Hacettepe University Graduate School of Social Sciences

English Language and Literature Department

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A READING OF JOHN DONNE'S SECULAR AND RELIGIOUS POETRY WITHIN THE CONTEXT OF JUNGIAN INDIVIDUATION

Melih KURTULUŞ

Master's Thesis

Ankara, 2022

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ABSTRACT

KURTULUŞ, Melih. *A Reading of John Donne's Secular and Religious Poetry within the Context of Jungian Individuation*, Master's Thesis, Ankara, 2022.

John Donne's *Songs and Sonnets* (1633) and *Holy Sonnets* (1633) collections represent conversions both from Catholicism to Protestantism and from a secular lifestyle to a religious one. They also manifest the psychological outcomes of certain behaviours exhibited during this process. In this respect, this thesis aims to analyse the psychological impacts of the different poetic personae's various attitudes towards the dichotomy between body and soul within the context of the Jungian individuation process. The term individuation refers to the process during which one is required to separate oneself from the demands of collective consciousness or societal demands by acknowledging one's shadow side or the qualities that one wishes to abandon to accord with social expectations of oneself. In accordance with the process of individuation, the poetic personae of *Songs and Sonnets* reject the reformed emphasis on the repression of bodily desires, which was also promoted by the Petrarchan and the Elizabethan sonnet traditions and Neoplatonism. Experiencing a type of love that includes the unity of body and soul provides the lovers of these poems with the feelings of wholeness and transcendence. On the other hand, the religious speakers of *Holy Sonnets* are on the verge of religious conversion. They view their former selves, who valued carnality in love, as sinners. The persistence of their carnal selves fills them with the fear of eternal punishment in Hell. Thus, they express their wish to rid themselves of their bodily passions. However, they feel inadequate to destroy that unpreferable part of themselves. For this reason, they ask God for his intervention in the same task. Neither God responds to their prayers, nor do their undesirable selves leave them. Accordingly, they find themselves oscillating between two opposing parts of themselves. Hence, this thesis argues that when read within the context of the individuation process, the poetic personae of John Donne's secular poetry experience the transcendent function while the speakers of his religious poetry suffer from neurosis due to the persistence of their shadow side in their conscious minds.

Keywords

John Donne, Carl Gustav Jung, *Songs and Sonnets*, *Holy Sonnets*, individuation

ÖZET

KURTULUŞ, Melih. *John Donne'ın Seküler ve Dini Şiirlerinin Jüngen Bireyleşme Kavramı Bağlamında Okunması,* Yüksek Lisans Tezi, Ankara, 2022.

John Donne'ın *Songs and Sonnets* (*Şarkılar ve Soneler*) (1633) ve *Holy Sonnets* (*İlahi Soneler*) (1633) şiir kitapları hem Katoliklikten Protestanlığa hem de seküler bir yaşam tarzından dini bir yaşam tarzına dönüşümleri yansıtmaktadır. Şiir kitapları bu dönüşüm sürecinde gösterilen belirli davranışların psikolojik sonuçlarını da göstermektedir. Bu bağlamda, bu tez farklı şiir kişilerinin, beden ve ruh arasındaki ikileme karşı takındığı çeşitli tutumların psikolojik etkilerini Carl Gustav Jung'un bireyleşme süreci bağlamında analiz etmeyi amaçlamaktadır. Bireyleşme terimi, kişinin gölge kısmını veya toplumun beklentilerine uymak için vazgeçmek istediği özellikleri tanıyarak kolektif bilincin taleplerinden veya toplumsal taleplerden kendini ayırmasını gerektirdiği süreci ifade eder. Bireyleşme sürecine uygun olarak, *Songs and Sonnets*'in şiir kişileri, Petrarca ve Elizabeth sone gelenekleri, Neoplatonizm ve Protestanlık tarafından desteklenen aşkta bedensel arzuların bastırılması fikrini reddederler. Beden ve ruhun birleşimini içeren bir aşkın tecrübesi bu şiirlerdeki aşıklara tamlık ve aşkınlık duygularını sağlamaktadır. Diğer taraftan, *Holy Sonnets*'in şiir kişileri dini anlamda değişimin eşiğindedirler. Aşkta şehevi duygulara değer veren önceki benliklerini günahkar olarak görmektedirler. Şehevi kişiliklerinin varlığı dini şiir kişilerini cehennemde sonsuz cezalandırılma korkusuyla doldurur. Bu sebeple, kendilerini bedensel arzulardan arındırma isteklerini dile getirirler. Fakat, tercih etmedikleri kişiliklerini yok etme konusunda kendilerini yetersiz hissederler. Bu nedenle, Tanrı'dan bu duruma müdahale etmesini isterler. Fakat ne Tanrı dualarına cevap verir ne de istenmeyen kişilikleri onları terk eder. Buna bağlı olarak, şiir kişilikleri kendilerinin iki zıt tarafları arasında bocalamaktadır. Dolayısıyla, bu tez, Jung'un bireyleşme süreci bağlamında okunduğunda, John Donne'ın şiir kişilerinin şairin seküler şiirlerinde aşkınlık durumunu yaşadığını, ancak dini şiirlerinde gölge kişiliklerinin bilinçlerinde kalması nedeniyle nevrozdan muzdarip oldukları iddiasını öne sürmektedir.

Anahtar Kelimeler

John Donne, Carl Gustav Jung, *Songs and Sonnets*, *Holy Sonnets*, bireyleşme

TABLE OF CONTENTS

INTRODUCTION

This thesis aims to analyse the secular and religious poetry of the seventeenth-century English poet John Donne within the context of the Jungian concept of the individuation process. The thesis argues that the poetic personae of Donne's secular love poems experience psychological wholeness by performing the two tasks of the individuation process while the speakers of the poet's religious poems suffer from neurosis due to their adherence to the early modern emphasis on the suppression of sexuality in love affairs. For this purpose, the Jungian concept of the individuation process, the seventeenth-century England during which the poet produced his works, and Donne's life and poetic career are examined. In this respect, the individuation process is first presented through an understanding of psychic contents such as ego-consciousness and archetypes that are described by Carl Gustav Jung and elaborated by the Jungian psychologists. The examination of the psychic contents and of the way they contribute to the continuation of the individuation process reveal that each psychic material must be consciously experienced by an individual. Also, the same process is explained through the theories of psychodynamics in analytical psychology, the school of psychology named after Jung's theories, to show that conversions in one's life play a crucial role in the continuation of the individuation process. Donne's life and his collections *Songs and Sonnets* (1633) and *Holy Sonnets* (1633), which are analysed in this thesis, reflect a transition in one's life from a secular lifestyle to a religious one. For this purpose, understanding the process of individuation through both psychic contents and psychodynamics is necessary. Thus, the introductory part aims to understand the nature of the individuation process and the outcomes of both its achievement and its failure. To apply the findings of the subject to Donne's poetical works, the religious and literary backgrounds that enabled the poet to produce his works are also explained. For this reason, the introductory part also presents both the religious debates and the literary tradition of early modern England, or that of the sixteenth and the seventeenth centuries, that fuel Donne's poetry. The theological debates are observed both institutionally and on an individual level. In other words, this part explains both how the conversion from Catholicism to Protestantism in the sixteenth and the seventeenth centuries led England to the renunciation of religious images and ceremonies and how this change might have affected individuals psychologically. To support this idea, the arguments of many historians and psychologists, including Jung and

the Jungian psychologists, are taken into consideration. A psychological analysis of the religious conversion during early modern England in the sixteenth and the seventeenth centuries is significant since the mentioned psychological consequences are also reflected in the literary works written during that period. Following the historical background, the characteristics of the literary tradition of the time, particularly the Elizabethan sonnet tradition, are demonstrated to present in subsequent chapters how Donne's secular love poetry diverges from them both formally and thematically.

To begin with, it is necessary to explain how the concept of the individuation process has been developed. Carl Gustav Jung (1875 – 1961) is a Swiss psychiatrist who has an important impact on the fields of psychology, literature, theology, and philosophy. He is known as the founder of analytical psychology which refers to the psychological treatment of a person based not only on causality but also on development. As Papadopoulos suggests in his analysis of the Jungian methods of treating an analysand, "Jung was not interested in whether spirits [a psychic phenomenon] existed or not but he was interested in the psychological meaning and implications of [it]" (18). Analytical psychology aims both to find the source of a psychological disorder and to assist an analysand in her/his path to psychological completeness. Myths, religions, philosophical movements, and figures from the field of psychology have enormous impacts on the formation of Jung's ideas and theories related to analytical psychology. Using ideas and theories from Eastern philosophies, Romanticism, and Sigmund Freud (1856 – 1939) as his onset, Jung develops a new form of psychological analysis that culminates in the formation of theories that differ him from his forerunners in that he focuses on a new model of the psyche, a new theory of psychodynamics, transcendent function, and the process of individuation, the last of which is the focus of this thesis. Simply, in analytical psychology, the process of individuation refers to the process of achieving psychic completeness by integrating the conscious and the unconscious parts of the psyche. This psychic equilibrium is the most inclusive term in analytical psychology since it requires one to recognise "all the possibilities congenitally present in the individual" (Jacobi 83).

Jung's analytical psychology has developed out of his re-evaluation of the Freudian understanding of psychodynamics and the unconscious part of the psyche. In order to

clarify the difference between Jung's and Freud's ideas on the model of the psyche, Jung's definition of "the psyche" needs to be explained. According to Jung, the psyche is "the reflection of the world and man" (8: 186). That is, the psyche constitutes not only the lifetime experiences of a person, whether conscious or unconscious but also that person's ancestral past that shapes the psyche even before the birth of that individual. Thus, the Freudian idea that the psyche contains only the materials that are related to the individual's past is challenged by Jung. In the same way, Hall and Nordby assert that according to the Freudian psychoanalysis, "repression of traumatic childhood experiences formed the unconscious," while for the Jungian analytical psychology "evolution and heredity provide the blueprints of the psyche just as they provide the blueprints of the body" (38-39). Therefore, the Jungian model of the psyche differs from Freud's in that the former associates the unconscious part of the psyche with both the individual and her/his ancestral past.

Jung's re-evaluation of the Freudian understanding of the unconscious part of the psyche has resulted in the development of a new model of the psyche. According to this new perception, the psyche consists of three parts that are "consciousness", "the personal unconscious," and "the collective unconscious" (Jung 8: 179). Consciousness is the part in which the structural elements, mental functions (thinking, feeling, sensing, and intuiting), and attitudes (extraversion and introversion) are perceived and expressed by the individual consciously (Jung 8: 188; Hall and Nordby 34). The given functions and attitudes do not have the same value in the conscious part organised by the ego, rather, one of them is utilized more than the others, which defines the characteristics of an individual (Hall and Nordby 35). On the other hand, the unconscious part which, according to Freud, contains only repressed psychic materials is divided into two categories in the Jungian psychology (Palmer 94). What Freud generalises as the unconscious part of the psyche is perceived by the Jungian psychology as "the personal unconscious" which is only one part of the psyche.

Apart from the personal one, Jung also mentions "the collective unconscious" and explains the difference between the two as follows:

> The personal unconscious consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, which never had sufficient intensity to reach consciousness but have somehow entered the psyche. The collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche. (8: 203-04)

According to Jung, therefore, the collective unconscious is inherent in an individual's psyche prenatally. This suggestion possibly raises questions about the existence of the free will. However, the contents of the collective unconscious, which are termed as "archetypes" or "primordial images," do not provide the individual with the exact experiences that s/he will encounter during the course of her/his life (Jung 7: 70). Instead, Jung claims that an archetype "is not a question of inherited ideas, but of inherited thought-patterns" (7: 144). In line with this statement, archetypes provide an individual with "patterns" to which an individual gives shape through her/his personal experiences. Similarly, Anthony Stevens asserts that archetypes "are the phylogenetic (evolutionary) foundations on which ontogenesis (individual development) proceeds" (76). In other words, it is up to an individual how s/he actualises the primordial images that are in a latent position in her/him.

The development of the notions of the collective unconscious and the archetype does not wholly depend on Jung's disagreement with the Freudian psychoanalysis which suggests that the unconscious contains only the elements that are related to one's past experiences. The Platonic ideas and the Romantic philosophy that flourished in the eighteenth-century Europe influenced Jung concerning his own ideas on the psyche. Especially Romanticism and the Romantic psychiatry have had enormous impact on the formulation of Jung's ideas concerning his new formulation of the psyche and the unconscious, along with the most important thinkers such as Immanuel Kant (1724 – 1804), Johann Wolfgang von Goethe (1749 – 1832), Arthur Schopenhauer (1788 – 1860), G.W. Friedrich Hegel (1770 – 1831), and Friedrich Nietzsche (1844 – 1900). The interest in the unconscious side of human beings, Douglas asserts, can be related to the Romantic philosophers' "transcendental yearning for lost Edens, for the unconscious, and for depth, emotions, and simplicity which, in turn, led to the study of the outer natural world and the soul

within" (22). Also, the eighteenth and the nineteenth-century psychiatrists such as J.C.A. Heinroth (1773-1843) and Heinrich Neumann (1814-1884) influenced Jung in his formulation of the theory of neurosis and its relation to religion in that they believed that the concept of sin and the unsaturated sexual desires have a great share in the formation of mental illnesses (Douglas 27). On the other hand, the archetypal theory in analytical psychology is congruent with, as Anthony Stevens suggests, the Kantian idea that empirical knowledge is shaped by "'*a priori* structure of cognition'" and Schopenhauer's description of "prototypes" as "the original of all things" (80).

As primordial forms and origins of human experiences, Jung identifies many archetypes that occur in oral and written narrations such as myths, folksongs, and literature. The number of the archetypes residing in the collective unconscious is as many as the experiences one encounters in life. Jung writes in his *The Archetypes and the Collective Unconscious* (1959) that "[t]here are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into [individuals'] psychic constitution, not in the forms of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action" (9: 48). Among these various archetypes, Jung and the Jungian psychologists heavily concentrate on four of them: "the persona," "the shadow," "anima/animus," and "the Self." These four archetypes are of utmost importance to understand the process of individuation, the main aim of which is to integrate all these contents with the conscious part of the psyche. For the purpose of this thesis, both the persona-archetype and the shadow-archetype are to be examined as antithetical psychic contents. Also, the psychological results of their integration, which is the emergence of the Self-archetype, and their division, which is neurosis, are presented.

"The persona-archetype" refers to an individual's interactions in a society. The social roles according to which an individual is expected to live are determined by social rules and regulations. Since it is an archetype, these social expectations predate one's birth. As defined by Jung, the persona is "a mask of the collective psyche, a mask that feigns individuality, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective psyche speaks" (7: 165). Here, "the

collective psyche" refers to the collective unconscious. Thus, the persona-archetype creates a relationship between the individual and the society in which s/he lives. It is also possible to deduce that this archetype leads an individual to act according to the expectations of the society to which s/he belongs at the expense of her/his individuality. Jung refers to these social and cultural expectations and rules as "*collective consciousness*" (8: 268), and it suppresses what it perceives as "totally irrational" into the unconscious part of the psyche (8: 283). That is why, the persona-archetype is also called "the *conformity archetype*" since it denotes "the mask or façade one exhibits publicly, with the intention of presenting a favourable impression so that society will accept him" (Hall and Nordby 44). Concerning this, Palmer also states that the persona-archetype represents "an individual's concern to conceal what he really is for the sake of what society thinks he ought to be" (118). Hence, the persona-archetype is related to one's adaptation to one's society.

The conscious experience of the persona-archetype might cause both advantages and disadvantages for a person. On the one hand, it enables one to adapt to the society one is part of. Performing the demands of the persona-archetype is significant for surviving in a particular society since it enables an individual to get along with the members of that society (Hall and Nordby 44). In other words, the persona-archetype is the archetypal name for the act of submitting to societal expectations, and it ensures a safe place in society. On the other hand, complete association with this archetype, or complete submission to social requirements, might strip one of one's individuality because "a persona-ridden person becomes alienated from his nature, and lives in a state of tension because of the conflict between his overdeveloped persona and the underdeveloped parts of the personality" (Hall and Nordby 45). Similarly, Jung claims that being absorbed by the prerequisites of societies or collective consciousness causes the formation of "the mass man, the ever-ready victim of some wretched 'ism'" (8: 285). Therefore, the persona-archetype refers to the social mask that individuals wear to accord with the prerequisites of the society to which they belong. Besides, the conscious experience of this primordial image to an excessive degree is antithetical to the underdeveloped parts of the personality, which accounts for other contents' presence such as the shadow-archetype in the psyche.

The primordial image that constitutes the unconscious part of the personality or of the psyche is "the shadow-archetype." Although it displays its presence in the collective unconscious, Jung asserts that the shadow-archetype is also a part of the personal unconscious (9: 8). To elaborate on the contention of this archetype's relation to both the personal and the collective unconscious, an individual first encounters various kinds of events and experiences during her/his lifetime, and then these experiences are repressed into the unconscious part of the psyche as a result of the ego consciousness's or the persona-archetype's need to conform to the world outside. These experiences are perceived by the ego-consciousness as disagreeable or inferior. For this reason, the classifications of experiences as appropriate or inappropriate have been determined even before one's birth, and thus reside also in the collective unconscious. As a result of this process of repression, the so-called inferior contents that should not be experienced publicly are referred to as the shadow-archetype. Therefore, the persona- and the shadow-archetype represent oppositional qualities of a person; while the persona-archetype is accentuated due to one's need to conform to a culture, the requirements of one's own nature are explained by the shadow-archetype.

As Jung explains, the shadow-archetype represents "the unrecognized dark half of the personality" (7: 101). Similarly, Ann Casement points out, "[t]he shadow is synonymous with the primitive aspects of the psyche to which reason means nothing" (101). In this respect, what is considered to be disorderly or unfitting by the ego-consciousness is "pushed into the unconscious, forming a dissociated secondary personality which Jung called the shadow" (Salman 72). Thus, the shadow-archetype refers to "those parts of ourselves that we would rather deny and disown" (Ulanov 323). The shadow-archetype is a psychic content that opposes the persona-archetype in that the latter consists of the contents that one chooses to make visible to the outside world while the former contains those that are perceived as unfavourable and thus repressed into the unconscious part of the psyche.

In the construction of the notion of the shadow-archetype, Nietzsche's and Goethe's works were influential on Jung. As stated by Claire Douglas, Jung was inspired by Nietzsche's *Thus Spake Zarathustra* (1883) in which the latter examines the dark aspects

of human nature (26). What Nietzsche associates with the Dionysian aesthetics is regarded by Jung as the dark realm of the psyche which is termed the shadow. Similarly, Jung indicates that in Goethe's *Faustus* (1790), "we discover that the 'other' in us is indeed 'another,' a real man, who actually thinks, does, feels, and desires all the things that are despicable and odious" (7: 45). In this aspect, Jung shares with Nietzsche and Goethe the belief in the simultaneous existence of oppositional parts in human beings. Notably, the persona-archetype and the shadow-archetype represent antithetical psychic phenomena. Since the persona-archetype aims to conform to the demands of collective consciousness, it tries to suppress what constitutes the inappropriate part of the psyche which is the shadow-archetype. For this reason, an analysis of both archetypes by the individual herself/himself is required for the continuation of the individuation process. As Casement notes, "the individuating process invariably starts off by the patient's becoming conscious of their *shadow*, which is experienced at first as the inferior personality made up of everything that does not fit with the conscious demands" (96). The importance of the conscious experience of the shadow-archetype in the process of individuation reveals that this process requires both one's separation from collective consciousness whose prerequisites venerated by the conscious part of the psyche (or the persona-archetype) and the integration of the unconscious part of the psyche into the conscious one.

Additionally, another archetype called "the Self," and the Jungian psychodynamics, which refers to the energy with which psychic contents are laden, shall be referred to in order to grasp the nature, the function, and the outcomes of the individuation process. The Self-archetype is "the archetype of order, organization, and unification, [and it] harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of 'oneness' and firmness" (Hall and Nordby 51). In the same way, Jung states that this archetype "embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak, a personality which we also are" (7: 186). Moreover, Salman explains that the Self-archetype is "the psyche's image of totality and wholeness, [and it] contain[s] all contradictory opposites, symbolizes an ideal condition of wholeness and health" (67-68). Evidently, the Self-archetype is directly associated with the process of individuation since both the archetype

and the process aim at the harmonisation of the opposing parts of the psyche, namely its conscious and the unconscious parts. Just like the Self-archetype, the individuation process "is concerned with achieving psychic balance, that is, it seeks the union of opposites" (Palmer 144). Schaer explains the same relationship as follows: "Individuation consists essentially in recognizing and assimilating the unconscious. Therefore a new centre of personality must come into being. … This new centre Jung calls the 'self,' and individuation is the way to the self." (122). Thus, both the Self-archetype and the individuation process aim to achieve a psychic equilibrium between the conscious and the unconscious sides of the psyche. Still, it should be remembered that the Self is an archetype that exists prenatally. For this reason, the individuation process is the actualisation of the Self-archetype originated by the Self-archetype itself. That is, the striving towards psychological wholeness is inherent in the psyche, and both this state of wholeness and the striving attitude are explained through the Self-archetype.

As stated above, the individuation process aims to actualise the Self-archetype by harmonising the conscious and the unconscious parts of the psyche. Yet, as stated above, these two parts are antithetical to each other, and their opposing natures are exemplified through an analysis of the persona-archetype and the shadow-archetype. Still, for the continuation of the individuation process, the integration of these different sides of the psyche is necessary. The word 'integration' hints at embracing both the conscious and the unconscious. For this reason, the individuation process also requires one to divert from collective consciousness which suppresses psychic elements into the unconscious part of the psyche according to the demands of collective consciousness. In this respect, as Jacobi points out, the individuation process can be examined as both a separation and an integration process (88). On the one hand, the individuation process requires an individual to "free himself from the suggestive power of the collective psyche" while on the other hand, it necessitates one to "[recognize] all the dubious, repressed, unlived, evil elements in his personal unconscious and [accept] them as part of himself" (Jacobi 88). Therefore, the process of individuation consists of both an individual's divergence from the social norms and regulations and a cohesion of the persona- and the shadow-archetype.

Jung's own definition of the individuation process clarifies how this process operates. He explains that "[i]ndividuation means becoming an 'in-dividual,' and, in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'" (7: 182). This definition refers to one's separation from collective consciousness. Jung suggests that for a proper continuation of this process "[r]epression of the collective psyche [is] absolutely necessary" (7: 157), and that "[h]uman beings have one faculty which … is most pernicious for individuation, and that is the faculty of imitation" (7: 162). Hence, the individuation process necessitates the renunciation of the demands of collective consciousness which operate only in the development of the persona-archetype since this archetype represents the attitudes and experiences of an individual that s/he is willing to demonstrate publicly. Specifically, the individuation process refers firstly to a separation from the persona-archetype to enable the shadow-archetype, the socially unfavoured psychic elements, to be experienced consciously.

Although the phase of separation from collective consciousness implies an annihilation of the persona-archetype during the process of individuation, it must not be understood so, for Jung does not simply offer the eradication of the persona-archetype in an individual. Rather, he points to the middle path that shall be taken for the proper continuation of the process of individuation through the acknowledgement of the shadow-archetype. As Murray Stein points out, by individuation, Jung refers to two difficult and paying tasks that should be taken up by an individual (6). The first one is the distinction of personality through a thorough analysis of the persona-archetype and collective consciousness. After an individual comes to see herself/himself outside the society and heritage to which s/he belongs, begins the process of integration of opposite parts of the psyche, which culminates in the creation of a new greater personality. This second part is called "the synthetic movement" by Stein (6-10). Similarly, Jung calls this second phase of the individuation process, which becomes the dominant part in Jung's later works, "the transcendent function" (8: 95). According to Jung, "[t]he transcendent function manifests itself as a quality of conjoined opposites" (8: 127), and it "bridg[es] the yawning gulf between conscious and unconscious" (7: 85). Therefore, the individuation process

requires one's separation from the persona-archetype and thus from collective consciousness only to give what is repressed, i.e. the shadow-archetype, its due recognition. Other than that, the main purpose of the individuation process is the psychic balance acquired through an integration of the opposing sides of the psyche, which results in the emergence of psychic wholeness.

Jungian psychologist Jolande Jacobi focuses on the integration phase of the individuation process in her book titled *The Way of Individuation* (1967). Jacobi stresses the importance of what Stein calls "the synthetic movement" and suggests that "[t]he aim of the individuation process is a synthesis of all partial aspects of the conscious and unconscious psyche" (49). The two tasks of the individuation process suggest that one needs to both separate oneself from the collective consciousness and embrace the repressed psychic elements in his personal and collective unconscious (Jacobi 88). As observed here, the individuation process requires the middle path between the individual and the society, between the ego-consciousness and the Self-archetype, or between the persona-archetype and the shadow-archetype. This middle path requires one to give voice to unconscious contents. However, Jacobi warns that "[t]he acceptance of the shadow is not a *carte blanche* [complete freedom] for licentiousness, not a declaration of irresponsibility and a denial of self-determination" (120). Additionally, Ann Casement remarks that while identification with the shadow makes one an unlikable object in the eyes of other people, in the case of excessive conformity to the demands of the consciousness results in the fabrication of a one-sided individuality (100). Therefore, as both Jung and the Jungian psychologists suggest, a middle course must be found between the repressed contents of the psyche and collective consciousness.

Although it is highly difficult, if one achieves the integration of the opposing sides of one's psyche, this leads one to obtain psychic wholeness. A life lived only through the demands of the conscious materials and the persona or a life that is lived according to the societal requirements is defined by Jacobi as the "biological", whereas the "spiritual" life necessitates the integration between collective consciousness and the unconscious (16). If one follows the biological life without giving the unconscious contents their due recognition, it becomes a life that "comes to an end", while the spiritual life, or the

integrated psyche, makes life complete and satisfactory (Jacobi 16). The latter kind of life also provides one with "inner peace" (Jacobi 17). However, it would be a mistake to infer that the process of individuation makes a person better than others. Instead, for Jacobi, an individuated person might be considered "less 'good' and 'perfect'" by her/his society while that person is surely "more 'complete' and 'whole'" (117). In this respect, individuation process aims to lead an individual to not perfection but completeness consequent to an investigation of one's whole psyche.

In addition to the study of the individuation process through the psychic contents, it is necessary to explain Jung's theories on psychodynamics to understand how this process functions in different periods of life, and particularly during conversions in one's lifetime. For life is considered to be a road with twists and turns, even the natural process of individuation is put to test by the crises during one's lifetime. During the course of life, the psyche is disturbed by external events that may require the presence of the unconscious contents in consciousness. In such cases, for the process of individuation to continue its course, it is necessary, as stated above, to bridge the gap between consciousness and the unconscious by giving the contents of the latter their due. Since in analytical psychology each psychic content is laden with energetic values, it can be deduced that the process of making the unconscious conscious happens as a result of energetic changes in these contents, which can be explained through the Jungian theory of psychodynamics.

The Jungian theories on psychodynamics consists of his re-examination of the Freudian understanding of psychic energy. Jung uses the word "libido" to explain the energic value of the psychic structures because Freud uses "energy" to explain the sexual drive. However, for Jung, the sexual drive is only one of the components of the whole psyche:

> Since Freud confines himself almost exclusively to sexuality and its manifold ramifications in the psyche, the sexual definition of energy as a specific driving force is quite sufficient for his purpose. In a general psychological theory, however, it is impossible to use purely sexual energy, that is, one specific drive, as an explanatory concept, since psychic energy transformation is not merely a matter of sexual dynamics. Sexual dynamics is only one particular instance in the total field of the psyche. This is not to deny its existence, but merely to put it in its proper place. (8: 48)

Hence, according to Jung, sexual drive is one of the possibilities that determine the transformation of energy among different structures of the psyche. To this, one can add other drives such as hunger drive or spiritual drive. Libido, therefore, is nothing but an abbreviated expression for the "energic standpoint" (Jung 8: 49).

In terms of the energetic values of psychic structures, Jung asserts that "[w]e can, as a matter of fact, estimate the subjective values of our psychic contents up to a certain point. … We can weigh our subjective evaluations against one another and determine their relative strength" (8: 23-24). As a deduction, Jung claims that each psychic structure has an energetic value, and although it is not possible to determine the value of one exactly, one can estimate a psychic structure's value in its relation to another psychic structure. The energetic values of the psychic structures are determined by stimulations from the external world since the psyche, "a *relatively* closed system", functions both as a phenomenon in itself and as an epiphenomenon (Jung 8: 21). In other words, the psyche exists both in itself and as a result of the phenomena in the world outside. Thus, the changing nature of the stimulations from the external world necessitates different functions or attitudes to be present in the conscious part of the psyche. In this case, the formerly conscious psychic structure loses its energetic value while the formerly unconscious element operates in the opposite direction.

