. The co-editors of the latest reader on body, Mariam Fraser and Monica Greco, believe Merleau-Ponty’s contribution to be essential in the modern day thought with its efforts to remove itself away from the Cartesian dualistic opinions, particularly in considering the relation of the body and mind; in their own words, his “contribution is fundamental, for he seeks neither to privilege the body over mind, nor to unify them in an overarching theory. Instead, he exploits the concept of experience and perception in order to illustrate that the body is never a subject or an object, mind or body, transcendent or immanent.” (Fraser & Greco, 2005, p. 43)

Among the sociologists, it was Bryan S. Turner who first focused on this dual aspect when considering the body. Thus, in his idea body is not only a thing that relates to the social but is also the medium by which people are able to live their lives, establish and maintain their individuality as well as a “reflexive identity,” an identity which is gifted with an ability of self reflection. (Turner, 1992, p. 40) Turner emphasizes the importance of the issue of body in sociology claiming that “within the last decade, there has fortunately been evidence of a major interest in the sociology of the body ([in people like] Deleuze 1983; Feher 1989; ...) (ibid. p. 34-35). He, also, identifies the relation of body and identity asserting “who I am rests crucially on having a specific body which I do not share with other social agents (ibid. p. 37). Moreover, the extent to which the phenomenological perspectives of the likes of Merleau-Ponty concerning body is found in him when he declares that “from a phenomenological point of view, we can make a distinction between having a body, doing a body and being a body (ibid. p. 40)

The converging point among Merleau-Ponty, Turner and Deleuze is that they all give precedence to the issue of body, they reject any simplifying notions to define body as a presupposition for other social studies and they separate any consideration of body from any isolated standpoint. Nevertheless, what divorces Deleuze from the other two, are his

criticism of Merleau-Ponty's tradition of phenomenology and Truner's still sociologically reductionist view which Deleuze aims not to be trapped by.

2.3.2 Deleuze's move forward or progress in action

Body is better not to be considered by a variety of outlooks in isolation; rather it should be viewed and then theorized holistically. For this reason, the Deleuzian notion of "assemblage" would be considered.

We read Graham Livesey's simplification of the general picture we should have of the concept of assemblage in Adrain Parr's dictionary of Deleuze as the

complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning (Parr, 2010, p. 18)

Put more simply, things as they are produce relations with other objects each of which produce their own relations with the other ones. These components make a territory and as a result the assemblages "begin by extracting a territory from the milieu. [And] every assemblage is basically territorial." (*A Thousand Plateaus*, 1987, p. 503)

The important point is that assemblages have some essential features which cause them to be more than the sum total of the mere things in relation.

An assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections. (Ibid., 1987, p. 8)

Thus the assemblage is already an "increase," a "change in nature," and an expansion of its dimensions by an increase in the connections or relations that are playing a part in it.

"Relation(s)" is the key word here. Our body is related to its surroundings; this means that it is related to everything physical or not, that it might be in contact and interacting with; and, as already mentioned, the whole of all the relations a specific body makes in different directions is called by its "assemblage(s)."

Certainly, this is not an ultimate and easy-to-use picture to be drawn for body, since the Deleuzian idea of "difference" is also at play all the times, but a basic assemblage that a body has constructed, or has been constructed around, provide us with the rather static condition that the body is undergoing for the time being.

A way to reveal the current assemblage of a body is by listing at least the most important relations that it is experiencing at the time and then again dividing them into the relations each of them has made with the body. For example, we, humans, have an "eating assemblage," a "working assemblage," a "sexuality assemblage," as well as many other and infinite assemblages that we experience in our being.

As already noted, each of these assemblages is comprised of "relations" that the body has made with the array of the material and social powers around it. To present how the assemblages may be written down to be used for further analysis the following examples are taken from Nick J. Fox's 2012 book on body from a Deleuzian standpoint. (2012, p. 67)

For the first example, our "eating assemblage" will, for the most important part, consist of the following:

Mouth – food – energy – tastes or preferences

We also might think of other important ones especially if we are considering some particular aspect of someone's eating assemblage, for example table manners – ...

In the same manner, a working assemblage comprises, at least:

Body – task – money – career

And a sexuality assemblage comprises, at least, of

Sex organs – physical arousal – object of desire

Clearly we no longer divide the relations of our body into social and physical, learned and instinctual, cultural and natural. In addition, there is not even a special order, and certainly not hierarchical for that matter, in the importance of each relation, so we can't say that the physical relations of our body has supremacy over the cultural, because they have been produced alongside each other without any order of significance.

