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(Yüksek Lisans Tezi)

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A Comparative Analysis of the Male and Female Androgynous Approach in Some English Poems of the 17th and 19th Century

(Master's Thesis)

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KISA ÖZET

Bu çalışmada, 17. ve 19. yüzyıl bazı İngiliz şiirlerinde erkek ve kadın androjinik bakış açıları dönem özellikleri göz önünde bulundurularak karşılaştırılmalı olarak ele alınacaktır. Bu şiirlerdeki androjininin kadın ve erkeği keskin çizgilerle birbirinden ayıran toplumsal cinsiyet rollerine alternatif bir eleştirel bakış getirdiğini çağdaş kuramlar ışığında tartışmak amaçlanmaktadır. Bu bağlamda, birinci bölümde, ilk defa Platon'un *Sempozyum (Şölen)* adlı eserinde aşkın kaynağını araştırdığı diyologlarda ortaya çıkan androjininin tarihsel gelişiminden söz edilecektir. İkinci bölümde, 17. yüzyıl şairlerinden John Donne ve Aphra Behn'in kalıplaşmış cinsiyet rollerini eleştirdikleri ve bu rollerin esnekliğini vurguladıkları şiirlerindeki androjini "aşk" bağlamında incelenecektir. Üçüncü bölümde, 19. yüzyıl şairleri Alfred Lord Tennyson ve Elizabeth Barrett Browning'in şiirlerindeki androjini, "çifte cinsiyetli" akıl edinimiyle aşkın da içinde bulunduğu basmakalıp cinsiyetçi düşünce yapılarının dışına çıkabilmeyi mümkün kılması yönünden tartışılacaktır. Son bölümde ise bu çalışma, her iki yüzyıl şiirlerinde erkek ve kadın bakış açılarıyla aşk bağlamında incelenen androjininin toplumun uzun yıllardır süregelen cinsiyetçiliğini sorgulamak için kullanılan, cinslere atfedilmiş rolleri sentezleyen ve bireylerin yaratıcılığına çeşitli yönlerden katkı sağlayan bir olgu olduğu sonucuna bağlanmıştır.

Anahtar kelimeler: androjini, androjin, aşk, cinsiyet rolleri.

A Comparative Analysis of the Male and Female Androgynous Approach in Some English Poems of the 17th and 19th Century

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ABSTRACT

In this study, the male and female androgynous perspectives in some English poems of the 17th and 19th century will be analysed comparatively by considering the features of the periods. Within the frame of contemporary theories, it aims to engage with androgyny in these poems, which provides an alternative critical view to the normative regulations of gender separating women and men with sharp lines. Regarding this context, the first chapter presents the historical development of androgyny which emerged in the dialogues in *Symposium* in which Plato questions the source of love. In the second chapter, androgyny that the 17th century poets John Donne and Aphra Behn employ in their poems in which they criticize gender stereotypes and emphasize the flexibility of gender roles will be examined in the context of "love". Through the poems of the 19th century poets Alfred Lord Tennyson and Elizabeth Barrett Browning, the third chapter will focus on the strong possibility that an "androgynous" mind allows individuals to free themselves from stereotypes including about those of love and gender. This study concludes that androgyny which is disputed in relation to love from both male and female perspectives in the poems of both centuries is utilized not only to question the long-standing gender discrimination in the society but to synthesize the roles attributed to both sexes and enhance the creativity of individuals from various aspects.

Key words: androgyny, androgyne, love, gender roles.

TABLE OF CONTENTS

BİLİMSEL ETİĞE UYGUNLUK ..... **i**

TEZ İNTİHAL FORMU ii

YÖNERGEYE UYGUNLUK ..... **iii**

KABUL ONAY ..... **iv**

ACKNOWLEDGEMENTS ..... **v**

ÖZET ..... **vi**

ABSTRACT ..... **vii**

INTRODUCTION **1**

CHAPTER I

A BRIEF HISTORICAL AND CONTEXTUAL BACKGROUND TO ANDROGYNY 9

CHAPTER II

AN OVERVIEW OF THE SEVENTEENTH CENTURY: HISTORY, GENDER ISSUES AND ANDROGYNY 21

JOHN DONNE: LOVE AS ANDROGYNOUS UNION OF SELF AND OTHER 25

APHRA BEHN: LOVE OF AN ANDROGYNE 32

CHAPTER III

AN OVERVIEW OF THE NINETEENTH CENTURY: HISTORY, GENDER ISSUES AND ANDROGYNY 38

ALFRED LORD TENNYSON: LOVE AS ANDROGYNOUS IDEAL 41

ELİZABETH BARRETT BROWNİNG: LOVE AS THE REALİZATİON OF THE SELF 47

CONCLUSION **54**

BIBLIOGRAPHY **57**

ÖZGEÇMİŞ **64**

INTRODUCTION

"The truth is, a great mind must be androgynous"[1]

There is no doubt that gender characteristics and differences between males and females have long been a controversial subject matter among the people in the fields of literature, psychology and sociology. It is undeniably true that gender issues have undergone a lot of philosophical and conceptual changes over the course of history because of the unstable nature of social, politic and cultural dynamics. Thus, a variety of perspectives about gender systems continues to appear and the concept of gender and its intimately related issues always become under the spotlight. Androgyny is one of the concepts which is embraced by theorists, critics and thinkers to blur the gender edges and find a solution to gender problems. In "Androgyny: The Liberation of Behaviour from the Prison of Gender", Charles Emery Preston[2], for instance, explains that the spheres assigned to males and females are the basis for the social inequality and therefore the evaluation of gender characteristics is also unequal. In order to free human behaviour from this unequality, he suggests androgyny. His study deals with the twentieth century androgyny which he divides into two periods. According to his account, the earlier period of the century mainly focuses on female role while in the later period, after 1960s, the silence of sexual matters of the nineteenth century is broken and a considerable change in both male and female roles is experienced. Likewise Preston's, engaged in many studies in order to analyse such fluid issues as gender characteristics and its effects on human relations and compare and contrast them in accordance with the

[1] Samuel Taylor Coleridge, *Specimens of the Table Talk of the Late Samuel Taylor Coleridge*, Vol. 2, John Murray, London, 1835, p. 96.

[2] Charles Emery Preston, "Androgyny: The Liberation of Behaviour from the Prison of Gender", The University of New Mexico, New Mexico 1985 (Unpublished doctoral dissertation).

society they are constructed in, the concept of androgyny, has become popular in the recent years. Yet, androgyny is a long-lived and evolving concept. June Singer's book on androgyny, for instance, includes ancient Eastern and Western sources as well as medieval alchemy and astrology, then it continues with Romanticism and finally with a focus at length in the nineteenth and twentieth centuries. This concept can be defined in a narrow sense as unifying both masculine and feminine traits. From Plato to Renaissance writers such as William Shakespeare, or from psychoanalyst Jung reaching to modernist Virginia Woolf, many people tackled the issue of androgyny and continue to do so. One of the main concerns of theorists is to use androgyny as a tool in an attempt to find a solution to the polarization and women oppression in the society. In her dissertation, Ellen Walker Glenn investigates androgyny and its connection with sex-role stereotyping through the androgynous woman character in the American novel. Despite much criticism on the characters from the society, she states, androgyny is a role model which is beyond the defined gender traits and helps clarify what it means to be a woman. She explains: "Because the female sex-role stereotype is so pervasive and widely accepted, a viable role model is needed as an alternative. The androgynous woman is such a model." [3] For her, an androgynous woman is free from the behaviours and attitudes that are shaped by the patriarchal modes of thought. Further, she emphasizes the awareness androgyny gives people to explore the human attitudes and behaviours. With this awareness, she claims, social norms may be altered and women can choose their behaviour according to their individual perceptions. Similarly, by placing his argument on feminist and sociological beliefs, Cox in his thesis argues that ideas about masculinity, femininity and gendered abilities, are constructed socially, culturally and historically. These constructions confining to any gender and particularly oppressive to women have an influnce in people's behaviours and roles. He discusses that fictional representations in literature challenge conventional ideas and beliefs about gender identity and gender stereotypes in Western society. His strong belief in his study, he explains, is because it shows that the predominance of fictional literature marketed for women supports rather than challenges the status quo. In order to support his ideas, he uses the feminist novels as a metaphor to challenge constructed gender stereotypes and inequalities in the societies. He expresses that androgyny in these novels provides a vision of what is struggled towards in political efforts to prevent gender construction and oppression. He incorporates Kari Weil's claims which form a basis for the study of

[3] Ellen Walker Glenn, "The Androgynous Woman Character in the American Novel", The Faculty of the Graduate School of the University of Colorado, Colorado 1980 (Unpublished doctoral dissertation), p.6.

androgyny as a multiplicity of differences. As Weil argues, he says, "difference" is a focus on the one among women not between two sexes. He explains:

> Dominant views of gender are based on beliefs that women and men are fundamentally and innately different. These beliefs are based on reproductive roles and can be traced back to Aristotle. Western society has historically institutionalized these assumed differences so that oppressive social structures reflect these beliefs about genders.[4]

He supports Weil as feminists now embrace contradictions that emphasize differences rather than attempting to resolve them in a totalizing concept of people. For Weil, women's identity is not seen as fixed any longer. Rather, he continues, it is multiple, changing like the androgyny utilized in his study. This very study also gives the centrality to the concept of androgyny to examine the constructed gender roles in the 17th and 19th century English poetry from female and male perspectives. Analysing the works of the poets within the frame of love from different centuries in this respect is particularly helpful to see how their attitudes towards gender constructions appear.

History and literature are intertwined because while history provides us with customs, beliefs, conventions of the people that live within a particular timeframe, literature involves and projects those as accounts in the works written in that period. Therefore, giving this intersection at the beginning of the related chapters before examining the poems is useful to interpret the works in a realistic mindset. Because after the Restoration, many other important events such as Industrial Revolution, the nineteenth century England was under huge political, social and religious transforms, omitting the eighteenth century in this study is a deliberate intention. As important historical events have a significance to change the society alongside literary concepts existing in society, leaving out a century between the seventeenth and nineteenth century is a necessity in order to see the differences and similarities in comparison of androgyny and its relation to the theme of love.

In the early seventeenth century, gender hierarchy was similar to that of between God and nature. While men kept the patriarchal role as the head of the family, women were encouraged to be in pursuit of domestic activities to preserve the betterment of their families. This analogous representative of patriarchy was assumed to provide a secure life for people. Although the women who tried to express their dissatisfaction with the conditions they were exposed to were mostly silenced by the patriarchy, there were still a few who succeeded in challenging the gender hierarchy using not direct but

[4] Janis Cox, "Androgyny in Feminist Utopian Literature: Fictional Challenges to Stereotypic Gender Constructions", Lakehead University, Canada 2000, p. 165.

subversive methods. As one example of these methods, androgyny is utilized frequently in the works of authors. Thus, with androgynous lenses, John Donne and Aphra Behn's poems will be examined alongside the theme of love. As the opening section of the second chapter mentions briefly, in the seventeenth century poetry, an important poetic movement appeared: Metaphysical. Although in its own time, esteem for Metaphysical poetry did not stand high, with the essay, *The Metaphysical Poets* by T. S. Eliot, the poems got a lot of praise. Eliot stated that the way how Metaphysicals embody the feeling and thought at the same time in their poems could not be achieved by the later poets whose works ended up either emotional or intellectual.[5] Metaphysical poems are both emotional and intellectual charactarized by a conceit, which is created by combining two dissimilar ideas or things in one. John Donne is the chief figure of Metaphysicals. Both in his poems and prose, Donne frequently engages with the theme of union of lovers and presenting them as dependent on each other. Therefore, in this study, his concern with the unifying lovers on a mutual ground will be interpreted as his way of dealing with the problem of gender discrimination.

Aphra Behn is a seventeenth century dramatist and poet credited as the cause of women authors by Virginia Woolf as she points out in her book *A Room of One's Own*: "with Mrs. Behn we turn a very important corner on the road… for here begins the freedom of the mind, or rather the possibility that in the course of time the mind will be free to write what it likes."[6] In the tradition of Western thought, there is always a tendency to underline and demonstrate differences and polarities. With the purpose of rejecting the prevailing view of polarization, unifying female and male characteristics in harmony and blurring the boundaries between sexes, androgyny inspires the studies done on women. In his thesis, S. J. Quinsee examines the works of three female poets including Aphra Behn. Quinsee expresses that androgyny, which is a creative union within the psyche, explains how seventeenth century female poets are able to justify themselves in poetry which is under male realm. He explains that androgyny helps these women free themselves from socially limiting construction of gender as it celebrates multiplicity and offers an alternative to the binary opposition between the masculine and the feminine. While doing this, he uses psychoanalytic and feminist theories to argue that, in fact, those women, who adopt a hybrid gender characteristics in order to pursue their desire

[5]T.S. Eliot, "The Metaphysical Poets", *Selected Essays*, 3rd edn., Gardners Books, London 1951, p. 283-289.

[6] Virginia Woolf, *A Room of One's Own*, Harcourt Brace Jovanovich, New York 1989, p. 682.

to be a poet, prove that gender roles are not fixed as it is believed.[7] Behn's androgynous ideas defy binary opposition of gender identities existing in her epoch, and make her the foremother of women authors in the following centuries. How she uses androgyny as a challenge to gender norms and her advocate of androgyny for both herself and the characters in her poems will be examined within the theme of love.

In the nineteenth century, gender assignment was one of the singled out issues, which was "both contested and always under construction; because it was always in the making, it was always open to revision, dispute and the emergence of oppositional formulations".[8] The nineteenth century androgyny in relation to gender problem is discussed by Irina D. Stotland who concludes the notion of androgyny including a hybrid male-female persona both challenges the gender identity opposition and exposes a transcendence. She explores Gauguin's textual figurations of self in the light of medical and philosophical understanding of androgyny. She claims that the nineteenth century androgyne is both a symbol of transcendence and a perverse sexual confusion stemming from the anxiety of transcendence. In the early nineteenth century, she expresses:

> The notion of androgyny underwent a transformation that reflected the change within the socio-cultural paradigm of the period. The early nineteenth century's understanding of the concept relied on Romantic utopian philosophy, which explored an idea of an androgynous humanity that existed in a harmonious unity.[9]

While the concept is considered as a symbol of seamless body of male and female within one entity, in the later years of the nineteenth century perception of the concept becomes "present in literary, artistic, and scientific fascination with phallic women and male homosexuals.[10] She states that with the modern advancements such as medical classifications on human body, the emphasis is placed on the differences between sexes and therefore on their social roles which are defined as binaries. It is true that the mind of the century was primarily concerned with this very issue about binaries and missions for women and men. Not surprisingly, having to live according to such gender codes created controversy in the literary world. The authors raised questions about these

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[7] S. J., Quinsee, "Versions of Androgyny in Seventeenth-Century Women's Poetry: Anne Bradstreet, Margaret Cavendish and Aphra Behn", University of Liverpool, Liverpool 1999, (Unpublished doctoral dissertation), p. vi.