Here, it is possible to observe a transformation of energy among psychic structures according to the stimulations from the external world. Jung puts forward two principles to explain this transference of libido from one psychic structure to another, which are "the principle of equivalence" (8: 32) and "the principle of entropy" (8: 43). According to the principle of equivalence, "the disappearance of a given quantum of libido is followed by the appearance of an equivalent value in another form" (Jung 8: 34). Therefore, the disappearance of one function in the psyche, whether it is one's conforming nature (the persona-archetype) or one's shadowy nature (the shadow-archetype), does not mean a total disappearance. Instead, this function or psychic structure transfers its energy to another one. For instance, losing interest in something, like worldly affairs, means the cessation of energy in one psychic value. On the other hand, a successive gain of interest in something else distributes this energy in that psychic value (worldly affairs) into

another psychic value (say, religious affairs). Indeed, “some characteristics of the first structure are transferred to the second structure” (Hall and Nordby 66). That is to say, according to the principle of equivalence, “libido does not leave a structure as pure intensity and pass without trace into another, but that it takes the character of the old function over into the new” (Jung 8: 36). For this reason, it is possible to find in a person who converts to religious affairs the traces of his former worldly affairs.

Since the transformation of libido among different psychic structures is possible according to this principle, Jung, through an analysis of the principle of entropy, aims to explain the direction of this transformation. To explain this principle, Jung borrows from Nicolas Leonard Sadi Carnot (1796 – 1832), a nineteenth-century French mechanical engineer, the thermodynamic theorem of the transformation of the heat between different objects. According to this theorem, Jung explains, “heat can be converted into work only by passing from a warmer to a colder body” (8: 43). Using Carnot’s rule as an onset for his explanation of the transformation of energy between different psychic structures, Jung suggests that the value of a psychic structure flows to another one with less value. According to Jung, this process of transformation between the structures of the psyche continues until “a closed energic system gradually reduces its differences in intensity to an even temperature, whereby any further change is prohibited” (8: 43). That is, the psychic structures give or emit value from each other until a balance in the psyche is achieved. Furthermore, such a balance acquired by the integration of the values of the psychic structures prevents an individual from experiencing pathological cases. For this reason, Jung maintains that “in so far as absolute insulation is impossible (except, maybe, in pathological cases), the energic process continues as development” (8: 45). If one chooses to acknowledge and embrace the conscious and unconscious elements in one’s psyche, those elements will be integrated in time. However, if one chooses to reject what one regards as the shadow-archetype, the psychic balance is not possible. As observed in the explanations above, both principles affirm the innate existence of the individuation process, because the psyche operates to achieve equilibrium among its structures through the transformation of energy.

The analyses of the individuation process through the psychic contents and the psychodynamics theories indicate that the individuation process requires an individual to separate herself/himself from socially accepted rules (collective consciousness, ego-consciousness, or the persona-archetype) by integrating what is socially regarded as disorderly (the shadow-archetype). As a result of the separation and integration process, the individuation process culminates in the transcendent function which provides the individual with psychic wholeness. In addition to the requirements and the outcomes of the individuation process, it is worth explaining what ensues when an individual conforms to accepted norms by repressing the shadow-archetype. Thus, to understand the results of such repression, it is proper to refer to the times when an individual undergoes a change in her/his lifestyle. To align with the subject of this thesis, how conforming to conventional principles when one experiences a religious conversion affects the individual psychologically should be clarified.

As stated by Schaer, religious conversion refers to giving up one's earthly or extraverted attitudes and following a new spiritual path, and it "follows the law of enantiodromia, according to which every attitude that implies one-sidedness calls up in the unconscious a compensatory attitude" (65). Hence, a person who is occupied with earthly matters unavoidably feels the need to channel his psychic energies into new spiritual dimensions. Jung explains the nature of such transformations as follows:

> The transition from morning to afternoon means a revaluation of the earlier values. There comes the urgent need to appreciate the value of the opposite of our former ideals, to perceive the error in our former convictions, to recognize the untruth in our former truth, and to feel how much antagonism and even hatred lay in what, until now, had passed for love. … Changes of profession, divorces, religious convulsions, apostasies of every description, are the symptoms of this swing over to the opposite. … It is of course a fundamental mistake to imagine that when we see the non-value in a value or the untruth in a truth, the value or the truth ceases to exist. … Therefore the tendency to deny all previous values in favour of their opposites is just as much of an exaggeration as the earlier one-sidedness. … The point is not conversion into the opposite but conservation of previous values together with recognition of their opposites. (7: 80-81)

Notably, during a conversion period in one's life, it is possible to observe the devaluation of one's earlier values. Furthermore, what is obtained in the earlier period may be

regarded as one's shadowy side during the successive period. However, as explained by Jung in the quotation above, total rejection of the earlier values now residing in the unconscious part possibly leads one to become a flat person, which is directly the opposite outcome of the individuation process. To prevent the emergence of such personality, Jung suggests that the earlier values (or the unconscious part of the psyche) and the newly acquired values (or the consciousness) are to be integrated, which resonates with the operation of the individuation process. In this respect, for the continuation of this process, a person who becomes more spiritual after a certain period in her/his life should not renounce the existence of former values.

Rejection of the former values or the presently unconscious contents, and identification with consciousness result in the appearance of psychological disorders such as neurosis and psychosis because, as it can be understood from the principles of equivalence and entropy, the unconscious part never disappears, and it tries to accentuate itself eventually. As Jung explains, "[n]eurosis is self-division. In most people the cause of the division is that the conscious mind wants to hang on to its moral ideal, while the unconscious strives after its—in the contemporary sense – unmoral ideal which the conscious mind tries to deny. Men of this type want to be more respectable than they really are" (7: 33). Palmer explains that "neurosis arises from a failure to achieve a proper equilibrium between the disparate sides of the psyche—between the conscious and the unconscious" (120). The reason for the failure of obtaining the psychic balance is the suppression of the unconscious part of the psyche instead of the integration of both parts which is the main aim of the individuation process. As a result of this process of suppression, neurosis arises, and as Schaer explains, "[t]he more one-sidedly, absolutely, and rigidly the one position is held, the more aggressive, hostile, and incompatible will the other become" (132). Consequently, the unconscious material, if neglected excessively, finds its way into consciousness disastrously, which causes neurosis.

When neurosis is read in the context of religious conversion, this psychological disorder possibly emerges as a result of one's identification with the religious attitude and one's total rejection of the former values since those earlier values are expected to intrude into the conscious part of the psyche disturbingly. If an individual identifies herself/himself

with the values of religious life to the point where s/he strongly represses the former values into the unconscious part, this might culminate in the emergence of neurosis as well. The repressed values, as a result of the self-regulating nature of the psyche, or as a result of the functioning of the Self, which aims at psychological wholeness, might invade the conscious part of the psyche. In this respect, neurosis may be viewed as the outcome of the failure to integrate the opposing sides of the psyche. While this integration process leads one to obtain the psychic equilibrium and wholeness, the failure of this attempt results in psychological disorders. For this reason, experiencing the individuation process is necessary for psychic health.

In short, the individuation process refers to the integration of the conscious and the unconscious parts of the psyche by allowing the psychic structures in the latter part to be expressed in the former. Since it is an inclusive term, the concept of individuation requires a thorough analysis of the Jungian model of the psyche. The individuation process is a dynamic process that necessitates the continuous transformation of energy among different psychic structures to achieve psychic equilibrium and wholeness. Thus, proper integration of psychic structures results in the feeling of completeness while identification with one side culminates in psychological disorders such as neurosis and psychosis.

As stressed above, an individual's historical background is of importance in terms of the continuation of the process of attaining psychic wholeness because what is called "collective consciousness" directly affects one's attempt to integrate opposing parts of one's psyche. Societal rules and regulations try to repress what is unpleasant and disagreeable to them. Usually, an individual joins this process of subjugating the unpleasant or disagreeable beliefs, attitudes, and characteristics to survive in society. The contents of the personal unconscious represent what is suppressed by that individual after a conscious consideration or enactment of those contents while the collective unconscious contains those materials that predate one's birth and affect one's experiences in the world. However, the individuation process calls for the conscious experience of the unconscious materials for psychic equilibrium. Thus, total repression and rejection of the unconscious contents result in the formation of psychologic disturbances (Jacobi 23). As the nature and the function of the individuation process display, collective consciousness has a great

role in this process of unification of opposites. In order to exemplify this, the following section focuses on the historical, religious, and literary backgrounds that enabled Donne to write his works that are analysed in the subsequent chapters. Donne's life is completely affected by the transformation that his country has undergone and by his own conversion from a secular lifestyle to a religious one. His works that are highly influenced by these historical and religious contexts can be analysed within the framework of the Jungian concept of the individuation process. For this reason, Donne's life and how early modern English history influenced his works are introduced in the following paragraphs.

John Donne was born into a Catholic family in 1572 when England was undergoing a religious transformation from Catholicism to Protestantism. The period during which this transformation took place is also called the English Reformation. The newly arising religious sect, Protestantism, claimed that the Catholic Church was corrupted, and for this reason, its theological views needed rearrangement. Protestantism mainly attacked the Catholic worship of images and rituals. Embraced by the Catholics as the mediatory phenomena between God and man, these symbolic ceremonies and images were thought by the Protestants, and especially by its subsect called Calvinism which is the religious doctrine developed by the French theologian John Calvin (1509-1564) and was highly accepted by the English society of the period to be reductive of God's mighty nature. For instance, in the "Convocation Sermon in 1536", Latimer states that the Catholic notion of good deeds as a tool for salvation puts man-made deeds above God's mercy which, according to Protestant teaching, is the only medium through which man can obtain salvation (qtd. in Cressy and Ferrell 16).

Another religious matter that was highly debated during the Reformation was salvation. The soteriology developed by Calvin rejects the efficiency of man-made works in working out salvation. Rather, the concept suggests that God elected some people for salvation and others for eternal damnation before the creation of the world (MacCulloch 74). Since human beings are considered by this new religion to be in total deprivation of reason due to the Original Sin, he is not able to understand God's plan in this process of election; in the matter of salvation human beings "are left … 'blinder than moles'" (Carey 239). As asserted by some contemporary theologians and modern psychologists, the new

conception of salvation and the abolition of Catholic symbols might be related, as some critics suggest, to the experiences of religious despair (Marshall 853, Schmidt 53).

As explained above, religion had a permeating aspect in the sixteenth and the seventeenth centuries in England. With the 1534 Act of Supremacy that assigned King Henry VIII (1491 – 1547) as the Supreme Head of the English Church, the country underwent a religious transformation from Catholicism to Protestantism. However, the religious life was not stable, instead, there were many controversial debates concerning the true religion of the country. Many treatises and written works were published by several opposing religious and political figures of the period to settle the issue. These texts function as documents that reflect the religious debates of the time that shaped the social, cultural, and political life in England. The official documents that promote the Protestant theological views are "The Ten Articles of 1536", *The Book of Common Prayer* (1559), and "The Thirty-Nine Articles" (1563). In each of these works, it is possible to observe the Protestant iconophobia and a new concept of salvation. For example, "The Ten Articles of 1536" was composed by the learned churchmen during the Henrician reformation of the English Church. It may be observed that they do not evince a strict opposition to the Catholic rites and ceremonies. Rather, they warn the laymen that those ceremonies should not lead them to idolatry against God. For instance, the second article accepts that baptism is effective in remedying people's sins that are present during their birth (qtd. in Cressy and Ferrell 18). However, it claims that such penance should not lead men to view priests as the "very expedient and necessary mean" to salvation (qtd. in Cressy and Ferrell 19). Also, a contemporary narrative about the religious debates that took place during the Henrician reformation and the counter-reformation led by Queen Mary was written by a Catholic priest named Robert Parkyn (1569 - ?). By expressing hatred against the Protestant reformists, Parkyn lists the removal of the symbolic rituals and ceremonies lauded by the old religion: "[In 1547], all images, pictures, tables, crucifixes, tabernacles, was utterly abolished and taken away forth of churches within this realm of England" (Dickens and Parkyn 66). As the documents of the period reveal, Protestantism directly attacked the Catholic worship of images, rituals, and ceremonies.

Similarly, *The Book of Common Prayer* (1559) consists of detailed methods of praying and worshipping in a Protestant manner which rejects the symbolic and ceremonial methods employed by Catholicism. According to this book, the tenets of Christianity explained by old Church Fathers had been corrupted by Catholicism through the inclusion of legends, ceremonies, and rituals. Therefore, the main aim of this book is to make the teachings of the religion understandable to people. For this reason, it advocates the use of vernacular in the church while it allows the use of any other language in private prayer (*Book of Common Prayer* 16). The book contains daily prayers for almost every occasion, and through its use of vernacular language, it aims to make the word of God to be understood easily by the believers (*Book of Common Prayer* 15).

On the other hand, while "The Thirty-Nine Articles of 1563" reflects the same Protestant stand in terms of the perception of Catholic images, it is the first time in these articles that the new concepts of salvation and antinomianism promoted by the Calvinist theology are mentioned. The twelfth article states that "good works, which are the fruits of faith, … cannot put away our sins, and endure the severity of God's judgement" while the seventeenth one remarks that "[p]redestination to life is the everlasting purpose of God, whereby (before the foundations of the world were laid) he hath constantly decreed … to deliver from curse and damnation those whom he hath chosen in Christ out of mankind, and to bring them by Christ to everlasting salvation, as vessels made to honour" (qtd. in Cressy and Ferrell 62-63). The given articles about salvation and the role of good works in that matter resonate with the Calvinist interpretation of the same subjects. MacCulloch explains that according to the Calvinist concept of predestination not all people can win religious salvation provided by Jesus Christ's crucifixion "since the inscrutable purpose of God had predestined only a part of humanity, the 'elect'" (74). The parallels between the given Articles and the Calvinist teachings over the matters of salvation and the futility of humane efforts in obtaining it are obvious. That is why, as Marshall points out, the Church of England was equated in the contemporary Catholic written texts with Calvinism: "in Catholic sources, the communion was regularly referred to as 'the supper of Calvin', while the established church was referred to as 'Calvin's congregation'" (852). Accordingly, Calvinism and its doctrines on religious images and the concept of salvation were adopted by the English state and the Church during the Reformation period.

The rejection of religious symbols and ceremonies also entailed the rise of the concept of asceticism or the renunciation of bodily desires. McGrath points out that the "Protestant distrust in externals to work spiritual effects represents the single greatest inducement for this internalization of corporal austerity" (8). Moreover, asceticism refers to the dichotomy between body and soul. In his book titled *Imagining the Soul in Premodern Literature*, which describes the soul and body trope in literature, Abe Davies argues that "[t]he division of and struggle between soul and body, moreover, figures vividly the opposition of piety and worldliness" (37). Therefore, asceticism is the practice of abandoning bodily or worldly desires in order to follow a pious path in life, and the concept is the product of the Protestant belief that external objects such as religious objects, rituals, or the human body cannot make salvation or divine grace accessible.

The abandonment of the Catholic iconography, the soteriology that promoted the futility of good deeds, and the concept of asceticism had psychological impacts on the followers of this sect of Christianity. Many historians and psychologists agree upon the fact that while Catholicism provided its followers with psychological ease through its employment of symbolic rituals and ceremonies, Protestantism, and thus Calvinism, left its adherents in religious despair. For instance, in an analysis of the changing social aspects of the Reformation era, Cressy and Ferrell note that "local religious activities [of Catholicism] satisfied most people's need for a faith that connected them to their locality, to their ancestors, and to God" (2). For the Catholics of the period, "[r]eligion was a matter of routine, of faith, of duty, fellowship and familiarity, and its principal purpose was to lead the sinner to salvation" (Cressy and Ferrell 2). Here, the notions of locality and familiarity are of importance because the religious images and symbolic religious ceremonies build a bridge between man and God, which makes the latter reachable for the former. Similarly, MacCulloch implies that the rituals and the ceremonies performed in Catholic churches had a soothing effect on individual consciousness: "The mass in late medieval Catholic Christianity had become the kingpin in a system which provided a majestic and satisfying answer to one of the central anxieties of mainstream Christian faith: how to be saved to enter the joys of heaven" (1-2). Subsequently, God and salvation became accessible to people through religious images and rituals. An individual could attain redemption through such religious practices as contrition, absolution, or confession. For

instance, confession on the deathbed was considered by the believers to be the last chance of absolution (Heal 103). Chantries during the Mass aided the believers in following the right path that would deliver them to salvation while monuments and religious images of saints remind them of virtuous deeds that they should perform to attain divine grace (Heal 104). However, with the development of the Protestant ideas on religious matters, the method of attaining salvation was no longer one's participation in religious rituals and one's making use of the religious objects. From now on, the only practice that would make one obtain salvation was one's faith in it.

Faith as the only medium for salvation might be difficult to possess for the followers of a religious sect that emphasises the corrupt nature of human beings. In his book on the moderation of the excessive traits of a person during the Reformation period, Ethan H. Shagan argues that moderation was an important political device for the rulers of early modern England through which they established their own authority and vilified the extremist opponents of their rule. However, the theme of moderation, so important for the political body of the kingdom, was also important in terms of "the ethical government of the self" (Shagan 8). Put it differently, moderation could refer to the representation of personality. In early modern England, Shagan notes, it was unethical to possess excessive traits, and those with excessive characteristics were advised to find a mid-path for their personality (12). Still, the idea of man's reprobate and sinful nature might have made it less possible for a Protestant to find the middle path in terms of her/his characteristics (Shagan 7-8). In the same vein, in his study of melancholy during early modern England, Schmidt combines Calvinist stress upon the concept of predestination and the sinful nature of human beings to explain the religious despair in which the Protestant believers of England are found: "Forced continually to the recognition of their moral insufficiency and corruption, the spiritually minded believer cultivated a fear and sorrow appropriate to the acknowledgement of human moral worthlessness as both the substance of godliness and the means to certainty of Salvation" (54). To put it another way, since Calvinism upholds the idea that eternal punishment for the sinful had been decreed by God before the Creation, and since human beings were considered by the same sect to be sinful creatures, many believers felt themselves to be ineligible for salvation, which resulted in religious despair and sorrow.

In the same way, psychologists also highlight the possible psychological impacts of the Protestant doctrines on the minds of its adherents. For example, William James (1842-1910) touches upon people of different religious characteristics and the psychological impacts of different religious experiences in his book *The Varieties of Religious Experience* (1902). He refers to two types of religious persons that are respectively "healthy-minded" ones and "sick souls." According to James, healthy-mindedness is "a way of minimizing evil" while the sick soul looks for "a way of maximizing evil … based on the persuasion that the evil aspects of our life are of its very essence" (114). James also associates healthy mindedness with Catholicism suggesting that religious concepts and ceremonies enable people to come to terms with their sins through such religious ideas as confession and absolution (113). Through these religious ceremonies, Catholicism creates an opportunity for its believers to express or canalize what is regarded by society as inappropriate traits that need to be repressed through its symbolic rites and ceremonies. Similarly, in a lecture in 1951 translated by Leon King, Burgelin focuses on the divisions between Catholicism and Protestantism over several religious themes and how their different perceptions of those themes affect their followers psychologically. Burgelin stresses the salience of religious objects that make salvation possible and that accompany the individual in her/his way to salvation: "The Catholic is the man who is never alone; through the intermediary of these signs and the help of the saints the whole faithful community accompanies him in his prayer and his life" (61). On the other hand, Burgelin argues that the constant promotion of such doctrines as man's fallen nature and predestination by Protestant religion becomes "demanding for the person" and "leaves the individual in the grip of his demons" (68-69). In short, religious objects with their symbolic meanings lauded by the Catholics and abandoned by the Protestants during the early modern era are viewed as means to provide subjects with psychological ease by enabling them to express or canalize their repressed elements consciously.

The views of Jung and the Jungian psychologists are noteworthy to comprehend the importance of the Catholic and the Protestant psychology within the context of the individuation process. Jung and other scholars of analytical psychology align with the above-mentioned psychological impacts of the two religious sects. In his book chapter titled "Approaching the Unconscious," (1964) Jung summarizes his theories of analytical

psychology for the non-experts. While discussing the relationship between religion and psychology, Jung stresses the importance of symbolic religious images and ceremonies and how they give meaning to the lives of the believers ("Approaching" 76). Jung also claims that unlike Protestantism, "the Catholic Church still feels responsible for the *cura animarum* (the care of the soul's welfare)", and it carries out this mission through religious rites and ceremonies ("Approaching" 75).

In another book titled *Psychology & Religion* (1938), consisting of his lectures given on the psychological aspects of religious experiences at Yale University, Jung explains how Protestant iconophobia affects its followers psychologically by suggesting that as a result of the abandonment of religious concepts and ceremonies, the Protestants are "confronted with an inner experience … without the protection and guidance of a dogma and a ritual which are the unparalleled quintessence of Christian as well as of pagan religious experience" (22-23). To put it in another way, religious symbols have a mediatory function between the conscious world and the unconscious part of the individual psyche, thus allowing the contents of the latter to be experienced symbolically. However, as explained in the previous quotation, Protestantism, by demolishing these symbols and acknowledging a concept of salvation that left its followers in doubt concerning their salvation, brought on the possibility of religious despair. That is to say, the Protestant doctrines of asceticism and antinomianism might interfere with the process of acknowledging and accentuating the unconscious materials that are suppressed by collective consciousness. Considering the theories of analytical psychology and the process of individuation, these repressed and unacknowledged contents of the unconscious are highly likely to intrude into the conscious part of the psyche disturbingly ensuing neurosis or psychosis.

In terms of asceticism's impact on an individual's psychology and especially on the psychology of early modern Protestants, McGrath suggests that

> [i]f conflict between body and soul prohibits the self from separation, individuation, and internal unity, then early modern asceticism contributes to the provisional nature of selfhood during the period. It is only by removing asceticism from early modernity

> that the self attains the separability and invulnerability familiar to modern conceptions of selfhood. (124)

Here, McGrath uses the word individuation for its literal meaning, that is separation from a group or a society. The literal meaning of the word is also congruent with the first task of the Jungian individuation process which is the separation of an individual from collective consciousness. In this respect, McGrath claims that a complete self can only be achieved by a person in early modern England if that person rejects the ascetic view. Still, the ascetic demands of the Protestant theologies evinced in its iconophobia make this process of acquiring a sense of wholeness less possible. In short, Catholicism can aid its followers in the process of individuation by enabling them to give voice to their unconscious or dark sides through religious symbols. On the other hand, it is probable that the Protestant iconophobia that also entails the repressive attitude towards carnal desires might leave its believers in mental purgatory since they are unable to give voice to their unconscious materials neither consciously nor symbolically through rites and ceremonies. In this respect, it can be suggested that while Catholicism enables its followers to experience unconscious contents symbolically through its embracement of religious symbols and ceremonies, Protestantism promotes the repression of these materials.

The Protestant/Calvinist process of repressing what is conceived as unfitting or unacceptable, that is bodily desires, is also observed in the literary tradition of early modern England. The Elizabethan sonnets written during this period were influenced by the Petrarchan sonnet tradition. Grierson points out that "[o]verall the Elizabethan sonnets, in greater or less measure, hangs [*sic*] the suggestion of translation or imitation. [They] are pipers of Petrarch's woes" (*Metaphysical* xviii). The sonnets written in this tradition promote the idea of virtuous love and denigrate carnal desires in love affairs. For instance, D. Henderson states that although Sir Thomas Wyatt, who adapted several poems from Petrarch's *Canzoniere*, wrote those poems in iambic pentameter, he still captured the Petrarchan lover's split mind caused by the discrepancy between the poet-lover's carnal desires and the social expectation of repressing them (381). It is only in the seventeenth century that a more explicit reaction against the Petrarchan and the Elizabethan asceticism is observed in the poems that deal with eroticism (D. Henderson

388). Although sexual desires become much more important for the seventeenth-century poets, the repressive characteristic of the Petrarchan and the Elizabethan sonnets on the side of passions is the product of the Protestant stress over asceticism. As Guibbory puts forward in an article where she discusses Donne's embracement of carnal desires, the Petrarchan tradition, which is one of the main influences for the Elizabethan sonnet tradition, is "overtly" Protestant since it advocates the renunciation of bodily desires ("'The Relique'" 139).

In addition to Protestantism and Petrarchism, the Neoplatonic philosophy also influenced the Elizabethan sonneteers in the way they treat the opposition between virtuous love and bodily desires. Marsilio Ficino (1433 – 1499) wrote his commentary on Plato's *The Symposium* (c. 385 BCE), and the book became the main source for the Neoplatonists during the early modern period (Targoff 58). *The Symposium* recounts the gathering of several historical figures including Socrates at a party at Agathon's. Socrates, who waits for his turn to comment upon the nature of love, describes a true lover as someone who "regard[s] the beauty of minds as more valuable than that of the body" and who "regard[s] beauty of body as something petty" (Plato 60). Moreover, "beauty [will not] appear to [a true lover] in the form of a face or hands or any part of the body" (Plato 61). This attentiveness to soul rather than body is also promoted by Renaissance Neoplatonism and the Petrarchan literary tradition.

The Petrarchan, the Neoplatonic, and the Protestant appraisals of virtue over worldliness refers also to the dichotomy between soul and body respectively. Therefore, the promotion of asceticism by both Protestantism, the Neoplatonic philosophy, and the Petrarchan and the Elizabethan sonnet traditions also means the repression of worldly life to follow a religious path. To give an example from the Elizabethan sonnet tradition, Sir Philip Sidney's (1554-1586) "Sonnet V" from his sonnet sequence titled *Astrophel and Stella* (1591) reflects the ascetic stress of the early modern society while its poet-lover confesses that his bodily desires still crave for some physical actions between him and the beloved. The sestet of the poem is as follows:

> True, that true beautie vertue is indeed,

> Whereof this beautie can be but a shade,
> Which, elements with mortall mixture breed;
> True, that on earth we are but pilgrims made,
> And should in soule up to our countrey move:
> True, and yet true – that I must Stella love. (9-14)

Here, it is stressed that an individual in love shall be ruled by virtuous feelings instead of carnal desires. However, the speaker is caught in a dilemma. Although he is expected to avoid carnality, he desires to love his beloved physically. The idea that virtuous feelings rather than carnal desires should rule an individual in the matter of love is given as a generally accepted idea. Additionally, a hierarchy that puts virtues (spirituality) above physical beauty (body) is implicit. Similarly, Henry Constable (1562-1613) explains in the second sonnet of his sequence called *Diana* (1592) the paradoxical state in which many sonneteers find themselves. While describing his love for the titular Diana, he states that his love is grounded on paradoxical states of being. For him, to love is "To sweat with heat and yet be freezing cold, / To grasp at stars and lie the earth beneath" (3-4). The image of sweating with heat refers to the poet-lover's carnal desires that he has for his lady. However, what is expected of him is to be freezingly cold, which indicates that he needs to suppress his bodily desires. Hence, carnal desires or body constitutes the shadow-archetype during the early modern period since those desires, as the given poems demonstrate, are suppressed by both Protestantism and the Petrarchan sonnet tradition. However, conscious experience of carnal desires is necessary for an individual in early modern England to experience psychic wholeness as a result of the completion of the individuation process. Therefore, the repression of carnal desires might engender psychological disorders because the more extremely this unconscious material is repressed the more violently it intrudes into the conscious part of the psyche.

In addition to the Protestant and Petrarchan/Elizabethan asceticism, another theme produced by the Protestant doctrines is religious despair which is apparent in the early modern English poetry and in the religious verse of John Donne. Referring to the dominant sect in England during this period, Lewalski states that the Protestant Reformation in England during the sixteenth and the seventeenth centuries led the writers of the period to scrutinize the matter of salvation individually, for the mediatory function of the Church and its ceremonies were abandoned (20).

The Protestant doctrines and the possible psychological effects that they may leave on the individual psyche are observed in John Donne's life and works. As S. Davies rightly puts forward, Donne "fought out in the battleground of his psyche an equivalent of the religious wars of Europe" (9). The traces of this psychological war occasioned by the religious atmosphere of early modern England are found both in his life and in his works. As stated above, Donne was born into a Catholic family, and on his mother's side, he was descended from the line of Sir Thomas More (1478-1535), who was attributed martyrdom by the Catholics. Moreover, Ellis Heywood and Jasper Heywood, who were his uncles on his mother's side, were Jesuits who aimed at a counter-reformation in England during the early modern period (Bald 25).