2.3.3. Territorialization: Theoretical backdrop of Deleuzian progress

"Territorialization" is the name given to the whole that various assemblages make, without a consideration of their innate power for difference and change. This territorialization is different for different people because it is contingent upon the relations any specific body makes in the various situations and surroundings it happens to exist.

To hint at the main thesis of this article on the idea of the direct relation of body and identity in general and as regards female's body in the literature of an era in particular, there is this umbrella term, a phrase to be more precise, used by Deleuze to cover the three aforementioned aspects of the body with the addition of how identity is formed within it and acts as the basis of the recognition, coming to terms with, and finally revolting against the status quo of the Oedipal world. The phrase is "what else a body can do" and it can be rearticulated in the form of a question with no definite answer but always on the path to fresher answers in new assemblages. Accordingly, it is asked "what can a body do?"

This notion comes from deep within Deleuze's philosophical enterprise, namely, his Spinozan affiliation which he well demonstrates in *Ethology: Spinoza and Us* where we read "if we are Spinozists we will not define a thing by its form,

nor by its organs and its functions, nor as a substance or a subject.” (1992, p. 61) And this commitment of sticking to the premise of defining things, body included, not merely by organs and functions in his idea of “bodies without organs,” is pursued in his other works. In so doing Deleuze rephrases a seminal proposition from Spinoza’s *Ethics* on the idea of body in which Spinoza had already founded this concern with the question asked in the previous paragraph:

He [Spinoza] said that we do not even know what a body can do, we talk about consciousness and spirit and chatter on about it all, but we do not know what a body is capable of, what forces belong to it or what they are preparing for. (*Anti-Oedipus*, 1983, p. 39)

Therefore, territorialization is defined as the temporal and spatial relations and interactions that the body has to its surrounding and it is related to identity since body both understands and forms its own embodiment and the sense of identity which then defines it as “what it can do” for the time.

In a nutshell, the body is theorized in many different ways by biologically and socially deterministic theorizations but a Deleuzian standpoint paves the way for a more holistic approach to the understanding of body as both what we are, as we understand, also as what we have, as is ordained for us and is liable to change. In a Deleuzian approach, consequently, the focus will be on the co-presence and the simultaneous effectiveness of them both.

In this part of the article, Donne’s poetry will be delved into so as to have the nuances of the female body and identity at work in her ultimate make-up assessed and to exemplify how the new approach escapes from the problems of its previous approaches.

3. Application¹

3.1 *The natural body applied*

When it was earlier argued that the biological body has become the common-sense body for most people it was in part a suggestion that faced with pseudoscientific ideas concerning body, people tend to think they are universally true. This attention to body as the organization of the organs is worthy of consideration in as much as it is the first step in Deleuze on the way to identify body. This was the case in Donne’s time and if we want to limit ourselves to this aspect of the body which Deleuze calls “the organism” we can find some instances in Donne’s oeuvre.

In “A Fever”, as an example, where we read

And yet she cannot waste by this,
Nor long bear this torturing wrong,
For much corruption needful is,
To fuel such a fever long. (Lines 17-20)

The reference is to the prevalent idea that when we do wrong it causes our bodies to suffer illnesses like a fever, and Donne is claiming that since her beloved is a good person she will certainly not suffer from it for a long time. This engagement of the mistress with the realities of the world provides her with presence in the current of the world and its deeper aspects than being only an object of love. But, this reducing of the woman’s role only to one aspect of the relation of the body to identity has the problem of being dismissive of the other, and from a Deleuzian perspective, more important aspects.

In “Farewell to Love” there is a very droll reference to some 16th century opinion concerning sex. It is the idea that having sex diminishes the length of life a day. Also, the body is mentioned as the medium of love in *The Ecstasy* and is given utmost importance to the place where body stands for human beings so much as it is the site of identity. This notion will be discussed shortly.

In “Twickenham Garden”, after he knows he is unable to approach her physically and sexually he wishes to have been a mandrake so as to stimulate her body into accepting him as a lover. The body is again used to draw the lady nearby by an emphasis on the natural side of the body, sexuality.

A problem which arises with limiting ourselves with the natural body is that we get opposite results more often than we might have thought at first. In “Mummy: Love’s alchemy”, women are held to be nothing more than her body.