[8] Mary Poovey, *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*, Virago Press, London 1989, p. 8.

[9] Irina D. Stotland, "Paul Gauguin's Self-Portraiture and the Concept of Androgyny", The Faculty of Bryn Mawr College, Philadelphia 2012 (Unpublished doctoral dissertation), p. 20-21.

[10] Ibid., p.21.

missions, especially for women, and disputed this construction in their works. Poetry attempted to give responses to the questions concerning gender issues like no other literary genre. Being aware of the changing roles and the transition in their society, Alfred Lord Tennyson and Elizabeth Barrett Browning are two poets who employed interpretive models to question the existing gender identification.

In the nineteenth century, as the presence of women started to be sensed, among men a necessity appeared to form an ideal manliness. For scholars, Alfred Lord Tennyson is the one who did not hesitate to show his female side in his poems. Tennyson, living in an age of great social changes stood apart from other male poets due to his embracement of an internal emotion in his works instead of physiological love. Anne Cameron Thomas tackles the issue of gender in the poems of Tennyson. Although she does not mention androgyny explicitly in the works, her examination of "In Memoriam" and "The Princess" in chapter III titled as "The Escape from Sex Roles: The Princess and In Memoriam" suggests androgyny. She expresses that especially the poem "The Princess" seems to uphold the androgynous ideal in many ways. Each character from both sexes in the poem tries to find a middle position by coming to understand and sympathize with the other. Thomas quotates from the poem "The Princess": "...in the long years liker must they grow; The man be more of woman, she of man."(VII, 263-4) Despite criticism on his masculinity as he puts female characters at the center of the poems, Tennyson continues creating his female characters who are not caught in the Victorian ideals of women. Rather, Thomas surveys, he presents the status quo where the women are suffering and isolated. Thus, androgyny emerges as a possible solution to that woman question.[11] Tennyson's giving a privilege to women and internal love in his poems created a dispute over his manliness as expressing subjective passions and feelings was a feminine quality. It is not for sure if Tennyson impairs with the expected masculinity or not, but it is more perhaps than any of other male poets that by subverting such gender roles, Tennyson keeps a relatively constant focal point on gender issues through his poems. A. Dwight Culler acknowledged his concern about women which distinctively separates him from other male contemporaries: "Tennyson stopped painting them [women] and allowed them to speak. ... In so doing he transformed them from an art object into a symbol of the artist." [12] He allows his female

[11] Anne Cameron Thomas, "The Honey of Poison-Flowers: Women and the Feminine in Tennyson's Poetry", University of California, Berkeley 1991.

[12] A Dwight Culler, *The Poetry of Tennyson*, Yale Univ. Press, New Haven 1977, p. 38. Culler quotes FitzGerald on p. 40.

and male characters to cross over the boundries and shutter the expectations of the demanding society. Therefore, analysing Tennyson's treatment of gender issues intertwined with love has contributed to this study a great deal while interpreting the poems from an androgynous gaze.

Elizabeth Barrett Browning, like Tennyson, was the one who turned a critical eye on conventional gender roles assigned to her by society. With the purpose to win self-acceptance in the rank of the nineteenth century society and poetry, as Mermin states, "Elizabeth Browning places herself in a poetic tradition in which women write to one another instead of being written about by men: a world without gender difference, in which identities keep threatening to merge."[13] Marilyn Rose Lane in her study "The Interpretations of Androgyny in Victorian Works of Fiction: Adapting Sandra Bem's Sex Role Inventory" examines the androgynous characters in Alfred Tennyson's *The Princess*, Elizabeth Barrett Browning's *Aurora Leigh*, Thomas Hardy's *The Return of the Native*, Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights*, and Charles Dickens' *David Copperfield*. She explains why she chooses the works of these authors: "These Victorian authors were well aware of the tumultuous social changes of their age which affected sex role identification and responded by creating a diversity of personality traits in their characters."[14] Continuing her remarks, she claims that the male characters in their works have characteristics such as sensitivity, compassion and affection along with their masculine characteristics. Similarly, female characters are equipped with the characteristics which are culturally perceived as masculine such as dominance, self-confidence and assertiveness. Also she explains that masculine and feminine psychological characteristics is theoretically relevant to the many social changes which come about from the beginning of the Industrial Revolution to today. In contrast to other theories which are based on the differences between men and women, she states, androgyny suggests the integration of culturally prescribed feminine and masculine characteristics in the personalities and offers diversity and freedom in individual expression and life choices. In the end of her research, she finds out that female authors Elizabeth Barrett Browning and Charlotte and Emily Bronte are more successful to express the potential diversity of the human personality more than Tennyson, Hardy and Dickens. Female authors, she concludes, are experimenting with

[13] Dorothy Mermin, ""The Fruitful Feud of Hers and His": Sameness, Difference, and Gender in Victorian Poetry", *Victorian Poetry*, Vol. 33(1), West Virginia University Press, Spring 1995, p. 149.

[14] Ibid., p. 298.

the notion of characters by incorporating masculine and feminine psychological characteristics into their personalities. As Lane suggests, both Barrett Browning's and characters' break with the masculine center of the society in which identities "merge" provided a motive for this study to analyse her poems from a new, gender-based dimension, which is androgyny.

This study consists of three main chapters. Chapter I gives a brief historical background to androgyny and also concentrates on some concepts which were used interchangeably with androgyny. In the very beginning of the second chapter, in order to accumulate and explicate a body of cause and consequence related to gender roles, a brief summary of important moments in English history and their coherent analysis with androgyny will be delivered. This chapter continues with the analysis of the selected poems within the concept of androgyny. The analysis of John Donne's several poems including "The Canonization" and "The Ecstasy" and Aphra Behn's androgynous poems such as "The Willing Mistress" and "To The Fair Clarinda" will shed light upon the seventeenth century androgyny adopted to blur the gender edges. Chapter III, likewise chapter two, firstly discusses political, economic and religious changes of the era as they constitute the grounds for understanding the gender roles and therefore the nineteenth century androgyny. In addition to examination of the society in terms of gender conventions, this chapter also deals with the analysis of selected androgynous poems of Alfred Lord Tennyson and Elizabeth Barrett Browning and their treatments of love. Tennyson's "The Princess" and "In Memoriam", in particular, help us interpret conventional gendering from a male gaze. Elizabeth Barrett Browning will also provide a female sight and voice to the structure of hierarchical differences of gender with *Sonnets from the Portuguese* and especially "Aurora Leigh", which is rich in androgyny. Finally, the conclusion part will be a comparison of androgynous perspectives of men and women in the poems from both centuries alongside a summary of the general discussions of the previous chapters and the major outcomes of the study.

CHAPTER I

"The unlike is joined together, and from differences results the most beautiful harmony".[15]

A Brief Historical and Contextual Background to Androgyny

Androgyny has always been a perpetual concept in history although it mainly lives at the margins by travelling in or out of the mainstream. In order to find an answer to the question how androgyny appears and develops in time and why it conveys different meanings, it is useful to go back in time and explore it from its starting point to contemporary discourse. I would like to express that this chapter is not intended to give a comprehensive account of its history; instead the objective is to highlight some important moments in Western history related to the present study. These moments in the history of androgyny bear a significance while demonstrating the angle of love and the attitudes towards it in the selected poets' selected poems of two centuries. Namely, this chapter will provide basic information of androgyny in literature and psychology to understand representations in which it emerges. Furthermore, it will differentiate androgyny from similar images and concepts.

In seek of finding solutions to unanswered questions in relation to identity, androgyny has always been a concept constantly re-imagined and re-embodied since the ancient times. Based on the studies of human behaviour and societies in the past and present, androgyny can be explained as a non-binary gender identity which allows a unique gender category. This concept is not based on anatomical differences but through social roles and associations, it offers a distinctive identity. The roles and specific

[15] Heraclitus, fragment 126.

characteristics attributed to women and men may vary in the society they are contextualized. That is why, androgyny has different meanings and forms. In a dictionary meaning, androgyny appears to be the concept as the combination of feminine and masculine characteristics.[16] In the book *Androgyny in Modern Literature* Tracy Hargreaves directs attention to the ever-changing nature of androgyny and offers all its cultural and historical meanings. He famously observes the constructions of androgyny in time as it is "an endorsement of conventional heterosexuality", "melancholia in which the lost "lost" other", "nostalgia that recalls the recuperative coupling of the Platonic androgyne", an expression of sexual identities, social possibilities and imaginative freedoms", "a sublimated expression of repressed sexual desire", "chymical wedding" and "the nineteenth century sexologists' term as a third or and intermediate sex". [17] Among these dynamic representations in the trope of androgyny which provide authors of both sexes with one of the prominent interpretations of androgyny, as Hargreaves indicates, is as the balanced and ideal wholeness of opposites. In her book *Toward a Recognition of Androgyny*, by using the terms masculine and feminine in quotation marks with an attempt to avoid "conventional" sense with which the term masculine has become synonym, Carolyn G. Heilbrun engages with the way in which androgyny represents "ideal" as a solution to sexual differences:

> I believe that our future salvation lies in a movement away from sexual polarization and the prison of gender toward a world in which individual roles and the modes of personal behavior can be freely chosen. The ideal toward which I believe we should move is best described by the term 'androgyny.' This ancient Greek word—from andro (male) and gyn (female)—defines a condition under which the characteristics of the sexes, and the human impulses expressed by men and women, are not rigidly assigned. Androgyny seeks to liberate the individual from the confines of the appropriate.[18]

Due to its perplexing nature, androgyny becomes easy to be confused or interrelated with other concepts such as hermaphroditism or homosexuality. Joshua Poole defines "hermaphroditism" in his book *The English Parnassus: or, A Helpe to English Poesie* published in 1657 as "ambiguous, promiscuous, mixed, sex-confused, mongrell, neuter,

[16] Retrieved from https://www.merriam-webster.com/dictionary/androgyny.
[17] Tracey Hargreaves, *Androgyny in Modern Literature*, Palgrave Macmillan, Basingstoke 2005, pp. 8-10, p.14, p. 121, p. 131, p. 150.
[18] Carolyn G. Heilbrun, *Toward a Recognition of Androgyny*, W.W. Norton & Co, New York 1982, p. ix-x.

effeminate". [19] For him, the concept of hermaphroditism is associated with moral uncertainities. In contemporary sense, however, hermaphroditism mainly represents a biological and physical fact, "a biological anomaly in which a person's body fails to develop in an unambiguously feminine or masculine manner"[20] and a lack of physical differentiation. [21] On the other hand, until the recent emphasis on psychological androgyny, unlike Poole's description, early modern period hermaphroditism stands for "ideal union of opposites", which is in this sense used with androgyny interchangeably. As the diversity in its meaning and context is taken into consideration, it is helpful to explain the source of all theoretical discussions. It is certain that the seeds of androgyny were planted prior to the seventeenth century. Although the concept can be advocated within Heraclitus' the doctrine of flux, that is the coincidence of opposites, in western culture the first clearest expression of androgyny dates back to Plato's *Symposium.* The comic poet Aristophanes describes the original form of mankind:

> The original human nature was not like the present, but different. The sexes were not two as they are now, but originally three in number; there was man, woman and the union of the two, of which the name survives but nothing else. Once it was a distinct kind, with a bodily shape and name of its own, constituted by the union of the male and the female: but now only the word 'androgynous' is preserved, and that as a term of reproach. [22]

With an aim to praise the power of love and explain its origin in his speech, Aristophanes uses the word "reproach" to express the soul's yearning for union. He carries on delivering his speech in the form of a myth, the myth of missing half:

> In the second place, the primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two sets of genitals, and the remainder as one would imagine. He could walk upright as men now do, backwards or forwards as he pleased, and he could also roll over and over at a great pace, turning on his four hands and four feet, eight in all, like acrobats going over and over with their legs in the air; this was when he wanted to run fast."[23]

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[19] Joshua Poole, *The English Parnassus: or, A Helpe to English Poesie*, Thomas Johnson, London 1657, p. 111.

[20] Mary Anne Warren, " Is Androgyny the Answer to Sexual Stereotyping?", in *Femininity, Masculinity, and Androgyny, A Modern Philosophical Discussion*, Mary Vettering-Braggin, Rowman and Allanheld (eds.), Totowa 1982, p. 180.

[21] June Singer, *Androgyny: Toward A New Theory of Sexuality*, Doubleday-Anchor Press, New York 1976, p. 20.

[22] M. C. Howatson (Trans.), *Plato: The Symposium*, Ed. F. Sheffield, Cambridge University Press, Cambridge 2008, p. 22.

[23] Ibid., pp. 22-23.