During the early years of his life, Donne had to abandon the religion of his family because it was almost impossible for a Catholic to survive during the Elizabethan and the Jacobean periods. Carey notes that a Catholic could not succeed in social life if s/he insisted on following the Catholic theology, and university degrees were not given to students who did not subscribe to "The Thirty-Nine Articles" (15). Due to his religious background, Donne had to attend Hart Hall at Oxford University, a college known for harbouring Catholic students (Bald 43). Later in 1592, he entered Lincoln's Inn to study law. During the years of his study, he was regarded as a young libertarian who rebelled against traditional values, and he was still affected by the inconsistencies in his religious life. Sir Richard Baker, a chronicler of the time, wrote of Donne the student of law as "a great visiter of Ladies, a great frequenter of Playes, a great writer of conceited Verses" (qtd. in Carey 72). Also, during the same period, he wrote satires and elegies in which his challenging attitude towards conventional norms concerning sexual liberty and the true religion of the country can be observed (Bald 71). Thus, Donne's years of study are shaped by both his religious upbringing and his unorthodox views on sexuality and religion.

Donne's unorthodox views on several subjects extend to his understanding of poetry. Now viewed as the leading figure of the school of metaphysical poetry, Donne wrote poetical works that challenge the Elizabethan sonnets both formally and stylistically. Although the term 'metaphysical' is debatable as a coinage among literary critics, it refers

to that kind of poetry which, as Patricia Beer points out, "do[es] not sound magisterial and confident by maintaining that bewilderment and uncertainty in the face of life's problems are in fact part of the essential metaphysical approach" (6). Therefore, paradoxical arguments are supposedly the backbone of metaphysical poetry. H. J. C. Grierson suggests that the paradox becomes a tool in Donne's poetry, through which he connects his first lines to the last ones or through which he builds a "particular type of evolution" (*Metaphysical* xxxiv). The paradoxes employed by Donne and other metaphysical poets such as George Herbert, Richard Crashaw, and Henry Vaughan, thus enable them to create an argumentative tone which Beer lists as one of the distinctive qualities of metaphysical poetry (16).

The metaphysical fondness for paradox also entails the usage of metaphysical conceits. Dame Helen Gardner defines this type of conceit as the occupation in which the poets aim to "discover likeness in things unlike" (xxiii). Unlike the Elizabethan or Petrarchan poets who use conceits in their works as ornaments, the metaphysical conceit is employed by the school of Donne "to persuade, or it is used to define, or to prove a point" (Gardner xxv). This relationship between paradoxical situations and the use of metaphysical conceits is mentioned also by Beer. While Beer lists the persuasive tone of metaphysical poetry as one of its defining characteristics, the metaphysical conceit is understood to be a tool to create paradoxical situations since the conceit is "so original as to be startling" (22). For example, as Cleanth Brooks in his essay titled "The Language of Paradox" (1947) states, Donne's "The Canonization" expresses the paradoxical situation between love and religion (32). While religion suppresses a carnal experience of love, the poet employs paradoxical language through which he claims a saintly state emanating from the experience of physical love (Brooks 32). Another example can be Donne's *Holy Sonnets* where he employs erotic language to describe the relationship between their poetic personae and God. The use of sexually loaded language in religious poetry enables the reader to view the psychological state in which the poetic personae find themselves by studying the paradoxical language employed. In these examples, the analogies drawn between unlikely comparisons serve for the emergence of paradoxical situations which are viewed as the essence of human life. Paradox becomes the language of poetry to express the human condition in the material world. Thus, Donne's unconventional views

are not uttered on several subjects during his student years but also are expressed in his stylistic and formal choices in the poetry that he produced throughout his career.

After his years of study, Donne attended military campaigns such as the 1596 expedition against Spain commanded by the Earl of Essex (1565-1601). His main motive in being a part of the military campaigns was financial. He knew that the Earl of Essex was a famous dispenser of patronage, and through him, he attempted to find a place in the world that was formerly denied to him because of his religion (Bald 86). This attempt was successful because after the expedition Donne became the chief secretary to the Lord Keeper of the Great Seal. This was a state position that enabled Donne to make acquaintances with the important figures of the country. Also, during his duty at Lord Keeper's office, he met Ann More, who would be his wife in 1601. This marriage proved to be one of the defining moments of Donne's life since it ended up being disastrous. Due to the fact that Donne married Ann More without the consent of her father, he was discharged from Lord Keeper's office (Walton 34). In a letter to his wife, Donne put an inscription that summarised the financial situation of the couple: "John Donne, Ann Donne, Vn-done" (Walton 35).

After he failed in public life, he had to turn to religious offices for work since he was educated on the matter. After a command by King James I in 1609, Donne participated in the religious debates of this time with his pamphlet titled *Pseudo-Martyr* (1610). In this work, Donne argues that Catholics should pledge allegiance to the king over the Pope. This work was approved and praised by the king himself and helped Donne receive an honorary M.A. from Oxford (Carey 32). The then Earl of Somerset, too, shares King James's opinions on Donne's character and profession: "I know Mr. Donne is a learned man, has the abilities of a learned divine, and will prove a powerful preacher, and my desire is to prefer him that way, and in that way I will deny you nothing for him" (qtd. in Walton 54). Judging from Donne's learning and publications, the king thought Donne fit to be a religious officer (Bald 271). After long consideration, Donne accepted the offer and became a divinity reader at Lincoln's Inn. Later, by the king and several earls, he was bestowed rectorships where he was supposed to visit and preach annually (Carey 88-89).

His final and most ambitious success was his appointment as the dean of St. Paul's cathedral in 1620 (Bald 381).

Donne's conversion was not only institutional but also personal. In other words, he converted both from Catholicism to Protestantism and from a more secular lifestyle to a more religious one. Walton relates his personal conversion both to his institutional conversion and to the death of his wife in 1617. He records the changes in Donne's life after his taking holy orders: "[N]ow all his studies, which had been occasionally diffused, were all concentred in divinity. Now he had a new calling, new thoughts, and a new employment for his wit and eloquence. Now all his earthly affections were changed into divine love" (Walton 57). Also, the death of his wife left him "burying with his tears all his earthly joys in his most dear and deserving wife's grave, and betook himself to a most retired and solitary life" (Walton 62). Similarly, Bald suggests that it is his wife's death that "produced something much closer to a conversion than the feelings which had prompted him to enter the Church" (328). Even if it is uncertain whether the death of his wife or the official religion of early modern England had more impact on Donne's taking holy orders and turning to a religious life, it is obvious that the poet underwent a recognizable change in terms of his religious and private lives.

The change from Catholicism to Protestantism and from a secular lifestyle to a religious one is also observed in Donne's poetry and prose works. Walton suggests that Donne's personal conversion is also reflected in his poetical works:

> It is a truth, that in his penitential years, viewing some of those pieces that had been loosely (God knows too loosely) scattered in his youth, he wished they had been abortive, or so short lived, that his own eyes had witnessed their funerals: But though he was no friend to them, he was not so fallen out with heavenly poetry as to forsake that, no not in his declining age, witnessed then by many divine sonnets, and other high, holy, and harmonious composures (76).

In other words, with age, Donne came to regard his secular poems written during his youth as unfavorable, and this fact is reflected in his religious poetry. The change of his views from worldly to religious is observed in his *Songs and Sonnets* and *Holy Sonnets*. The former collection of poems introduces poetic personae who deviate from the ascetic demands of Protestantism and the Petrarchan sonnet tradition. On the other hand, the

speakers of the collection of religious sonnets partake in the process of repressing carnal desires, a process that ultimately causes them to suffer from neurosis.

Accordingly, this thesis argues that Donne's poetry collections, *Songs and Sonnets* and *Holy Sonnets*, feature a person's conversion from secularity to religiosity and that each collection reflects how their poetic personae react to the demands of the collective consciousness of their time, which allows the poems to be read within the context of the Jungian concept of the individuation process. For this reason, in the consecutive chapters, the secular and religious poems in both collections are examined within the framework of the individuation process. As for its methodology, the thesis is divided into two chapters, focusing on the representations of the individuation process in *Songs and Sonnets* and *Holy Sonnets* respectively.

The analyses of the opted poems in *Songs and Sonnets* in the first chapter argue that their poetic personae experience the transcendent function as a result of performing the two tasks of the individuation process that are separation from collective consciousness and the integration of the conscious and the unconscious parts of the psyche. Specifically, the analyses of the selected poems from this collection demonstrate that their poetic personae diverge from the Protestant and Petrarchan/Neoplatonic emphasis on the suppression of carnal desires in the experience of love. In other words, they embrace what society tries to repress, namely carnal desires or the socially and theologically despised party of the dichotomy between soul and body. Thus, it is argued that the poetic personae of the selected poems from *Songs and Sonnets* acknowledge and celebrate the shadow-archetype that is constituted by bodily desires. In this respect, they both separate themselves from the theological, social, and literary traditions of the time, and integrate into consciousness what these traditions tend to repress. Consequent to the fulfillment of the two arduous tasks of the individuation process, the poetic personae experience the transcendent function that provides them with a new consciousness and psychic wholeness. The representations of the two mentioned tasks of the individuation process and the transcendent function are revealed in the poems through images and conceits employed by the poet. Also, the representation of several Catholic images and concepts in some of the poems demonstrates that religious symbols, which were disdained by

Protestantism due to the belief that they might lead one to idolatry, accompany one in integrating the unconscious materials into consciousness. According to the claims of the historians and the psychologists mentioned above, the poems reveal that religious images and ceremonies enable an individual to experience the socially derided concept, bodily desires in this case, symbolically. Thus, the analysis of the selected poems from *Songs and Sonnets* is based on a reading of them within the framework of the two tasks required for the completion of the individuation process.

On the other hand, the second chapter includes the analyses of several poems selected from Donne's *Holy Sonnets*, and it argues that the poetic personae of these poems are in the process of religious conversion and suffer from neurosis since they are reluctant to perform the two mentioned tasks of the individuation process. They are penitent about their past experiences shaped by their indulgence in sexual affairs. For this reason, they express their desire for the total disposal of their carnal side from their personality. Since they are Protestant believers who believe in the futility of individual efforts and religious symbols on their way to salvation, they continuously ask God to interfere with the process of disposing them of their bodily passions. However, God does not respond to their prayers, and their carnal desires still occupy their conscious minds. The persistence of the undesired experience makes them fluctuate between piety and carnality. A Jungian analysis of the process the speakers undergo suggests that they oscillate between the conscious and the unconscious parts of their psyche or between the demands of the persona-archetype and those of the shadow-archetype. This state of being stuck between two opposing parts of themselves indicates that the speakers are afflicted with neurosis. Thus, the speakers of *Holy Sonnets* suffer from a psychological disorder due to their problematic relationship with their past. They suppress what composes the shadow-archetype in their own cases in order to accord with the demands of the collective consciousness that is constituted by the reformed religion's emphasis on asceticism. Therefore, unlike the speakers of the poems in *Songs and Sonnets*, they fail at integrating the opposing parts of the dichotomy between body and soul or the conscious and the unconscious parts of the psyche. While the speakers of the secular love poems experience psychological wholeness after performing the two tasks of the individuation process, those of religious sonnets find themselves fluctuating between their spiritual sides (the

requirements of the persona-archetype or ego-consciousness) and their carnal sides (the persistence of the shadow-archetype). Hence, the outcome of the individuation process, that is the feeling of wholeness or the actualization of the Self-archetype, is experienced not by the speakers of religious poems but by the secular ones. Since the speakers of these poems are in the period of religious conversion, the theories of psychodynamics put forward by Jung are also employed to explain the fact that the suppressed psychic experiences find their way into consciousness ensuing psychological disorders.

CHAPTER I

THE TRANSCENDENT POETIC PERSONAE OF *SONGS AND SONNETS*

The first chapter of the thesis aims to read several poems from John Donne's secular poetry collection called *Songs and Sonnets* from a Jungian perspective claiming that the poetic personae of the selected poems experience the transcendent function or the actualisation of the Self-archetype in Jungian terms. The transcendent function is a psychological term that points to the psychological wholeness experienced by an individual as a result of the completion of the individuation process. This process requires both the separation of the individual from collective consciousness and the integration of the conscious and the unconscious parts of the psyche. In line with these statements, this chapter argues that the opted poems from Donne's secular poetry collection present poetic personae who experience transcendent function in Jungian terms by means of their acknowledgement of both parties of the dichotomy between body and soul. While Donne and his literary techniques and themes aim to integrate body and soul, in Neoplatonic philosophy and the Petrarchan concept of love, whose influences on Elizabethan sonnet tradition have been widely recognised, and in the Protestant theology, which is the dominant religious sect during the Reformation period when Donne wrote his works, a hierarchy that puts soul above body is discernible. When the emphasis on the dichotomy between body and soul and Donne's treatment of it in *Songs and Sonnets* are taken into consideration, this disparity can also be read as the psychological division between the conscious and the unconscious parts of the psyche. In archetypal language, the same division refers to the discrepancy between the persona-archetype and the shadow-archetype. This psychological gap should be bridged by an individual to experience the psychological wholeness promised by the completion of the individuation process, or the transcendent function. Thus, this chapter claims that the poetic personae in *Songs and Sonnets* both integrate soul (the conscious or the persona-archetype) and body (the unconscious or the shadow-archetype), and thus separate themselves from accepted norms that are constituted by the Petrarchan / Neoplatonic tradition and the reformed theology. Consequent to these processes of separation and integration, the poetic personae experience psychic equilibrium or psychological wholeness (the transcendent function or the actualisation of the Self-archetype).

Though *Songs and Sonnets* includes 54 poems, eight of them are chosen to be analysed in this chapter. The selected poems are "The Extasie," "The Canonization," "The Relique," "The Sunne Rising," "Breake of Day," "The Good-Morrow," "Aire and Angels," and "A Valediction: of the Booke." These poems are selected because of the representation of the integration of bodily desires and spirituality observed in them. In each poem, the speakers emphasise the necessity that bodily desires should be consciously experienced in love affairs. Although each poem indicates that the lovers pit their love affairs against a social structure that emphasises the suppression of a kind of love that includes the indulgence in sexuality, the speakers of some poems including "The Canonization," and "The Sunne Rising" are observed to raise their voices against that social structure discernibly. In addition, the human body is given a sacramental function. The speakers of each poem claim that the inclusion of carnality in love would deliver the lovers a higher state of being. Therefore, each poem reflects the experience of transcendent function that emerged from the poetic personae's success in separating themselves from collective consciousness through their acknowledgement of their shadow side.

1.1. *SONGS AND SONNETS*

John Donne's *Songs and Sonnets* is a collection of fifty four poems that are mainly about love. The poems from the collection circulated among a selected group of people and were published posthumously in 1633. It was only in the second edition of Donne's poetical works in 1635 that these poems were collected under the title of *Songs and Sonnets* (Bauer 537). The collection of the poems and the title of the collection are not authorial. Also, the writing dates of the poems are still open to discussion, and it is uncertain under which estimations these poems are brought together. For this reason, there have been various attempts to ascertain their composition dates and to group the poems. Donne's modern biographer R.C. Bald suggests that one can understand from some of the poems' challenges against traditional attitudes that they and Donne's satires might have been written during his years at Lincoln's Inn in the early 1590s (71). Also, what is referred to as "cynical" poems in the collection are said to belong to the same period (Strier 69). However, Hadfield contends that the textual analysis of Donne's

seductive poems from the collection such as "The Flea" shows that they are highly shaped by his marriage to Ann More and her death (*John Donne* 118).

In addition to the problem of dating the poems, there have also been debates concerning their thematic categorisations. The reason for the difficulty of grouping these poems is the changing attitudes of the poetic persona. As Eaton rightly puts forward, the poetic persona of the collection is "a man profound beyond sounding, Protean in change" (61). The attitude of this poetic persona changes so quickly from one poem to another that this thesis refers to the speaking voices of each poem as different individuals. For this reason, the personae express different opinions on love, and this has led critics to categorise the attitudes of the poetic personae and thus the poems themselves. For instance, Strier rejects the classification of Donne's poems in *Songs and Sonnets* as merely love poems; he states that the collection also includes "lyrics illustrating many varieties of erotic experiences and attitudes" (68). Therefore, he remarks that there are love poems, cynical poems, and seduction poems in the collection (Strier 69). Guibbory also names some of the love poems as "mutual" or "reciprocal" love poems because it is taken for granted that in these poems both the lover and the beloved are mutually in love ("Erotic" 137-138). In addition to the reciprocity in love, the mutual love poems such as "The Good-Morrow," "The Sunne Rising," and "The Extasie," demonstrate a transcendent union between the lovers. These poems, in Guibbory's words,

> celebrate love as the supremely fulfilling experience. In these lyrics, we seem to have entered another world. [They] voice a joy and sense of fulfillment in intimacy that the speakers of other poems disdain or fear. Here, the particular, singular woman is essential for the man's fulfillment. In contrast to the libertine poems, poems on 'mutual,' reciprocal love describe love as an antidote to the impermanence and mortality that characterize the rest of the world. ("Erotic" 137-138)

In the mutual love poems, therefore, the lover's experience of psychological wholeness attained through his love affair with his beloved is discernible.

Although the dates and the themes of the poems are still debatable, one thing about the lyrics from *Songs and Sonnets* that many critics agree upon is how they diverge from the Elizabethan sonnet tradition both formally and thematically. First, although the non-

authorial title of the collection suggests that it includes sonnets, there is not a single poem in it that might be regarded as either a Petrarchan or an English sonnet. According to Abrams' definition, a sonnet is "[a] lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme" (290). In its Italian or Petrarchan form, a sonnet includes an octave, or eight lines, with the rhyme scheme of *abbaabba* and a sestet, or six lines, with that of *cdccdc*. On the other hand, an English sonnet has three quatrains and a couplet rhyming *abab cdcd efef gg* (Abrams 290). However, in Donne's collection, formal variations are discernible. For instance, one of the most famous poems from *Songs and Sonnets*, "The Flea," includes three stanzas each with nine lines rhyming *aabbccddd*. The reason why the title of the collection includes the word 'sonnet' even though none of the poems are in the Petrarchan or English form, Bauer argues, might be ironic since "[i]t echoes the name of the famous collection of love poetry, *Songes and Sonettes* (1557), better known as Tottel's *Miscellany* … which comprises many of the poems by Sir Thomas Wyatt and the Earl of Surrey" (537). Thus, the editor of the second edition of the collection might have sensed the extraordinariness of the poems and denominated the collection ironically as *Songs and Sonnets*.

Apart from his use of various forms, Donne also diverges from the Elizabethan sonneteers in terms of the poetic language he engages in the poems. Unlike the elaborate language of the Elizabethan poems that make use of classical and mythological imagery, Donne's language is more colloquial. As Bates states, in his poetry, Donne employs "the accentual rhythms of everyday speech, as if the sounds of the street and of ordinary conversation had invaded the otherwise airless confines of the bedroom" (177). Also, "it is only on the rarest occasions that he draws his imagery from mythology or romantic history … but from the humdrum professional employments of his own age, from chemistry, medicine, law, mechanics, astrology, religious ritual, daily human business of every sort" (Gosse, *The Life* 142-143). Donne himself, in a verse letter to Samuel Brooke, who was one of Donne's close friends and who officiated Donne's secret marriage to Ann More, expresses his thoughts on poetry. In the letter dating 1592, he offers his friend that he should "wisely take/ Fresh water at the Heliconian spring;" ("To Mr. S.B." 7-8). This reference to the mythological Mount Helicon, where Muses dwell, simply reveals the importance of poetic inspiration. However, in the given lines, Donne accentuates his

belief that this new poet should be original and should diverge from the Elizabethan poetic tradition that seems to have exhausted the mentioned source of inspiration. Also, speaking of his own poetic career, Donne claims that "I sing not, Siren like, to tempt; for I / Am harsh;" ("To Mr. S.B." 9-10). With the reference to the mythological creature, Siren, who allures sailors with her songs through ornamental musical pieces, Donne announces his difference from the Elizabethan sonneteers in terms of his source of inspiration. He rejects borrowing images and metaphors from mythological sources.

Another literary device that makes Donne distinguishable from the Elizabethan sonneteers is his use of metaphysical conceits. The device refers to the analogy drawn between two images that are naturally not compatible. For this reason, it is also called "mind-stretching images" (S. Davies 2). For instance, in "A Valediction: Forbidding Mourning," Donne draws an analogy between two lovers and the feet of a compass to emphasise the perfect union between them (25-28). However, connecting two or more unrelatable images has been both criticised and praised by literary critics. Alexander Pope claimed that "Donne had no imagination, but as much wit I think as any writer can possibly have" (qtd. in Smith 180). Also, Grierson suggests that the word "metaphysical … lays stress on … the more intellectual, less verbal, character of their wit compared with the conceits of the Elizabethans" (*Metaphysical* xv-xvi). However, in his *Lives of the Most Eminent English Poets* (1779), Samuel Johnson criticizes metaphysical poets for their inability to imitate nature and for their ambition for innovation: "[They] were men of learning, and to shew their learning was their whole endeavour" (qtd. in Smith 217). In general, until the revival of the metaphysical poetry in the early twentieth century, Donne, although credited for his wit, was thought to be "a frigid conceit-monger" (Smith 16). Thus, the stylistic novelties observed in Donne's secular poetry collection show his disparagement of the collective consciousness, which is one of the tasks required by the individuation process. In this respect, the criticism directed at Donne's linguistic separation from the contemporary tradition is expectable and justifiable since the individuation process opposes any kind of submission (Jacobi 83).

In addition to their divergence from the Elizabethan sonnet tradition in terms of their use of metaphysical conceits, the selected poems in *Songs and Sonnets* also differ from this

literary tradition in their treatment of the dichotomy between body and soul. This split between the mentioned parties can also be read as one between spirituality and carnality. The Elizabethan sonnet tradition was highly shaped by not only the Neoplatonic and Petrarchan focus but also the Protestant stress on the same division. Protestantism, McGrath remarks, underpins the ascetic lifestyle through its iconophobia ("Introduction" 8). Ascetic lifestyle "is one attitude towards the relationship between the body and soul," and it makes itself known by one's belief that "[t]he soul needs to overcome the body" (McGrath "Introduction" 7). Thus, Protestantism, through its rejection of symbolic images and rites such as Incarnation, also promotes the ascetic worldview that values spirituality over carnality.

Similarly, Neoplatonism and the Petrarchan tradition, which are the main influences on the Elizabethan sonnet tradition, advocate asceticism. Hadfield explains how Petrarchan sonnets, which influenced the Elizabethan sonneteers such as Sir Walter Raleigh and Earl of Surrey, highlight the Neoplatonic concept of love that esteems spirituality (or soul) over corporeality (or body):

> [Petrarchan] poems describe the effects of the poet meeting an unobtainable, beautiful woman, Laura, to whom he remained dedicated even though she married another man and then died. Petrarch credited Laura's beauty with leading him to a spiritual awareness and an eventual appreciation of the majesty of God's grace. Petrarch's poetry is characterized by its Christian Neoplatonism, the belief that earthly goods are an inferior copy of the ideal forms that God has established in heaven. Love on earth is to be treasured but it provides only the most fleeting glimpse of the rich rewards that can be enjoyed in the afterlife. ("Literary" 56)

In other words, both the Petrarchan tradition and Neoplatonism regard sexual desires that might be satisfied through bodily actions as inferior to spirituality. Therefore, for the Elizabethan sonneteers, Neoplatonists, and Protestants, love should lead one to virtue, not to the phase where one would want to appease one's sexual desires. In this respect, bodily desires in love might be said to constitute the shadow-archetype for the Elizabethan sonneteers. However, as mentioned in the introduction, the Protestant asceticism and antinomianism might cause religious despair since they promote the idea of splitting the different parts of the psyche. Consequently, the lack of means to connect the conscious and the unconscious parts of the psyche halts one's opportunity to experience psychic

equilibrium or the transcendent function. The reason for this prevention is that the repressed psychic elements that cannot be expressed consciously through symbols might intrude into consciousness abruptly ensuing in such psychological disorders as neurosis and psychosis.

To escape from these psychological disorders and to experience the psychic wholeness or transcendent function, a person from the early modern period should diverge from the collective consciousness that values spirituality over carnality by acknowledging and thus assimilating the latter. Targoff states that although there are some exceptions in literature and philosophy that acknowledge the importance of corporeality in reaching the divine beauty, such as Leone Ebreo's *Dialoghi d'amore* (1535) and Mario Equicola's *Libro di natura d'amore* (1525), "the general consensus among Renaissance humanists [was] that love should ultimately move, as Plato describes in *The Symposium*, from the physical to the spiritual as if ascending a staircase" (59). Donne, with his treatment of the dichotomy between body and soul or between spirituality and carnality in *Songs and Sonnets,* can be an exception. In his secular love poetry, "Donne advocates a fallen ontological dualism wherein the body is not a mere prison that repels the superior soul's or mind's progress towards God, but a cognitive agent that can perfect human perception and drive us closer to the divine" (Charalampous 61). Likewise, Guibbory points out that in the mutual love poems of *Songs and Sonnets*, Donne "embraces human sexuality and celebrates the experience of love. And perhaps that is, finally, the most dangerous aspect of his erotic writing, as it strains against the constraints of the Christian society in which he lived and eventually preached as Dean of St. Paul's" ("Erotic" 145). In this respect, the poetic personae's treatment of the disparity between body and soul in *Songs and Sonnets* or their acknowledgement of the party that was tried to be suppressed by the religious institution and rejected by the poetic tradition of the time can be read as their separation from the collective consciousness, i.e. from Neoplatonism, the Petrarchan tradition, and Protestantism, which is a phase to be experienced for the completion of the individuation process.

In addition to the separation part of the individuation process, the poetic personae of the poems from the collection of Donne's secular poems achieve to integrate the conscious

and the unconscious parts of their psyche, and they do this through their celebration of corporeality. In the acknowledgement of body, "Donne's belief that body and soul are interdependent … even affects the ways his conceits and metaphors work. The literal, bodily 'vehicle' of the metaphor is essential to the meaning or 'tenor' of Donne's analogies, just as the body is essential to the operation and life of the soul" (Guibbory, "Erotic" 142-43). In other words, metaphysical conceits, just like the Catholic promotion of symbolic images, become a means to combine spirituality and corporeality. In this respect, the poetic personae, through finding bodily representations for spirituality, change places in the hierarchy of body and soul promoted by Protestantism, Neoplatonism, and the Petrarchan tradition. In Jungian terms, the poetic personae reject "acting a role through which the collective psyche speaks," a role conducted by the persona-archetype, and they acknowledge what is repressed, i.e. the shadow-archetype or bodily desires, by collective consciousness (Jung 7: 165). As the analyses of opted poems reveal, these poetic personae experience transcendent function as a result of the separation and integration phases of the individuation process.

1.1.1. "The Extasie"

The first poem analysed under the framework of the Jungian concept of the individuation process and the transcendent function emerging out of its completion is "The Extasie." The poem expresses the transcendent or the ecstatic experience that the lovers feel consequent to the perfect union of their souls and bodies. *The Oxford English Dictionary* defines the state of ecstasy as "an exalted state of feeling which engrosses the mind to the exclusion of thought; rapture, transport" (36). The word is used "for the state of rapture in which the body was supposed to become incapable of sensation, while the soul was engaged in the contemplation of divine things" (OED 36). Similarly, Donne, in a letter to Sir Thomas Lucy dated 1610, equates the act of writing letters with the state of ecstasy which he describes as "a departure and secession and suspension of the soul, which doth then communicate itself to two bodies" (10). The given definitions indicate that the state of ecstasy is on a par with the transcendent function explained by Jung as "a new attitude" attained by "bring[ing] conscious and unconscious together" (8: 104). Thus, both terms refer to the arrival of a new consciousness emerging out of the unification of opposing materials such as body and soul or the conscious and the unconscious parts of the psyche.

However, as stated above, this unification process brings with it an individual's separation from socially acknowledged principles that always force her/him to suppress one party of the contraries. These two processes of separation and unification can be observed in Donne's "The Extasie" as its poetic persona diverges from the Neoplatonic and the Protestant stress upon asceticism by acknowledging the importance of bodily desires in love.

The poetic persona of "The Extasie" is a man who describes the perfect union of himself and his beloved to an unnamed third party. Throughout the poem, the poetic persona and his beloved go from experiencing a nonphysical ecstatic love to understanding the importance of the flesh that adds to, or more appropriately completes, the very same experience. The realisation of the significance of carnality in this poem has also been recognised by several critics. "The Extasie" has been viewed as a love lyric in which "the desirability of applying the faculties of the soul to the organs of the body in love-making is urged" (Carey 267). Integrating the dichotomy between body and soul with the argument that "the body and sex are the medium for the work and union of souls" (Guibbory, "Erotic" 142), the poem achieves to subvert the early modern attentiveness to soul. In short, the poem is "a statement … of the interconnexion and mutual dependence of body and soul" (Grierson, *Poems* 41). In other words, according to the Jungian analytical psychology, the poetic persona performs the two important tasks of the individuation process that are separation from collective consciousness through an acknowledgement of the shadow-archetype and integrating the suppressed psychic materials into the conscious part of the psyche. Thus, the lovers, who appreciate both the conscious and the unconscious realms of the psyche, get to experience the transcendent function in Jungian terms or ecstatic feelings in Donne's terms in that the lovers claim to be in a higher state of being.