Hope not for mind in women; at their best

Sweetness and wit, they are but Mummy, possessed. (Lines 23-24)

Thus, this approach to the poems of a collection or a person in general leads into unsolvable oppositions because it is done in a detailed yet not a total mode with a holistic outlook.

3.2 *The social body*

3.2.1 Categorization of different aspects of social body

Quite similar to the problem faced in the previous section a socially oriented analysis would also lead to irresolvable paradoxical permutations. For this purpose a tentative list of the theoretical material overviewed earlier will be presented in order to help us consider the many different turns they take and observe their inability to result in a final decision about whether the representation of woman in Donne’s *Songs and Sonets* is positive or negative.

1. Symbolization of the body: Perhaps the most basic issue for the relation of body and identity is how body has been symbolized throughout history. This has been, among others, dealt with by Anthony Synnott in his book *A Social Body*.

So, one course of analyzing the social aspect of Donne's love poetry could be an effort at identifying the extent to which female body or its parts has gone through a symbolizing process and what they have yielded.

2. Symbolization of body parts and reactions: A second course would be to look for the ways in which body, its parts, and more importantly, its actions and reactions have been treated in Donne. such observations have been introduced by Mary Douglas in her *Natural Symbols* where even body limbs are deeply related to societal, governmental, and even organizational matters.

3. Disciplining the body: The third one is possibly the most well-formed and well-established in the last half of the previous century for there are very big names like Foucault and Elias in it. The socialization process and the disciplining of the body by assigning meanings, functions and aims on it from table manners to sexuality according to the dominant frame of mind of each era are what has been the impetus behind Elias's *The Civilizing Process* and Foucault's archeology and genealogy of human history which have lead in his unfinished, yet momentous, *History of Sexuality*.

4. Sexual autonomy: Any discussion of female identity or, for that matter, female body cannot be without considering the vast bulk of feminist writings and theorizations. In order to include feminism in the discussion as well the issue of sexual autonomy of women in different eras of history and whether there has been any progress in it or not will be delved into in Donne's poetry collection to scrutinize if such an examination is capable of leading us to a finishing idea regarding femininity in the time. The most outspoken and now classic articulation of this need for sexual autonomy has been put forward by Kate Millet in her seminal book *Sexual Politics*. As a result, there will be an attempt to explore the extent to which Donne's woman finds sexual autonomy in her own time.

3.2.2 The categories of social body applied

Beginning with the very first poem of the collection, "The Good Morrow", one does not need more than 15 lines to encounter the first of numerous socializations at work in Donne's poetry where in the third stanza we read:

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest; (Lines 15-16)

Here there is a symbolization of self-hood of the woman represented by way of her face and their mutual love is represented in their eyes. The presence of the woman as an equal partner with the presence of whom love is complete is beyond further explanation. The point is how body parts are in service of promoting behavioral responses and in the constructing of the social realities for the two parts of the encounter, here with sexual references. This covers the first point of the social construction analysis.

For the second one, the poems "The Blossom" and "A Farewell to Love" are the best representatives. In "The Blossom" the speaker tries to assign sexual act as inevitable and necessary love component, even subtly threatening her by going to other people. In lines 25 to 30 of the poem this assignment of behavior by way of body is quite clear.

Well then, stay here; but know,
When thou hast stay'd and done thy most,
A naked thinking heart, that makes no show,
Is, to a woman, but a kind of ghost;
How shall she know my heart; or, having none,
Know thee for one? (Lines 25-30)

Redpath's note on the significance of "a naked thinking heart" is really helpful in recognizing the system by which she is assigned specific physical reaction to fit in with his love. A naked thinking heart probably means "a heart which merely feels about its mistress, without being able to show her attentions (because of the absence of the rest of the body or of the body as a whole)" (Redpath, 1976, p. 105). Quite manifestly the woman beloved is expected to act accordingly in the presence of his love and action.

In "A Farewell to Love", also, the common belief of the time that sex diminishes life is used to socialize a natural occurrence by assigning to a human action some idea beyond the natural.

The disciplining of the body in love, the next course of social analysis, is vibrantly suggested in "Air and Angels". Firstly, the idea is proposed that love should assume a body, a recurrent theme in Donne. Secondly, love assumes its body in that of her physical parts of the face.

And therefore what thou wert, and who,
I bid Love ask, and now,
That it assumes thy body, I allow,
And fix itself in thy lip, eye, and brow. (Lines 11-14)

Her lips, eyes, and brow are the sites that love has been embodied. This is a disciplining of female body in a love relation in that how and where love should be sought are defined for both parties. This notion is better understood if we compare our acceptance of finding love on a woman's face parts even today with the so-called perverse sexual fetishes in which other parts of the body are objects of love like foot fetish, etc.