According to his story, once there were three primordial sexes of human beings: men, women and men-women. Men-women called androgyne had two faces, four arms and four legs and two sets of genitals. Although the Olympians did not want to destroy them because they liked receiving their sacrifices, it was Zeus who had the idea to cut them into two to double them in number. As a result, because these two bodies united into one shaped being creatures were split into two, they felt incomplete and without taking any food or drinks desperately wanted to reunite with their missing halves resulting with death. The Biblical version of love shares a common ground with that of Aristophanes', which is beyond sensual realms or passions about being separated from God's love with the fall from The Garden of Eden. Ovid's version about love and androgyny, however, differs from Aristophanes' story. Among the first depictions of androgyny, in Book IV of Ovid's *Metamorphoses,* the daughters of Minyas tell the story of a nymph called Salmacis and a remarkably handsome boy Hermaphroditus, the son of the goddess Aphrodite and the god of Hermes. The excessive love and desire of lusty Salmacis resulted in being complete with Hermaphroditus in one body:

> For their two bodies, joined together as they were, were merged in one, with one face and form for both. As when one grafts a twig on some tree he sees, the branches grow one, and with common life come to maturity, so were these two bodies knit in close embrace: they were no longer two, nor such as to be called one, woman and one, man. They seemed neither, and yet both. [24]

In Ovid's account, love is not depicted as wholeness of opposites or a kind of ideal love but a power struggle between the sexes resulting in Hermaphroditus' great resentment as he falls from a clear sexual division into sexual intersection in which he no longer fits any biologic binary. In *Metamorphoses,* Ovid also tells the story of the androgynous seer of Apollo, Tiresias, who "miraculously changed into a woman". The moment he touches the female serpent, he became united with his female soul. He spent time as a woman for seven years, which provided him with an androgynous experience of life as well as hybrid insight.[25] Similarly, tackling with gender issues, Chaucer created a woman who is possibly considered as androgynous with the modern lenses of identity. Chaucer's fictional female character, the Wife of Bath has a psychologically androgynous characterization. In addition to being donated with fierce social and political ambitions, masculinity manifests itself clearly in the embodiment of this Middle Ages character with the greatest desire for being independent. Chaucer's genius

[24] Ovid, E. J. Kenney (Editor) and A. D. Melville (Translator), *Metamorphoses*, Oxford University Press, New York 1986, p. 74.
[25] Ibid., pp. 51-73.

and ability to create the Wife fitting all ages is the result of production of his unusual interest into portraying women's mind and his authorial androgyny. It is also essential to mention with his sturdy female characters and using of cross-dressing and disguises, William Shakespeare who is "a genius as devoted to the androgynous ideal as anyone who has ever written".[26] However, when his characters in the sonnets and plays started to be analysed in mid-nineteenth century, the sexuality of Shakespeare became the subject of recurring debate. There are some claims that he created homoerotic characters and he himself had homosexual relationships. The term homosexuality coined in 1870s implies a state of permanent identity of the people whose sexual desire is towards the members of their own gender: either male–male or female-female. In this sense, homosexuality seems to be different from androgyny, as it is argued earlier, in *The History of Sexuality, Volume 1: An Introduction*, Michael Foucault, however, offers too close association of androgyny, hermaphrodism and homosexuality:

> We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized […] less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and the feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphrodism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species.[27]

For Foucault, homosexuality is not a newly discovered action but a condition existing prior to the invention of the concept. As his explanation echoing Jung's anima and animus, homosexuality is "a way of inverting the masculine and feminine in oneself". And it can be "transposed" to sexual sensibilities like "interior androgyny" and "a hermaphrodism of the soul". For close but distinguished relationship of these concepts, Shakespeare's use of cross-dressing, disguises, and his adoration of a male figure in the sonnets from 1 to 127 may be the result of not Shakespeare's sexuality but his wit which has blurred the gender boundaries. His androgynous mind is the one that Virginia Woolf mentions in her speech, later composed as a book named *A Room of One's Own*, alongside a number of writers and poets including Chaucer, Coleridge, Keats. In her reference, an "androgynous mind" is a fusion of male and female parts of mind and "the mind is fully fertilized and uses all its faculties."[28]

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[26] Heilbrun, p. ix.
[27] Michel Foucault and Robert Hurley (Translator), *The History of Sexuality, Volume 1:An Introduction*, Pantheon Books, New York 1978, p. 43.
[28] Virginia Woolf, *A Room of One's Own*, Hogarth Press, London 1935, p. 148.

Another nineteenth century term frequently confused with androgyny is "uranian" which is infact a synoynm of homosexuality. This concept is originated with a German scholar and activist Karl Heinrich Ulrich. In order to describe himself and his sexuality, he coins the term "urning", which is later adapted to "uranian" in English. As Kennedy states "Karl Heinrich Ulrichs was perhaps the first self-proclaimed homosexual (or, in his terminology, Urning—the word "homosexual" was not invented until later) to speak out publicly for the rights of homosexuals."[29] The term appears later as a title of a small group of British and American homosexual poets "The Uranians". Their breaking down of gender barriers affect many including Oscar Wilde whose many of poems are uranian in theme:

> A patriot put in prison for loving his country loves his country, an a poet in prison for loving boys loves boys. To have altered my life would have been to have admitted that Uranian love is ignoble. I hold it to be noble- more noble than other forms.[30]

Androgyny blooms again with Romantics. In their sense, androgyny is not limited to old yearning to create wholeness and rational fusion as their philosophy is "the utopian reintegration of mankind with itself, society and nature." [31] Androgyny in this light, therefore, becomes "a philosophical and social utopian ideal."[32] In addition to classical myth, the reintegration of mankind with nature traces the roots of Christian theology and Judaic tradition. In Christian tradition, Jesus Christ is considered as having an ideal unity of masculine and feminine traits. In Jewish Kabbalah, God is seen as androgynous. Kabbalists believe that before the fall of Adam, the androgynous unity of God is reflected in the man. With the fall, however, this unity is broken and since then mankind has been in pursuit of reunion by realizing the importance of androgynous ideal. The co-founder of the Romantic Movement, Coleridge whose famous remarks [33] are referred to frequently, believes that humans are the partakers of God's nature. If this nature is ideal in the essence, as the living part of this source of all unity, humans should follow after this ideal unity. For him, perceiving this "is a kind of religious act, by which he encounters God, the ultimate reality and the source of all unity", as Barth states,

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[29] Hubert Kennedy, *Karl Heinrich Ulrichs, Pioneer of the Modern Gay Movement*, Peremptory Publications Ebook, San Francisco 2002, p. 6.
[30] Oscar Wilde, *Epigrams of Oscar Wilde*, Wordworth Edition Limited, Hertfordshire 2007 p. 239.
[31] E. J. van Leeuwen, "Anarchic Alchemists: Dissident Androgyny in Anglo-American Gothic Fiction from Godwin to Melville", Leiden University Faculty of Art, Leiden 2006 (Unpublished doctoral dissertation), p. 59.
[32] Ibid., p. 59.
[33] "The truth is, a great mind must be androgynous". See Samuel Taylor Coleridge, *Specimens of the Table Talk of the Late Samuel Taylor Coleridge*, Vol. 2, John Murray, London, 1835, p. 96.

"whether in or out of poetry, Coleridge's whole life was a quest for unity."[34] The shift from an issue of ideal unity to a social and political one starts to be sensed in the early nineteenth century. In this century, androgyny is involved in the discussions of gender within the frame of social and political structures. Based on the original myth of wholeness in *Symposium*, this new model of androgyny aims to cross borders and shift boundaries of gender with the dynamic interplay of masculine and feminine in the human psyche. According to A. J. L. Busst, during the first half of the century, following the French Revolution, unlike its prevailing notion in the early modern period, androgyny has a positive image projecting unity and harmony. In "The Image of the Androgyne in the Nineteenth-Century" in *Romantic Mythologies,* Busst explains androgyny as:

> one that symbolized confidence in the future, if discontent with the present, and continuous progress towards ideal, absolute perfection. It symbolised above all human solidarity, the brotherhood of man, the unity and continuity of generations and civilizations; and consequently charity, the sense of social justice, sympathy for the downtrodden, for all those who are oppressed, whether women or men.[35]

In *Romantic Androgyny: The Woman Within*, Hoeveler brings a different perspective to the content and function of Romantic androgyny. For her, the romantic understanding of androgyny is not into human nature but aesthetic ideal. She says:

> there can be no denying the fact that the English Romantic poets adhered to… an ideology of sexual and sexist polarization, and that their use of androgyny as a psychic goal was a poetic technique designed to merge the fictional masculine and feminine in one new and redeemed being – the androgynous male poet.[36]

She argues that the Romantic poets imagine a symbolic feminine through whom "either implicitly or explicitly reinforce an androgynous idealogy, that is, that attempt to valorize the appropriation of feminine qualities by male heroes."[37] In Romantic androgyny, she concludes that having a feminine mind serves as a facilitator of male poets which is a literary absorption of women by male poets.

Similar to that of Romantics, the prevailing notion of the early nineteenth century androgyny, as Busst says, comes from utopian philosophies which explain androgyny as a union with nature. While pinpointing the closeness of the early nineteenth century

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[34] J. Robert Barth, *The Symbolic Imagination: Coleridge and the Romantic Tradition*, Princeton University Press, New Jersey 1977, p. 15.
[35] A. J. L. Busst, "The Image of the Androgyne in the Nineteenth Century" in *Romantic Mythologies,* ed. Ian Fletcher, Barnes & Noble, New York 1967, p. 39.
[36] Diane Long Hoeveler, *Romantic Androgyny: The Woman Within,* Pennsylvania State University Press, University Park 1990, p. xv.
[37] Ibid., p. xvi.

“androgyne” and “hermaphrodite” as ideal figures, in the latter half of the century, however, counting androgyny among pejorative concepts, Busst draws the attention to "cerebral lechery, demoniality, onanism, sadism and masochism”[38] and homosexuality through which these ideal figures became a symbol of disillusionment.

In the twentieth century, besides its basic indication in which a balanced and harmonious unity exists, the concept of psychological androgyny offers an opportunity to manage power structures in the view of the feminist epistemology. The idea of androgyny into the feminist literary theory is first brought into notice by Virginia Woolf in *A Room of One’s Own*. She articulates the idea of union of male and female minds to boost a perpetual life:

> For certainly when I saw the couple get into the taxi-cab the mind felt as if, after being divided, it had come together again in natural fusion. The obvious reason would be that it’s natural for the sexes to co-operate. One has a profound, if irrational, instinct in favour of the theory that the union of man and woman makes for the greatest satisfaction, the most complete happiness. But the sight of the two people getting into the taxi and the satisfaction it gave me made me also ask whether there are two sexes in the mind corresponding to the two sexes in the body, and whether they also require to be united in order to get complete satisfaction and happiness? And I went on amateurishly to sketch a plan of the soul so that in each of us two powers preside, one male, one female; and in the man's brain the man predominates over the woman, and in the woman's brain the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating. If one is a man, still the woman part of his brain must have effect; and a woman also must have intercourse with the man in her.[39]

In her sense, androgyny provides a space to escape from dominant gender ideology and gain fulfillment in both identity and writing. For Woolf, androgyny “is a communication and assumption of the true self by means of intuitive as well as intellectual perception” and therefore “to be an only man in mind or only a woman is to be hopelessly isolated and to perish.”[40] In her view, psychological androgyny is a liberating state which is not only merely an androgynous ideal but also provides creativity.Then, in order to achieve a more creatively limitless form of writing, there is a need to be free and this freedom comes from the collaboration of minds before the art can be accomplished. Upon the Coleridgian theory of androgyny, she discusses:

> Coleridge perhaps meant this when he said that a great mind is androgynous. It is when this fusion takes place that the mind is fully fertilized and uses all its

[38] Ibid., p. 39.
[39] Woolf, p. 147.
[40] James Hafley, *The Glass Roof: Virginia Woolf as Novelist*, University of California Press, California 1954, p. 120.

> faculties. Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine.[41]

She continues her speech criticizing androgyny in Coleridgian sense in which there is a mind created by men and for men: "Coleridge certainly did not mean…that it is a mind that has any special sympathy with women; a mind that takes up their cause or devotes itself to their interpretation"[42] and she adds "[…] it is fatal for anyone who writes to think of their own sex. It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly."[43]

Like Woolf, Swiss psychiatrist and psychoanalyst Carl Jung's examination of androgyny as an archetype has popularized the concept in the area of psychology. He claims that there are three components of our minds. While the ego is the reflection of conscious mind, unconscious mind represents the surface layer of mind in which not only deviant thoughts or suppressed memories but also positive experiences and emotions are accommodated. The last component, collective unconscious, is a part of the psyche in a deeper layer which are, as Jung names, "instincts", "inherited" and "incapsulated personal system". Based on his notion of "collective unconscious", Jung defines archetypes which are "primordial types, that is, with universal images that have existed since the remotest times"[44] and have tendencies to influence behaviours of individuals. The archetype "is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear." [45] Thus, each archetype plays an important role in building personality depending on which archetypes dominate others. Cultural influences and personal experiences determine the expression or realization of these archetypes. Jung suggests four major archetypes the self, persona, the ego, anima and animus. For Jung, anima and animus, that is androgyny, is one of the important archetypes in our collective unconscious. The consciousness and unconsciousness mind of a person, "the self" in Jungian term, "is androgynous and consists of a masculine and a feminine principle."[46] In his discussion of anima and animus, through the integration of feminine and masculine parts of mind, Jung contends that if individuals achieve to maintain these two parts of the mind in harmony without repression of natural

[41] Woolf, p. 148.
[42] Ibid., p. 148.
[43] Ibid., p. 157.
[44] C. Jung, *Collected Works of C.G. Jung, Volume 9 (Part 1): Archetypes and the Collective Unconscious* (G. Adler & R. Hull Eds.), Princeton University Press, Princeton 1969, p. 5.
[45] Ibid., p. 42.
[46] Ibid., p. 364.

tendencies, then the excessive polarization of personality types, he deduces, can be avoidable. Jung also defines androgyny as a state of what he calls "individuation". He explains why he terms the process as "individuation":

> I use the term "individuation" to denote the process by which a person becomes a psychological "in-dividual," that is, a separate, indivisible unity or "whole." It is generally assumed that consciousness is the whole of the psychological individual.[47]

What he means with "individuation" is that for all individuals there is a potential to develop and grow a "wholeness" in their beings. It is a process of Self-realization, as the Self is explained previously, and becoming aware of total psyche: consciousness and unconsciousness. Developing a potential to achieve "wholeness" then, requires a centering of identity to the Self, which functions as a bridge to a previously inaccessible part: the unconscious. The result of this integration is increasing self-realization and developing an awareness of others. In doing so, men and women accept the interplay of what they have suppressed previously: men do not need to act aggressive or dominant and women do not have to seem emotional or dependent. Androgynous people can transcend these suppressions as they consciously welcome the contrasexual part (animus or anima) in their psyche. [48]

In the second half of the twentieth century, resurrecting androgyny from its sexual implications by pointing out its representation of unity transcending binaries is persistent among scholars and theorists. Similar to Jung's examination, American psychologist Sandra Lipsitz Bem directs her gaze to psychological androgyny. Through her studies, she expresses her aim: "My central passion has always been to challenge the long-standing cultural belief in some kind of a natural link or match between the sex of one's body and the character of one's psyche and one's sexuality."[49] tolaIn her book, *The Lenses of Gender*: *Transforming the Debate on Sexual Inequality*, she offers three lenses with which human experience is shaped. The first lense is androcentrism which puts male experience in the centre and perceives it as a standard or norm. The second lense, gender polarization, appears in every aspect of life as an organizing system of social life in which the differences between these two sexes take place in the foreground. The last lense is biological essentialism which is a religiously conceived belief which

[47] Ibid., p. 275.
[48] Ibid.,pp. 275-292.
[49] Sandra Lipsitz Bem, "Working on gender as a gender nonconformist", *Feminist Foremothers in Women's Studies, Psychology and Mental Health* (Phyllis Chesler, Esther D. Rothblum, Ellen Cole, eds.) Routledge, London 2009, p. 46.

naturalizes the differences between sexes as the result of "God's grand creation.[50] In the book, she comes to the point that the discourses or institutions looking through these lenses pervert the situation between men and women into one that makes women disadvantageous. With the purpose of testing her theory of androgyny and proving not matching the gender roles attributed to sexes by society is not a sign of anomaly but a flexibility in thought and in behaviour, she develops a scale. Her inventory is an instrument allowing measurements on the characteristics which are grouped as masculine, feminine, or neuter. According to the responses given by test takers where they think how much each characteristic describes themselves best fall into one of four categories: sex-typed (conventional males and females), androgynous, undifferentiated (not having tendency toward a particular pattern), sex-reversed (a female considering herself as having masculine characteristics, or vice versa). According to the results of the test, she concludes that androgynous people are the healthiest representation of gender who are more successful to show their natural tendencies. As her studies evolves and develops, she realizes that even her scale measures inherited masculinity and femininity rather than culturally constructed so she develops Gender Schema Theory and calls androgynous people as gender aschematic:

> In the early 1970s, I focused almost exclusively on the concept of androgyny because that concept seemed to challenge the traditional gender categories as nothing before had ever done. By the late 1970s and early 1980s, however, I had begun to see that the concept of androgyny inevitably focuses so much more attention on the individual being both masculine and feminine than on the culture shaving created the concepts of masculinity and femininity in the first place, that it can legitimately be said to reproduce precisely the gender polarization that it seeks to undercut. Accordingly, I moved on to the concept of gender schematicity because it enabled me to argue more forcefully that masculinity and femininity are merely the constructions of a cultural schema-or -lens that polarizes gender.[51]

To conclude, from its origin from Plato to today, the concept of androgyny has evolved in diversity because of its multiple layers and intricate nature. In the earliest sense, it refers to the union of missing halves. Later, it expresses integration of opposite sexes in the embodiment of Hermaphroditus. In Renaissance, through Shakespearean cross-dressing, it blurres the gender lines, and with Coleridge, it represents creativity and ideal mind. On the other hand, in the nineteenth century it is interrelated to Karl Heinrich Ulrich's "Uranian" and frequently confused with homosexuality. In the

[50] Sandra Lipsitz Bem, *The Lenses of Gender*: *Transforming the Debate on Sexual Inequality*, Yale University Press, New Heaven 1994, pp. 1-5.
[51] Bem, p. 45.

twentieth century, with the examination of Woolf, it finds itself in the spotlight by entering into feminist epistemology functioning as a new gender category against traditional gender structure.