In the poem, which has nineteen tetrameter quatrains rhymed *abab* in a sequence demonstrating its formal divergence from the Elizabethan sonnets, the poetic persona begins with setting its scene. Throughout the first twelve quatrains of the poem, the lovers sit at a bank of violets and lay there performing almost no physical action except for holding hands that are "firmely cimented / With a fast balme" and looking into each

other's eyes (5-6). Out of this spiritual connection between the lovers emerges the state of ecstasy that their souls experience.

> As 'twixt two equall Armies, Fate
> Suspends uncertaine victorie,
> Our soules (which to advance their state
> Were gone out) hung 'twixt her, and mee. (13-16)

In these lines, the state of ecstasy that the lovers experience while they are lying on the bank of violets is visibly described. Interestingly, there is no mention of physical actions in this love scene:

> And whil'st our soules negotiate there,
> Wee like sepulchrall statues lay;
> All day, the same our postures were,
> And wee said nothing all the day. (17-20)

On the contrary, in the given lines above, by drawing an analogy between their appearances on the bank of violets and the lifeless marbles over the tombs, the persona emphasises the fact that it is the union of the souls that enables the lover to experience the ecstatic state in which they are.

After explaining that the souls' union brings with it a transcendent experience, the poetic persona continues to explain this experience by engaging a hypothetical scene. He suggests that if a bystander, who "soules' language understood, / And by good love were growen all mind," views the ecstatic couple on the bank of violets, he would "thence a new concoction take, / And part farre purer than he came" (22-23; 27-28). So, the love affair between the poetic voice and his beloved has a regenerative power not only for themselves but for those who see them experiencing this power. The kind of power that this union of souls provides them with is explained in the next quatrain. It "doth unperplex / (We said) and tell us what we love" (29-30). In other words, their perfect union provides them with a new consciousness that enables them to understand not only the motives behind their love affair but also their former ignorance about it: "Wee see, we saw not what did move:" (32). This new consciousness attained through the perfect union of the

lovers' souls is described as an "abler soule" that "know[s], / Of what we are compos'd, and made" and that "no change can invade." (43; 45-46; 48).

The state in which the lovers find themselves is partly compatible with the definitions of the state of ecstasy and the transcendent function. It is partly because the individuals involved in the poem gain a new consciousness as a result of the perfect union of their souls without including their bodily desires in the affair. When the historical background of the early modern period during which the Neoplatonic and the Protestant stress over virtuous love and the reprobate state of carnality were highly popular is taken into consideration, it can be claimed that the lovers activate only the persona-archetype or the "compromise between individual and society as to what a man should appear to be" (Jung 7: 165). However, as explained above, for the experience of transcendence, analytical psychology offers to bridge the gap between the opposites such as body and soul or the conscious and the unconscious parts of the psyche. In his analysis of the Christian asceticism, Jung asserts that although Christianity aims to keep its followers away from their animal nature by recommending them to renounce their bodily desires, "we cannot be whole without this negative side, that we have a body which, like all bodies, casts a shadow, and that if we deny this body we cease to be three dimensional and become flat and without substance" (7: 41).

Accordingly, "The Extasie" takes a sharp turn in its thirteenth quatrain and begins to highlight the importance of the flesh in the experience of the ecstatic state or of the transcendent function:

> 'But O alas, so long, so farre
> Our bodies why doe wee forbeare?
> They are ours, though they're not wee: Wee are
> Th'intelligences, they the sphere. (49-52)

The exclamatory opening of this stanza hints at the opposite route the poem would take from the highly spiritual experience of the lovers. Also, the same remark might suggest that the ecstatic or the transcendent state or the psychological wholeness that the poetic persona claims to express spiritually with his beloved in the former quatrains might not

be totally valid since it denotes that something is lacking in this experience. As explained in the very same quatrain, the deficiency whose elimination would complete this ecstatic state is the presence of bodily actions. The rhetorical question in the second line of this quatrain suggests that the lovers should embrace their bodily actions to complete or add to this ecstatic experience. Nutt explains the analogy drawn between body-soul and intelligences-sphere as follows: "It was believed that angels controlled the spheres, and Donne compares the relation of the lovers to their bodies, to angels and their spheres. The point of comparison is clear. The body is the active, physical form the individual takes, while the soul guides it like the controlling angel guides the sphere" (72). Thus, physicality becomes the means for souls to meet each other and experience transcendent function or ecstasy through their unification. As the poetic persona expresses in the very next quatrain, the lovers, instead of denigrating them as many Neoplatonists, Protestants, and the Elizabethan sonneteers did, should be thankful for the presence of their bodies and bodily desires "because they thus / Did us, to us, at first convay" and they are not "drosse to us, but allay." (53-54; 56). As Robins states, dross and allay are metallurgic terms (178). While the former refers to the waste materials on metals, the latter indicates "an improving addition" (Robbins 178). For the poetic persona, then, the inclusion of bodily desires into the experience of love means not impairment but improvement in the same experience. Thus, the use of a metallurgic term here suggests that bodily desires add to the ecstatic state in which the lovers find themselves.

The first two quatrains of this second part of the poem, especially the lines 49-52, underscore the necessity of bodily desires in the ecstatic experience of the lovers. Additionally, the same parts suggest that the poetic persona integrates the socially repressed material or bodily desires into the conscious part of the psyche. In other words, he aims to experience the shadow-archetype or the "unfavorable or nefarious aspects of the personality" consciously (J. Henderson 110). Thus, as offered by analytical psychology, the poetic voice utters the need to combine the conscious and the unconscious parts of the psyche to experience an ecstatic state, or the transcendent function or psychological wholeness. Moreover, later in the next quatrain, he voices the consequences of repressing the shadow-archetype. He claims that unless the highly valued souls "descend / T' affections, and to faculties," it is like "a great prince in prison

lies" (65-66; 68). Here, the comparison between a person who disregards carnal desires and an imprisoned royalty is of importance. In his study of the archetypal representations of the individuation process, von Franz observes that the damage caused to the psyche due to the repression of the unconscious materials is manifested in myths and fairy tales as a sick or an old king (170). Thus, to overcome this obstacle on the way to the completion of the individuation process, or to the experience of the transcendent function, "one finds [the need for] the magic or talisman that can cure the misfortune of the king or his country" (von Franz 170). This magiclike power, in von Franz's words, is equal to "turn[ing] directly toward the approaching darkness without prejudice" (170). Therefore, what is repressed in the unconscious part of the psyche, or the shadow-archetype should be consciously adapted to experience psychological wholeness or the transcendent function. Similarly, in "The Extasie," the poetic voice suggests that the acknowledgement of what is seen as inappropriate is the only way to liberate the imprisoned prince or to experience the ecstatic state that is no more believed to be activated only through spirituality or virtues. That is, as opposed to the Elizabethan sonneteers' claims that are mainly borrowed from the Neoplatonic and the Petrarchan concepts of love, carnal desires are the talisman or the magic stone that provides an individual with psychic wholeness.

After explaining the necessity of carnality in ecstatic love affairs, the lovers decide to turn to their bodies because, as they suggest, it might be true that "Loves mysteries in soules doe grow, / But yet the body is his booke." (71-72). In other words, the perfect nature of love is to be found in the soul but it is impossible to reach that perfect nature without the guidance of bodily desires. Here, the persona of the poem completely diverges from the Neoplatonic, Petrarchan, and Protestant emphases on asceticism that highlight the necessity of taming carnal desires to obtain salvation. Instead, he believes that those desires are the only means through which one can attain ecstatic experience, transcendent function, or psychological wholeness. The attainment of these concepts provides the lovers with a new consciousness that enables them to understand themselves and the true nature of love. In this respect, the poetic persona of "The Extasie," along with his beloved, experiences the transcendent function, or ecstasy as he defines it, consequent to the integration of soul and body. To do this, he deviates from such concepts as virtuous love and asceticism promoted by the intellectual and religious institutions of the early modern

period in England. He performs the two arduous tasks of the individuation process that are the separation from collective consciousness and the integration of the conscious and the unconscious parts of the individual psyche.

1.1.2. "The Canonization" and "The Relique"

Another poem from *Songs and* Sonnets titled "The Canonization" highlights the importance of the inclusion of bodily actions in the experience of love. In this way, just as "The Extasie," it diverges from the religious and literary traditions of early modern England. As Guibbory rightly puts forward, "The Canonization" presents a persona who "separates himself and his love from what he sees as the common, materialistic concerns of his time, and he defines himself as at odds with, misunderstood by his present world" ("A Sense" 51). In this reading of the poem, the common concerns of the time can be regarded as collective consciousness, the repression of which is necessary for the continuation of the individuation process (Jung 7: 157). Also, the poem points to the importance of sexual intercourse in love affairs. Thus, by integrating what is repressed, carnality, and opposing the social roles that collective consciousness leaves on him, the poetic persona achieves to attain psychological wholeness. For this purpose, "The Canonization" is analysed within the context of the individuation process claiming that the poetic persona of the poem attains psychological wholeness or experiences the transcendent function by both separating himself from accepted norms and unifying the conscious (the persona-archetype or the soul) and the unconscious (the shadow-archetype or the body) parts of the psyche. It is also argued in the analysis of the poem that the employment of Catholic images enables the speaker to view the love affair between him and the beloved as a transcendent experience. In addition to "The Canonization," another poem from *Songs and Sonnets* titled "The Relique" is analysed to highlight the importance of religious symbols and concepts in an individual's attempts to combine the conscious and the unconscious parts of her/his psyche.

To understand how "The Canonization" and its speaker depart from the Elizabethan, Neoplatonic, and Protestant stress over asceticism or from the collective consciousness of the early modern period in England, the poem needs to be analysed both formally and

thematically. The poem's formal divergence from the Elizabethan sonnet tradition is understood in that it has five nine-line stanzas. The rhyme scheme in the poem is *abbacccdd*. Also, in each stanza, the metrics of the lines are not consistent. While the second, fifth, sixth, and eighth lines are written in tetrameter, the use of pentameter is observed in the first, third, fourth, and seventh lines. The last line of each stanza is written in trimeter.

Apart from the formal differences observed in the poem, one can see the thematic differences both in the occasion that led Donne to write the poem and in the poem's treatment of the dichotomy between body and soul. It is said that the poem is a rejoinder to a letter from one of Donne's acquaintances, Tobias Matthew (1577-1655) (Hadfield, *John Donne* 128). In the letter, Matthew complains about Donne's being negligent in his courtly duties (qtd. in Robbins 149). Also, the writer of the letter warns Donne that if he wants to earn his living at the Court, "it were good [he] did prevent the loss of any more time" (Matthew qtd. in Robbins 149). As the letter claims, Donne is negligent in his social roles, and he is warned about his behaviour. When "The Canonization," a poem in which its speaker chides an unnamed addressee for not leaving him alone with his beloved to experience their love affair, is viewed as a reply to this letter, it is possible to suggest that the poetic voice, or Donne himself at this point, casts off worldly concerns or collective consciousness for love. This disregard for social roles and duties is voiced in the poem loudly.

The poem begins by addressing an unnamed addressee. In the first stanza, the speaker tells the addressee that he can enjoy any kind of worldly achievement so long as "you will let me love" (9). The addressee can raise his social status and his intellectual capacity (4), or he can maintain his life either in state affairs or in the Church (6), or he can think about raising his fortunes financially (7-8). The only thing that the speaker wants from this unnamed addressee is that he will let the poetic voice alone so that he can experience a romantic love affair with the beloved. Here, the projects that the speaker lists for the addressee to undertake refer to worldly achievements. They represent the materialistic goals for which one is required to have certain qualities. The conflict between these material achievements and love shows that the love affair in which the persona and his

beloved are involved is not socially appropriate. Being in a romantic love affair is the quite opposite of what is required for the mentioned material achievements. Here, romantic love can be viewed as the shadow-archetype since it is opposed to the principles of collective consciousness. For this reason, through a conscious experience of what is socially repressed, or the shadow-archetype, the poetic persona separates himself and the beloved from the conventional assumptions about love. In this respect, the speaker of the poem performs the two tasks required in the individuation process, which are separation from collective consciousness, and the unification of the conscious and the unconscious parts of the psyche.

The second stanza of the poem emphasises the innocuous nature of the love affair of the speaker and his beloved. In this part of the poem, the speaker addresses maritime, natural, medical, martial, and social misfortunes that might visit individuals and the society of which he is a part (10-18). By articulating several rhetorical questions in this stanza, the speaker claims that his love affair is not the reason for the occurrence of such adversities. The argumentative tone that the speaker uses while uttering these questions also suggests that their love affair is conceived by society as an ailment that might cause social problems even if not the ones that are listed in the stanza. Thus, according to the society in which the speaker lives, or collective consciousness, romantic love is a phenomenon that needs to be repressed. Thus, through its demonstration of how society and the speaker of the poem perceive love, the second stanza proclaims both that romantic love can be viewed in this poem as a shadow-archetype and that the poetic persona integrates this unconscious material by acknowledging it. That is, the experience of love that includes the enjoyment of both virtues and carnal desires is embraced by the poetic persona though the social structure of which he is a part attempts to suppress the same kind of love.

Until now, the poem manifests the poetic voice's separation from the traditional standards of the early modern period by not suppressing his carnal desires in the experience of love. However, in the third stanza, the speaker also mentions the transcendent function that the lovers experience as a result of integrating sensuality with spirituality or unifying the divided body and soul:

> 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 finde the'Eagle and the Dove.
> The Phoenix ridle hath more wit
> By us, we two being one, are it.
> So to one neutrall thing both sexes fit,
> Wee dye and rise the same, and prove
> Mysterious by this love. (19-27)

In the given part, the lovers are compared to a group of birds in various actions. To understand how these analogies contribute to the poetic persona's embracement of the socially repressed phenomenon or the shadow-archetype, that is sexual acts in love, an explanation of what they represent is necessary. Labriola suggests that flies "represent sexual indulgence" while the tapers of a candle "suggest consuming sensualism" (333). Also, the speaker claims that both parties of the relationship find in each other the qualities of an eagle and a dove. The explanation of these two symbolic images is varied. While Hadfield proposes a biographical reading by suggesting that "Donne jokes about the common perception of the nature of their marriage, that he was a predatory seducer and [Ann More] a passive dove" (*John Donne* 132), others claim that they represent the opposite qualities that exist in males and females (S. Davies 46, Labriola 338). Agreeing with the latter claim, it can be suggested that by experiencing a love affair both spiritually and physically, the poetic persona and his beloved reach the state of the "Phoenix ridle" which represents "the lovers' movement toward unity" (Labriola 338). Thus, the socially rebuked but individually celebrated love affair enables the lovers to experience the transcendent function through acknowledging what is socially repressed or the shadow-archetype.

Consequent to the lovers' conscious experience of sensualism and spirituality, the poetic voice sees himself and the beloved as above all the worldly achievements, institutions, and individuals. This transcendent experience is voiced in the fourth stanza when the speaker states that even if the present society of which they are a part finds their love affair "unfit for tombes and hearse," posterity will "approve / Us *Canoniz'd* for Love" (29, 36). People in the future will refer to them as the lovers "whom reverend love / Made one anothers hermitage" and will "Beg from above / A patterne of your love!" (37-38,

44-45). The suggested social depreciation towards the lovers' perfect union and its possible recognition in the future indicate the poetic persona's belief in the pure nature of their love experience. According to him, romantic love that emerges from the actions of both soul and body puts them above all other worldly ambitions and achievements. Here, the poetic persona views himself and his beloved as saints by means of employing symbolic images that indicate the inclusion of sexuality in love and projecting the future readers who would praise them and imitate their love. The usage of a Catholic term in this part, that is sainthood or canonization, justifies his inclusion of sexuality in love because the idea of being memorialised as a saint assures him that what is presently seen as their profane love might be venerated by the future generations as divine love. Although Guibbory claims that the poetic voice distances himself and the beloved even from the Roman Catholic Church, it is still the Catholic concept of canonization that assures him that their so-called profane love is equal to divine and virtuous love ("Donne, Milton" 112). In this respect, the Catholic concepts and images operate as psychological soothers in the poem. In other words, they enable the poetic persona, who seems to be overwhelmed by the social expectations or the development of the persona-archetype, to imagine a future time when his acknowledgement of sexuality in love, i.e. the shadow-archetype, will be recognised and praised by a more understanding audience.

The delivery of psychological ease by a Catholic concept indicates that religious concepts function to channel the unconscious or repressed materials of the psyche. In this respect, the use of the Catholic concept of sainthood in the poem works for "the *cura animarum* (the care of the soul's welfare)" (Jung, "Approaching" 75). Similarly, in a letter to his friend dated 1615, Donne acknowledges the importance of religious symbols and ceremonies while mediating between Catholicism and Protestantism. According to Donne, the Catholic rites and ceremonies carry a symbolic meaning by "bring[ing] us nearer heaven" while it also moves heavens far away from individuals "by making us pass so many Courts, and Offices of Saints in this life" (396). Adding a negative aspect while talking about Catholicism might be viewed as Donne's attempt to mediate himself between the two dominant religious sects of the time. However, as the given quotation reveals, Donne puts his faith in the soothing effects of religious symbols and ceremonies on human psychology. Therefore, as both Jung and Donne argue in different contexts,

religion and its symbolic rituals and concepts operate to accentuate socially improper attitudes and actions.

In short, the poem achieves to separate itself from its contemporary traditions both formally and thematically. In the analysis of the poem, collective consciousness is conceived to be the early modern emphasis on asceticism. The literary and religious authority that they represent emphasises the importance of repressing carnal desires to experience divine love. Therefore, since they also represent the accepted norms, carnality can be viewed as the shadow-archetype. However, the poetic persona of "The Canonization," rejects this emphasis. He consciously embraces this archetype or his own embodied passions. This acknowledgement of what is socially repressed creates a conflict between the speaker and the collective consciousness. Thus, he both unifies the conscious and the unconscious parts of his psyche and separates himself from the accepted norms of his time on love. In other words, he performs the two tasks required by the individuation process. Although these performances subject him to social criticism, he still claims to experience a transcendent function that is expressed in the poem through the image of a phoenix. Also, he finds solace in the Catholic concept of sainthood in that the idea of being respected by future generations eases him psychologically.

This deification of love is also expressed in another poem from *Songs and Sonnets* titled "The Relique." Carey emphasises the importance of religious images and ceremonies for a person's psychology in his analysis of the poem as follows: "If we were to try and explain the poem in terms of Donne's psychology we might say that his rejection of Catholic superstition (relics, miracles) had left his hunger for holiness without a focus, so he invents a version of human love elevated enough to satisfy it. Love fills the crater left by apostasy" (45). This implies that the poem was written after Donne's conversion to Protestantism. Since the early modern English Protestantism rejects the mediatory function of religious images and concepts, Carey claims that Donne fills the void opened by this religious sect with love. By ascribing a sacred nature to love, Donne demonstrates how fulfilling love is.

In the poem, the speaker imagines a future when a grave digger finds "[a] bracelet of bright haire about the bone" while reopening his grave for a second corpse (6). This love token leads the gravedigger to think that "a loving couple lies" (8) in the grave and that the act of leaving a love token "might be some way / To make their soules, at the last busie day, / Meet at this grave, and make a little stay" (9-11). Later, the discoverer of the hair and the bone takes these objects to the royal and the religious leaders of his country "[t]o make us Reliques", which would make the female beloved as sacred a character as "a Mary Magdalen" and himself "a something else thereby" (16-18). That is, the love they are involved in is so sacred that it makes them saints that are to be praised and honoured by posterity. In addition to the love tokens, the poem in question will also tell the future generations "[w]hat miracles wee harmlesse lovers wrought" (22). Thus, the dramatic scene of the first two stanzas of the poem shows that its lovers, just like the lovers of "The Canonization," claim their affair to be sacred and fulfilling. Although their love might be understood as 'harmful' by their contemporary society, it will be venerated by future generations. In this way, "the body (the hair, the bone) will be the means of uniting the lovers' souls" (Guibbory, "The Relique" 132).

To make the body operate as the unifier of the souls of the lovers, the speaker gives it a sacred quality, and in this way, body and its actions become "harmless." Although the body and its desires are avoided in the last stanza in the fashion of a Petrarchan lover, Guibbory suggests that this "may be a device of 'concealment' intended to protect the woman's honor" ("The Relique" 132). In short, ascribing to their love affair that is both sexual and spiritual a religious aspect by depicting the lovers as saints that are expected to be esteemed by posterity provides the speaker with psychological ease both in "The Canonization" and "The Relique." In this respect, a religious concept like sainthood functions as a mediation between the profane and the sacred or between body and soul. Thus, the poems under analysis evince the Jungian formulation that religious images, concepts, and ceremonies meditate between the conscious and the unconscious parts of the psyche. While they enable the poetic voice to experience the shadow-archetype, in this case, it is the inclusion of sexual desires in love, which also provides him with a sort of psychological ease concerning how the society or the collective consciousness would react to their conscious experience of the shadow-archetype.

1.1.3. "The Sunne Rising"

As also observed in "The Canonization," the complaints made against the demands of the collective consciousness or the early modern stress over asceticism are uttered perceptibly by the poetic persona of "The Sunne Rising." Throughout the poem, the poetic voice scolds those worldly objects that seem to remind the lovers of the need to abandon their love affair to perform their social duties. Hence, he presents his love affair with the beloved against worldly gains so as to emphasise the fulfilling nature of the former which emerges as a result of experiencing the socially suppressed material, i.e., carnality. Thus, the poetic persona separates himself and the beloved from the demanding nature of their social duties by recognising the importance of carnality in love that is rebuked by the society of which he is a part. In Jungian terms, he acknowledges the shadow-archetype by integrating it into the conscious realm of the psyche and thus rejecting the onerous powers of generalised truths that promote the abandonment of bodily desires. These two tasks are required to be performed to experience psychological wholeness that is the outcome of the individuation process. Subsequently, this outcome is observed in the lines that claim that the poetic voice and the beloved experience a fulfilling love affair that puts them above titles and achievements such as kingship and honour (21-24). Thus, the analysis of its lines reveals how collective consciousness and the poetic persona's divergence from it by endorsing the shadow-archetype are reflected in the poem.

The challenging attitude of the speaker concerning his wish to experience a love affair and the social expectations is observed, first of all, in its original title and the occasion that led Donne to write this poem. The poet's latest biographer, Katherine Rundell, notes that the poem was originally titled "Ad Solem" in Latin, which means "To the Sun" in English (108). The original title hints at the fact that its addressee is the sun and that the speaker employs an argumentative tone while addressing the sun. Rundell also states that the poem might be a response to Donne's father-in-law who opposed the marriage between Donne and Ann More and who in his *A Demonstration of God in His Works* (1597) refers to the sun as a mighty and glorious being (156-157). These occasions reveal that the sun is the addressee of the poem and that it is not an entity that one should praise and pay one's respects to but a being against which the poetic persona argues about the rewards of social duties and love.

While the addressees of the previous poems analysed are unnamed human beings, it is the sun in "The Sunne Rising," and thus it takes a symbolic meaning. On that account, before analysing the sun as a symbol in the poem, it is necessary to mention how Jung, who dealt in his works also with the symbolic representations of archetypes, conceives the sun as an image. Jung's *Mysterium Coniunctionis* (1956) contains his studies on alchemy and the representations of archetypes. Several symbolic meanings of the sun are observed by Jung in literary and historical texts. According to these observations, the sun has an ambivalent meaning in alchemy, literature, and mythology (14: 90). First of all, it has a regenerative power, that is, it has a godlike status (14: 92). The second symbolic meaning Jung attributes to the sun image is related to its psychological meaning. He draws an analogy between the conscious and the unconscious parts of the psyche and the Sol (Sun) – Luna (Moon) dualism. According to this analogy, the sun image might also serve as the conscious or "diurnal" part of the psyche while it also has its "dark, latent, non-manifest" counterpart, that is unconsciousness, which is manifested in the moon image (14: 94). Thus, according to Jung, the sun has different symbolic meanings; one is the superhuman powers of godlike figures that give life to everything, and the other is the conscious part of the psyche. In the analogy employed by Jung, the sun is given daytime qualities while the moon is represented as a dark entity. This also suggests that the sun might serve as a representation of collective consciousness or the social norms that decide what is appropriate or inappropriate for an individual to experience consciously.

Quite similarly, the sun of "The Sunne Rising" is associated with the second symbolic meaning mentioned by Jung. For the poetic persona, the sun "is primarily a projectile – an earth satellite with a trajectory and timetable" (Carey 118-19). As Leishman observes, as opposed to the Elizabethan poets who refer to the sun in their works as "'the golden eye of heaven', 'Hyperion', 'the glorious planet Sol'," in this poem there is a combination of "impudence, or if you will, … anti-Spenserianism" and "the more serious theme of the all-sufficiency of two lovers" (185). That is, the sun represents an object of order that prompts individuals to behave according to its own schedule. Thus, it is equated in the poem with the collective consciousness that reminds the lovers of their social duties. For this reason, it is chided at by the poetic persona who prefers experiencing a fulfilling love affair with the beloved over fulfilling his social duties.

The poem begins with the speaker's references to the sun as an intruding and annoying object. The sun is described with such adjectives as "[b]usie old foole, unruly" (1). The choice of adjectives is important because they hint at how the poetic persona recognises the sun as a symbol of restraining social expectations. The sun is too officious with waking the lovers up with its rays and reminding them of the fact that they need to abandon their experience of love to attend to their own duties. For this reason, the poetic persona uses the invectives in the first line to insult the sun. It is no more a venerable but an intrusive object that irritates the lovers. The reason for the poetic persona's dislike of the sun is made obvious in the third line where the sun, with its rays, "call[s] on" the lovers to their duties (3). The disciplining function of the sun is therefore scolded by him because he accentuates his belief that "lovers seasons" cannot accord with "thy motions" (4). In other words, according to the poetic persona, lovers should not be demanded to perform duties that are expected by ordinary people. To stress this point, he tells the sun in the remaining lines of the first stanza to wake people who are not involved in a love affair:

> Sawcy pedantique wretch, go chide
> Late schoole boyes and sowre prentices,
> Goe tell Court-huntsmen, that the King will ride,
> Call countrey ants to harvest offices. (5-8)

The projects that the poetic persona attributes to the sun depict it as a condescending superior. However, by directing the sun to exert its authority over students, farmers, and the king, he suggests both that the love affair that he experiences is above social, material, and royal subjects and that love rejects social demands. Unlike the mentioned subjects, lovers cannot conform to the regulations of the sun because "Love, all alike, no season knowes, nor clyme, / Nor houres, dayes, moneths, which are the rags of time." (9-10). In other words, while social roles are temporary, the love affair the poetic persona is involved in is fulfilling and permanent. Therefore, the sun is viewed as a patronising figure that calls for individuals to behave in a certain manner. In this respect, the sun can be viewed as a representative of collective consciousness, or the societal rules and regulations.

According to Jung, these rules or collective consciousness "want decision in favour of one thing, and therefore the utter identification of the individual with a necessarily one-sided 'truth'" (8: 285). That is, as the poetic persona in "The Sunne Rising" demonstrates, the collective consciousness, or the sun in the case of the poem, promotes the alleged virtues of performing social duties and suppresses the experience of love by waking the lovers up with its rays. In this respect, while the stress over the importance of social roles makes the sun the representative of the collective consciousness in the poem, love becomes the shadow-archetype that one is compelled by collective consciousness to suppress.

In the second stanza of the poem, the poetic persona continues belittling the sun by asking a rhetorical question suggesting that the sun is not as powerful as it thinks itself to be: "Thy beames, so reverend and strong / Why shouldst thou think?" (11-12). In this way, he again rejects the divine meaning that is attributed to the sun. Rather, he highlights his superiority over it by suggesting that he can defeat the rays of the sun by closing his eyes (13). In a way, he "attempts to create a lyric moment in which love evades the temporal regimes of both sun and body" (Harrison 909). Anticipating that this move would cost him the loss of the beloved's sight, he calls for the sun to observe their love and how fulfilling it is:

> If her eyes have not blinded thine,
> Looke, and to morrow late, tell mee
> Whether both the'India's of spice and Myne
> Be where thou leftst them, or lie here with mee.
> Ask for those Kings whom thou saw'st yesterday,
> And thou shalt heare, All here in one bed lay. (15-20)

Here, the claim that there is a possibility for the sun being outshined by the beloved suggests the same lack of power of the sun as perceived by the poetic persona. For this reason, he does not find it indispensable to revere the addressee that is understood to be a socially organising tool directing individuals to their duties in social life. In a way, the poetic persona rejects to conform to the demands of collective consciousness since he finds love more valuable than the duties to which it calls them.