Moving on to, perhaps the most essential, idea concerned with female liberty, namely, that of sexual autonomy of women in history, we find Donne pretty much on the way of women's freedom by his allotting them presence, sexual choice, and initiation and rejection when the man lover and the woman beloved come to each other's company. In "Woman's Constancy", as an example, the woman has a say in her relation, and that is exactly why he is complaining against her reasoning, so her intellectual presence is what he should defy which he only abstains to do.

The "Twickenham Garden" is the poem in which we can look for both the sexual autonomy Donne's women is provided with and is much needed for female liberation as well as the sexual autonomy she is ultimately denied by Donne elsewhere in his poetry by his constant effort at assigning her his own preconceived behaviors he wants to bring forth from her. Her initiation consists of her being totally dismissive of his approaches from his sexual to most romantic ones. She chooses to be true to her husband and defies all the different suitors who come to her garden. On the other hand, Donne's lover is striving to provoke the actions he wants from her by being nice to her, begging her, wishing to be dead there, and finally even insulting general woman, as already said recurrent in Donne.

Clearly this consideration of the social body and its relation to female identity does not lead us to an unambiguous result as to whether Donne has aided or impeded the progress of the female liberation ideal. This becomes most palpable when we pit the seemingly negative aspects, already discussed in Donne, against the two poems in which the female beloved emerges out of the Petrarchan egg to her full realization of self initiation both in argument and in choice.

In the poem "The Self-Love or The Rejection" which is put into the woman's mouth we find her worldly and witty, one who chooses and rejects and finally invests her love in her own self rather than any external motivation or defining rule or principle. In the same manner but perhaps more evidently so there is this characterization of woman in the poem "The Break of Day" where there is the ultimate presence of woman as the speaker; she reasons pretty much like the man who argues for his desires in other sonnets, the structure is similar: she starts by rhetorical questions, ends by propositions in the same rhythm as if the matter of dispute has been settled. She ends the poem with a very strong sentence so the counterargument has no choice, and the man addressee is as if he has no presence and he doesn't initiate any counter-reasoning. Perhaps the only instance the argument of the man is better formed and stronger is the poem Ecstasy.

3.3 *The lived body applied*

To finally uncover the ultimate presence of the lived body and its becoming in the figure of Donne's female beloved we should first notice the presence of both the biological and the social in her and then see if these are in a relation which shows that both their effectiveness in her creation are of importance and without one the other would have been absurd.

Having explored the inability of the natural body and the social body theorizations in supplying a final word on whether Donne is a help or an obstacle in a study of the advancement of the female status in Donne's era, this article seeks to provide an answer by a consideration of the Deleuzian frame of mind concerned with body and identity. The key term is the "lived body" where there is no demarcation between the one-sided speculations which at their best try to bring their object of study to a minimum they can hypothesize about.

A theoretical hesitation, however, is attached to the claim made in the previous paragraph as to whether considering the body under the umbrella term of "the lived body" is not merely another, and quite similar, hypothesis which delimits body and identity to its own borders of premises. This counterargument might be on the grounds that all these delimitations of the body whether in the categories of the biological, the social or under the grouping of the lived body all territorialize, to use a Deleuzian term, the body within the borders out of which they assume no chance of being, action or reaction for body and the identity it carries. However, this is not the case within a Deleuzian frame of mind because in his thought "becoming" is the ultimate and crucial undercurrent of existence; so there would be no final and definitive outlining possible ever for any being. No matter how much we territorialize ourselves by different powers, there still are instances of diversions, called de-territorializations, where some aspects of being, reaction and repetition (in its Deleuzian sense) stay out of the already assigned by a classic and definitive identity. This point is in itself worthy of a full article which, based on the findings of the current one, completes Deleuze's picture of the body and its relation to identity. In this article the extent of territorialization of body is to be examined in Donne's *Songs and Sonets*.

"Assemblage" is Deleuze's term with the help of which both the natural and the social body come together to territorialize body as the first step of viewing the topic of body as a whole. The idea of body when theorized functions in a "complex constellation" consisting of the natural and the social aspects without prioritizing any of them. Therefore, the "relations" that the female body produces shall be considered and listed in their totality so as to present us with the holistic picture sought in a Deleuzian theory.