CHAPTER II

If our two loves be one, or thou and I
Love so alike that none do slacken, none can die [52] *(20-21)*

An Overview of the Seventeenth Century: History, Gender Issues and Androgyny

The 17th century was a time of social, political and religious change. It was during this period that the country polarized between social and religious groups. Queen Elizabeth I died in 1603, James I, from whom the Stuart monarchs onwards, became king. Like Elizabeth, James I wanted to rule the country without Parliament as much as possible. Following James, his son Charles I found himself quarrelling with the Commons over money. He surprisingly was able to balance the budget and rule successfully without Parliament. However, these quarrels created chaos in the country which resulted in civil war. The cause of the war was not entirely religious or political. Beneath these reasons, there was an economic problem. Economic power moved into the hands of the merchants and landowning farmer classes who were represented by the House of Commons. The Crown could not make money or govern without their co-operation. In exchange of money, the House of Commons demanded political power. After civil war, Puritans ruled the country, but Puritan republican regime was not a success, either. With Restoration, monarchy was restored. After following James II and Charles II, in 1688 a Dutch Prince of English background came and ruled the country. This person was William of Orange who became the king not by right of birth but by the Parliament's election. It was known as the Glorious Revolution because there was bloodshed. In 1689 Bill of Rights, which limited the power of the crown, passed in the Parliament. The Toleration Act gave each person right to believe in any sects. The socio-economic uneasiness reflected itself as a moral and religious dissatisfaction. Then, it turned into a

[52] John Donne, "The Good-Morrow", *The Norton Anthology of English Literature, Vol. I,* M. H. Abrams (Eds.), New York, W. W. Norton & Company, Inc., New York 1968, p. 883.

political controversy. When the last Stuart Queen Anne died in 1714, the monarchy was no longer powerful as it had been and a new age of reason and science started.

The 17th century was also the age of dualism. Scientific developments and theories had important effects on the dualism of the age. Although science of the period was not as developed as today's, discoveries and theories were enough to change the established order of the universe, which also started a new attitude in the period. Scientific thinking challenged the view that everything was supplied by divine authority. Descartes and John Locke supported scientific thinking. By proving the revolution of the earth around the sun, Copernicus removed the man from the centre of the universe. In 1610, Galileo wrote a book and said he discovered new stars, new planets and developed the theory of motion. By providing the laws of gravity, Newton proved that the physical world was subjected to mathematical laws other than theological laws.[53] As a result, these new discoveries threatened everything that was seen permanent by scholastic thinking and they as nonliterary forces influenced the seventeenth century literature as well. Hence, as they went parallel to the instability of the age, literary works reflected this dualism. The seventeenth century poetry, in particular, included political, religious and cultural themes in resistance to the seemingly light-hearted love poetry of the Renaissance. There were two important movements in poetry: Cavalier and Metaphysical. The former was named as "cavalier" because of its representatives' loyalty to Charles I. They were also accounted as cavaliers because they were succesful and brave soldiers, courtiers, and wits in their lives. In form and technique, the Cavalier poets favoured simplicity and clarity of the language but the poems were still very sophisticated. In terms of content, there was a reaction to the love convention of Reanissance and the Middle Ages. They created depiction of hopeless lover and for them love was purely physical not emotional. In their poems, they also presented and discussed their fear of passing time and therefore, not surprisingly, the theme of escapism appeared. On the other hand, Metaphysical poets embraced an unusual style in their poems. They used intricate and intellectual devices named metaphysical conceits, which put different and opposing expressions in one image. By joining different and opposing ideas in one, they tried to prove that poetry can be complex, difficult but at the same time poetic. One effect along with these changes in the seventeenth century literature was the increase in women's literary activity. The heritage of Elizabeth I contributed to the appearances of women writers because of her largest impact on the individuals, especially women even after

[53] David Mcdowall, *An Illustrated History of Britain*, Longman Group UK Limited, Essex 1989, pp. 87-106.

her reign. By the Restoration, the poets turned their attention to social issues, love and marriage. The comedy tried to obliterate the Puritanistic domination in the memory of the society. Under the Cromwellian regime, however, there was no theatre and the supporters of the idea that theatre was crucial in both education and entertainment were very few. Yet, it was still an age struggling for order through peace.

Gender roles, and therefore androgyny, depend on the psychology of the society as well as its political, economic and religious activities and changes. In the early seventeenth century, gender hierarchy in which while women are bound to their fathers or husbands and taught to keep their chastity above all else, men perform patriarchal roles as the head of the family. It is assumed that this gender system in the society corresponds to the canon between God and universe. The books are printed like *Book of Common Prayer* (1559) and *The Law's Resolutions of Women's Rights* (1632) to support this analogy and underline the gender roles which men and women are instructed to act accordingly. There are also advice books outlining these norms, elaborating the duties of husbands and wives. While Richard Brathwaites's *English Gentlewomen* (1631) draws the attention on the roles pertaining to women of higher classes, the book *The English Hus-Wife* focuses on all women's responsibility in their houses. Inevitably, a crisis appeared in the society because of an unfair treatment of women in love, marriage and family relationships, which is witnessed in the records of history and literary works. Sometimes in an ironic tone, authors discuss the limitations under which women have to live. Though feminism did not exist at that time and the seventeenth century was not very fruitful for women in terms of their conditions, many women were able to speak out against injustices.

Androgyny has been in the presence earlier than the seventeenth century, yet it is this century in which it is recognized mostly in the area of literature. Carolyn Heilbrun's study *Toward a Recognition of Androgyny*, for instance, includes a study of androgyny in literature starting from the sixteenth century figures such as Shakespeare and authors from the Restoration and the eighteenth century. Similarly, R. Gilbert focuses on late sixteenth and seventeenth century representations of hermaphroditism in his book *Early Modern Hermaphrodites: Sex and Other Stories*. As it is discussed in the first chapter, throughout the seventeenth century, the widespread representation of the concept is under the term of hermaphroditism. In this century, as Jenny C. Mann says "scholarly conversation in the history of science and gender studies has led literary critics to read certain "hermaphroditical" poems and plays-texts that thematize transvestism or cross-

gendered behavior-alongside medical texts about the hermaphrodite, presenting both kinds of texts as part of the same social discourse of sexuality and the body."[54] While hermaphroditism moves to the centre of medical discussions, the attention to the concept starts to increase as it signifies the transgressions of traditional gender roles in literary texts. Yet, this changing consensus over hermaphroditism, which will be named as androgyny later, amplifies male anxiety as it threatens the hegemonic gender order in society. Composed in the mid-seventeenth century, in *Christian Morals*, Sir Thomas Browne expresses that "unite not the vices of both sexes in one; be not monstrous in iniquity, nor hermaphroditically vitious[55] and therefore he insists in keeping distinction between sexes:

> Since men and women have their proper virtues and vices, and even twins of different sexes have not only distinct coverings in the womb, but differing qualities and virtuous habits after; transplate not their Proprieties and confound not their distinctions. Let masculine and feminine accomplishments shine in their proper orbs, and adorn their Respective subjects. [56]

As for androgynous love in this century, there are frequent unions of mythological, religious or scientific images in poetry. This union is that of two lovers who want to become whole or divine one between God and humans. As from classical era until the end of the seventeenth century, only one dominant sex exists, which is the male for sure, one-sex model was influential in building up the views in every field in the century, including love. As a result, male poets' androgynous vision is based on the assumption of male superiority. Lillian S. Robinson discusses the characterization of "women consciousness as of being "the other" in a male dominated system" resulting with women's exclusion in her article, and points out how the associations with males and females are developed for centuries for men and "all men benefit from male supremacy". [57] In *A Room of One's Own*, Virginia Woolf comments on the reasons for exclusion of women, including Aphra Behn whose poetry will be discussed later, from critical history and literature. For Woolf, the problem of the earlier female writers is their following long tradition of male writings as they have no tradition which fits and reflects them.[58] Woolf's ideas are elaborated by later scholar Dale Spender. She relates

[54] Jenny C. Mann, "How to Look at a Hermaphrodite in Early Modern England", *Studies in English Literature, 1500-1900*, Vol. 46, Rice University, 2016, p. 67.
[55] Kevin Killeen (ed.), *Thomas Browne: Selected Writings*, Oxford University Press, Oxford 2014, p. 751.
[56] Killeen, p. 751.
[57] Lilian S. Robinson, "Dwelling in Decencies: Radical Criticism and the Feminist Perspective", *College English*, Vol. 32(8), May 1971, p. 880.
[58] Woolf, p. 79.

women's diversion from the world of letters to men's uneasiness about contradictions between being a woman and a writer:

> The insistence that women should not write has often been transformed (in the minds of many men) into the edict that women could not write. So along with their public denunciations and deprecations of women's creative efforts have been their private and cruel condemnations and counsel, intended to divert women from the world of letters."[59]

Therefore, it can be concluded that the resistance to the appearance of women in writing is not the absence of ability but sexism stemming from men's desire to continue their dominance on women in every field of life. However, M.R. Farwell defines Woolf's androgyny as the one that "would be identified with one supposedly asexual evaluative quality, usually one which has subsumed and defined its opposite.[60] In addition, she finds out that kind of androgyny is defective "because the universal is most often identified with whatever is male, this definition of androgyny can be and has been another means for demanding that a woman write like a man."[61] Thus, for her, by imitating men's work, women do not reflect their form and therefore not their real perspective in love.

Despite this one-sex model or perhaps thanks to its dominance in the century, the force to abolish sexual hierarchy opens up the path to set a ground to androgyny, the fluid boundaries of gender. As opposed to some men who see androgyny as a weakening state of their masculinity or by contrast a milestone to reach the ideal, women's perception of androgyny is to challenge traditional sex roles which are stereotypically limiting their identities to home.

Unquestionably, the seventeenth century is a fruitful time in terms of poetry with its pioneers and representatives but not all impressive poems could be included in terms of androgyny and love in this study. Two better known representatives of androgyny in this century are John Donne and Aphra Behn. In the following section of this chapter, how the collaboration of androgyny and love functions and finds a solution to gender problems under a male and a female pen will be examined through John Donne and Aphra Behn's poems.her

John Donne: Love as Androgynous Union of Self and Other

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[59] Dale Spender, *The Writing or the Sex?*, Pergamon Press, New York 1989, p. 25.

[60] Marilyn R. Farwell, "Virginia Woolf and Androgyny", *Contemporary Literature*, Vol. 16, No. 4, Autumn, 1975, pp. 435-436.

[61] Farwell, p. 435.

Besides being educated, as the child of two devoutly Catholics, John Donne (1572-1631) always remains aware of his Catholic background and thus his belief in the importance of religion plays a very significant part both in his life and poetry. His works catch the attention of the king which makes him the reader in divinity. He wants to move from fleshly pleasures of his youth to spiritual maturity. In his poems, he reflects this shift through his variety of language by his metaphysical conceits, which are criticized in his own time but embraced later. He is good at reflecting what he thinks and feels in a shocking manner as a true exemplar of his era. Although "emotion" is a gender code related to women in a male dominant society, it can be concluded that as being a man of emotion, Donne is successful to mirror his inward unconscious, his *anima,* by transmitting those highly intense feelings along with other concerns in his works. Within the frame of psychoanalytic concept, Donne can be identified as an individual who puts out bridges to his unconscious in the way towards Jungian process of " becoming whole". As Guss states Donne "shows his poems to be gestures made from social situations",[62] by balancing polarities in his pysche, the result is gaining an awareness of himself and the situation of others in his society. It is undoubtly for that reason, a majority of Donne's poems sharpen and deepen the subjects with men and women such as social roles, sexual differences, as well as the relationship between them. He characterizes anti-idealism by rejecting Petrarchan unreturned love theme and therefore the understanding of an idealized lady which puts women in an inferior situation by admiring and valuing their "virtue" alone. In addition to condemning this tradition, Donne argues on behalf of women in his poems in which he seeks sexual liberation and wants to show gender differences are not natural as they are the constructions of the society. Donne shows very strong objections to the superiority of males in scientific, political, and social areas and categorization of men and women as the one and the other respectively, which is presented and justified legally in *The Lawes Resolutions of Women's Rights* (1632) as follows:

> Man and wife are one person, but understand in what manner. When a small brook or little river incorporateth with Rhodanus, Humber or the Thames, the poor rivulet looseth its name, it is carried and recarried with the new associate, it beareth no sway, it possesseth nothing during coverture. A woman as soon as she is married, is called covert, in Latin, *nupta*, that is veiled, as it were, clouded

[62] Donald L. Guss, *John Donne, Petrarchist*, Wayne State University Press, Detroit 1966, p. 111.