The imaginative hierarchy created by the poetic persona that puts love above virtuous social duties overthrows the Protestant and Petrarchan stress over virtue at the cost of sexual love affairs. As mentioned in the introduction part, during the early modern period, both the Petrarchan sonnet tradition and the Protestant doctrines, which were highly influential for the Elizabethan sonnet tradition, privileged virtuous love over the kind of love ruled by senses or bodily desires. However, in "The Sunne Rising," there is a representation of two lovers lying on a bed in the morning of a possible lovemaking at night. Also, the male party of the couple chides against the critical nature of the sun, the representative of social demands.

All in all, the poetic persona of "The Sunne Rising" diverges from the collective consciousness that requires him to suppress his experiences in love to pay more attention to his social duties. In this respect, he also embraces what collective consciousness views as unsuitable, that is the experience of love and carnal desires. Thus, he performs the two tasks required to experience the transcendent function that emerges out of the completion of the individuation process. The reflection of the experience of transcendence is observed in the last stanza of the poem when the poetic persona equates his beloved to "all States" and himself to "all Princes" (21). He also claims that the virtuous acts and titles of the rulers are nothing but "mimique" of their experience (24). In other words, he proposes that by abandoning the requirements of the societal norms, the lovers enjoy the rewards of complying with social norms more than people who follow them do. Since the lovers and their sacred bed encompass the whole world, it is enough for the sun to "[s]hine here to us" because this way it can illuminate the whole world (29). By not adhering to the demands of the sun, or to society's expectations of him, the poetic persona enjoys "an experience in which the beloved seems like the other half that completes the self, making it feel whole" (Guibbory, *Returning* 165). Thus, the real reward, that is the experience of transcendency which manifests itself in the feeling of wholeness and a new consciousness, lies not in the act of suppressing love for the sake of social benefit but in the admission of love.

1.1.4. "Breake of Day"

Similar to “The Sunne Rising,” another poem from *Songs and Sonnets* titled “Breake of Day” represents two lovers in their bed together at dawn. Just like in the previous poem, the lovers of “Breake of Day”, as the poetic voice woefully conveys, are forced to leave their bed which is seemingly the place where the act of copulation took place at night. For this reason, the idea that a sense of transcendency is acquired by the poetic persona through an acknowledgement of sexual desires and the indignation expressed at the worldly pursuits that seem to suppress those desires are shared in these two poems. “Breake of Day” is chosen to be analysed within the context of the Jungian concept of the individuation process since the poem reflects vividly the shadow-archetype that is required to be integrated into the conscious part of the psyche. The poem depicts sexual desires that are denigrated by the Elizabethan, Neoplatonic and Protestant stress over austerity. The collective consciousness that represses sexual desires is embodied in the poem by daily duties. Throughout the poem, the poetic persona utters the discrepancy between day and night, and between social duties and sexual pleasure. It is observed that sexual pleasures are experienced at night in the poem, which evinces their necessarily discreet nature, thus making them constituents of the shadow-archetype in this case. On the contrary, social duties and business refer to the tasks that are performed during daylight, and this makes those duties visible to other people. Thus, “Breake of Day” is analysed to display how sexual desires are depicted as the shadow-archetype through night imagery and social duties as the constituents of collective consciousness through daylight imagery.

“Breake of Day” is an example of aubade, a poetic form “whose usual motif is an urgent request to a beloved to wake up” (Abrams 169). However, an aubade is not necessarily about a love scene in the morning. It might also be a “lyric dialogue of lovers parting at daybreak” (Grierson, *Poems* 22). The poem under discussion is an example of aubade form in its second meaning. That is, the poetic persona complains about the dawn since it causes the lovers to part from each other. The dramatic scene of the poem is the bed of the lovers that they are about to leave because of the sunrise. The time of the action is set when the female speaker of the poem announces to her addressee, her lover, that “‘Tis true ‘tis day” (1). However, the first line of the poem is divided into two parts by a colon. The use of caesura here after the announcement of the day creates a sense of contrast

between the general expectation of joy at dawn and the poetic voice's expressed affliction at it, which continues throughout the poem. The reason for her discontent with the rise of the day is explained in the second line where the female persona asks her lover apprehensively whether he will "rise from me" or not due to the sunrise (2). Not receiving an answer from the male lover, the poetic persona expresses her reluctance at leaving their bed in the following lines:

> Why should we rise, because 'tis light?
> Did we lie downe, because 'twas night?
> Love which in spight of darknesse brought us hether
> Should in despight of light keepe us together. (3-6)

Here, the first question posed indicates that with the rise of the sun the lovers are expected to stop performing sexual acts that are hinted in the second question to have been performed during the night. However, as the next two lines express, love, according to the persona, should not conform to these expectations.

The analysis of the given lines reveals that carnality is presented by the poetic persona as a component of the shadow-archetype that is expected to be repressed during daylight. It is an experience that should be performed at night when no one could see them doing it. As Hall and Nordy state in their explanation of the shadow-archetype, if one wants to be an integral part of a particular community, "it is necessary to tame his animal spirits contained in the shadow. This taming is accomplished by suppressing manifestations of the shadow [or the animal instincts] and by developing a strong persona [a social mask] which counteracts the power of the shadow" (48-49). However, abandoning conscious experience of the shadow-archetype, they claim, results in living a life that "tends to become shallow and spiritless" or in Jacobi's terms, a "biological" life meaning one's surrendering to "opinions of 'how it ought to be'" (Hall and Nordby 49; Jacobi 16). In the poem, the "how it ought to be" part is given in the first question which suggests that one ought to repress one's sexual desires during daytime. Collective consciousness, which consists of social expectations, demands from the lovers to tame their sensuality to attend to their social duties. It creates a hierarchy in which it puts those duties above carnality. In a sense, the social prerequisite that is indicated in the given lines coincides

with the Protestant, Neoplatonic, and Petrarchan stress over asceticism mentioned in the introduction part. These religious, philosophical, and literary traditions also promote the idea that carnal desires should be repressed. However, in the last two lines of the given part above, the poetic persona claims that love does not require one to tame those desires to conform to social demands. In this respect, she seems to embrace what is required to be tamed, sexuality or the shadow-archetype and thus diverges from social expectations.

In the remaining two stanzas of the poem, the persona continues depicting sexual desires as components of the shadow-archetype and the repression of them as what is expected by collective consciousness. In the second stanza, morning lights that are claimed to symbolise collective consciousness are personified as a "spie" that cannot speak but can only see (7-8). By referring to the lights of the morning in this way, the poetic persona again stresses the regulatory nature of society that scrutinises whether its subjects behave according to its rules or not. Also, when the poetic persona addresses her lover again in the third stanza, she asks: "Must businesse thee from hence remove?" (13). Here again, business refers to one's social duties that cause the separation between the lovers, and it is considered in the next line to be "the worst disease of love" (14). That is, social duties are expressed to be inimical to love since they put an end to the experience of love. That is why, the speaker reasons, anyone "love can / Admit, but not the busied man" (15-16). The reason is that a person who associates himself with his social duties, or the components of collective consciousness, cannot experience love in its totality since those duties require him to repress sexual desires.

In short, "Breake of Day" depicts carnal desires as parts of the shadow-archetype and their repression as the demand of collective consciousness. However, by uttering dissatisfaction with these social requirements, that is the repression of sexual desires in order to conform to one's social duties, the poetic persona is willing to embrace what is considered to be unfavourable by the collective consciousness, or to acknowledge the shadow-archetype. When read in Jungian terms, the poem exemplifies how collective consciousness suppresses one's sexual instincts one needs to integrate into the conscious part of the psyche to experience the transcendent function emerging out of the completion of the individuation process.

1.1.5. "The Good-Morrow"

"The Good-Morrow" is an example of an aubade in which the lovers, as understood in the last stanza of the poem (15-16), lay on the bed after a possible act of sexual intercourse. The poem reflects its speaker's claims concerning a sort of a new and higher consciousness gained through love that includes both spirituality and carnality. In this respect, the speaker distances himself from the religious and social stress over asceticism that casts bodily desires as the shadow-archetype or as a psychic structure that is required to be repressed. However, experiencing a love affair that is both virtuous and physical provides the lovers with a new and higher consciousness of themselves and their love. The speaker's "consciousness has taken on a new dimension as the result of an encounter with his beloved" (Hayward 35). In Jungian terms, their love affair also enables them to experience the transcendent function or to actualise the Self-archetype that amounts to an ideal condition of psychic wholeness. This condition of totality and psychic health is accentuated by the poetic persona in his assured claims that the love affair the couple experiences is permanent and indomitable. Thus, the poem is analysed within the context of the individuation process claiming that the lovers, as a result of distancing themselves from the ascetic concerns of the early modern society by confronting the shadow-archetype, attain a new consciousness of their love and their selves that is explained in Jungian terms as the transcendent function or the actualisation of the Self-archetype.

The speaker of "The Good-Morrow" is a male lover who speaks directly to the beloved about the transcendent experience they have obtained by loving each other. Thus, in terms of its addressee, the poem clashes with "The Sunne Rising," "The Extasie," and "The Canonization." As opposed to the poetic personae of the analysed poems, who address collective consciousness manifested in the shape of a third male party or the sun, the addressee in this poem is directly the beloved herself. Therefore, the argumentative tone employed by the poetic voices of the previous poems to challenge the ascetic view on love is replaced by this poem's speaker's assured voice that reveals his secured feelings about the transcendent and the stable nature of their love. This tone of assurance is explained in the poetic persona's claim that their love affair has provided the couple with a higher consciousness of their love and themselves.

The first stanza of the poem reveals the difference between the lovers' unconscious experience of worldly affairs prior to their union and their conscious experience of transcendent love consequent to their spiritual and physical union. The lovers "have progressed from their former 'childish' pleasures to this moment in bed when their 'soules' are finally awake" (Guibbory, "Erotic" 145). In other words, they gain a new understanding of their experience of love that is equated with transcendency in that he believes that their love can no more be damaged by anything. The discrepancy between their unconscious state prior to the experience of love and their attainment of a new consciousness following it is conveyed by the poetic persona through questions that seem to contain biblical allusions. The poem begins with the speaker wondering: "what, thou, and I / Did, till we lov'd?" (1-2). This very first question emphasises the inferiority of their former lives before their union to their present situation in love. That is, the speaker claims that the couple had not been conscious of their lives until they found each other in love. Although their former lives might be joyous, their experience of those joys must be unconscious. Therefore, as the first question demonstrates, the poem is about the lovers' progression from an infantile awareness of life to a more mature experience of it due to the fulfilling nature of their love.

This idea of gaining consciousness in love is enforced by the next questions of the stanza with their biblical references. The speaker again compares the lovers' past and present experiences with questions such as "were we not wean'd till then? / But suck'd on contrey pleasures, childishly? / Or snorted we in the seaven sleepers den?" (2-4). These three questions include references to two biblical stories. Before relating these allusions to the poetic voice's comparison between the lovers' unconscious practice of life and their present conscious enjoyment of their love, it is necessary to explain what these lines might refer to. The first two questions claim that before the lovers have united in love, they were babies who were just enjoying "countrey pleasures" (3). This comparison of the lovers' former state to babies might be related to the story of the Fall in the Old Testament. Though it is generally associated with the Romantic tradition, the idea that babies have innocent natures and are thus closer to God is also familiar to the seventeenth-century poets. For instance, another metaphysical poet Henry Vaughan's "The Retreate" celebrates the state of infancy when its speaker states that "Happy those early dayes! when

I / Shin'd in my Angell-infancy." (1-2). The alluring state of infancy due to the concept of innocence related to it leads the poetic persona in Vaughan's poem to wishful thinking about returning from this bitter material world to those innocent days where he can enjoy the pleasures of Paradise: "O how I long to travell back / And tread again that ancient track! / Where first I left my glorious traine" (21-23). The main idea in Vaughan's poem is that it is desirable to return to infancy that is closer to the state of wholeness in Paradise since the world is filled with evil. Here, Vaughan shares the early modern view that the human body is continuously tainted by the material world as one grows up, and thus it should be suppressed to attain salvation. That is, for Vaughan too, the human body constitutes the undesirable part of the personality or the shadow-archetype.

The appeal of infancy emerging out of the religious suspicion of the human body is also a desire to return to the unconscious state of wholeness in Paradise since being sent to the world means gaining a new consciousness. In this respect, the desirability of the innocent state of babies can be related to the story of the Fall which the Jungian scholars view as a representation of human beings' attainment of consciousness. In his seminal book *Ego and Archetype: Individuation and the Religious Function of the Psyche* (1972), Edward F. Edinger explains how the story of the fall of Adam and Eve from the Garden of Eden can be related to man's acquirement of consciousness after a long period of unconscious experience of Paradise. The Fall's relation to the individuation process, the outcome of which is the transcendent function that refers to the feeling of wholeness and the acquirement of a new consciousness of self and life, is explained by Edinger in his Jungian interpretation of the story. Although the doctrinal interpretation of the myth, Edinger states, indicates that "consciousness is the original sin, the original *hybris*, and the root cause of all evil in human nature," the act of eating the forbidden fruit incited by the serpent is understood in the Jungian analysis as "the urge to self-realization in man and symbolizes the principle of individuation" (18). To oppose the dogmatic interpretation of the Fall, Edinger mentions another tree in the Garden of Eden that is called the tree of life:

> The Bible tells us that the fruit of the tree of life conveys immortality. Adam and Eve were immortal before the fall, but they were also unconscious. If they can cat the fruit of the tree of life after the fall, they have achieved both consciousness and

> immortality Yahweh is opposed to any such infringement on his realm and sets up the cherubim with the flaming sword as an obstacle. … [The tree of life] can be reached by clearing a path through the hedge-like tree of the knowledge of good and evil. That is, one must repeatedly accept the temptation of the serpent, repeatedly eat the fruit of knowledge and in that way eat his way through to the tree of life. In other words, the recovery of our lost wholeness can only be achieved by tasting and assimilating the fruits of consciousness to the full. (21)

Therefore, according to Edinger, Adam and Eve had to eat the forbidden fruit to enjoy consciously the beauties of the Garden of Eden and their state of wholeness lost after the Fall. Without performing the forbidden task, or in Jungian terms without confronting the shadow-archetype or without challenging the accepted norms or collective consciousness, it is impossible to experience the psychic wholeness or the Self-archetype that is equal to the conscious experience of Paradise. In this way, the speaker of "The Good-Morrow" is more like Adam and Eve than the poetic persona of Vaughan's poem. Just like Adam and Eve who get to experience the beauties of Paradise consciously, he celebrates this new consciousness acquired through love. Both instances emphasise that a conscious experience of Paradise relies on one's relation to the shadow-archetype. Both Adam and Eve and the lovers in "The Good-Morrow" must integrate this socially depreciated archetype to reach Paradise or the original wholeness that has been distorted with the Fall.

The second biblical allusion in the given lines is on a par with the first one in terms of their relation to the individuation process through which one obtains a higher consciousness of the world and self or the transcendent function. In the second question, the speaker asks if the lovers were sleeping "in the seaven sleepers den" until their union in love (4). Robbins states that this line is a reference to "the cave at Ephesus in which, according to tradition, … seven young Christians fell asleep and were walled up during the persecution of Decius c. 250 CE, waking nearly two centuries later when the Roman Empire had been Christianised" (197). Jung also analyses the same story by using its Quranic version and explains how it is related to the individuation process:

> The legend has the following meaning: Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an—at first—unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the

> positive or negative sense. The transformation is often interpreted as a prolongation of the natural span of life or as an earnest of immortality. (*Four Archetypes* 82)

Therefore, according to Jung, this story can be read within the context of the individuation process since it denotes one's confrontation with the unconscious materials such as the shadow-archetype. As a result of this confrontation, he claims, one goes under a change when one acquires a sense of immortality and wholeness. These acquirements can be explained through the term transcendent function since this term also refers to a change in one's life consequent to one's communication with unconscious materials.

Like the story of the seven sleepers, the lovers of "The Good-Morrow" go under a change through their experience of love; they become whole new persons and obtain a new understanding of themselves and their love. Their newfound love is equated to the waking of the seven sleepers that reveals to them the ideal state in which they find themselves, that is the Christianised Roman Empire. Although their long sleep protects the sleepers from persecution, this state of safety is nothing compared to their joy felt when they find the whole city being Christianised. Their safe sleep in the cave had been an unconscious experience of safety. The act of awakening into a Christian world turned this desire for safety into a conscious one. In the same vein, although the speaker of the poem enjoyed several love affairs in the past, they are nothing compared to his present state in love that has made him and his beloved a whole new person with a new consciousness of themselves and their love: "But this, all pleasures fancies bee, / If every any beauty I did see, / Which I desir'd, and got, t'was but a dreame of thee." (5-7). The given lines suggest that the present love affair in which the speaker and his beloved are involved makes all their former experiences inferior to the present one.

The reason why the present love affair is put above the characters' former experiences in love is that the present one provides them with such understanding of themselves and their love that it makes the former ones as if they never happened. The higher consciousness of self and love, which can be explained through the transcendent function in Jungian terms, and how this state of being is achieved are explained by the speaker in the second stanza of the poem. Here, the speaker greets the lovers' "waking soules" (8). He claims that these newly acquired souls embrace carnality or the shadow-archetype;

they “watch not one another out of feare” (9), meaning they no longer feel intimidated by the rules that make other lovers afraid of being seen when they try to steal a look or a kiss from their beloveds, as is mostly the case in the Elizabethan sonnet tradition. For instance, in the second song of *Astrophel and Stella*, a kiss from the beloved is not given or taken but is stolen: “those lips, so sweetly swelling, / Do invite a stealing kisse” (21-22). Unlike the prudent speakers of the Elizabethan sonnets who believe that the physical beauty of the beloved has a “Lowring” function (Sidney 26), the poetic persona of “The Good-Morrow” is no longer afraid of a physical experience of love since he believes that “love, all love of other sights controules” (10). In this way, the poetic persona distances himself from the early modern asceticism explained earlier. That is, he distances himself from the collective consciousness of early modern England that promotes the significance of the repression of carnal desires, and instead, he stresses the importance of sensuality in love.

Hayward claims that the same line from the poem might “imply a kind of ‘shyness’ on the part of these two lovers, suggesting the condition of Adam and Eve who found themselves naked after the Fall in the Garden of Eden” (36). If this line is associated with the story of the Fall, it should be in a contradictory sense. Although the lovers’ experience of love brings them a new consciousness of themselves and their love in the same way that eating the forbidden fruit brings Adam and Eve consciousness, this line which hints at the lovers’ acceptance of sexuality in love is inequitable to the shyness felt by Adam and Eve when they first see each other naked. While Adam and Eve distinguish between good and evil, in this case being naked becomes the evil situation, the speaker of the poem suggests that there is nothing to be ashamed of concerning love and sexuality. For this reason, he claims, they no longer need to abstain from experiencing physicality in love. A love shaped by spirituality and bodily desires makes its parties feel whole and provides them with a new consciousness of themselves and their love. That is why he compares the lovers to “two better hemispheares / Without sharpe North, without declining West” (17-18). Together, the lovers make a whole globe, which reflects the perfect and the complete nature of their love that cannot be damaged even by death: “If our two loves be one, or thou and I / Love so alike, that none doe slacken, none can die.” (20-21). Thus, the speaker utters his belief that their love affair makes them immortal.

In short, the poetic persona's departure from the collective consciousness and his embracement of carnal desires or the shadow-archetype suggest that he performs the aforementioned tasks required for the completion of the individuation process. As an individual, he rejects repressing his carnal side in the experience of love by acknowledging his bodily desires. The love affair in which he can perform these tasks is compared to his state of being prior to it. His former life, he believes, is equal to a sort of unconscious life. Hence, he indirectly relates the lovers' former states of being to the unconscious state of Adam and Eve. This is also why the sleep of the seven young Christian figures is equated with the states of being of the lovers prior to their union in love. After they leave their unconscious state behind consequent to the act of eating the forbidden fruit, Adam and Eve enjoy consciously the beauties of Paradise. Likewise, after walking away from the cave in which they have slept for hundreds of years, the seven sleepers find themselves in an ideal place that they can experience consciously. Similar to these figures, the lovers of "The Good-Morrow" are provided with the feelings of wholeness and contentment. This acquirement of a new consciousness can be read as their experience of the transcendent function or their actualisation of the Self-archetype in Jungian terms. As explained by Schaer, the Self-archetype refers to "a new centre of personality [that] come[s] into being," and the "individuation process is way to the self" (122). In line with this explanation, the speaker of the poem claims that their love affair has brought the lovers into a new understanding of themselves and their love that is permanent and stable.

1.1.6. "Aire and Angels"

In the poems analysed so far, the poetic personae deviate from collective consciousness in terms of their recognition of corporeality denigrated by Protestantism, Neoplatonism and the Elizabethan sonnet tradition. Likewise, the poetic persona of "Aire and Angels" aims to maintain the equilibrium between spirituality and carnality. In this way, he performs the two onerous tasks of the individuation process in Jungian psychology. First, he explains the necessity of bodily desires in love; and second, by explaining this inevitability, he distances himself from the early modern literary and religious stresses over asceticism. His departure from the dominant traditions of the time in which he lives is reflected both in his validation of bodily desires in love and in the distinction between

the structure of this poem and those of the Elizabethan sonnets. As Charalampous points out, "[w]hereas the sonnet tradition would ascend from the physical to the spiritual, in Donne's lyric the speaker descends from the spiritual to the physical" (75-76). Performing these two tasks of the individuation process through acceptance of bodily desires, i.e., the shadow-archetype, guarantees both a sort of psychological wholeness and the attainment of a higher consciousness for him. The provisions of the individuation process demonstrated in the poem can be explained by the concept of the transcendent function which is understood to be the result of the mentioned process. As explained by Jung, "[t]he transcendent function manifests itself as a quality of conjoined opposites" (8: 127). In the same vein, the poetic persona of the poem achieves this newly acquired condition by bringing the spiritual and the corporeal together in love.

The poem begins with its speaker's comparison between his beloved and angels. He claims that even before the current love affair in which he finds himself with the beloved, "Twice or thrice had I loved thee" (1). His assertion that the beloved existed in his life even before her physical occurrence ("Before I knew thy face or name;" (2)) makes it possible to find similarities between him and the poetic persona of "The Good-Morrow." In both poems, it is claimed that the former love affairs of the poetic personae are nothing compared to the present ones. In addition, the beloved is credited with an angelic quality in "Aire and Angels": "So in a voice, so in a shapeless flame, / *Angells* affect us oft, and worship'd bee" (3-4). It is necessary what angelic beings mean to Donne to understand the analogy between a beloved and an angelic being. Nutt states that Donne based his understanding of angels on the writings of St. Thomas Aquinas, and for him,

> angels were paradoxically incredibly powerful, yet possessed no physical body at all. They were unknowable in material terms, somewhere between God and man, yet ultimately mysterious. They also possessed a unique ability to adopt a body of pure air just sufficient to enable them to function on earth, but not substantial enough for us to view them. (21)

In a sense, angels mean for Donne a higher state of being that contains contraries in it. In Carey's words, "[f]or Donne, they were knots of unconnected worlds, like his own poetic images" (263).

Also, in a marriage sermon dated 1627 based upon the biblical verse of Matthew 22.30, "[f]or, in the resurrection, they neither mary nor are given in mariage, but are as the Angels of God in Heaven", Donne comments upon the nature of angelic beings in heaven. According to the biblical verse Donne bases his sermon upon, human beings will not be united in marriage when they are in heaven since they will be in an angelic state. This angelic state is equated in the sermon with the idea of wholeness: "They shall not mary, … for God himself shall be intirely in every soul; And what can that soul lack, that hath all God?" (Donne, "A Sermon" 99). Since human beings are going to return to their original state of completeness in heaven, it will not be necessary for them to unite in marriage. From this, it is also deduced in the sermon that human beings marry on earth to feel themselves whole, a state of being that is guaranteed in heaven. Donne believes that the marriage of two pious Christians is "a mysterious signification of the union of the soule with Christ" (Donne, "A Sermon" 104). While the feeling of wholeness is provided by the marriage of two pious Christians on earth, it is supplied by the acquirement of the angelic state in heaven. Through this biblical verse, Donne reasons that on earth human beings are not "Angelicall perfections" but rather have "infirmities" (Donne, "A Sermon" 105). Although the angelic state refers to the state of wholeness, human beings with their imperfections are not qualified to understand that state of being exactly. However, by referring to St. Augustine, Donne gives some information about angels as creatures:

> They are Creatures, that have not so much of a Body as flesh is, as froth is, as a vapor is, as a sigh is, and yet with a touch they shall molder a rocke into lesse Atomes, then the sand that it stands upon; and a milstone into smaller flower, then it grinds. They are Creatures made, and yet not a minute elder now, then when they they were first made, … nor … have they one wrinckle of Age in their face, or one sobbe of weariness in their lungs. … They are super-elementary meteors, they hang between the nature of God, and the nature of man, and are of middle Condition. ("A Sermon" 106)

Here, Donne refers to the angelic state where the contraries such as body and soul or time and timelessness meet. Although angels have a bodily form, it is not like the human body, but still, they affect the way human beings and material objects function in the world. Also, though they are thought to be older than many creatures, they have not aged even one day. Thus, the angelic state implies a condition that defies being categorised by human consideration and time. In this respect, although they are less than God, they are

much more than human beings in terms of their position. Thus, according to Donne, angels are the creatures of the state of wholeness and perfection, and human beings cannot acquire that state while they are on earth.

The angelic state as understood by Donne is also comparable to the transcendent function that refers to the outcome of the synthesis of opposites such as the conscious and the unconscious parts of the psyche. As Jung explains, the transcendent function means "coming to terms with the unconscious" or "bridging the yawning gulf between conscious and unconscious" (7: 85). Hence, angels are the intersection of contraries. Just like the transcendent function emerging as a result of both diverging from collective consciousness and integrating the unconscious part of the psyche, angels represent a higher or a complete state of being. In this respect, comparing the beloved to angels acquires a symbolic meaning in that the beloved also is seen as the embodiment of this meeting place of contraries.

Contrary to Donne who asserts in his sermon that human beings are incapable of attaining angelic status on earth, the poetic persona of "Aire and Angels" declares in the first four lines of the poem that his beloved is the embodiment of angelic status on earth. While diverging from Donne on the likelihood of one's attaining angelic qualities on earth, the speaker finishes the first stanza of the poem with the same idea that angels and thus his beloved represent the combination of opposites:

> Still when, to where thou wert, I came,
> Some lovely glorious nothing I did see.
> But since my soule, whose child love is,
> Takes limmes of flesh, and else could nothing doe,
> More subtile than the parent is,
> Love must not be, but take a body too,
> And therefore what you wert, and who,
> I bid Love aske, and now
> That it assume thy body, I allow,
> And fixe it selfe in thy lip, eye, and brow. (5-14)

In the given lines, the beloved is claimed to be in an angelic state as described in the marriage sermon. In other words, contraries come together in the beloved. Although she

is “nothing,” she looks like a “lovely glorious” creature to the speaker. Since the beloved epitomises the juncture of opposites just like angels do and as this angelic state symbolises wholeness for the speaker, the love affair in which she and the speaker are involved should resemble her angelic qualities by bringing opposites together. By drawing an analogy between the relationship of soul and love in addition to the one between that of a parent and a child in lines 6-9, the speaker stresses that love should not be one-dimensional. He claims that his soul cannot do anything without the aid of his body. Love, being the delicate child of soul, should take a bodily form, too. Thus, he believes that his love, necessitating a physical form, is allowed to “assume” and “fixe” itself on the bodily parts of the beloved. This subjective philosophy of love presented by the speaker in the first stanza clashes with the ascetic overtones in the kind of love promoted by the early modern Neoplatonism, Petrarchism and Protestantism. Through his recognition of physicality in love, the speaker diverges from early modern asceticism. Thus, it can be claimed that he performs the tasks required to maintain the transcendent function or the feeling of wholeness and a higher consciousness.

However, carnality in love is not the only focal point of the speaker of the poem. In the second stanza, it is understood that the inclusion of bodily desires in love is emphasised to balance the dichotomy between virtuous and physical love:

> Whilst thus to ballast love, I thought,
> And so more steddily to have gone,
> With wares which would sinke admiration,
> I saw, I had loves pinnace overfraught,
> Ev’ry thy haire for love to worke upon
> Is much too much, some fitter must be sought;
> For, nor in nothing, nor in things
> Extreme, and scatt’ring bright, can love inhere; (15-22)

In the given part, the poetic persona compares his love affair loaded with sexual desires to a sailboat loaded with commodities that would cause his reputation to descend from a higher to a lower position. Therefore, he indicates that sexuality in love is denigrated by the society in which he lives. It can be deduced from these lines that the society of which he is a part casts the conscious experience of bodily desires in love as the shadow-archetype. It is something that needs to be suppressed. Otherwise, the enjoyment of carnal

desires might result in social descent for an individual. Thus, while sexual desires in love constitute the shadow-archetype for the society in which the speaker lives, the ascetic emphasis of that society comprises collective consciousness. Although the poetic persona disregards this expectation of bodily austerity through his recognition of physical desires in love, in the given lines he expresses that he tries to find a mid-path that would bring together his own desires and social demands. For this reason, he utters his philosophy of love when he says in lines 21-22 that love exists not in a place where one is required to reject his natural sexual desires totally nor in a place where one enjoys only carnality in love. The idea that love should include both spirituality and carnality contributes to the idea that love, just like the beloved and angels, should bring opposites together. The speaker tells his beloved in the next lines that just as the air that gives angels bodily forms through which they influence the material world, "thy love may be my loves spheare" (23-25). Therefore, their love affair that brings opposites together provides the lovers, expressly the speaker, with the angelic status that represents the concept of wholeness for him. In this way, the speaker acquires the state of original wholeness through the experience of a kind of love that resembles the nature of angels in that it brings spirituality and carnality together.