Take "Lover's Infiniteness" as an instance. It is, like all Donne's love poetry, by the presupposition of historical knowledge a heterosexual love, so it already has relations with the existence of a male and a female party. This would build the very crude natural aspect of the assemblage. But, the other more important components, better say relations, of the assemblage are those made by and within the rhetoric of the poem. As we start reading the poem and even as we finish reading it, it is talking about the full presence of the two parties in a mutual existence in a way that the absence of any one would not lead to a loving identity that is to be formed. Presence itself, beside equality, is another emphasized conception for the speaker, so presence is also playing a key role in the construction of the identity of love in this sonnet. The assemblage will be

Male – female – equality – presence

This assemblage may be different in another sonnet. For example in “the Legacy” the assemblage is

Male – female – absence because of death – metaphor of heart

The first two are yet again obvious in the heterosexual love relation that is portrayed in the poem. However, absence is here the main relation the love has to deal with. The cause of the absence is the death of the female party so in order for love to exist there should be a strong metaphor found to fulfill the uniting factor love. This is realized in the “metaphor of heart”. This metaphor is of utmost importance because its absence means the destruction of the whole assemblage of love identity, thus it is the uniting factor.

Another poem which contains and brings both the natural and the social bodies of the female beloved and the male lover together, but this time to the advantage of the female party is “Twickenham Garden”, one of the poems with the strong presence of the importance of the topic of body. This is exactly why this very poem has been of use when applying theories on the first two aspects of body previously. So, her sexuality is the man’s way of approaching her by emphasizing his aphrodisiac qualities by wishing to be a mandrake and producing groaning sounds in line 17. There also exists within this same poem the man’s effort at disciplining the woman’s body and mind by assigning her his own preconceived behaviors of not remaining faithful to her husband and taking control of her for his own good. This happens in the poem in a very unique way through the man’s seeming self-rejection and self-scorning as the one who “brings/ the spider love” but also one “which transubstantiates all.” Although the claim is that he is himself unhappy about it the fact that at the end of the poem after he has not received his share of the woman he insinuates her shows his basic intention, that is, his desire of manipulating and in a way operating her social behavior.

Clearly enough the first two sides of body are at work very well in this poem. But they come together when put into an assemblage without prioritizing one over the other. So the assemblage we get from this sophisticated and condensed poem would be something like the following:

Male – female – her body – his body – sexual approach – social assignment or disciplining – self-scorn – latent motives – strategic use of metaphorical language – presence of female’s decision of remaining faithful

Under this assemblage and through the relations he forms for his and her natural and social bodies then his effort is better understood when the strategic use of language in a round-about way is considered. Aimed at a final sexual union, opposed to Petrarchan ideals, the male lover uses the capacity of language as well as socializing processes in order to exempt himself from his intention and fulfill his desire of producing a woman beloved as appropriate for him as a disciplined body is for a social structure. However, his efforts are not to be procured because of the presence of the female’s strong choice of remaining “true” to her husband.

To recapitulate briefly, assemblages obviously know no boundaries and they can be extended with as much information as one can attribute to the poem so as to analyze the relations they produce with each other to finally create an identity according to which bodies, by extension, people, are defined thus limited. What is learned from Deleuze’s philosophy is that the world of being is an endless appointing of relations to an obscure core of the relations of speed and slowness around any abstraction of the human mind from the flow of life.

4. Conclusion

From Deleuze’s wide-ranging philosophy it has been learned that there is always more to think and more philosophy to do (May 2005, p. 21). This is always the case in any theorization and application; theories and approaches to literary texts considering body are not exempt. The reason behind such a view is that approaches which effort to find stable meanings and finalize analysis do not provide anything other than paradoxical conceptualizations and results about different subjects, body and identity in literary texts being one example. Having observed this inability of the classic assumptions to fulfill the aim of offering a final conclusion about the essential feature of body and its relation to the construction of identity in application, the postmodern reader of literature seeks theories which try to grasp the unending play of different forces in life and good literature. This is made available by Deleuze’s philosophical enterprise which captures the pulsation of life that is reflected in first-class literature. Donne’s love poems of his *Songs and Sonets* are the playground for an observation of this pulsation around the idea of female body and female identity. They submit neither to biology nor sociology but are always open to unprecedented directions, leaning towards one or defying both and identifying themselves with a variety of others, big Other or small, with which they create fresh assemblages.

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Notes

1. The texts of the poems are taken from Theodore Redpath's edition. For more information refer to References.