> and overshadowed, she has lost her streame.... To a married woman, her new self is her superior, her companion, her master.[63]

Androgyny is the concept which can be used as a tool to explain his love philosophy of mutual dependence which attempts to create freedom for both sexes in his poems. Though the term androgyny or hermaphroditism is not encountered directly, he makes use of the concept itself in his poetry. His androgyny echoes the ancient theme of unified couple by love, which is dominant in most of his love poems. He pictures his understanding of the relationship between human and God in the embodiment of two lovers. When this relationship between human and God is strong, he believes, it is difficult to break it. Hence, the relationship between man and woman operates similar to a generally spiritual relationship between God and human. By combining traditionally perceived masculine divinity with feminine humanity, Donne creates a neutral or unsexed thing. It is perhaps for that religious reason, he adapts and transforms the writings mainly derived from the Bible into one of poetry's major subject: the union of divine and human elements. The rationale behind why in his love poems the idea of unifying souls of lovers becomes apparent as a constant and most important theme is because of the belief that Jesus Christ is the person in whom divine nature and human nature exist together in harmony. As a result, there is no male and female, for you are all one in Christ Jesus. Not only in his poems but he also advocates the idea of becoming one in his sermons. Donne explains in one of his sermons at St. Paul's:

> When God hath made himself one body with me, by his assuming this nature, and made me one spirit with himself, and that by so high away, as making me partaker of the divine nature.[64]

Hence, for him, the love between people and God becomes one in the "lover", Jesus Christ: "either in the love of man or woman in this love; for he [Christ] is expressed in both sexes: man and woman [...] now all this in but one person".[65] Therefore, Donne views "the love between the persons in the world"[66] parallel to between the divine and human. According to Donald L. Guss, that androgynous state of two lovers forming an

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[63] Thomas Edgar, *The Lawes Of Resolutions Of Women's Rights: or The Lawes, Provision for Women* (London 1632), Quoted in S. Findley, E. Hobby, "Seventeenth Century Women's Autobiography," in *1642: Literature and the Power in the Seventeenth Century*, The University of Essex, Colchester 1981, p. 13.

[64] Henry Alfrod, *The Works of John Donne, Dean of St. Paul's, 1621-1631 Vol. V*, John W. Parker, London 1839, p. 135.

[65] Henry Alfrod, *The Works of John Donne Dean of St. Paul's, 1621-1631 Vol. VI*, John W. Parker, London 1839, p. 5.

[66] Ibid., p. 5.

amorous union is also a Neoplatonic and Petrarchan consensus.[67] Thus, there is no doubt that having a brilliant mindset of literature as an educated man, in addition to the Bible, Donne's androgyny grows under the influence of the Platonic myth and Italian philosophy. Both Aristophanes' myth in *Symposium*, a story of an androgyne after splitting into two halves yearns to oneness again, and Italian love philosophy in which the lovers are depicted as hermaphrodites seeking to unite leave a considerable impact on Donne's poetry.

In the poem "A Valediction: Forbidding Mourning", as the title suggests, mourning is forbidden because although they are separated, he indicates his and his lover's souls are "two souls, therefore which are one". He claims that unlike the "dull sublunary lovers' love", here he criticizes Renaissance sonnet tradition, their physical separation will cause "no tear-floods, no sigh-tempest move" because they are unified by love. As he states it is "not yet a breach but an expansion" and their oneness is similar to that of gold stretching to its "aery thinnes". Similarly, in "A Valediction of Weeping" by saying "thou and I sigh one another's breath", or in "The Flea", "It sucked me first, and now sucks thee/ In this flea our two bloods mingled bee" he toys with the androgynous idea of two-in-oneness.[68] His androgyny catches the attention of critics as they define Donne's famous imagery as an obsession "with the problem of unity; the sense in which the lovers become one."[69] Every society's creation myth of Adam and Eve who are previously one being as an image of God is a particular evident imagery in most of Donne's poems. Donne's giving centrality to that famous imagery offers a ground to examine his androgyny in the poem "The Canonization". While its title suggests a focus on religion, the poem delivers the romantic relationship between two lovers implying their love is similar to a love with God, which will constitute a pattern like a "canon". He carries the notion of love and death alluding to Platonic idea of becoming preserved to create an example to other people. In the middle of the poem, Donne has a focus on the androgynous theme of union, which is both physical and spiritual forming a third unique entity. He puts an emphasis on a balanced relationship between spiritual and physical love. In that case of androgyny, according to Farwell, this balance can be achieved in a third entity in which "each member of the pair is the other and each is the

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[67] Guss, p. 24.

[68] Phrases and lines taken from the poems. John Donne, "A Valediction: Forbidding Mourning", "The Flea", *The Norton Anthology of English Literature, Vol. I,* M. H. Abrams (Eds.), New York, W. W. Norton & Company, Inc., New York 1968, pp. 889-892.

[69] Cleanth Brooks, "The Language of Paradox: "The Canonization"," *John Donne: A Collection of Critical Essays*, Helen Gardner (Eds.), Prentice Hall, New Jersey 1962, pp. 106-107.

one.[70] In the poem, through catchy and memorable metaphors, Donne writes the unity of the lovers in a gradual stage by comparing them to flies first, secondly to the dove and the eagle and finally to a phoenix:

> Call us what you will, wee are made such by love;
> Call her one, mee another flye,
> We'are Tapers too, and at our owne cost die,
> And wee in us find the Eagle and the Dove.
> The Phoenix ridle hath more wit (19-23) [71]

Donne's description of the eagle as the representative of male archetype and the dove as of female archetype is combined in an unsexed phoenix in the end. In Christianity, the eagle is believed to symbolize hope and strength, and salvation. The most familiar biblical reference to the eagle is in Isaiah:

> But they that wait upon the LORD shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint. [72]

The dove, on the other hand, is associated with peace and nurturing, which are the qualities mostly attributed to women. This symbolic use of the dove is originated in Christianity, appearing in Christian images of Noah's ark as "the harbinger of peace to Noah" after the great flood.[73] Doves also are "symbols of maternal nurturing where the mother who deeply loves her children is more than a caretaker".[74] As these two lovers from different sexes represented as the eagle and the dove are merged into a phoenix which constitutes "one neutral thing", in order words, an androgynous being in which two lovers form. When they become "one neutral thing", they can "die and rise the same and prove/ Mysterious by this love." (26-27) The lovers will be reborn from their ashes into unsexed phoenix like a resurrection: "By us, we two being one, are it;/ So, to one neutrall thing both sexes fit." (24-25) [75] Bringing two lovers into the alchemy of the phoenix, Donne invokes the thoughts of his reality of androgyny in Christ in which

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[70] Farwell, p. 442.
[71] Donne, p. 886.
[72] Isaiah 40:31.
[73] Genesis 8:8.
[74] Paula A. Price, *The Prophet's Dictionary: The Ultimate Guide to Supernatural Wisdom,* Whitaker House, The USA 2006.
[75] John Donne, "The Canonization", *The Norton Anthology of English Literature, Vol. I,* M. H. Abrams (Eds.), New York, W. W. Norton & Company, Inc., New York 1968, p. 887.

there is no gender difference like male and female but androgynous melding souls when it is love.

"The Ecstasy" is another romantic poem which is rich in androgynous elements of love. However, unlike "The Canonization" and his many other love poems, in which unifying of souls is celebrated, Donne seems to embrace the idea of the separation in this poem. Yet, this is the separation of body and soul with the "ecstasy". In literal meaning, the word "ecstasy", *ex stasis* in Greek words, suggests an out of body experience. With his deliberate selection of the word "ecstasy", Donne puts an implicit criticism to the platonic love perception. Love, as Donne believes, is not reduced to body or soul only but it is the work of body and soul together as their bodies are "firmly cemented" and "intergraft" to make them one. (5, 9) [76] He questions "Our bodies why do we forbear?" and then he explains because "they [bodies] are ours, though they are not we; we are/ The intelligences, they the spheres" and "We owe them thanks, because they thus/ Did us to us at first convey." (50-54) [77] Thus, according to Donne, body is an agent to contact these two souls as body contributes sense to the soul and reinforces it so both body and soul are essential to help strengthen a profound spiritual love which "makes both one, each this and that" (36). There exists an androgynous "abler soul" "When love, with one another so/ Interinanimates two souls", which can control "the defects of loneliness" suggesting what is missing in either sex will be eliminated through "this new soul" (42). Like the compounding of two chemicals in the alchemy, their new soul becomes purer than its components and it adds "The strength, the colour and the size/ (All which before was poor, and scant)" into love and so it "Redoubles still, and multiplies." (38-40) [78] Indisputably, Donne acknowledges that each lover needs the other in order to be whole because they reflect and complete one another. Remaining fixed in this idea, Donne continues the poem by using enjambment to suggest when lovers' souls are tied "with a subtle knot", they will remain perfectly combined, leading to an eternal life with a small change in the dialogue of each other's soul when their bodies are gone:

> And if some lover, such as we,
> Have heard this dialogue of one,

[76] John Donne, "The Ecstasy", *The Norton Anthology of English Literature, Vol. I,* M. H. Abrams (Eds.), W. W. Norton & Company Inc., New York 1968, p. 892.
[77] Donne, p. 893.
[78] Donne, p. 893.

Let him still mark us, he shall see
Small change, when we'are to bodies gone. (73-76) [79]

The co-existence and integration of the lovers pervade Donne's androgynous poetic vision. Each lover yearning for wholeness and holiness is completed through the merger with the other forming an indestructible asexual third being. He believes achieving androgynous reconciliation is a God image through which male and female return to origins. For him, the unified souls and bodies are also the reflection of androgynous embodiment of all humanity in Christ who transcends the limiting self and experiences the divinity in the human form.

[79] Donne, p. 894.

Aphra Behn: Love of an Androgyne

Queen Elizabeth's strong personality and her political strength during her reign both as a woman and as a queen has a great influence on women writers. She shows a determined stance towards Parliament's insistence in a powerful husband and a male heir that would create safety and stability in England for it is important for the future success of the country. In the manuscript in Elizabeth's own handwriting in 1563 as a response to Parliament, she indicates the importance of her will and she is determined to maintain her freedom of choice. Elizabeth's ability in ruling independently in politics inspires females even after her death. The arguments and advocations about women's position in the society and rights do not reach masses but despite the obstacles start to influence the seventeenth century society including the people of literary world. Aphra Behn (1640-1689) whose life and works are influenced by that Elizabethan heritage shows very strong sentiments about women and the matters related to them. Entering into the masculine sphere of literature, Behn is credited as the first English woman to earn a living under a pen. However, both as a woman and a poet, because of her groundshaking ideas and boldness, she is not very welcomed in the seventeenth century. As Virginia Woolf explains Behn's situation: "Death would be better" than "the living the life of Aphra Behn".[80] Under the rule of King Charles II, cultural freedom greatly affects Behn and she writes a remarkable series of poems, fictions and plays. However, in a society in which the value that men set on women's virtue and chastity, it is difficult for a woman to enable herself to write. She is criticized to have "neither witt enough for a man, nor modesty enough for a woman and she was to be look'd upon as an hermaphrodite, & consequently not fit to enjoy the benefits & priviledges of either sex, much less of this society." [81] For Doran "she might have been an honour to womanhood; --she was its disgrace" because she "took the pen in hand to corrupt the public."[82] In her works, therefore, she takes on the role to confront these accusations of critics. In the epilogue of *Sir Patient Fancy* she laments:

> What has poor Woman done, what she must be
> Debar'd from Sense, and sacred Poetry?

[80] Virginia Woolf, *A Room of One's Own*, Hogarth Press, London 1935, p. 96.
[81] Hugh MacDonald (ed.), "A Journal for Parnassus, Now Printed from a Manuscript circa 1688", *The Review of English Studies 14*, No. 54, p. 224.
[82] Dr. John Doran, "*Their Majesties' Servants"*, W. H. Allen & Co., London 1865, p.84.

> Why in this Age has Heaven allow'd you more,
> And Women less of Wit than heretofore?
> We once were fam'd in Story, and cou'd write
> Equal to men; cou'd Govern, nay cou'd Fight. (5-10)[83]

She points out women were able to "write", "govern" and "fight" in the past but "in this Age" they face cultural obstacles and resistance. She goes on lamenting as:

> To all the Men of Wit we will subscribe:
> But for your half Wits, you unthinking Tribe,
> We'll let you see, whate'er besides we do,
> How artfully we copy some of you:
> And if you're drawn to th' Life, pray tell me then,
> Why Women should not write as well as Men. (39-44)[84]

Behn challenges constraints imposed on women by patriarchy and distinct gender norms between men and women. She believes women can participate equally with men in literary sphere. She presents a defense of women by saying they are comparable to men including "wit". Because Behn wants to justify her identity and her works in literature, which is under male dominance, as an alternative perception of gender, androgyny helps her to express herself in verse with an androgynous intellect and insight. She makes use of androgyny to shutter the ideas about women having been assigned a subordinate status and tasks in the home alone such as bringing-up. In order to challenge these roles as well as attain success both in writing and society, her vision of androgyny opens up the ways to create an opportunity to escape and free herself from the seventeenth century patriarchal constructions. In the preface to *The Lucky Chance* she makes "a challenge to any person of common sense and reason" who are "poysoning of others judgments with their false notions, condemning to worse than death, loss of fame." [85] "All I ask" she says is "the privilege for my masculine part the poet in me (if any such you will allow me) to tread in these successful paths […] If I must not, because of my sex, have this freedom. But you will usurp all to yourself, I lay down my quills and you

[83] Paul Hammond (ed.), *Restoration Literature An Anthology*, Oxford University Press Inc., New York 2002, p.219.
[84] Ibid., p.220.
[85] The Folger Collective on Early Women Critics (ed.), *Women Critics 1660-1820: An Anthology*, Indiana University Press, Indiana 1995, p. 22.

shall hear no more of me because I will be kinder to my brothers of pen than they have been to a defenceless woman".[86] Her desire is to be considered as equal to men and therefore not to be excluded from writing by her gender. Though the sexual constraints of the seventeenth century England are strongly sensed in the society, Behn's poems make a stance for the idea that gender is traditionally constructed. Perhaps Behn's message is like that of Jung theory both masculine part and feminine part exist in every individual, constituting "Self" which is the total psyche both conscious and unconscious. Aphra Behn's giving voice to her "masculine part", that is her *animus*, resonates in her poem "The Willing Mistress" in which she lays claim to her female desire explicitly to her lover. Behn draws a picture of a woman completely different from the prevailing notion of that women are expected not to speak up their own desires. In a society which is experiencing a Puritan change, her unfeminine declaration of her relationship with the lover puts her at the centre of direct criticism. In this century, as it is discussed formerly, there is an assumption that women are inferior to men in every respect and therefore it is the sense the knowledge is the prerogative of men which keeps women from entering into the male dominated sphere and then writing. Therefore, Behn's attitudes and personal morals both as a writer and a woman do not pair the mould of the seventeenth century society in which there is the fear of violating feminine modesty by moving from domestic circle to masculine sphere. Behn's such advocation of her social autonomy and her denial of woman submission are seen as a threatening activity in her own time. For Behn, however, it means to rescue herself and therefore her female followers from the trap of condemning women to be silent. Virginia Woolf as one of the women writers on whom Behn has a great influence resurrects Behn's life and literary legacy in the minds of modern people in *A Room of One's Own*. She expresses Behn's attempts to advocate women and insistence in resisting the traditionally male articulation of her time as follows: "All women together ought to let flowers fall upon the tomb of Aphra Behn . . . for it was she who earned them the right to speak their minds."[87] By reacting against confining customs, as Angeline Goreau states, Behn takes "a position of sexual freedom, for women as well as for men" by putting "a period to the 'Coy Mistress'" [88] and challenges sexual politics of her own time by expressing the relationship between her and the lover with an explicit sexual manner:

He did kiss and clasp me round,

[86]Ibid., p. 24.
[87] Woolf, p.98.
[88] Angelina Goreau, *Reconstructing Aphra: A Social Biography of Aphra Behn*, New York Dial Press, New York 1980, p.165.