In short, the speaker of "Aire and Angels" is different from the typical Elizabethan lover. For him, love resides in a mediatory space between spirituality and physicality. He proposes that love can exist neither without a divine form nor without bodily desires. To support this idea, he first compares his beloved to an angel indicating that like those aerial creatures she possesses opposing features. Later, he claims that their love should resemble an angelic state in that it should bring contraries such as body and soul together. By displaying the societal view that one who embraces carnality in love deserves social descent, the poem upholds the fact that bodily desires constitute the shadow-archetype, which are required to be repressed to conform to the collective consciousness. Thus, by acknowledging sexuality in love, he also distances himself from the societal rules and regulations. In this respect, he both integrates the conscious and the unconscious materials and separates himself from the accepted norms. These two tasks are required to be performed to experience the transcendent function or the actualisation of the Self-

archetype. This experience is manifested in the speaker's claim that the lovers can contain contraries in love and themselves, and they can feel whole at the same time like angels.

1.1.7. "A Valediction: Of the Booke"

Similar to the poems analysed so far, "A Valediction: Of the Booke" demonstrates a kind of love between the poetic persona and the beloved that includes both spirituality and sexuality. It is a valedictory poem, as its title suggests, and it recounts the lover's attempt to soothe the worries of his beloved that might arise due to his absence. It is seen in the poem that the matter of separation and the possibility of never experiencing a reunion between the lovers disturb the mind of the lady and lead the speaker to find methods that might solace her during his absence. The speaker must leave his beloved for a certain period because of his social duties. However, throughout the poem, he tries to convince his beloved that although love tests the parties involved in it through absences they do not need to worry about the fulfilling and encompassing nature of their love.

The social duties that call for the lover's absence from his affair with the beloved can be said to constitute collective consciousness. Still, the poetic persona, like those of the analysed poems, separates himself from the collective consciousness by acknowledging the fulfilling nature of the love affair between him and the lady. Thus, the social demands concerning the repression of a full experience of love in the name of social duties are rejected by the speaker through his acknowledgment of the socially repressed phenomenon, the shadow-archetype or love in its totality. In this way, as the speakers of the poems that are analysed above, he separates himself from the collective consciousness and integrates the conscious (social duties) and the unconscious (the total experience of love) parts of the psyche. These are the two main tasks of the individuation process that an individual is expected to perform to experience the subsequent transcendent function that provides her/him with psychic wholeness and a higher consciousness of himself and life. The manifestation of the experience of the transcendent function is observed in the speaker's assured and calm tone when he talks about the love affair between him and the lady that is claimed to be fulfilling, encompassing, and undamageable by social requirements. Therefore, the analysis of the poem includes how disciplinary social rules

and regulations are depicted and how the kind of love experience that finds the mid-path between social and individual demands turns out to be fulfilling and transcendent.

In the first four lines, the speaker sets the scene of leave-taking, which distinguishes the poem as a valediction:

> I'll tell thee now (deare Love) what thou shalt doe
> To anger destiny, as she doth us,
> How I shall stay, though she Esloygne me thus
> And how posterity shall know it too; (1-4)

Here, the lover is about to depart from his beloved to perform an unspecified duty. This duty, estimated by destiny as the second line tells, annoys the lover and the lady since it causes the separation of the lovers from experiencing their love affair in its totality. In this respect, destiny, or the social duties that cause the lover's absence in love, might be said to constitute collective consciousness that always favours one experience to the extent that one is expected to repress other experiences in one's life. In this case, collective consciousness is destiny that "Esloygne" or sends the lover far away from the beloved.

Although destiny tries to prevent the lovers from experiencing their love affair totally, the male lover of the poem has a plan to turn the collective consciousness' project on its head. This plan is expressed in the next two stanzas. As opposed to destiny's or collective consciousness's attempts to force the lovers to suppress their love affair in favour of social duties, the lover offers his beloved to "write our Annals" that include "those Myriades / Of letters, which have past twixt thee and mee." (12; 10-11). It is expected that these love letters that constitute a book on the nature of their love might be an example for future lovers and that "in this our Universe / Schooles might learne Sciences, Sheares Musick, Angels Verse." (26-27). The expressed expectations of the speaker indicate that the love affair between the speaker and the beloved transcends the material world; it sets an example for both humane and divine creatures on how they can perform their duties in an ideal way. It can teach students about their studies and angels how to inspire poets.

This book which is believed to be exemplary for all people who search for the ideal way to perform their duties in every aspect of life is a love token that is projected by the poetic persona to soothe the beloved about her concerns over his absence from her. Love tokens hold an important place in Donne's valedictory poems. Targoff claims that Donne's four valedictory poems are about a man who hopes for the possibility that absence is a "precondition of a reunion" of the lovers but is also afraid of the possibility that it might be "a gesture of final parting" (60). For this reason, the speakers of these poems investigate various projects that might solace both the lover and the beloved. One of them is kissing, through which the lovers are expected to exchange their souls and thus are not parted during times of absence (Targoff 63-64). However, in none of the valedictory poems, the idea of kissing as the medium where lovers' souls are met is expressed. Targoff observes that when Donne uses this conceit, it is done in a negative manner because the idea of sharing his soul is detrimental to his "overarching desire to maintain his personal integrity" (64-65). Therefore, instead of kisses, Donne invents another project that might solace the parties of the love affair during times of absence, and that project is love tokens.

In addition to its being a love token, the book can also be read as a Catholic object that canonises the lovers since it promises the future veneration of lovers. Thus, the book, constituting love letters that evince the nature of the love affair between the poetic persona and the beloved canonises them as saints by whose exemplary love the future generations will learn how to experience their own love affairs in an ideal manner. In this way, the function of this book of love as both a love token and Catholic amblem is equal to that of comparing lovers to saints in "The Canonization" and to that of "[a] bracelet of bright hair about the bone" in "The Relique." In each poem, the Catholic concept of sainthood is employed to express the possibility that the lovers might be respected by future generations, and this possibility eases the poetic persona psychologically. While his contemporaries oppose his total experience of love with the beloved and force him and the beloved to suppress their love affair, he rejects conforming to these expectations by imagining a future where his experience of love in its totality, i.e. both spiritually and physically, is respected. Thus, the Catholic concept of sainthood becomes a means for the

speakers of these poems to enjoy consciously the socially depreciated phenomenon, the shadow-archetype or love that includes carnality and spirituality.

The next three stanzas maintain the idea that the love affair between the poetic voice and his beloved might impact human beings from different parts of life. Their love can be a great source for "Loves Divines" or lovers. The speaker also suggests that the lovers who read this book on the nature of their love will find that both those people who favour spirituality in love and those who "chuse / Something which they may see and use" can benefit from it (33-34). These lines prove that the speaker and the beloved enjoy their love affair both spiritually and physically. The speaker explains the importance of carnality in love in the next lines when he asserts that "For, though minde be the heaven, where love doth sit, / Beauty a convenient type may be to figure it." (35-36). In addition to the lovers who search for both spirituality and physicality in love, people of different professions such as lawyers and statemen can learn from the speaker's love affair about the ideal way they can perform their duties. These references to the material world are given in the poem to show how encompassing and transcending the love affair of the speaker and the beloved is. That is why the beloved is offered in the last stanza to "vent thy thoughts" or to forget about her concerns that arise due to the absence of the male lover because the encompassing and fulfilling nature of their love makes their affair also undamageable even if social concerns try so hard to defeat it by forcing the parties of the love affair to repress their total experience of love.

In terms of his attentiveness to and his concerns about his duties, the poem evinces an individual who finds the mid-path between the demands of social life and those of love. Those social demands that he attends grudgingly comprise collective consciousness that always tries to repress psychic materials into the unconscious parts of the psyche. However, as explained above, the individuation process requires an individual to experience those socially depreciated materials consciously to feel psychological wholeness. In line with these statements, the poem demonstrates a man who does not accept to be a part of "the mass psyche" which is another name for collective consciousness (Jung 8: 287). He claims that destiny aims to prevent the lovers from enjoying their love affair totally. However, through a love token that the speaker leaves

behind for the beloved, the love letters, he challenges the projects of destiny. These love letters that are expected to be combined in a book denote that the love affair between the speaker and the beloved includes both spiritual and bodily concerns. In this respect, the lovers defy the collective consciousness that suppresses a total experience of love. Thus, they perform two main tasks of the individuation process by both rejecting the accepted norms on love and integrating socially inappropriate material, the shadow-archetype or total experience of love, into the conscious parts of their psyche.

In conclusion, in the poems analysed in this chapter within the context of the Jungian concept of the individuation process, it is observed that their poetic personae experience the transcendent function as a result of both distancing themselves from the collective consciousness and unifying the conscious and the unconscious parts of the psyche through their acknowledgement of the shadow-archetype. While analysing the poems, collective consciousness, or the social norms, are viewed as the Protestant, Neoplatonist, Petrarchan emphasis on asceticism in love. These traditions that also influenced the Elizabethan sonnet tradition require an individual to suppress bodily desires to experience divine love. In this respect, carnal desires in love constitute the shadow-archetype.

However, the poetic personae of the selected poems from John Donne's collection *Songs and Sonnets* do not conform to these social and religious expectations. On the contrary, they promote the inclusion of bodily desires in love. They express their belief that the acknowledgment of carnality does not prevent one from experiencing the divine nature of love. Alternatively, it adds to the divine experience. Still, to assure themselves of the fact that their recognition of carnality in love is not inappropriate but something respectable, they employ in such poems as "The Canonization," "The Relique," and "A Valediction: Of the Booke" Catholic concepts and images. These religious concepts and images assure the poetic personae that their love affairs with their beloveds will be venerated by future generations. They also enable them to experience the socially depreciated phenomenon, that is carnal desires in love, without worrying about the collective consciousness. In this respect, religious images and concepts respected by Catholics and undervalued by Protestants during the early modern period in England allow the speakers of the selected poems to integrate the conscious and the unconscious

parts of their psyche. These processes of separation from the collective consciousness and the integration of the inimical parts of the psyche are the two main tasks of the individuation process. In Jungian psychology, performing these two tasks is followed by the emergence of the transcendent function or the actualisation of the Self-archetype. As understood by Jung and the Jungian psychologists, performing the tasks provides an individual with psychic wholeness and a higher consciousness of her/his self and life. The manifestations of these experiences are observed in the analysed poems where the speakers claim that the lovers of the poems feel themselves as whole human beings when they unite in body and spirit. Also, they claim that the lovers are much above material concerns. Although the subjects of the world outside are claimed to interfere in the love affair of the speakers and their beloveds, their love affair is so fulfilling and encompassing that it is not damageable by any worldly subjects or institutions. Thus, the lovers of the selected poems shed new light upon the concept of a true lover which is understood by the early modern Neoplatonists and the sonneteers to be someone who values mind or soul more than bodily desires. For the poetic personae of *Songs and Sonnets*, a true love affair includes both spirituality and carnality, and the experience of such kind of love leads the parties of the love affair to a transcendent experience that provides them a new and a higher understanding of themselves and the feeling of wholeness.

CHAPTER II

THE NEUROTIC POETIC PERSONAE OF *HOLY SONNETS*

This chapter includes readings of several poems in John Donne's religious sonnet collection titled *Holy Sonnets* within the context of the Jungian concept of the individuation process. This chapter argues that the poetic personae of the selected poems in this collection suffer from neurosis because of their inability and reluctance to perform the two tasks required by the process of individuation. To elaborate, the poetic voices of this sonnet collection go under a conversion from a secular lifestyle to a religious one, and they try to repress the experiences of their former lives to be a part of the group of elects who have been provided by God with religious salvation. As a result, they conform to the early modern stress over asceticism supported and promoted by Protestantism/Calvinism. In Jungian terms, then, the speakers of the selected poems fail at both separating themselves from the collective consciousness and integrating the shadow-archetype into the conscious part of the psyche, the two tasks of the individuation process. However, as the Jungian theories of psychodynamics demonstrate, the repressed psychic materials that these poetic personae attempt to suppress to conform to the collective consciousness of the time do not wholly disappear but reside in the unconscious part of the psyche. The Jungian psychodynamics also suggests that the more extreme the process of suppression is, the more disturbingly the suppressed material returns to consciousness ensuing psychological disorders such as neurosis and psychosis. In agreement with this suggestion, the poetic personae in Donne's *Holy Sonnets* articulate their failed attempts to suppress the values of their former secular lives since they return to their consciousness as expressed by them and as illustrated in the use of erotic language in religious poems. Thus, they feel themselves to be caught in a state of contraries from which they try to free themselves but fail.

Even though Donne's religious sonnet collection contains nineteen sonnets, eight of them are selected to be analysed within the framework of the individuation process. With respect to the order of analysis, the chosen poems are "Since she whom I lov'd", "Oh, to vex me", "Thou hast made me," "Oh my blacke Soule!," "Batter my heart," "As due by many titles," "O might those sighes and tears," and "I am a little world." These are the

poems in which the painful process of religious conversion is experienced openly by the speakers. Their speakers are understood to be Protestant believers since they articulate the religious despair caused by the uncertainty about their salvation. To prove this point, the reflection of the Protestant emphasis on the suppression of carnal desires, which is related to the same religion's iconophobia, and the concept of soteriology are observed in each poem, especially in "Thou hast made me", "Oh my blacke Soule!", and "Batter my heart." Also, the poems demonstrate that the suppression of bodily desires makes the process a painful one because they do not disappear from their minds but return to consciousness. The resistance of bodily desires leaves them fluctuating between their wish to suppress those passions and their fear of eternal damnation arising from their presence. In Jungian terms, the selected sonnets reveal that their poetic personae suffer from neurosis because of complying with the demands of the collective consciousness through the suppression of bodily desires.

2.1. *HOLY SONNETS*

Donne's *Holy Sonnets* has been analysed by several critics in its relation both to its contemporary religious doctrines and to the representation of the poet's psychology in them. For instance, Carey rejects the Catholic meditational influence on the sonnets that aims to "extirpate fear and despair" and claims that even if Donne intended the poems to be meditations in the Catholic sense, "they failed as exercises, and so succeed as poems" (54). This failure in creating meditational lyrics, as Carey observes, proves that the poems in *Holy Sonnets* constitute a Protestant body of work. As explained in the introduction, the Protestant/Calvinist abolishment of religious symbols and the rejection of individual attempts' utility on one's way to obtain salvation raised the possibility of the feeling of religious despair for its followers since the new doctrines made them unsure of their salvation. That is, the Protestants of the early modern period lacked the intermediary religious concepts and imageries such as sainthood and relics. As discussed in the previous chapter, these religious concepts and objects enabled the speakers of "The Canonization" and "The Relique" to experience what is theologically abandoned, that is their carnal desires in love. On the other hand, the religious poetic personae of *Holy Sonnets* believe in the reformed religious idea that such religious objects and concepts do

not help an individual attain salvation. Therefore, the visible religious objects cannot aid the religious speakers of the collection in experiencing their carnal desires as they do for the secular speakers of *Songs and Sonnets*. For this reason, the collection seems to echo "the Calvinist sense of man's utter helplessness in his corruption, and total dependence upon God in every phase of his spiritual life" (Lewalski 25). Likewise, Guibbory claims that the poems in *Holy Sonnets* "explor[e] what it might feel like for someone to live in a reformed, Calvinist world, where God might seem particularly distant if one did not feel God's presence within and could no longer access the divine through the church's institution and sacraments" ("Donne's Religious Poetry" 209). Therefore, as the scholars suggest, the reprobate state of humankind, the futility of good works and the religious mediatory objects, and the distance between the poetic personae and God lead them to religious despair.

The religious despair or the loss of hope concerning one's salvation caused by the Calvinist doctrines has drawn attention to the psychological impacts it leaves on the speakers of the poem. In his doctoral thesis on the theme of self-sacrifice in Donne's works, Migan claims that most of his works reveal that Donne suffers from "'neurotic' anxiety" (25) in Freudian terms, defining it as "a restless and anticipatory disposition which elicits from the sufferer a depressive response to some unknown and unfounded danger" (28). If anxiety refers to the feelings of fear that are based on indefinite objects, the speakers of *Holy Sonnets* are far from being anxious since the main fear is projected upon the fear of not being a part of the group of elects that have been chosen by God for salvation. Also, Migan associates the neurotic part of the speakers' anxiety with the feeling of restlessness that stem from Donne's anxious feelings about a so-called indefinite object. However, in this thesis, neurosis with which the speakers of *Holy Sonnets* are understood to be afflicted is analysed in Jungian terms, and thus it is argued that neurosis stems not from the poetic personae's anxiety about an indefinite object but from their relationship to their former selves. In an article on the sonnet sequence's relation to "the two interfused stages of the ordo salutis" or the order of salvation which includes justification (or the cleansing of all sins present in human nature) and sanctification (the transformation of a human being into a divine being as a result of

religious salvation), Cefalu states that both for Donne and the English Calvinists in general,

> the elects' fear of backsliding during sanctification, is ordinarily distinguished from 'servile' fear, the fear of reprobation that predominates in unredeemed sinners but that may also be experienced by the saints. Since the speaker of the sonnets represents himself as well advanced in the ordo salutis, but is unsure of the status of the relationship between his old and new natures, he exhibits primarily the filial fear of backsliding from his election rather than a servile fear of unrepentant death and damnation. (72-73)

According to Cefalu, then, the speakers of the sonnet sequence are worried more about returning to the sinful nature of human beings than about salvation. The given quotation shows that the poetic personae's relationships to their former selves is a suppressive one on the part of the present self. In other words, the speakers of these poems who are fearful of their damnation try to suppress the experiences, namely the bodily desires, valued by their former selves.

The repression of bodily desires is an important subject in Protestantism/Calvinism and in Donne's works. Donne wrote five satires at the beginning of the seventeenth century when he worked as the chief secretary to the Lord Keeper of the Great Seal. In the third satire titled "Satire III: On Religion," he addresses one of the most popular theological topics of the time, that is the search for the true religion that might help one attain salvation. After explaining the deficiencies of all religious sects that claim themselves to be the true religion, Donne concludes that "Cragged and steep, Truth stands, and he that will / Reach her, about must and about must go, / And what the hill's suddenness resists, win so." ("Satire III: On Religion" 80-82). In other words, this satire attests to Donne's scepticism concerning the religious debates of the time. It proclaims that one should distrust the established theological norms so that this scepticism may lead one to true knowledge. That is, Donne offers believers to "doubt wisely" ("Satire III: On Religion" 77). While listing the defects of Catholicism and Protestantism, Donne also mentions those of Calvinism in "Satire III: On Religion":

> Seek true religion. O where? Mirreus,
> Thinking her unhous'd here, and fled from us,

> Seeks her at Rome; there, because he doth know
> That she was there a thousand years ago,
> He loves her rags so, as we here obey
> The statecloth where the prince sate yesterday.
> Crantz to such brave loves will not be enthrall'd,
> But loves her only, who at Geneva is call'd
> Religion, plain, simple, sullen, young,
> Contemptuous, yet unhandsome; as among
> Lecherous humours, there is one that judges
> No wenches wholesome, but coarse country drudges. (43-54)

In these lines, Donne seems to detract himself from both Catholicism and Calvinism. The religious symbols and ceremonies cherished by the Roman Catholic Church are referred to as rags with the word's negative connotations. On the other hand, the fictional character named Crantz is depicted as a Calvinist believer who is not impressed by the religious symbols and who believes that the true religion resides in Geneva, the centre of Calvinism. The poem accuses Calvinism of being unattractive and compares it in the 53rd and 54th lines to lewd men who only consider hardworking female farmers to be worthy. In Hadfield's words, "[a]s the sexual comparison indicates, Calvinism would appear to generate repression of desire and perversity, its adherents claiming to prefer what they find ugly to what they know is beautiful, which cannot be what God has planned for mankind" (*John Donne* 67-68). As seen in the lines and the given quotation, Calvinism promotes the idea of asceticism or the repression of bodily desires.

In his relation to Calvinism, the writer of the third satire is totally different from the poetic voices of *Holy Sonnets* in that while he disdains the Calvinist doctrines, the speakers of the sonnet sequence, as the sources cited above show, are believers of the same religious sect. In addition to their expressed fears about the question of salvation and the futility of religious symbols and good works, the speakers of the devotional poems also echo the early modern stress over the renunciation of carnal desires. In this respect, they are also different from the poetic personae of the analysed poems in *Songs and Sonnets* who articulate the importance of carnality in the experience of love.

The difference between Donne's secular love lyrics and his religious poems concerning the dichotomy between the soul and the body has been recognised by critics. The change

in the poetic voices' stance on the question of whether bodily desires should be experienced consciously or repressed completely is associated with the death of his wife: "if Anne was a sacramental channel or promise of grace in his life, … then with her death that tangible sign or even means of grace would have been removed, precipitating not only the grief of loss but a kind of crisis of faith" (Guibbory, "Fear" 146). Putting aside the biographical notes on the death of a beloved, for the speakers of *Songs and Sonnets*, love that includes the actions of both body and soul functions as a religious symbol that makes divinity or God reachable for the human being. On the other hand, the speakers of *Holy Sonnets* pray for the extinction of their carnal desires to focus their love on God, the only being that can assure them of their salvation. In this respect, the religious poems are, as Walton suggests, the products of Donne's penitential years when the poet viewed his love poetry that exposes his promiscuity in love contemptuously (76). In William James's words, the poetic personae can be said to be "sick souls" who overemphasise the undesirable nature of their sins so that they can suppress those sins that are related to the actions of their bodies (114). Therefore, unlike the poems in *Songs and Sonnets*, the sonnets in *Holy Sonnets* are divine poems whose speakers resonate with the ascetic emphasis of Protestantism that requires its followers to repress their carnal desires.

Consequently, the process of repressing carnal desires leads the poetic personae of *Holy Sonnets* to a psychological crisis, namely neurosis, when the poems are read within the framework of the Jungian individuation process. As understood in the introduction part, neurosis pertains to the deterioration of the equilibrium between the conscious and the unconscious parts of the psyche. Maintaining the balance between the opposing parts of the psyche is the aim of the individuation process, and it requires one's separation from the demanding nature of collective consciousness and one's integration of the unconscious materials into consciousness. As stated in the introduction, the processes of separation and integration are also associated with psychodynamics, according to which the mentioned psychic balance should be kept during the periods of conversion in one's life. However, as the analyses of the poems in this chapter manifest, the speakers of the selected poems in Donne's religious sonnet collection conform to the demands of the collective conscious of their time by suppressing an unsuitable experience or the shadow-archetype which is understood to be the desires of the body. This process of repression

motivated by the early modern collective consciousness's ascetic demand leads the poetic personae of the collection to suffer from neurosis, the symptoms of which are voiced by the speakers. Therefore, the analyses of the poems include a critical reading of them within the context of the individuation process, neurosis, and the theories of psychodynamics put forward by Jung and elaborated by the Jungian scholars.

2.1.1. "Since she whom I lov'd" – "Holy Sonnet XVII"

John Donne's conversions from Catholicism to Protestantism and from a worldly lifestyle to a religious one are explained in the introduction part. The reflections of his conversions are best exemplified "Holy Sonnet XVII." This sonnet is claimed to have been written by Donne after the death of his wife. Even without the biographical information, it can be seen that "the poem considers the relation between matrimony and devotion to God" (McGrath 36). That is, the poem explores the relationships that its speaker has with a human beloved and God. Moreover, since the beloved has passed away, the speaker tries to focus his mind on his relationship with God and on the question of his salvation. Therefore, the poem represents a conversion in the speaker's life from a secular lifestyle to a religious one. In this respect, it is possible to read the poem within the context of the individuation process that requires one to integrate one's psychic experiences to reach the state of psychic wholeness rather than suppressing one of them which would result in psychological disorders. Thus, the analysis of the poem reveals that the poetic voice cannot perform the two tasks of the process of individuation since he tries to conform to the religious process of subjugating his carnal desires. The process of repressing carnal desires causes the speaker to suffer from neurosis as set forth by Jungian psychology.

Formally, the poem is written in the Italian sonnet tradition which comprises an octave and a sestet with a volta or a turning point in the ninth line (Abrams 290). In the octave or the first eight lines of the sonnet, the speaker informs the reader that although his beloved led the speaker to find God while she was alive, he returns, after her death, to contemplate religious matters and the question of salvation:

> Since she whom I lov'd hath paid her last debt
> To nature, and to hers, and my good is dead,

> And her soul early into heaven ravished,
> Wholly in heavenly things my mind is set.
> Here the admiring her my mind did whet
> To seek thee, God; so streams do show the head;
> But though I have found thee, and thou my thirst hast fed,
> A holy thirsty dropsy melts me yet. (1-8)

As the lines reveal, the poem is about the religious conversion experienced by an individual.

Conversions are important periods in the context of the individuation process. In his analysis of religious conversions within the framework of the individuation process, Schaer explains that

> [t]he basis of conversion is the ability of the unconscious to activate itself spontaneously whenever consciousness make [*sic*] this necessary. That is, when the conscious mind favours and fosters an attitude in a one-sided manner that fails to satisfy the needs of the total personality, an untenable psychic situation is gradually brought about. (64-65)

As Schaer argues, conversions are the periods in one's life when one reassesses one's experiences in life. For this reason, conversions can be explained through the theories of psychodynamics which, according to Jung, deal with the "energic standpoints" of psychic experiences (8: 49). Therefore, in Jungian terms, conversion means the transference of energetic values of psychic experiences. In addition, the two principles of equivalence and entropy put forward by Jung explain the nature and the direction of this transference or conversion. According to these principles, the devaluation of one psychic structure is followed by the valuation of another that is formerly not considered consciously (Jung 8: 34). The period of conversion, thus, is when one re-evaluates one's experiences and changes their energetic values. However, this reassessment process, according to Jung, should not lead one to repress a psychic experience to the extent of disappearance, which is the opposite aim of the individuation process that intends to bridge the gap between the conscious and the unconscious parts of the psyche through an acknowledgment of the latter (Jung 7: 80-81).

In the same way, the octave of "Holy Sonnet XVII" presents a persona who goes under a religious conversion. In other words, he reconsiders his relationship with his beloved and God. While she was alive, the poetic persona claims that she operated as a sacrament that made God reachable for him in the same way as streams lead a sailor to his destination. This sanctification of the beloved in lines 5-6 ("Here the admiring her my mind did whet / To seek thee, God; so streams do show the head;") is on a par with the poetic voices' deification of their beloveds in the analysed poems in *Songs and Sonnets*. Both the mentioned lines and the analysed poems in the collection of secular love lyrics claim that the experience of secular love leads a person to divine grace. And in this sense, both the secular poems analysed in this thesis and the first part of "Since she whom I lov'd" demonstrate a kind of love that is far from the early modern ascetic stress. While the early modern thought, influenced by the Protestant disdain for exterior objects such as religious symbols or the human body, promotes the ascetic view of love excluding bodily desires from the experience, the poems under discussion view human love as a sacrament that leads their poetic personae to divinity. However, in "Since she whom I lov'd," the death of the beloved stimulates its speaker's need to focus his mind completely on religious matters. Therefore, the formerly valued experience, that is secular love, is replaced by the valuation of religious or divine love. In this respect, the speaker of the poem goes through a religious conversion.