Whilst those his thoughts expressed:
And lay'd me gently on the ground
Ah! who can guess the rest? (21-24)[89]

Without hesitating, she continues to show a sexual activity as direct as men by stating "I return'd the same." (14)[90] Behn's such explicit expressions of herself and her characters in her works is the voice of her unconscious, with the embracement of her masculine part. Similarly, attributing her characters both female and male traits at the same time, it is for sure Behn believes her characters find a way to express their love by transcending the traditionally constructed gender boundaries. In "Our Cabal"[91], for instance, she presents the friendship between two males Philander and Lycidas with implicit sexual overtones which are not expected to find the seventeenth century society's approval. She defines Philander as such an "innocent" person who "cannot guess what passion is" (183-184) that "all the love he ever knew,/ On Lycidas he does bestow." (185-186) By expressing their situation as "Too Amorous for a Swain to a Swain" (188), she justifies implicit hermaphroditic qualities of the characters as well as the possibility of same sex physical and emotional closeness.

Similarly, the poem "To the Fair Clarinda" presents a love relationship between the speaker and someone called Clarinda. Like Behn herself, the character she addresses is an androgyne or with a more common seventeenth century word hermaphrodite. Throughout the poem, the speaker refers to Clarinda with an ambiguous prounoun "you" instead of using a gendered pronoun. Using the second person, she cleverly reinforces Clarinda's androgynous identity without giving a privilege to biology or implying a fixed sex. Clarinda's deliberate multiple identity is revealed in the first words of the poem by the speaker who calls Clarinda "fair lovely maid," but feels a doubt whether that title is, she says, "Too weak, too feminine for nobler" Clarinda who is "more than a woman."[92] Behn toys with descriptors corresponding traditional gender dicthotomy: fair maid and charming youth. In addition to pinning Clarinda's feminine beauty, in line 5 the speaker attributes Clarinda a masculinity by establishing "lovely charming youth". The speaker continues the lines treating Clarinda as "lovely charming

[89] Thomas Robert Smith (ed.), *Poetica Erotica: A Collection of Rare and Curious Amatory Verse*, Crown Publishers, New York 1949, p. 334.
[90] Ibid., p.334.
[91] Janet Todd (ed.), *The Pickering Masters: The Works of Aphra Behn, Vol. 1: Poetry*, Routledge, New York 2016.
[92] Lines and phrases taken from the poem "To the Fair Clarinda", Margaret Ferguson, Mary Jo Salter, Jon Stallworthy (eds.), *The Norton Anthology of Poetry*, W. W. Norton & Company, 2005, New York, p. 548.

youth" more than a "fair lovely maid". As the speaker explains, Clarinda's masculine part "will justify my soft complaint", and "may serve to lessen my constraint". Once the relationship is justified, the speaker can follow Clarinda "without blushes". In addition to the feminine appearance, attributing a masculinity to Clarinda, the speaker establishes an androgyne as a union of "lovely maid" and "charming youth". In line 10, this androgynous feature of Clarinda is expressed with "deluding form" to which the speaker cannot resist although it "giv'st us pain". The poem reads with an intimate tone "While the bright nymph betrays us to the swain" and goes on "Whene'er the manly part of thee would plead/ Thou tempts us with the image of the maid." (20-21) [93] Here, it is obvious that the speaker expresses the manly part of Clarinda with which she falls in love and seems to be glad with playing or having a feminine role. Further evidence for the argument that the full title of the poem reading "who made Love with me, imagin'd more than a woman" supports that Clarinda has a more active role than the speaker in their relationship because Clarinda "made love to" the speaker rather than vice versa. Attaining a feminine quality to herself and masculinity to Clarinda, the speaker expresses that "For sure no crime with thee we can commit" (14). "Or if we should", she says in the next line, implying even if these words meant to be telling the possibility of the love between two women, their act of same sex love would not be a "crime" because Clarinda's androgynous -"deluding"- form "excuses it". Another important androgynous description in the following lines is with the word selection of the speaker by underlining Clarinda's feminine and masculine part with "bright nymph", a beautiful young woman and "swain", a young male shepherd. In lines 16 and 17, the speaker continues implying sexual polarity of Clarinda, stating there may be "A snake [male organ] lies hid beneath the fragrant leaves". The speaker, in lines 18 and 19, hints Clarinda's androgynous traits forming "a different kind" as a result of the juxtaposition of "Soft *Cloris* with dear *Alexis*". With the act of joining, Clarinda's androgynous identity is indicated as a union of opposite sexes that of Cloris and Alexis. In the final line of the poem where she "extends the love to Hermes," and offers friendship to Aphrodite, the speaker refers to mythology. It is possible that by suggesting their child Hermaphroditus, maybe the speaker wants to refer to "hermaphrodite", Clarinda.

Despite harsh criticism Behn gets during her time, she draws the attention of the society to women's unjust situations. With the intellectual richness which is androgyny, she contributes the reshaping of female identity of her era. In the light of the analysis of her

[93] Margaret Ferguson, Mary Jo Salter, Jon Stallworthy (eds.), *The Norton Anthology of Poetry*, W. W. Norton & Company, 2005, New York, p. 548.

poems, it is clear that her androgyny challenges the structure in which men measure their manliness by power over women. Although Behn and her works are tried to be silenced by her society, she later becomes the sound of many women in the following centuries.

CHAPTER III

While man and woman still are incomplete,
I prize that soul where man and woman meet,
Which types all Nature's male and female plan,
But, friend, man-woman is not woman-man.[94]

An Overview of the Nineteenth Century: History, Gender Issues and Androgyny

The nineteenth century in English history is also known as the Victorian Age because Queen Victoria reigned from 1837 to 1901. The most influential factors in shaping the nineteenth century were mainly scientific developments, political revolution spreading from France and the social results of the Industrial Revolution. In the early years of the nineteenth century, the country was its most powerful and self-confident. That high self-confidence and national pride were based not only on power but also on the scientific advances. In 1857, *The Origin of Species* was published by Charles Darwin whose theory claimed that all human beings including animals had come from simple creatures. This, however, shook the trust in the Church and led to a crisis among mostly middle-class people who were churchgoing people believing in every word of the Bible. Their resistance to the ideas of Darwin ended up with the conflict between "faith" and "reason". As one of the outcomes of the Industrial Revolution was new economic changes which improved the life quality and expectancy but it created the divisions between the classes. As a necessary part of individualism, which is coined and gained importance in this century, the changes in the nineteenth century had an influence on family life, too. However, the reality of the notion became certain; husbands and wives were not equals because of their natural characteristics. The structure of family under the control of husbands as the heads of the household appeared stronger while as the weaker sex, women were best suited to domestic duties such as bringing up their children, taking care of the house and cooking. Despite all of these social and political

[94] Alfred, Lord Tennyson, "On One Who Affected an Effeminate Manner".

issues which gathered speed by the end of the century with positive outcomes, these swift and unbalanced changes created social problems which played a very critical role in the nineteenth century literature. With an emphasis on drastic changes in the society, novelists, writers and poets provided a realistic presentation of the social life. With the expansion of reading public, literary people attempted to write in their works mainly about those drastic social issues and other controversies attending them.[95]

The eighteenth and nineteenth centuries are the important periods in history in terms of the subject matters: men and women. Gender constitution and the factors forming it are previously ignored in the conventional history. In these centuries, however, people start to investigate and question gender and assigned sexual roles. The nineteenth century, in particular, is an age of dealing with gender and the traditional binary between men and women. Raising women awareness and making them visible in the male dominated society become the very basis of many studies. The book by Mary Wollstonecraft *A Vindication of the Rights of the Woman,* for example, is highly revolutionary compared to her age which basically talks about woman equality and patriarchal victimization. The issues she discusses in 1792 are still very much relevant today. Although her revolutionary ideas are not very welcomed by the society during her lifetime, her work plants the seeds of a need to create change in minds. Without a doubt, one major impact on her ideas is the Industrial Revolution as a result of which a tension occurs in the society with an agreement of a necessity to question the men and women roles although it boosts the economy. Because before Industrial Revolution, nearly all jobs used to require physical work, which made women disadvantageous compared to men. With the replacement of this physical work with machinery, revolution provides women with opportunities to work outside the house. It paves the way to demand equal payment with men for their work and a choice to work to get a finacial independence instead of getting married and having children. The reforms in the legal system for divorced and married women are passed, the job opportunities for women are diversed and expanded to nursing, teaching and even journalism. The people of literary circle are truly aware of the reality that the society is in transition in which the assigned roles for both women and men are also undergoing transformation. Elizabeth Barrett Browning and Alfred Lord Tennyson are two influential Victorian poets whose poems are about a range of men and women issues. The tension between masculinity and femininity, and the controversial matter of the women subjection to male power and limitation must attract

[95] David Mcdowall, *An Illustrated History of Britain*, Longman Group UK Limited, Essex 1989, pp. 131-158.

their attention. Thus, by emphazing the equality between both genders, they write with the belief and recognition of the fact that each sex has the characteristics of the opposite. As "it becomes impossible to separate out "gender" from the political and cultural inrersections in which it is invariably produced and maintained" [96], androgyny, which applies in this study within this context, is a useful interpretive model in understanding the Victorian beliefs about gender identity. Both Tennyson and Elizabeth Barrett Browning challenge the established gender construction based on hierarchy and treat the sexes as alike creatures in their poems. Through their poems it is possible to interpret that they want to show that androgynous minds do not differentiate two sexes. Butler's ideas on gender and sex support their theory. For Butler, "the distinction between sex and gender serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed" and hence gender is not a casual result of sex.[97] Further, she argues if "sex is as culturally constructed as gender; indeed, perhaps it was always already a gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all." [98] To the discussion, she adds the notion of performativity as a gradual result of which gender is formed through a repeated action of social constructions. Thus, gender is not a fixed fact but an ongoing and changing cultural phenomenon. Consequently, the concept of androgyny can be applied to that debate as it questions gender classifications, and it is not a stable concept, either. It mobilizes in different contexts depending on cultural and historical tranformations in the nineteenth century society. As a result, androgyny in this century becomes a delicate concept to be looked with skepticism especially among critics. Kari Weil, for instance, in her book entitled *Androgyny and the Denial of Difference* [99]questions if people should believe the original myth of androgyne who is neatly split into to two and seeks reunion for salvation. On the other hand, but if, Weil worries, people find themselves in the situation like Ovid's myth of chaos which distrupts gender hierarchy with the union of Hermaphroditus and Salmacis or it is, echoing Woolf, "a necessary cooperation and co-presence of male and female within the individual as within the institution" and a "psychological and sociopolitical equality between the sexes". [100] Born into the Victorian era, the novelist and poet Lawrence rejects the myth of Plato and embraces

[96] Judith Butler, *Gender Trouble*, Routledge, New York 1999, p. 6.
[97] Ibid., pp. 9-10.
[98] Ibid., p. 10.
[99] Kari Weil, *Androgyny and the Denial of Difference*, University Press of Virginia, Charlottesville and London 1992, pp. 145-169.
[100] Ibid., p.145.

Woolf's idea of androgyny through his character Birkin: "And why? Why should we consider ourselves, men and women, as broken fragments of one whole? It is not true. We are not broken fragments of one whole. Rather we are the singling away into purity and clear being, of things that are mixed."[101]

In this century, the gliding nature of androgyny is visible finding itself at one time or another as a balance merger between men and women, sometimes functioning as a fusion of both sexes which creates chaos. For Farwell, for instance, the distinction between balance and fusion of male and female principles is central for the understanding of androgyny. In other words, she means that if androgyny is a fusion not a balance like that of Woolf's understanding, it is identified with man, then man is the one, the woman becomes the other and therefore most poems of male poetry absorb the other in order to complete the self.[102] As it is seen, women, like Barrett Browning, do not want to maintain and support the socially constructed boundaries which strengthen women oppression by putting them in the mould of fanciful constructs of idealization.

The concept perplexes many because with a background of the gradually changing political and religious institutions, the nineteenth century, as Foucault indicates in his book, is "the age of multiplication: a dispersion of sexualities, a strengthening of their disparate forms"[103]. Both Barrett Browning and Tennyson contribute to this diversity with the characters who are deliberately developed with the qualities of opposite sex. Through androgyny, the characters draw the attention of the public to the situations or roles that fall the conventional gender structure and their love, therefore, represents the ideal union, which also enhances their independent androgynous nature. It is not only women poets like Barrett Browning but also male poets including Tennyson who question the Victorian insistence in the traditional hierarchy of genders and create hybrid characters to challenge gender differences. Both poets use androgyny consistently and radically in order to support their ideas of undermining gender distinctions. The androgynous characterization and the relationships in their poems in mid-century literature reinforce the idealization of fluidity, which is the representation of individual independence from all established gender conventions by the society.

Alfred Lord Tennyson: Love as Androgynous Ideal

[101] D.H. Lawrence, *Women in Love*, General Press, New Delhi, 2018, p. 293.
[102] Farwell, p. 435.
[103] Michel Foucault and Robert Hurley (Translator), *The History of Sexuality, Volume 1:An Introduction,* Pantheon Books, New York 1978, p. 37.

Alfred, Lord Tennyson (1809-1892) living in an age of drastic social changes differs from other poets due to his embracement of a personalised emotion in his works. In the nineteenth century, the mould of Victorian society, and therefore literature, is broken by the increased presence of women. As Foucault states it is in the nineteenth century, "a multiple implantation of "perversions" started."[104] Facing this situation, among men a struggle appears to form an ideal masculinity. Because of the subjects he deals with and the assumption of lack of a clear gender identity of his characters in his poems, a debate occurs over Tennyson's manliness. E. Anthony Rotundo in his article claims that Tennyson's expressions of subjective emotion and his embracement of emotion over reason in his works lead him to be construed as feminine and therefore people think his manliness does not pair with the expectations from men of Victorian society. [105] Critics frequently note that it is possible to identify Tennyson with the female figures in the poems like abandoned "Mariana" or the lonely lady in "The Lady of Shalott" as they believe that these women are the reflection of Tennyson's anima. In his *Tennyson: The Growth of a Poet*, Buckley is one of these critics who traces the source of Tennyson's concern with female protagonists:

> More explicitly and with a greater measure of self-identification. "The Lady of Shalott" explores the maladjustment of the aesthetic spirit to the conditions of ordinary living. Though the lady, in this first of Tennyson's Arthurian poems, will reappear as Elaine of the Idylls of the King, she is here a grander and more elusive figure than the pathetic, love-smitten ingénue, "the lilly maid of Astolat." She is the dedicated artist, the complement or antitype of the poet, perhaps properly to be understood in Jungian terms as the anima, the unconscious self.[106]

Smith comments on Tennyson's sympathy with his female protagonists as follows:

> …, the poet not only portrays female figures who are projrctions of his inner states, but he also makes a moral judgement upon them as worthy or unworthy of acceptance. Thus the ego becomes the cencor of the *anima* as the poet rejects the soul of the Palace of Art, Letty Hill ("Edwin Morris"), and Lady Clare; weeps with Mariana, Oenone, and Elaine; and accepts Amy and the Princess after a period of adjustment. By this reading, the "high-born maiden theme" becomes a part of the total Tennysonian indecisiveness and tension between withdrawal and return, reception and acceptance. It stresses both the feminine persona of the poet and his masculine role of judgment and identification or refusal to identify.[107]

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[104] Foucault, p.37.
[105] E. Anthony Rotundo, *Speaking from the Heart: Gender and the Social Meaning of Emotion* by Stephanie A. Shields, *Journal of Social History*, v. 38:1, Cambridge University Press, New York 2004, p. 233.
[106] Jerome Hamilton Buckley, *Tennyson: The Growth of a Poet*, Harvard University Press, Cambridge 1960, p. 49.
[107] Elton Edward Smith, *The Two Voices: A Tennyson Study*, University of Nebraska Press, Lincoln 1964, p.156.

But there are others from both modern and Victorian circles who claim that Tennyson's tendency is a sign of effeminacy and his passive nature. Definitely, Martin says, the people who read Tennyson's some early poems can mark him as effeminate."[108] Thais E. Morgan offers a different perspective to the paradox in the Victorian society in which the poet is required to be male, yet the emotion is coded as female.[109] For him, Tennyson's works encourage a radical rethinking of the male poetic canon. Morgan famously observes Tennyson's contribution to the construction of alternative masculinites in this century by explaining that Tennyson's somehow feminized character and his poetry come from his interior androgyny and his hermaphroditic soul.[110] For some, his androgyny comes from his belief in Jesus Christ personality in which man and woman unite. Although there is the gap between science and religion, reason and faith in the nineteenth century, even upon his friend's early death to whom he writes "In Memoriam", Tennyson is inclined to think that does not change the fact that "To God all is present. He sees present, past and future as one." [111] Of Evolution he says "No evolutionist is able to explain the mind of Man or how any possible physiological change of tissue can produce conscious thought."[112] Thus, science makes no sense to him when the subject matter is Jesus Christ. According to *A Memoir* his son Hallam writes, for Tennyson, thinking humanity as a whole without discriminating men and women who are endowed with the equal capabilities is essential. In one dialogue with his son, Tennyson manifests his idea of wholeness, which perfectly suits the concept of androgyny, by depending on the personality of Jesus Christ as he is "the man-woman, the union of tenderness and strength."[113] As Hallam indicates, in the poem "In Memoriam" Tennyson supports his belief in oneness:

> In "In Memoriam" the soul, after grabbling with anguish and darkness, doubt and death, emerges with the inspiration of a strong and steadfast faith in the Love of God for man, and in the oneness of man with God and of man with man in Him.[114]

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[108] R. B. Martin, *Tennyson: The Unquiet Heart*, Oxford University Press, Oxford 1980, p. 170.
[109] Thais E. Morgan, 'The Poetry of Victorian Masculinities', *The Cambridge Companion to Victorian Poetry*, Joseph Bristow (ed.), Cambridge University Press, Cambridge 2000, pp. 204-205.
[110] Thais E. Morgan, "Male Lesbian Bodies: The Construction of Alternative Masculinities in Courbet, Baudelaire, and Swinburne", *Genders*, v.15, 1992, pp. 37-57.
[111] Ibid., p. 322.
[112] Ibid., p. 323.
[113]Baron Hallam Tenyson Tennyson. *Alfred, Lord Tennyson: A Memoir* vol.1, The Macmillan Company, New York 1897, p.336.
[114] Ibid., p. 337.

Throughout the poem, with the references to Jesus Christ, Tennyson presents the love he has for his friend Arthur Henry Hallam. He describes his male friend by allowing him to reach androgynous ideal by tempering masculine faults with feminine features:

> And manhood fused with female grace
> In such a sort, the child would twine
> A trustful hand, unasked, in thine,
> And find his comfort in thy face. (109, 17-20)[115]

Such description of his feelings towards for his dead friend is similar to a romantic love that of between man and woman challenge Victorian hierarchal definitions of masculinity and femininity. Tennyson presents friendships in a similar way in his poems. In "The Princess", for instance, the words the Prince uses to describe his male friend Florian offers a romanticism. He calls Florian "my other heart/ And almost my half-self for still we mov'd/ Together, twinn'd" (I, 54-56) Through "The Princess", Tennyson gives privilege to androgynous love by both presenting ambigious characters and by its fragmented, nontraditional form, which is a medley. This long narrative and rather nontraditional poem opens with a scene where the narrator and his six friends meet Lilia Vivian and other ladies who want to hear a story to have fun. The men tell the stories and the women sing. By including "songs" in his poem, Tennyson contributes to the form of medley through which he also celebrates a union of lyric and narrative together with the words feminine and masculine. Besides its form that draws a great deal of attention, its apparent theme that the poem builds becomes the main subject of a number of discussions. Dellamora, for instance, argues that "in "The Princess" Tennyson himself puts forward forceful arguments on behalf of higher education of women" and the androgynous ideal of marriage."[116] Likewise, Killham states that "The Princess", written when Tennyson is at the height of his powers, is an honest piece of work for the emancipation of women.[117] For Buckley, its subject matter is the progressive and tolerant opinion of women rights such as education of women.[118] Draper in her "The Artistic Contribution of the "Weird Seizures" to "The Princess"" argues that the prince

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[115] Alfred, Lord Tennyson, In "Memoriam", *The Norton Anthology of English Literature*, *Vol. II*, Stephan Greenblatt (ed.), W. W. Norton & Company, Inc., New York 2005, p. 1180.
[116] Richard Dellamora, *Masculine Desire: The Sexual Politics of Victorian Aestheticism*, University of North Carolina Press, North Carolina 1990, p. 20.
[117] John Killham, *Tennyson and "The Princess": Reflections of an Age*, Athlone Press, London, p. vii.
[118] Buckley, pp. 99-100.

and the princess progress in the way of androgyny and thus their union creates a balance of power which will guarantee the advancement of their race.[119] In the light of these interpretations of various critics, it is true to say that Tennyson's poem offers a fresh but controversial alternative to fixed and the inherited historical, psychological and cultural ideals of the Victorian Age. Tennyson succeeds it to an extent through androgyny as the basic concept of the poem. While he presents his characters in his mock-heroic narrative poem, he deliberately makes them ambigious to present the disturbances about Victorian conventional gender structures. For example in the following lines, with the cross-dressing, traditional gender types are reversed:

> A thought flash'd thro' me which I clothed in act,
> Remembering how we three presented Maid
> Or Nymph, or Goddess at high tide of feast (I, 192-94)

The Prince and his friends disguise themselves in "female gear" (I,196) and they speak falsetto. Indeed, in the Prologue, Tennyson makes how his description of The Prince in the rest of the poem will be evident by endowing him with femininity "With lengths of yellow ringlet, like a girl" (I, 3). Tennyson does the same with the female character Ida:

> 'Take Lilia, then, for heroine,' clamor'd he,
> 'And make her some great princess, six feet high,
> Grand, epic, homicidal; and be you
> The prince to win her. (217-220)[120]

In these lines taken from the Prologue, Tennyson depicts Princess Ida with the male qualities like "Grand, epic, homicidal" and "great" suggesting as tall as men. With the masculine pronoun "he", he reinforces the "manly" side of the "heroine". Yet she is not heartless, "she can be sweet to those she loves". (V, 279). In these lines, the deliberate cross dressing can be interpreted as an affirmation of the fact that women and men may have the same appearances and characteristics. In addition, it is implied in the following lines that they may also have both equal intellectuals and abilities:

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[119] Anita B. Draper, "The Artistic Contribution of the 'Weird Seizures' to *The Princess,*" *Victorian Poetry*, vol.17, 1979, p.189.
[120] Alfred Lord Tennyson, "The Princess", *Tennyson's The Princess* L. A. Sherman (ed.), Henry Holt & Co., New York 1900.

"Two heads in council, two beside the hearth,
Two in the tangled business of the world,
Two in the liberal offices of life,
Two plummets dropt for one to sound the abyss
Of science, and the secrets of the mind:
Musician, painter, sculptor, critic, more;
And everywhere the broad growth of those rare souls,
Poets, whose thoughts enrich the blood of the world." (II, 155-64)

In these lines, Tennyson celebrates the opportunities given to both sexes, he even imagines institutions ruled by "two heads": man and woman. The Prince, also talks about the "Distinct in individualities" (VII, 275) in love, "Yet in the long years liker must they grow;/ The man be more of woman, she of man" (VII, 263-64). As the Prince urges their reconciliation will give "not harms distinctive womanhood" (VII, 258) "But diverse". The same is true for man as "He gain in sweetness and in moral height" (VII, 260) with this union. That is, their androgynous reconciliation of masculinity and femininity will enhance the productivity in their love yet by retaining the individuality. The characters also find out their differences but meet a midpoint "of equal; seeing either sex alone/ Is half itself, and in true marriage/ Nor equal, nor unequal." (VII, 283-85). Tennyson's understanding of androgyny can be called as a balance where "two component counter-powers actually interpenetrate each other, and generate a higher third".[121] That "higher third" is "gender-neutral" which does not signify the absence of gender or sex. It is a balanced presence of both in such a way that "each fulfills/ Defect in each, and always thought/ Purpose in purpose, will in will" (VII, 285-87) like "The single pure and perfect animal,/ Two-celled heart beating, with/ Life. (VII, 288-90)

The "like in difference" relationship in the poem between The Prince and The Princess point the way androgynous ideal in love. The Prince, for instance, has to overcome a number of obstacles to persuade her into marriage, but The Princess is not willing to choose marriage instead of making her dreams come true. However, Tennyson presents that each lover can only achieve emotional and spiritual completion when they become together. The Prince tells The Princess that he is alive "but half/ Withou you; with you, whole; and of those halves/ You worthiest." (IV, 440-42) In the end, Tennyson brings

[121] Samuel Taylor Coleridge, Seth B. Watson (ed.), *Hints Towards the Formation of a More Comprehensive Theory of Life*, C. and J. Adlard, Printers, Bartholomew Close, London 1849, p.32.

them together because without love and marriage there will not be new generations. For him, this can be achieved through a new kind of marriage, which celebrates the likeness within difference of women and men. As The Prince expresses:

> Henceforth thou hast a helper, me, that know
> The woman's cause is man's. They rise or sink
> Together, dwart'd or godlike, bond or free. (VII, 242-44)

It is clear in those lines that The Prince speaks with an appreciation of Ida's ideas as "the woman's cause is man's". He is very aware of not only the differences between them, which are essential to be "bond or free" but also the mutual qualities of their personalities. There is no doubt that Tennyson reaches his androgynous ideal through the marriage of these differences and mingled sexes. Because rather than trying to control Ida or bring under his command, Tennyson lets The Prince introduce his naive and vulnerable love to ask for the hand of Ida and the marriage of those stable equals, in other words the marriage of two androgynous minds closes the poem.

Androgyny in Tennyson's eyes is not only the integration of masculinity and femininity in one person or with marriage, but also the mutual attraction of people who depend on each other in relationships like friendship as it is in "In Memoriam". The equation he recognizes in Jesus Christ, who has the desirable synthesis, is applied in his love poems because his assumption is that only with the interdependence of the people the ideal love will be produced. His androgyny rests upon the mutuality in which each individual will learn from each other by developing their ability to love. Tennyson deliberately creates ambiguity and interposes "weird seizures" because he wants to draw both his readers' and the critics' attention to sexual politics of his time. He speculates that learning how to love without discriminating sexes or relationships is the ultimate cause to develop and reconstruct the mind of the society.