While the first six lines of the octave reveal the transition from the speaker's secular to religious life, the last two lines of the same part show that his mind is still not set wholly on religion or God. The religious experience in which the speaker desires to be involved has not yet materialised for him, which prevents the speaker from being completely occupied with religious matters. The sestet of the sonnet expatiates the incompleteness of this conversion and the reason behind it:

> But why should I beg more love, whenas thou
> Dost woo my soul, for hers off'ring all thine,
> And dost not only fear lest I allow
> My love to saints and angels, things divine,
> But in thy tender jealousy dost doubt
> Lest the world, flesh, yea devil put thee out. (9-14)

Here, it is possible to observe what Cefalu calls “the elects’ fear of backsliding during sanctification” or the fear of one’s return to the deprived human nature after being elected for salvation (72). The speaker of the poem first claims that God has offered his love, which indicates his being elected for salvation (9-10). However, in the last four lines, there is still the fear of being enticed by some Catholic concepts and images such as saints and angels and by earthly pleasures. That is, the speaker of the poem indicates that following the Catholic sect and enjoying worldly or bodily pleasures are the experiences that exclude a person from the group of the elects that have been chosen by God for salvation. In other words, body and Catholicism are associated with damnation in this poem. For this reason, the sonnet can be read as a Protestant work of art with its distrust in religious symbols and concepts that are espoused by Catholicism. It can also be read as a poem that highlights the Protestant concept of asceticism which is the product of the belief that those exterior objects cannot be the mediums through which one can attain salvation or divine grace. Therefore, what makes the process of the speaker’s religious conversion incomplete is his relationship with his own past. The fear of the return of what he has suppressed after the death of his beloved, that is his carnal desires or the “flesh” (14), is what makes him think that he might not be in the group of the elects chosen for salvation.

The idea that salvation is obtained through the practice of the Protestant doctrines and asceticism signifies that the speaker of the poem aims to suppress what he valued earlier in his life, that is his bodily desires. This process of the repression of secular love that includes both spirituality and physicality is the exact opposite of what the process of individuation aims to achieve. By performing the two tasks of the individuation process, which are one’s separation from collective consciousness and one’s integration of the opposing parts of the psyche through an acknowledgment of the shadow-archetype, one attempts to attain psychological wholeness or the transcendent function. However, the speaker of this poem articulates his wish to suppress what he views now to be his shadow side, i.e. his carnal desires. In other words, what was consciously experienced, that is secular love, is now a practice that needs to be repressed to attain divine grace. As the theories of the individuation process put forward by Jung show, the practice of repressing the shadow-archetype does not lead one to experience the transcendent function but to

psychological disorders (Jacobi 23). For, as the principle of equivalence in psychodynamics suggests, transferring the psychic energy from one psychic material to another means neither the total loss of energy for one material nor the total accumulation of libido for the other (Jung 8: 34). Rather, the psychic material that has been valued earlier but is now tried to be repressed returns to consciousness without one's will causing psychological disorders.

In line with the theories of the individuation process and psychodynamics, the insistence on repressing what he now perceives to be his shadow side causes the poetic personae of *Holy Sonnets* to suffer from neurosis, and the reflection of this disorder is not voiced in "Since she whom I lov'd" but is manifested in the way the poetic speaker's mind oscillates between spirituality and carnality. As understood by Jung, a neurotic person's "threshold of consciousness gets shifted more easily; in other words, the partition between conscious and unconscious is much more permeable" (8: 98). Similarly, the given lines of the sonnet manifest that its speaker wants to set his mind wholly on religion to obtain, or more properly to maintain, the position of salvation. He believes that he can achieve salvation only by renouncing the Catholic faith and by complying with the ascetic demands of his times. However, what he suppresses, that is his carnal desires, does not totally disappear. The resistance of the suppressed experience is discerned in the speaker's claim that there is still a possibility for the "flesh" to appear in consciousness and thus to "put [God or religion] out" (14). The poetic persona's act of taking this possibility into account suggests that he fluctuates between the conscious and the unconscious parts of his psyche.

The neurotic pain expressed in the speaker's fluctuations between his worldliness and spirituality can also be explained through archetypes. Palmer suggests that the persona-archetype becomes the source of this state of uneasiness when one's identity fabricated by this archetype "dominates to the point where all other and more typical characteristics are suppressed" (119). When the relationship between the persona-archetype and the collective consciousness is taken into consideration, it is plausible to suggest that neurosis originates when one complies with the norms of one's society by suppressing what those norms conceive to be improper to the extent of its extinction. Consequent to this process of suppressing the inappropriate characteristics,

> the individual becomes persona-ridden, literally 'inflated' with his own public image of himself, either inflexible or too malleable, either suffering delusions of grandeur or of insignificance, but in all cases becoming incapable of relating to the other and complementary sides of his personality. (Palmer 119)

According to Palmer, then, participating in the process of the repression of socially disproportionate experiences is conducted by the persona-archetype. However, this adherence to the archetype's operation does not enable an individual to acquire what he aims to obtain by participating in that process. Rather, Palmer claims that when one participates in the collective consciousness's attempts to repress socially inappropriate experiences, one forfeits the opportunity to utilise the subsidiary nature of one's personality, which is the unconscious part of one's psyche. The idea that the unconscious that is filled with repressed psychic materials and experiences complements one's personality attests to the aim of the individuation process that attempts to integrate all psychic structures into consciousness. Therefore, the attainment of psychic wholeness or the transcendent function by performing the tasks of the individuation process is only achieved when one gives what the society expects one to repress their due recognition or the shadow-archetype. Otherwise, sticking to the demands of the persona-archetype will detain an individual from the transcendent experience.

In line with the explanation of neurosis through archetypes, the demand of the persona-archetype for the poetic persona of "Since she whom I lov'd" is his participation in the process of repressing his bodily desires. In the very last line of the religious sonnet, the flesh or the carnal desires are associated with the "devil" with the additional verification of the comparison through the use of the adverb "yea" (14). As Jung asserts, "[t]he devil is a variant of the 'shadow' archetype, i.e., of the dangerous aspect of the unrecognized dark half of the personality" (7: 101). On the contrary side of the devil stands God in the poem, and the depiction of God figure thus includes no traces of evil. Therefore, God and the devil in the poem are described to be the exact opposites. This opposition can be viewed as the opposition between the persona-archetype and the shadow-archetype. Although godlike figures are generally associated with the Self-archetype that unifies opposites, as Palmer suggests in his analysis of God as an archetype, a godlike figure that includes no dark side cannot be a representative of that unifying archetype (156). Therefore, in the poem, God constitutes the persona-archetype that leads the speaker of

the poem to act in a certain way to be a part of a group of people elected for salvation. The poetic persona understands that the God of the poem as the representative of the persona-archetype or the collective consciousness expects him to repress the devil or the shadow-archetype that is understood to be his "flesh." In this respect, the poetic persona of "Since she whom I lov'd" partakes in the Protestant, Neoplatonic, and Petrarchan demand that carnal desires should be suppressed.

Although he is aware of the austere expectations of his religion, the speaker is also aware of the fact that what comprises his shadow side, his bodily desires, does not disappear totally but returns to his consciousness leaving him in a state of contraries. This awareness is reflected in his acknowledgment of the possibility that those passions might return and cause the loss of the possibility of religious salvation. That is why he feels in the sestet that his conversion to religious life is incomplete as he asks God why he still needs more love or grace from Him: "But why should I beg more love, whenas thou / Dost woo my soul, for hers off'ring all thine" (9-10). The incompleteness of the process of conversion shows that the poetic persona is still occupied by the thoughts of his former life. Even the fear of the return of what he valued formerly is evidence that what he tries to repress, his shadow side or his carnal desires, finds a way to his consciousness. Thus, the speaker oscillates between his consciousness, which aims at eradicating his shadow side, and his unconscious part which resurfaces in his consciousness.

In short, the poetic persona of "Since she whom I lov'd" is a man who suffers from neurosis during his conversion to a religious lifestyle because he aims to suppress his carnal desires in the experience of love. Moreover, he desires to eradicate his love for any human being so that his love can focus only on God. In line with Jung's theories of psychodynamics, his conversion happens consequent to the re-evaluation of his relationships with a beloved and God. After the death of the beloved, the speaker of the poem wants to suppress his worldly desires and focus only on religious matters. The change in his priorities concerning his relationships with his beloved and God shows that his religious experience gains psychic energy making it a conscious experience while his secular desires which include his bodily desires are drawn back to the unconscious parts. The poetic persona believes that keeping his secular side as his unconscious part, or more

properly eradicating that side of him, will enable him to maintain his position as an elected person for salvation. Still, what is now considered an inappropriate experience by him, namely his carnal experiences, does not totally disappear from his mind. Rather, it stays in the unconscious parts of his psyche. The more excessively he tries to repress that psychic experience, the more disturbingly it returns to his consciousness, and thus it ensues neurosis.

The representation of this psychological disturbance is implicit in the poetic persona's acknowledgment that what he wishes to repress, that is his carnality, might return to his consciousness. That is, he is afraid of returning to a phase in his life when he satisfied his bodily passions. Even the thought of the possibility of the unconscious material's return to consciousness attests to the Jungian notion that one's experiences that are repressed into the unconscious part of the psyche do not wholly disappear but wait for their time to return to consciousness. In this respect, the poem shows an individual's failure at performing the two tasks of the individuation process that provide one with psychic wholeness. Instead of going against the tides of his times, the poetic persona internalises the ascetic stress of the early modern period. The acknowledgment of the idea that repressing bodily desires is necessary for divine grace leads him to disregard or even to efface his shadow side. Finally, this negligence against the unconscious experience causes him to suffer from neurosis since that experience, as the poem demonstrates, still affects the speaker leaving him in a state of two minds.

2.1.2. "Oh, to vex me" – "Holy Sonnet XIX"

While "Since she whom I lov'd" describes the religious conversion of its speaker and the psychological impact that it leaves on him, the last sonnet of Donne's collection of devotional poems exemplifies the neurotic state in which its speaker finds himself due to his attempts to repress his carnal desires. In his analysis of the collection of sonnets, Peterson argues that the seventeenth and the nineteenth sonnets cast the collection "as a group of poems dedicated to the experience of contrition by considering difficulties that are apt to arise if the penitent is inclined to excessive scrupulosity" (515). The terms contrition, penitence, and scrupulosity are important in Peterson's summary of the

collection. Contrition and penitence suggest that the poetic persona of the nineteenth sonnet regrets something that he did in the past. In addition, scrupulosity indicates that he is afraid of doing something wrong against his religious belief. That is, the speaker is regretful about his past deeds due to the fear of not having been elected for salvation. He is also afraid of committing the same sins again in the future. Considering the Calvinist doctrines of man's reprobate state, antinomianism, and asceticism and taking into account the Calvinist tone of the singular poems of the collection as stressed above, the speaker of "Oh, to vex me" is afraid of the fact that he may have been damned by God due to the persistence of his bodily desires in his conscious mind. To belong to the group of elect people formulated by the Calvinist theology, he tries to repress his bodily desires. However, his attempts are to no effect since his carnal side still exists as explained in the poem. In this respect, the poem is eligible to be read within the Jungian concept of the individuation process that aims to provide one with psychic wholeness through an acknowledgment of the shadow-archetype that is apparent in one's unconscious side. Therefore, the analysis of the poem reveals that it reflects the neurotic aspects of a person who, during his religious conversion, tries to repress his shadow side to conform to the collective consciousness of his time.

The speaker of "Oh, to vex me" describes himself as a man disturbed by his conscious and unconscious sides. He is a man in whom "contraryes meet" (1) and "Inconstancy unnaturally hath begott / A constant habit" (2-3). Due to the existence of these contrary states in him, he finds himself fluctuating between these two states:

> I change in vowes, and in devotione.
> As humorous is my contrition
> As my prophane Love, and as soone forgott:
> As ridlingly distemper'd, cold and hott,
> As praying, as mute; as infinite, as none. (4-8)

The given lines explain what constitutes his contrary states and thus what he oscillates between. He wants to be a penitent subject who tries to get rid of his secular side that enjoys bodily actions. He aims to replace his carnal love affairs with his love for God. The use of the adjective "profane" in the sixth line to describe his previous love

experience indicates that his present self wants to suppress his preceding experience of love projected upon his unnamed and unspecified beloved. However, his comparison between his experiences of love with God and the beloved by using the structure of "as … as" demonstrates that neither side of the poetic persona can claim a permanent right on his consciousness. That is, his mind is alternately occupied by his religious and secular sides. When his consciousness is shaped by his repentance about his older deeds, it is not much longer before his older deeds that he now views as undesirable make their presence in his consciousness. Therefore, he claims in lines seven and eight that his present state of contrition is easily thrown out of order, which means that his conscious experience of repentance is disturbed by his thoughts on his experience of profane love. Sometimes he thinks that his repentance enables him to focus his thoughts on religion or God as the act of praying does. Still, at other times, he thinks that his occupation with religious thoughts is muted or made unconscious. Moreover, while at times he thinks that the process of his contrition would stay in his mind eternally, at other times he feels that his practice of repentance is nowhere to be found. All these comparisons between his present repentant state and his former secular side signify that the speaker of the poem experiences both sides of himself without his will although he wishes to eradicate his carnal side to conform to the religious beliefs of his time which promote the idea of asceticism to obtain salvation.

The permanence of his secular or, in the speaker's own words, his "profane" side justifies the theories of psychodynamics. According to these theories, repressed experiences or psychic materials do not evaporate from the mind of an individual. Rather, they reside in the unconscious part of the psyche. For this reason, Jung offers an individual to take up the task of practicing the individuation process. This process requires one to separate one from the demands of collective consciousness and to acknowledge one's side that one wants to hide from the formers of suggestive demands. What constitutes the collective consciousness in the poem is the Protestant or the Calvinist stress over asceticism that requires the speaker to deny his carnal side to be a worthy subject of God. In line with the demands of these religious demands, he aims to reject his bodily passions. Similarly, Skouen points out that the speaker of the poem uses all his powers "to bridle the passions" (180). For both the poetic persona and the religious institution mentioned, bodily desires

become the components of the shadow-archetype. Therefore, the poetic persona suffers from neurosis or the feeling of being trapped in a state of contraries consequent to his participation in the collective consciousness's process of repressing undesirable experiences. In this case, neurosis arises in the mind of the speaker due to the repression of his carnal desires.

To further the theme of the sonnet's octave that reflects the neurotic disorder experienced by its speaker, the last six lines compare his former and present selves and display his fear of the eventual consequences of not having been saved by God:

> I durst not view heaven yesterday; and to day
> In prayers, and flattering speeches I court God:
> To morrow I quake with true feare of his rod.
> So my devout fitts come and go away
> Like a fantastique Ague: save that here
> Those are my best dayes, when I shake with feare. (9-14)

The ninth line refers to the speaker's former secular self and depicts that self as someone who has sinned and who thus cannot think of being a part of the elect group that would end up in heaven. Two points are of importance considering this comparison between the former and the present selves of the speaker. Firstly, it is the repentant self that comes to see his former experiences as sinful. Secondly, during his secular years, the poetic persona seems to have been occupied by the thoughts of heaven. These points reveal that the current self of the speaker regards his former secular experiences or his body as undesirable objects that would lead him to a severe punishment after his death. Accordingly, for the repentant speaker, his body and its desires become what comprise the shadow-archetype in Jungian terms. They also suggest that neither his religious side nor his carnal side can occupy his consciousness permanently. Rather, the speaker's conscious mind is occupied by these two sides of him all the time. The simultaneous existence of his two sides is also pointed out when the poetic persona describes his current state of mind occupied substantially by religious thoughts. To express his regrets about his past actions, he compares his present moments of praying to a courtier who compliments the royal members of a kingdom in an excessive manner. Therefore, he

suggests that his practice of praying might not be sincere since his former self that embraced bodily desires establishes itself in his conscious mind from time to time.

To add to this comparison between his former and present selves, the poetic persona also mentions what might become of him in the future. He claims that he might be in a frightening situation tomorrow due to the possibility that God may punish him eternally because of his sins. Thus, he compares his current state of oscillation between worldliness and spirituality to malaria disease which, as Skouen suggests, "can leave one shaking with alternately hot and cold fevers" (181). This analogy between the neurotic symptoms experienced by the poetic persona and the contagious disease denotes that he is disturbed by the undesired act of fluctuating between his carnal and spiritual sides. In this way, the poem describes a neurotic persona who aims to repress his carnal side to the point of extinction to be included in the group of people saved by God. Body and its actions become undesirable for the speaker in the terms of questioning his salvation, and thus they comprise the shadow-archetype in Jungian terms. Therefore, in the poem, neurosis arises due to the speaker's attempts to divide his worldliness and his spirituality.

While the first twelve lines of the poem thus reveal the neurotic symptoms experienced by its speaker, its last two lines explain his opinions on his frightened state. This part has become debatable among critics in terms of the poetic persona's feelings about his present state of contraries. The second part of the thirteenth line and the fourteenth line combined through enjambment explain that the speaker counts the days which he spends suspecting his own damnation his "best days" (14). The theme of fear in the poem has led Cefalu to conclude that "godly fear provides the regenerate subject with direction and consolation, not despair at the prospect of reprobation" (85). That is, the poetic persona acts out the role of a fearful penitent to assure himself of his salvation.

On the other hand, some critics reject the argument that fear serves as a tool to obtain salvation. For instance, Martin claims that it is possible to read these lines in multiple ways. First, he agrees with the idea put forward by Cefalu stating that for the speaker the fear of reprobation "is a more real and 'present' sign of faith than merely 'courting' him, which puns on his inconstant and self-interested courtship in the days of his 'prophane

Love'" (379). Later, Martin offers another reading of the poem pointing out that since his present devotional days are inconstant and are disturbed by his secular side, he intends to repent his sins actively (379). That is, according to Martin, the speaker does not experience what he sees as his best days that are spent fearing damnation. Similar to this idea, Trevor, in his reading of *Holy Sonnets* based on the theme of melancholy emerging from knowledge, rejects the interpretation that the speaker of the poem tries to work out his salvation through the practice of fear. Rather, Trevor suggests,

> the speaker's 'best dayes' do not materialize. The 'here,' which suggests at once the present moment and the speaker's grounded presence (spiritually and physically) on earth is instead set off by the pronoun 'Those.' This shift from insufficient ('here') to appropriate contrition ('Those') is sudden and surprising, void of syntactical demarcation and formally suggested only by enjambment ('save that here/Those are my best dayes, when shake with feare'). (98)

Therefore, for Trevor, the idealised days spent in fear of God and reprobation are not present for the speaker.

The absence of those best days in the present time is also made obvious in the lines where the speaker compares his devotional practices to the actions of courtiers as they indicate that his religious practices are not sincere. Also, the verb "vex" in the first line affirms that the speaker is in a state of contraries and that this state annoys him. Thus, projecting an ideal future when he will repent his sins sincerely reinforces the idea that right now the poetic persona is torn between his worldliness and spirituality. In terms of his present state of being, the speaker suffers from neurosis. He wants to focus himself wholly on repenting his former sins formulated by his bodily desires. In relation to the Jungian concept of the individuation process, he rejects to acknowledge what he perceives now to be his shadow side, the side that he wants to hide from everyone else. However, the speaker himself exposes in the poem that his shadow side that he desperately tries to repress to comply with the demands of his religious beliefs does not disappear but returns to his conscious mind and thus causes him to suffer from neurosis. In short, the speaker of "Oh, to vex me" does the opposite of what the individuation process requires one to carry out in order to obtain psychic wholeness or the transcendent function. That is, the speaker abides by the demands of the collective consciousness and its emphasis on the

repression of bodily desires, and thus rejects integrating his shadow side into the conscious part of his psyche.

2.1.3. "Thou hast made me" – "Holy Sonnet I", "Oh my blacke Soule!" – "Holy Sonnet IV", "Batter my heart" – "Holy Sonnet XIV"

The seventeenth and the nineteenth sonnets of John Donne's religious sonnet collection reveal the neurotic state in which their poetic personae find themselves. In the same way, the speaker of the first holy sonnet, namely "Thou hast made me", oscillates between his worldliness and his spiritual side. In addition, the despondent tone of the speaker in this sonnet is more perceptible as he questions God on the matter of his salvation. What he requires from God is to cleanse his soul of his sins that were committed by the speaker in the past and that still exist in the present time. However, God stays silent throughout the whole poem leaving the speaker in a state of uncertainty concerning the verdict on his salvation. In this respect, the sonnet has Calvinist notes in terms of the speaker's feelings of unworthiness and God's silence in relation to the question of salvation. Besides, when read within the Jungian theories of neurosis, "Thou hast made me" manifests that the speaker's neurotic situation arises from his desperate wish to eliminate his carnal side. Further, it reveals that this state of contraries in which the poetic persona finds himself leaves him in terror since he cannot receive an answer from God on the question if he will be saved after the elimination of his carnal desires. Therefore, the analysis of "Thou hast made me" suggests that its poetic persona suffers from neurosis due to his adherence to the reformed religion's distrust in the human body and its passions, which stems from the same theological sceptical attitude towards visible religious objects. It further claims that the lack of religious symbols distances God, the singular source of grace, from the reach of human beings as the poem manifests this inadequacy of attaining salvation through the representation of God's silence. In the discussion of the relationship between the lack of religious symbols and ceremonies, two other sonnets from the same collection, namely "Oh my blacke Soule!" and "Batter my heart," demonstrate the reflection of the religious idea that salvation cannot be achieved through individual attempts or religious symbols. The analysis of these poems also demonstrates how desperate and how urgently in need of help their speakers find themselves when they lack the mediatory function of religious symbols and virtuous deeds.

The first two lines of "Thou hast made me" reveal its speaker's despondency stemming from his feelings of uncertainty about his salvation: "Thou hast made me, and shall thy worke decay? / Repaire me now, for now mine end doth haste," (1-2). Here is a man who senses the impending death and is in a state of immediacy concerning his salvation. The lines indicate that the speaker is afraid of dying not because of leaving the material world but because of the consequences of the way he lived in that world. That consequence is eternal punishment in Hell. Still, there seems to be a remedy for this fear related to that consequence. However, this remedy cannot be provided by the speaker but by his addressee in this poem. The addressee of the poem is God, and He is the creator of the speaker. Therefore, it is only Him who can save or "repaire" him. Although what the persona asks God to repair in him is not specified here, the given lines cast the poem as a Protestant or a Calvinist work since they evince the idea of antinomianism and the Calvinist soteriology based on the idea of predestination. In the same way, Martin states that the sonnet "aptly establishes the main theme of experimental predestination" (371). That is, according to these lines, salvation can only be achieved through God's mercy; human beings are incapable of attaining divine grace neither through their own attempts nor through the mediatory aid of religious symbols or ceremonies. Both the lack of human autonomy in working out salvation and the conviction that God has already decreed who is elected for salvation leave the speaker in religious despair.

The feeling of despair also arises from his relationship to his own past shaped by his enjoyment of bodily desires, and this relationship between his present and past selves indicates that the speaker suffers from neurosis. As Blanch points out, the feelings of fear and despair are equally due to both the speaker's consideration of himself as a sinful creature and his inability to obtain salvation by his own efforts (478). In addition to the relation of the speaker's fear and despondency to his past experiences, the remaining six lines of the octave of the sonnet establish how the poetic persona views his past self in the present time:

> I runne to death, and death meets me as fast,
> And all my pleasures are like yesterday;
> I dare not move my dimme eyes any way,
> Despaire behind, and death before doth cast
> Such terrour, and my feeble flesh doth waste

> By sinne in it, which it t'wards hell doth weigh; (3-8)

As Malpezzi rightly puts forward, the scene here resembles the tradition of psychostasis, or the enactment of the Last Day (the Judgement Day) when one's good deeds and sins are weighed to decide whether that person is going to be saved or punished eternally (72). However, the feeling of despair arises not only from the result of psychostasis, that is he is a sinful man, but also from the possibility that God may not mend his sinful nature. The given lines demonstrate that the poetic persona considers his former self to be a person who is not worthy of salvation. The reason why the present self has the same feeling of unworthiness is the persistency of his former self shaped by his days of appeasing his bodily desires. He "always possesses some remnant of the old body, 'dead to sin,' and the new nature that is able to rise in proportion as the sinful nature is repressed" (Cefalu 79). The fourth line of the poem thus corroborates that what the poetic persona desires to eradicate, that is his carnal side, does not leave his consciousness; that side of him formed by "pleasures" is as perceivable as it was in the past. Due to the existence of his opposing sides, which are his worldliness and his spirituality he can confront neither his spiritual side nor his carnal side. His bodily part raises the feeling of despair for the present self, and the present religious self is afraid of the possibility of eternal punishment. He is torn between his carnal desires and his fear of damnation.

The image of being stuck between despair and fear is strikingly similar to a dream of one of Jung's patients described by the psychologist in his discussion of the function of the unconscious materials:

> He is walking along an unfamiliar street. It is dark, and he hears steps coming behind him. With a feeling of fear he quickens his pace. The footsteps come nearer, and his fear increases. He begins to run. But the footsteps seem to be overtaking him. Finally he turns round, and there he sees the devil. In deathly terror he leaps into the air and hangs there suspended. (7: 191)

Here, the dreamer finds himself torn between fear and despair just like the poetic persona of Donne's "Thou hast made me." Jung suggests that the dreamer suffers from neurosis and the cause of the dreamer's neurosis is his wish to "keep himself in a 'provisional' or 'uncontaminated' state of purity" by means of renouncing the world outside (7: 191).

Similarly, in Donne's poem, the speaker suffers from neurosis due to the resistance of his "feeble flesh" or his bodily desires which he aims to repress to the point of extinction so that God may forgive his sins and save him. However, as the given lines of the octave of the poem indicate, the persona cannot dispose himself of his carnal side, which leaves him in a state of contraries between his worldliness and his repentant spiritual side. Therefore, the poetic persona's relation to his former carnal self produces feelings of despair and fear in him and leads to neurosis.

The representation of a neurotic poetic persona in the poem can be related to the Jungian concept of the individuation process and to the theories of psychodynamics. The individuation process suggests that an individual should liberate his personality from the demands of collective consciousness that is constituted by social expectations (Jacobi 88). To do this, the individual needs to recognise the part of herself/himself that s/he does not want to disclose to the world outside. If the processes of separating from societal demands and of integration of the unrecognised self into consciousness are successful, the individual, according to the principles of the individuation process, can acquire psychic wholeness that is manifested in feelings of contentment and security. However, if the individual complies with the demands of collective consciousness at the expense of avoiding the part of her/his that s/he views as inappropriate to disclose to the public, s/he might suffer from psychological disorders such as neurosis or psychosis. As Jung claims, the demands of collective consciousness are the hindrances on one's way to the experience of psychic wholeness (7: 162). The reason for the emanation of these disorders is explained through psychodynamics theories. Since they are repressed, psychic materials do not totally disappear from the psyche, the store of all human experiences. The more severely they are repressed, the more hostile they appear in consciousness ensuing these disorders. In the same way, the poem makes apparent the outcome of repressing undesirable experiences. Congruent with the theories of psychodynamics and the principles of the individuation process, the unpreferable carnal desires experienced by the former self of the poetic persona do not disappear from his psyche. They still exist in his consciousness, and thus they afflict him with feelings of despair and fear concerning his salvation.

In addition to his inability to attain salvation, God's silence adds to the feelings of despair in the poem, which reveals the anticipated psychological effects of the Protestant doctrines. As noted above, the first two lines examine the Protestant idea of the futility of individual efforts in working out salvation. For this reason, the speaker requests God to intervene in the process to discard his carnal side. However, no answer from the addressee is granted to the speaker. As a Protestant man, he lacks the Catholic auxiliaries such as penance and symbolic religious objects that might accompany him on his way to salvation. What is left for him is God's mercy that can only be attained through the divine will.

The absence of God's answer to the speaker's requirements from Him affirms that the poetic persona is a Protestant man. Also, the lack of God's assurance concerning the question of the speaker's salvation leaves him in a feeling of religious despair. That is, he cannot be sure whether he is saved or not. The feeling of religious despair, associated with the former sinful self of the speaker and related to God's silence, is voiced in the sixth line as it is also elaborated in the sestet of the sonnet:

> Onely thou art above, and when towards thee
> By thy leave I can looke, I rise againe;
> But our old subtle foe so tempteth me,
> That not one houre my selfe I can sustaine;
> Thy Grace may wing me to prevent his art,
> And thou like Adamant draw mine iron heart. (9-14)

The sestet of the sonnet led critics to different interpretations of the poem in terms of the speaker's assuredness of his salvation. For example, Carey rejects the idea put forward by Martz that the speaker eludes the feelings of despair by expressing his faith in God's grace. Rather, the tone of the sestet "is one of despairing inadequacy" (Carey 53). Thus, according to Carey, the poem presents a man who is in a state of urgent need of help from God but who is not sure if God will supply aid at all. Also, Rissanen points out that the speaker "is still craving for a message, a communication and communion that would carry him across the emptiness that is about to engulf him, but he has found none" (293). Even if the sestet contains a hopeful tone, it is only "a contingent optimism," that is, the speaker can only be saved from damnation only if God is willing to save him (Stachniewski 700).

Additionally, the analogy drawn between the relationship between God and the human subject and a magnet and an iron heart exemplifies the argument that the speaker is still uncertain about his salvation as the poetic persona's tainted iron heart is yet to be moved by God the magnet. For this reason, the speaker of the sonnet tries to be assured of his salvation only by understanding the will of God.