Elizabeth Barrett Browning: Love as the Realization of the Self

The anxiety of poetic genre is what women poets historically experience because of the traditional gender codes. As being a poet is always seen as a man's tradition, their literary acts shape literature. Elizabeth Barrret Browning (1806-1861), however, defies this tradition and becomes one of the few Victorian women poets who writes in a so-called man-genre. Barrett Browning is always interested into history, literature and classics. As an educated woman poet, in her essays and poetry, she criticizes the social and political injustices of her time. Her concern with gender equality contributes to "The Woman Question" which is widely debated in the circles of politics, science and history. Throughout her career, she writes challengingly and passionately about the position of women in the society in which there must be a strong call for change. In particular, she starts to explore the dynamics of power relations in the society. In most of her poems, she deals with the secondary position of women, the institutions that oppress them and the idea that women should be silenced and passive. Contrary to the poems in which heroines are dissappointed by unsatisfactory and short relationships or have a role concering the expected behaviour from the society, in 'Lady Geraldine's Courtship' in her 1844 collection, for instance, she presents the heroine Geraldine as an independent woman who "can threaten and command" [122] . Also in her highly controversial sonnets "To George Sand: A Desire" and "To George Sand: A Recognition", Browning celebrates and praises an androgynous woman novelist who writes under a man's name George Sand. For Barrett Browning, Sand is a "large-brained woman and large-hearted man,/ Self-called George Sand!" (1-2)[123]. She clearly admires Sand as she is a "true genius, but true woman" (1)[124] who is very bold to defy the societal roles. As Coleridge expresses "In Life, and in the view of a vital philosophy, the two component counter-powers actually interpenetrate each other, and generate a higher third, including both the former."[125]As in the line "Till God unsex thee on the heavenly shore" (13), the insight that unsexing this female genius or the reconciliation of both sexes in her mind will offer a judgement on an equal ground with a higher result. In another collection of her poems *Sonnets from the Portuguese* which consists of 44 love poems dedicated to her husband Robert Browning, Barrett Browning continues to surprise her readers. Mermin describes her poems which "offered a vital

[122] Elizabeth Barrett Browning, *Lady Geraldine's Courtship: A romance of the Age*, D. Appleton & Company, New York 1907, p. 5.
[123] Elizabeth Barrett Browning, "To George Sand: A Desire", *The Norton Anthology of English Literature, Vol. II*, Stephan Greenblatt (ed.), W. W. Norton & Company, Inc., New York 2005, p. 1083.
[124] Ibid., p.1083.
[125]Samuel Taylor Coleridge, *Hints Towards the Formation of a More Comprehensive Theory Of Life*, Seth B. Watson (ed.), The Project Gutenberg Ebook, London 2008, p. 47.

energy, a new and compelling music, a bold engagement with controversial social issues, and a combination of tough wit with passionate intensity that was more like Donne than anything yet published in the nineteenth century."[126] Generally in love poems, the man speaks, loves and admires the woman. Barrett Browning, however, reverses this tradition in her "passionate" *Sonnets from the Portuguese* in which she occupies the roles of both speaker and listener, man and woman, or lover and beloved. She destroys the conventional modes of woman representation in sonnets and supplies her reader with an alternative representation of women by shifting the roles. In sonnet XVII, for instance, she offers some options to her beloved:

> How, Dearest, wilt thou have me for most use?
> A hope, to sing by gladly? or a fine
> Sad memory, with thy songs to interfuse?
> A shade, in which to sing—of palm or pine?
> A grave, on which to rest from singing? Choose. [127] (10-14)

Here, she makes us feel the self confidence that is available in male poetry by putting herself in the place of the man, her lover in the woman's. The definition of women with "a shade"- passiveness, or "a grave"- absence, is also frequently seen in the male love poetry. Without a doubt, her style perfectly suits androgyny as a result of her androgynous personality. A female poet in love who is in such unusual condition is not a common phenomenon that Victorians are accustomed to. It also happens in her most famous sonnet "How do I love thee?". Barrett Browning explains what love is and the ways she loves her beloved. She confesses she will love him until her "soul can reach, when feeling out of sight/ For the ends of Being and ideal Grace. (3-4)[128] She continues her passionate expression of her love which is free and pure (7-8) which will last even "better after the death" (14). Although it sounds like a love poem from a male poet, there is a big difference. In contrast to most Victorian love poems in which there is little or no woman presence, Barrett Browning appreciates man's presence. In fact, she puts the male's figure at the centre of the poem. She does not treat him as an object of her desire but appreciates him with his thoughts and soul. Consequently, the readers can

[126] D. Mermin, "The Female Poet and the Embarrassed Reader: Elizabeth Barrett Browning's Sonnets From the Portuguese", *ELH*, vol. 48(2), 1981, p. 351.
[127] Elizabeth Barrett Browning, Sonnet XVII, *Elizabeth Barrett Browning: Selected Poems*, Marjorie Stone and Beverly Taylor (eds.), Broadview Press, Canada 2009, p. 216.
[128] Elizabeth Barrett Browning, *Sonnets from the Portuguese*, Small, Maynard, Boston 1907, p. 49.

feel the equality that she yearns to establish in her poem. In *Aurora Leigh*, Barrett Browning also breaks up the lines of Victorian tradition as being a daring poem for its issues concerning women and the first work in English by a woman author who tells the story of another woman author. With her feminist novel-poem *Aurora Leigh*, Browning employs androgyny not only mingling genres to create a new form but also attributing her characters androgynous qualities to cross over prescribed and appropriate gender roles. In the poem, she breaks the reader's habitual perception which is automatized. With the love and enthusiasm for her profession, Aurora Leigh wants to grow a mind in pursuit of self-actualization by using the possibilities of literature and being a critic of the defects in the society. The thing Aurora occasionally complains about is that the poetry she is in love with is traditonally occupied by male poets by excluding women. In order to enter the male domain and make herself accepted, she consistently denies the roles that Victorian femininity imposes her as she fears of male interference.[129] The most evident example of Aurora's embracement of her masculine part is when she identifies herself with young Achilles:

> And thus, as did the women formerly
> By young Achilles, when they pinned a veil
> Across the boy's audacious front, and swept
> With tuneful laughs the silver-fretted rocks,
> He wrapped his little daughter in his large
> Man's doublet, careless did it fit or no" (I. 723-728). [130]

In these lines, Aurora assumes herself as being in the "clothes" of the opposite gender like Achilles whose mother wraps him in women's clothes in order to stop him from joining the Trojan War. Another example in which she refuses and criticizes Victorian femininity is that when she describes her aunt who wants her to be an "angel in the house":

> I danced the polka and Cellarius,
> Spun glass, stuffed birds, and modelled flowers in wax,
> Because she liked accomplishments in girls.

[129] Charlesworth Barbara Gelpi, ""Aurora Leigh": The Vocation of the Woman Poet Author(s)", *Victorian Poetry*, vol. 19(1), p. 41.
[130] Ibid., p. 29.

I read a score of boks on womanhood
To prove if women do not think at all
They may teach thinking (I. 429-435)

With the fear of being held back from her way to growth and self-realization, Aurora escapes from her aunt and she refuses Romney's marriage proposal, too. She rejects Romney because, she explains:

What you love
Is not a woman, Romney, but a cause:
You want a helpmate, not a mistress, sir,
A wife to help your ends, - in her no end. (II. 432-435)

Again, she reacts against limiting her identity to the role of being a wife to Romney. Therefore, she retains her belief in mutual love and respect so she does not accept marriage proposal until Romney thinks and behaves in the same way she does:

Your cause is noble, your ends excellent,
But I, being most unworthy of these and that
Do otherwise conceive of love. Farewell. (II. 436-438)

With her united self, individuation in Jungian philosophy, she is on the way to complete a task of self-realization which will lead her to growth and development. As an individual in the society, she is very conscious of the Victorian notion of sex, but without being afraid of the journey she wants to take, Aurora believes in her muse and is determined to dedicate herself to her profession. In this dialogue with Romney, Aurora first presents the dogmas of the traditional model of the society and then she meditates on the subject of self which she never wants to destroy. Instead, she can build a new world where she merges her self and art without allowing the powers that want her to make a choice between her career and society's reality. While doing this, she shows her masculine part which she describes as "My Phoebus Apollo, soul within my soul".[131] Her independence plays a significant role while making a choice between her

[131] Elizabeth Barrett Browning, *Aurora Leigh*, Chapman and Hall, London 1857, p. 184.

career and being a Victorian woman. She continues to meditate on the reasons why she refuses the marriage proposal:

> Love, to him, was made
> A simple law-clause. If I married him,
> I should not dare to call my soul my own
> Which so he had bought and paid for: every thought
> And every heart-beat down there in the bill;
> Not one found honestly deductible
> From any use that pleased him! (II. 784-790)

As it is obvious in these lines, she listens to her "angel of the Ideal" and prefers being alone instead of losing her androgynous identity. Although Aurora loves Romney, accepting his marriage would prevent her from the process of "individuation". She compares herself with other women:

> I'm not as strong as other women are,
> Who, torn and crushed, are not undone from love:
> It may be I am colder than the dead
> Who, being dead, love always. (VI. 385-388)

Contrary to other women, as she says, she is as cold as the dead when love or marriage is not that of a couple who are equally intellectual, and mutually reciprocal in their love for each other. Although it would provide her with a safe and respectable place in society, it would also mean that she has to give up her aspirations and self respect. Barrett Browning's this deliberate choice of depiction of Aurora as androgynous offers both herself and Aurora a solution to deal with the Victorian tension. The codification of the ideal Victorian woman is the one to be divorced from first in order to destroy gender differences. As being feminist authors in the nineteenth century, both Aurora and Barrett Browning take a refuge in androgyny from the male dominated prescriptions and roles. In contrast to many who regard individuation is the mere result of the consciousness, in his study *The Archetypes and the Collective Unconscious*, Jung argues that the reflection of a person's true identity is the result of the conflicting union of two fundamental physic aspects, her conscious and unconscious part. Not only Aurora's

fears hidden in her unconsciousness but also the desires directed for the future easily influence the realm of her conscious being. What is essential for development in order to a complete her journey to her self and confidence is that shift in Aurora's pysche.

Elizabeth Barrett Browning involves androgyny in the discussions of gender within the frame of social and political structures. Different from the original myth of wholeness in *Symposium*, her model of androgyny aims to cross borders and shift boundaries of gender with the dynamic interplay of masculine and feminine in the human psyche. For her, androgynous mind is necessary to develop and grow in the mind. Thus, without glorifying or discrediting men but by celebrating the equality, she reasonably deals with the issues that discriminates the society which helps her retain a respectable status with both her female identity and career.

CONCLUSION

In order to analyse the approaches towards gender problem, the interface of androgyny and love, the comparison and the contrast of the poems from selected poets in two different centuries is what I have explored in this study. All the poems under discussion suggest that androgyny is used as a tool against the mould of the society. The conflict between what the poets think and realities about man and woman issues reflects itself in the poems where the poets create a safe but challenging atmosphere with love in which they can explore these issues.

Donne's androgynous vision of love in the seventeenth century society suggests that the union of lovers is necessary to create a higher unsexed, third being like a phoenix as he defines. Despite the treatment he has received from some of recent feminist critics about the assumption of proving his male superiority in love through the use of androgyny, I believe that he values both sexes more than emphasizing male love or the sole dominance of patriarchy in love. His belief in returning to origins of humanity can only be achieved through the co-existence and integration of the lovers. For him, the unified souls and bodies reflect the divinity in the embodiment of Jesus Christ. Thus, he depicts each lover yearning for wholeness and therefore holiness. In a society in which there is a definite absence of woman, I believe Donne’s androgynous vision of love bringing the two opposing componets together is helpful to expel the limiting self of the seventeenth century patriarchy.

As living in the same age with Donne, Aphra Behn’s androgynous vision of love does not differ from his. However, without a doubt, Behn’s sex plays an important role in the evaluation of her poems. No matter how harsh criticism she gets during her time, she is determined to challenge the society’s treatment of women as inferiors. For some critics, the analysis of her poems puts forward that Behn’s androgyny is not the union of the lovers or the reconciliation of masculine and feminine traits in one’s psyche but a bit hermaphroditic. They also note that while trying to show the power of love between opposite or same sexes, it is obvious that she appreciates men’s status in love and tries to prove that women can get that status, too. By contrast, I believe that with her remarks about and for the exclusion of women from society and the area of authorship, she means that both men and women can equally appear in their relationship including love. It is true that her androgyny with the integration of love does not reflect a two-in oneness, a balance but a mutuality and equality which challenge constraints imposed on

women by patriarchy and distinct gender norms between men and women. With these concerns, because Behn wants to justify her identity and her works in literature, which is under male dominance, as an alternative perception of gender, androgyny helps her to express herself in verse with an androgynous intellect and insight. She makes use of androgyny to shutter the ideas about women having been assigned a subordinate status in marriage and tasks in the home alone such as bringing-up. In order to challenge these roles as well as attain success both in writing and society, her vision of androgyny opens up the ways to create an opportunity to escape and free herself from the seventeenth century patriarchal constructions.

In the nineteenth century, although gender distinction is still a serious problem, with the developments and changes in the expectations of the society androgyny evolves into the form of a psychological one. As the presence of women started to be sensed, among men a necessity appears to form an ideal manliness. Alfred Lord Tennyson's use of androgyny creates a dispute over his manliness as expressing subjective passions and feelings is a feminine quality. Especially his deep and frequent interest in women and the feminine part of men in his poem "The Princess" do not impair with the expected masculinity. But it is for sure, by subverting the gender his aim is to concern the equal value of both sexes. As gender is a social construction and being born as a man or woman does not bring superiority or inferiority by nature, he only values individuality without subsuming one into the other. The way he differs from John Donne is that Tennyson prefers mocking identities by subversion. In addition, he is not in pursuit of bringing souls or bodies together in order to reach a higher third like Jesus Christ. By mixing female and feminine qualities in one's psyche, he aims to show gender is a society formulation which is an obstacle in front of mutual success. Like Tennyson, Barrett Browning deliberately unsettles the fixed gender codes with the purpose of promoting and reinforcing their questioning. Barrett Browning's *Aurora Leigh* seems clearly to be influenced by Tennyson's "The Princess" in both content and style. Critics frequently note that Tennyson's early poems give centrality to women and their points of views but they do not observe the same in Barrett Browning's works until *Aurora Leigh*. Perhaps it is because Barrett Browning is a woman who writes in a man genre. As a woman, in order to draw the attention of the society to the crucial issues concerning women, she has to do so. She believes that, for many men, the struggle of women for emancipation sounds and seems unnecessary, but she believes it is her duty to show how tragic it is. Therefore, androgyny for her is a marvelous tool in order to tell

her love for her profession. Similar to Aphra Behn, Barrett Browning also yearns for the equal treatment of women in relationships. They both want to highlight that women are not a piece of cloth waiting to be shaped by ideals of the society. Instead, as Barrett Browning shows, women are also concerned with development and self realization like the opposite sex. By surprising the readers in order to make them aware that the unfair treatment of women must call a strong change, she takes a shelter in androgyny as a result of her personality. She is sure about that for a woman to write and publish requires an alternative view of gender. Like Behn, her aim is not to create an ideal androgyne but celebrate difference and multiplicity of gender.

By acquiring a physical or metaphorical wholeness in the psyche, the male and female poets from both centuries that I select for this study use androgyny to reveal their ideas of gender issues. Within the theme of love, they hope to build new visions of gender. Because they are aware of the fact that the reality of women suppression is prevailing and seems to be long-lasting, they believe that interpenetration of men and women with love will abolish the difficulties and provide new opportunities for a borderless co-existence. Employing the insights of androgyny in their works as it contributes to the protean nature of love is an undeniable component in the relationships between men and women, for these poets, I believe, the margin becomes as a frontier. It is that meeting between male and female which brings John Donne, Aphra Behn, Alfred Lord Tennyson and Elizabeth Barrett Browning together in this study. I conclude that these are the poets who try to be reasonably free of the prejudices of their age. In the 17th century, while Donne destabilizes the notion of the ideal lady in the sonnets and invites his lover to form an androgynous union as it gives them satisfaction, happiness and harmony. Behn's androgyny appears to present the love of hermaphroditic characters to unsettle the fixed gender codes as she's aware of the fact that the reality of women oppression is inevitable in a society led by patriarchy. Despite omission of a century, in the 19th century gender issues are still a big problem so with the purpose of promoting and reinforcing gender questioning, both Tennyson and Barrett Browning make use of the androgyny. Their androgyny puts an emphasis on more spiritual, psychological and intellectual possibilities of individuals. They believe individual achivement in self - realization will improve the society and its institutions such as education and marriage.

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