The mediatory functions of symbolic religious concepts and objects mean nothing to the speaker of "Thou hast made me" in terms of obtaining salvation. That is, his despair at the presence of God's silence suggests that a religious object such as the Eucharist or a religious practice like penance is not believed to be fruitful in working out his salvation. As explained in the introduction, although the Catholic believers put faith in such religious objects and ceremonies in attaining salvation, such beliefs were considered by Protestantism to be heretical, and the Protestant rejection carried the possibility of religious despair without the aid of religious images.

The Protestant/Calvinist view that religious symbols cannot enable an individual to attain salvation is also manifested in "Holy Sonnet IV" and "Holy Sonnet XIV." The speaker of "Oh my blacke Soule!" feels helpless concerning his salvation. Like the other religious sonnets that are analysed so far, "Oh my blacke Soule!" is also about its speaker's repentance for tarnishing his pure soul with bodily desires. In the octave, the speaker compares his soul to "a pilgrim, which abroad hath done / Treason, and durst not turne to whence he is fled" (3-4) and to "a thiefe, which till deaths doome be read, / Wisheth himselfe delivered from prison; / But damn'd and hal'd to execution, / Wisheth that still he might be imprisoned" (5-8). Like a pilgrim, the speaker's soul dwells not in the place to which it belongs. The earth is not the soul's hometown; it is Paradise. However, on earth, the soul betrays its creator by letting bodily desires taint it. The stain of bodily desires on his soul leaves the speaker in fear of eternal damnation. The only agency that might save him from punishment is God. As the sestet of the sonnet suggests, God's grace might save the speaker from eternal punishment if he repents of his sins. However, the main question is "who shall give thee that grace to beginne?" (10). At first, it seems as if the speaker believes in the power of individual effort for salvation. He claims that the act of repenting of his sins that are related to his body might save him in religious terms.

However, as the tenth line states, the speaker cannot repent of his sins if God does not let him do so. Therefore, for the poetic personae of these two poems, the deliverance of salvation depends wholly on God's will, which casts them as Protestant individuals.

Similarly, imperatives are employed to call God for action to strip the speaker of his body in "Batter my heart." The speaker's need for God's involvement in the process is voiced perceptibly in the sonnet. To emphasise the point that his personality has been tarnished, he draws an analogy between himself and a town (5). His reason, he claims, is the "viceroy in mee, mee should defend" (7). However, his reason, through which he believes he can attain salvation, is not functional because it is enslaved by God's enemy, that is Satan (8-10). As noted above, in Donne's works, the Satan figure often refers to the sins generated by bodily desires. It can be deduced that the speaker of "Batter my heart" desires the extinction of his carnal desires. For this reason, both prior to and after explaining the sinful situation in which he observes himself, the speaker pleads with God to intervene in the process of quenching his bodily passions. He depicts God as a blacksmith at the very beginning of the sonnet. The reason for the use of such an analogy is the mentioned occupation's renewing function. As a blacksmith restores an object easily, God can also free the speaker from the enslaving nature of his carnal side. Accordingly, he asks God, as if he asks a blacksmith, to "[b]atter my heart" (1) or to "knocke, breathe, shine, and seeke to mend" his personality (2). God needs to "bend / Your force, to breake, blowe, burn, and make me new" (3-4). Also, later in the sonnet, the speaker envisions God as his master and his sexual partner. Although Satan is his husband-to-be, he needs God to "[d]ivorce mee, 'untie, or breake that knot againe" (11). God's regenerative power is required so much that his corruption caused by his bodily passions can only be redeemed only if "you ravish mee" (14). These striking images employed by the speaker express how desperately he needs his personality to be reconstructed. He wants to be devoted to God so much that only destructive actions can make his transformation possible. However, he never performs these actions but asks God to carry them out.

Both the speaker's avoidance of active participation in the process of renewing himself and his complete trust in God render him a Protestant believer who shares the Protestant

concepts of antinomianism and salvation. As stated in the introduction, both historians and psychologists agree upon the view that a person who converted to Protestantism might find herself/himself in a state of religious despair without the guidance of religious symbols and ceremonies (Cressy and Ferrell 2 MacCulloch 1-2; Burgelin 68-69; Jung, *Psychology & Religion* 22-23). In the same way, since the poetic persona of "Holy Sonnet I", along with those of "Oh my blacke Soule!" and "Batter my heart," is not answered as to whether he will be saved or punished, he is still in a state of despondency and fear.

In short, "Thou hast made me" is one of Donne's divine poems that evince a neurotic speaker. The emergence of this psychological disorder is related to the persona's adherence to the collective consciousness that is constituted by the religious stress on the repression of bodily desires. In this way, the poetic persona fails at performing the two tasks of the individuation process. On the contrary, he represses what constitutes the shadow-archetype for him, that is his carnal side. In addition, along with this sonnet, "Oh my blacke Soule!" and "Batter my heart" also reveal the impact of the Calvinist soteriology and antinomianism on the individual psyche. To elaborate, the poetic persona believes in the futility of good works and the mediatory function of religious symbols and concepts. He expresses the idea that only God can provide an individual with salvation if He wills to do so. This same idea is also demonstrated in "Oh my blacke Soule!" where its speaker suggests that even one's decision to start repenting one's sins is up to God's will. Being unsure of whether he is forgiven or not, the speaker of "Thou hast made me" still finds himself in a state of despondency and fear related to the possibility of his eternal punishment. Thus, the poem demonstrates both the reason and the aspects of neurosis and the psychological repercussions of the lack of mediatory religious symbols venerated by Catholicism.

2.1.4. "As due by many titles" – "Holy Sonnet II"

Like "Thou hast made me," "Holy Sonnet II" highlights the neurotic position in which its poetic persona finds himself due to his adherence to the demand of repressing carnal desires. The poem also, like the first sonnet, reflects the Protestant concepts of iconophobia and soteriology during the early modern period in England. To expand, "As

due by many titles" presents a male speaker who thinks himself to be unworthy of God's election for salvation because of the sins he committed, and he associates those sins with the enjoyment of bodily desires. In this respect, bodily desires are perceived by him to be unpreferable, and they should be suppressed. Moreover, he is aware of the idea that he can attain salvation only through God's will. He assumes that he will be saved if God intervenes in the process of stripping the speaker of his carnal desires that are exemplified through the image of Satan. In Jungian terms, carnality constitutes the shadow-archetype for the speaker of the poem. Therefore, the poem reimagines the timeworn dichotomy between God and Satan, which in turn represents the dichotomy between soul and body. Taking Jung's concept of the psyche, these dichotomies are the illustrations of the inimical position between the conscious and the unconscious parts of the psyche. Congruent with the psychodynamics theories of Jung, Satan, the human body, or the speaker's unconscious cannot be annihilated completely. As Jung's theories of psychodynamics suggest, those unconscious materials and experiences will return to consciousness disturbingly if they are continuously repressed. In line with Jung's arguments, the poetic persona of "As due by many titles" tries to exclude his carnal side from his personality to be a part of the group of people elected by God for salvation. However, the repressed materials return to his consciousness as depicted in the poem. Thus, he suffers from neurosis because of his attempts to repress his bodily desires to escape from the consequences of not obeying the collective consciousness of his time that is depicted through the speaker's evocations of the doctrines of antinomianism and predestination.

"As due by many titles" introduces an individual who is a convert and who still feels the presence of his former lifestyle. Its first two lines demonstrate that the speaker of the poem has "resigne[d] / My selfe to thee, O God" (1-2). The poetic persona figures himself as a servant of God. This servile state in which he claims himself to be is due to more than one reason. It is not just his decision to choose a religious path in his life. Also, the fact that he has been created by God and that he has been created to serve God identifies the speaker as a man in the service of God (2-3). Thus, the octave of the sonnet continues with reasons put forward by the speaker for an individual's need to focus on religious matters:

> … when I was decay'd
> Thy blood bought that, the which before was thine;
> I am thy sonne, made with thy selfe to shine,
> Thy servant, whose paines thou hast still repaid,
> Thy sheepe, thine Image, and till I betray'd
> My selfe, a temple of thy Spirit divine; (3-8)

Here is a man who is considering his existence from the very beginning of his creation. He expresses that everything that he has belongs to God. He compares his present state to that state of himself at the time of creation. The given lines suggest that he betrayed himself when he disobeyed God because this disobedience disposed him of the right to become God's servant, a state which he believes to be redemptive. The disobedience tainted his personality since he can no longer see himself in the image of God or as the lodge of God's divine spirit. Since the way the speaker defied God is not specified in the poem, it is difficult to understand the punishment that befell him. However, the given lines can be read as the speaker's way of imagining himself as Adam, or maybe Eve, who repents of her or his disobedience to God before the Fall. In this sense, the punishment that ensues his noncompliance with God's rules is the material world. In this way, the octave of the sonnet evinces that its speaker has passed the period during which he was striving for a whole involvement in religious affairs. Rather, he is now at a point in his life where he observes the former unruly self as the reason which caused him the dispossession of his divine characteristics created by God.

In addition to the representation of the period of religious conversion, the octave discloses that its speaker views the material world as unpreferable. For, everything related to the material world deprives the speaker of his chance to obtain salvation. In this respect, the material world becomes what constitutes the shadow-archetype in Jungian terms. Since his shadow side is what prevents him from the possibility of salvation, there is nothing left for the speaker but to repress that side. However, the inadequacy expressed by the speaker in the sestet brings on the concepts of antinomianism and predestination, and it also manifests the neurotic state in which the speaker finds himself:

> Why doth the devill then usurpe on mee?
> Why doth he steale, nay ravish that's thy right?
> Except thou rise and for thine owne worke fight,

> Oh I shall soone despaire, when I doe see
> That thou lov'st mankind well, yet wilt'not chuse me,
> And Satan hates mee, yet is loth to lose mee. (9-14)

Here, the speaker is gripped by the devil. The way the devil takes hold of the speaker, i.e., by stealing him from God through the act of rape, indicates that the speaker considers the devil to be an unpreferable creature. In other words, he is almost completely occupied with the material world or his body. On the other hand, he still has the desire to turn to God. However, this desire cannot materialise unless God helps His creation turn to Himself. In these lines, the speaker assigns absolute power to God. On the contrary, he is just a human being who cannot work out his salvation. In this respect, the speaker echoes the concept of antinomianism according to which a human being cannot obtain salvation through good deeds or with the help of religious symbols and ceremonies (MacCulloch 89). Thus, in Protestantism, a human being is left alone without the aid of exterior religious objects. In the same way, the speaker of the poem expresses his inadequacy in terms of eluding eternal punishment. It is only God who can discard his material, bodily, or shadow side. Since also God does not reply to the pleas of the speaker, the existence of two opposing sides in him, spirituality and carnality, comes to the point of leading the speaker to the state of neurosis. As it is clear in the sestet, the speaker cannot get rid of what he views as his shadow side or his body. The desire to repress that side of himself does not help since his carnal side in the image of Satan is reluctant to disappear from his personality. The speaker is aware of the fact that Satan or his body is a part of his personality. How much he wants God to demolish that part is undermined by God's silence, thus affirming the perpetual presence of his carnality.

In conclusion, "As due by many titles" evinces the emergence of neurosis in the mind of the speaker as a result of his compliance with the attempt to repress bodily desires. Given in the image of Satan, the body becomes what the speaker considers to be his shadow side. In other words, it is the part of himself that he desires to repress so as not to make it public. However, casting the body as the unpreferable part of himself is taught by the notions of antinomianism and predestination. The speaker knows that salvation is granted only by God and that good deeds cannot help him obtain redemption. Viewing his body as his part claimed by Satan makes the speaker think that he is on the route to damnation.

For this reason, he asks God to remove that undesirable part of himself from his personality. He wants to get rid of his carnality to be a part of the group of elects chosen for salvation. However, as he recognises, Satan or his body does not and will not disappear from his personality. God's silence concerning the speaker's wishes to eliminate his carnality contributes to the perpetual existence of his sensuous side. The resistance of the repulsive part of his personality and his wish to eliminate it lead him to neurosis, making him oscillate between these two parts despairingly. In short, as the theories of the individuation process put forward by Jung suggest, neurosis arises for the speaker of the poem as a result of his adherence to collective consciousness to the point of avoiding his unconscious or shadow side that is constituted by his bodily desires.

2.1.5. "O might those sighes and teares" – Holy Sonnet III

Neurosis emerging from the resistance of repressed psychic materials during religious conversion is also exemplified in the third holy sonnet. Like the previously analysed poems, this one also presents a persona who tries to convert from a secular lifestyle to a religious one. His desire for religious transformation makes him repent and reject his secular life shaped by his love affair with his beloved, but he never takes action to perform what he wishes to do. In Martin's words, "[t]he end result is hardly an assured sign of godly repentance, but it at least produces the kind of confession that must precede it, a humbling admission of how 'poore,' low, and worthless the speaker appears from the divine perspective" (373). The passivity stemming from the feelings of inadequacy evinces the notions of antinomianism and salvation. It indicates that the speaker believes in the futility of human endeavour in attaining salvation. However desirable it is for the speaker, abandoning the carnal self is impossible. He still feels his carnal side's presence in opposition to his desire for its annihilation. The persistence of the undesirable part of the speaker perturbs him since he thinks that his carnal side is the evidence of his eternal damnation. Reading this narrative of salvation within the Jungian concept of the individuation process elucidates that the poetic persona suffers from neurosis because of the persistence of his shadow side that he desires to repress to conform to the collective consciousness. Since the collective consciousness that the speaker adheres to is shaped by carnal austerity, bodily desires comprise the shadow-archetype.

As well as the religious poems that are analysed so far, “O might those sighes and teares” is about religious conversion. The octave of the poem presents that process as a painful one. The desire for conversion is disturbed by the comparison between his former secular self and his present state of repentance:

> O might those sighes and teares returne again
> Into my breast and eyes, which I have spent,
> That I might in this holy discontent
> Mourne with some fruit, as I have mourn’d in vaine;
> In mine Idolatry what showres of raine
> Mine eyes did waste? What griefs my heart did rent?
> That sufferance was my sinne; now I repent;
> ‘Cause I did suffer I must suffer paine. (1-8)

The incident that connects the speaker’s different sides is the act of crying. Shedding tears is important for both the secular and the religious self. Although it is not specified in this poem, it is implied that the secular self cried for his beloved in the past. His tears might have been for the inconstancy of love and of women, the fear of separation, or the social expectations’ intrusion into his love affair. The tears might also be for something completely different, but they are certainly related to a human beloved. Just as for his former self, tears are important for the present speaker who wishes to convert to a religious path in his life. Unlike his secular self, he is dry-eyed. As Carey states, “[w]hat worries him is that he can’t feel unworthy enough. Something inside him is numb or crippled. He has dissipated himself in chasing after women; now he wants his sighs and tears back again, but there’s nothing left” (48). The speaker burns with the desire for a complete religious conversion. He wants to abandon his carnal side and focus completely on religious matters. However, as he states in the octave, he is in the position of “holy discontent”; his mind is focused on religious matters, but he still feels uneasiness concerning his relationship with religion. The reason is the persistence of his carnal side that he wishes to suppress to the point of extinction. His inadequacy to rid himself of his bodily desires is what makes his religious conversion an uncomfortable one.

In addition to reflecting a painful process of religious transformation, the octave of the poem both manifests that its speaker conceives his secular love to be abominable and casts its speaker as a Protestant believer. Thus, love that is shaped by carnality represents

the shadow side of the speaker who desires to become a devout person. Also, the ascetic stress of Protestantism is what constitutes the demand of the collective consciousness. The speaker claims in the fourth line that the tears that he shed for the beloved were in vain. He also describes his secular love experience as idolatry in the fifth line. This means that he used to ascribe a sacramental function to his beloved. The female figure with whom he fell in love used to operate as a religious symbol. On the other hand, right now he views this love experience as the practice of worshipping a false idol. In relating the divine nature of love to heresy, the poetic persona echoes the Protestant suspicion of religious symbols and ceremonies. As explained in the introduction, the Protestant theological documents such as "The Ten Articles of 1536" and *The Book of Common Prayer* promote the idea that external objects like religious symbols and the human body cannot help an individual attain salvation. For this reason, Protestantism abandoned both religious iconography and bodily desires with the claim that they lead people to heresy. Complying with the Protestant doctrines of antinomianism and asceticism, the speaker of the poem detests his secular love experiences. He believes that experiencing carnal love leads him to idolatry. Thus, the octave of the sonnet also casts the love the speaker felt for his beloved in the past as an undesirable experience or as a component of his shadow side.

The speakers of *Songs and Sonnets* and the poetic persona of "Holy Sonnet III" differ from each other in terms of their perception of secular love. Like the poetic persona of "Since she whom I lov'd," the speaker of this sonnet despises the idea of secular love. However, the love experience between these religious sonnets' speakers and their beloveds used to acquire a divine quality. As the analogy between the beloved and the streams in "Since she whom I lov'd" suggests, the beloveds used to lead their lovers to a divine destination. This kind of sacramental love is also evinced in the analysed poems of *Songs and Sonnets*. The beloveds are depicted as divine figures in "Aire and Angels," "The Canonization," and "The Relique." Also, the spiritual and bodily unifications of the lovers in each poem seem to provide the lovers with psychological wholeness as expressed by the poetic personae in "The Sunne Rising" and "The Good-Morrow." On the other hand, the carnal side of love is undesirable for the speaker of "O might those sighes and teares." Therefore, unlike the poetic personae of *Songs and Sonnets*, the

speaker of “O might those sighes and teares” aims to suppress his carnal desire. Otherwise, he believes that his punishment will be eternal damnation.

The suspicion towards bodily desires suggests that the poem is about the repression of an individual’s shadow side. According to the theories of the individuation process, the speaker’s feelings of uneasiness stem from his desire to suppress his carnal side. His bodily desires constitute the shadow-archetype in this case. They are cast by the collective consciousness as undesirable experiences that require total rejection. In the case of the poem, the collective consciousness is the ascetic stress of Protestantism/Calvinism. Religion’s threatening voice is heard in the sonnet in its claim that the presence of his carnal side would cause him to end up witnessing his eternal punishment. Thus, the fact that the speaker of the sonnet feels compelled to suppress his carnal desires is what constitutes his persona-archetype. To act as if he has no carnal desires is the mask that he has to wear to attain salvation.

Although he wants his bodily part to be annihilated, the poetic persona’s participation in the process of repressing carnal desires is futile. According to the theories of psychodynamics put forward by Jung, no human experience disappears from the individual psyche. If anything, the psychic value of an experience diminishes, and this attenuation leads that experience to become an unconscious one. However, the total rejection of an experience that resides in the unconscious part of the psyche results in its disturbing return to consciousness causing psychological disorders. In the speaker’s case, the shadow-archetype that is constituted by his bodily desires is expected by him to be extinguished. However, his bodily desires are in his mind every now and then. Their endurance leaves him in the position of contraries between which he keeps oscillating. Thus, what makes religious conversion an uncomfortable process for the speaker is the repressed psychic experience’s persistent presence in the psyche. Although he wishes to discard his shadow side, which is related to his body and his secular love, he still feels its presence, which leaves him with a feeling of uneasiness.

The speaker’s feelings of uneasiness stemming from the repressed psychic material’s resistance are manifested in the sestet of the sonnet:

> Th'hydroptique drunkard, and night-scouting thiefe
> The itchy Lecher, and selfe tickling proud
> Have the remembrance of past joyes, for reliefe
> Of coming ills. To (poore) me is allow'd
> No ease; for, long, yet vehement griefe hath beene
> Th'effect and cause, the punishment and sinne. (9-14)

Here, the speaker explains the difference between himself and other sinners. The sinners mentioned in the given part are an alcoholic, a thief, a rake, and an arrogant person. The sins of each figure are emphasised with adjectives. Therefore, the alcoholic person is not only an alcoholic but also one with an inexhaustible appetite for drinking. The thief is a sinful person because of not only the act of stealing but also his threatening walks at night. The rake's sexual desires are constant, and they always make her/him crave for more. The arrogant person is proud not only of the praises s/he receives from others but also s/he indulges herself/himself into thinking highly of herself/himself. The use of the adjectives to describe the sinners vividly also serves the speaker's aim of creating a striking contrast between those sinners and himself. This difference is explained openly in the last four lines of the sestet where the speaker claims that although the mentioned sinners feel peaceful due to their memory of forsaking their sins, he is in a state of uneasiness. Then, the reason for the poetic persona's feelings of grief is his inability to abandon his sinful nature which is understood to be his carnal side.

Neurosis on the part of the speaker of "O might those sighes and teares" is closely related to the individuation process. Although the process requires one to perform the tasks of distancing oneself from collective consciousness's demands and embracing one's unconscious side, the poetic persona of "O might those sighes and teares" can perform neither of these tasks. Rather, he complies with the ascetic demands to the point where he aims to annihilate his bodily desires in love. Since what he desires to be extinguished, that is his carnality, does not leave the conscious mind, the speaker feels in a state of contraries which can be explained through neurosis as understood by Jung. Therefore, the speaker's reluctance to embrace his shadow side that would make him feel whole and his adherence to the collective consciousness of his time are the reasons why he suffers from neurosis.

The psychological state of the poem's speaker is completely different from that of the analysed secular poems' speakers. The poetic personae in the poems selected from *Songs and Sonnets* acquire the feeling of wholeness through an experience of love that includes both spirituality and carnality. The experience of such kind of love requires them to despise the demands of the collective consciousness that order them to abandon their bodily desires. However, these speakers take the risk of social descent without hesitating. The fear of dropping in rank does not detain them from experiencing what is socially improper. Contrarily, for the speaker of "O might those sighes and teares", there is the fear of not social but religious damnation which constitutes the collective consciousness in the case of this poem. The fear of eternal damnation leads the speaker of this religious poem to abandon his body and its desires. The abandoned experience does not disappear from his conscious mind completely, and the more he expresses his desire to suppress that experience the more it disturbs the speaker's consciousness resulting in pains of neurosis. Thus, while the speakers of *Songs and Sonnets* express the acquirement of psychological wholeness as a result of performing the two tasks of the individuation process, the poetic persona of "O might those sighes and teares" suffers from neurosis because of his reluctance to and his fear of performing the same process's requirements.

2.1.6. "I am a little world" – "Holy Sonnet V"

Like "O might those sighes and teares", "I am a little world" introduces a speaker who is on the verge of converting to a religious path in his life. However, again, like in the third sonnet, he feels uneasy because of his inability to repent of his sins sincerely. What makes him think of his repenting as a dishonest act is the non-compliant nature of his sins that he relates to his bodily desires. That is, his bodily passions do not obey the speaker's desire to suppress them. Rather, they make their presence be felt by the speaker and cause him the feeling of anguish. He believes that the constancy of his carnal desires that are most probably projected on a female beloved is what would lead him to eternal punishment in Hell. For this reason, he asks God to intervene and destroy his carnal side altogether. Calling God to the task instead of taking an action on it by himself designates the poem as a Protestant/Calvinist work and its speaker as a believer of this religion. Reading this poem within the context of the individuation process reveals that its speaker suffers from neurosis because of both his compliance with the collective consciousness

that advocates asceticism and the resistance of the materials that he tries to repress. The repressed materials are the speaker's bodily desires, and they constitute the shadow-archetype. Therefore, neurosis emerges from the persistent nature of the shadow-archetype that finds its way to the speaker's consciousness disturbingly since it is tried to be suppressed excessively. In this respect, the persistence of the repressed psychic material, that is bodily passions, exemplifies the Jungian psychodynamics theories which claims that suppressed materials still reside in the unconscious part of the psyche.

The sonnet begins with the speaker describing himself as a creature tainted by sins related to his bodily passions:

> I am a little world made cunningly
> Of Elements, and an Angelike spright,
> But black sinne hath betraid to endlesse night
> My worlds both parts, and (oh) both parts must die. (1-4)

The speaker sees himself as an artfully created creature of God. The result of this creative process is the dual nature of human beings. He claims that he is composed of two parts that are his soul and his body. Although these two parts of himself are considered by the speaker to be pure due to the reason that they were created by God, they still have been tainted by "black sinne" (3). The sin that taints the soul and the body is his indulgence in bodily passions. The association of sin with bodily desires is made obvious later in the poem when the speaker declares that his personality has been taken over by "the fire / Of lust and envie" (10-11). Therefore, both his soul and his body have been tainted with lustful desires that are probably projected on a woman.

That the speaker views his sexual desires as a stain upon his personality leads the speaker to suppress them to the point of their extinction since the persistence of his carnal side might result in a dreadful punishment for the speaker in the future. Although the dreadful future that waits for him if he does not get rid of his bodily passions is not specified, the severity of this punishment is explained in the exclamations that are uttered throughout the poem. It is possible to hear the anguished voice of the speaker throughout the poem through such exclamations as "oh," (4) "But oh," (10) "alas," (10) "o Lord," (13). Also,

the religious terminology employed in the sonnet hints that the punishment is related to the eternal damnation in Hell. Thus, the speaker wishes strongly for the elimination of bodily passions because of his fear of eternal punishment.

Although the speaker wishes to remove his carnal side from his personality, he still feels inadequate to act on this task. Hence, as the other poetic personae in the analysed religious sonnets do, he implores God to interfere with the task of destroying his bodily desires:

> You which beyond that heaven which was most high
> Have found new sphears, and of new lands can write,
> Powre new seas in mine eyes, that so I might
> Drowne my world with my weeping earnestly,
> Or wash it if it must be drown'd no more:
> But oh must be burnt! alas the fire
> Of lust and envie have burnt it heretofore,
> And made it fouler; Let their flames retire,
> And burne me o Lord, with a fiery zeale
> Of thee and thy house, which doth in eating heale. (5-14)

The lines express the poetic persona's direct petition for the destruction of his carnal side after he expresses its need for salvation. The agency that could achieve this task is God who is addressed in the second person singular pronoun. After praising God for his almighty nature, the speaker uses many imperatives to emphasise his urgent need for conversion through the demolition of his body. The fact that his bodily appetites have captured his personality is given through the fire imagery, and his wish to see them extinct is understood through the process of retiring those desires. According to the speaker, only God can effectuate this task. He can put the speaker into a penitent position so that he can drown in the sea created by his tears of contrition. Wilcox suggests the water and fire imageries that are also employed in the seventh sonnet titled "At the Round Earths Imagined Corners" symbolise contrition and punishment (153). Also, Robbins declares that the water imagery is an allusion to the biblical story of the Flood where God remedied the righteous Israelites (534). The speaker wishes that God can now enable the speaker of the poem to attain his salvation as He helped religious people in the past. However, Robbins also suggests that the poetic persona remembers the biblical verse that promises Noah not to repeat the catastrophic event ever again (534). The recollection of the biblical

story leads him to produce the next lines in the given part which reveal his wish to be burned. For him, the only action that God could take to extinguish the fire of his carnal desires is burning the fires generated by his carnality. His sins can be washed, or he can be healed or saved only by consuming the divine fire. Here, the desire for extinguishing the fire caused by his bodily passions with the divine fire of God refers figuratively to the speaker's desire for religious conversion. As the given lines imply, the poetic persona feels himself incapable of acting on that task. He believes that only God can inaugurate this conversion process.

In terms of both designating his carnal desires as his unpreferable part and asking God for help to cast them out of his personality, the poetic persona sounds highly Protestant/Calvinist. He echoes the reformed soteriology that leaves the question of salvation to God's mercy. In this theological view, the individual attempts to obtain divine grace are futile. Also, no religious symbol or object can aid him in hearing God's answer concerning his salvation. Accordingly, throughout the whole sonnet, the speaker directly addresses God and asks Him to remove his bodily desires from his personality. Since he lacks the mediatory function of religious objects that are lauded by the Catholics, he cannot be sure of his situation concerning his salvation.

Along with depicting its speaker as a Protestant individual, the sonnet reveals how the Protestant distrust in external objects such as religious images and the human body leaves its followers alone with the feeling of uneasiness concerning their salvation. In the introduction, the psychological impacts of the Protestant concepts of antinomianism and asceticism are mentioned. According to the historians, psychologists, and the Jungian scholars, whose views on the subject are also given, the Protestant Reformation removed the mediatory objects between an individual and God by rejecting religious concepts and objects that had been highly respected by the Catholic religion. The distance created by the Protestant doctrines between an individual and her/his creator might have entailed possible feelings of inadequacy and religious despair. Not being able to reach God raised their suspicion over the question of salvation. Being unsure of their situation after death, they felt uneasy about a possible punishment in Hell. Thus, stripping the Church of the mediatory religious objects and ceremonies might have left its followers alone with God

whose voice cannot be heard directly. That is, the Reformation period during which the Protestant iconophobia developed had psychological impacts on the followers of this religious sect.

The uneasiness which is related to the question of salvation is also felt by the poetic persona of "I am a little world." The speaker feels uneasy about whether his salvation has already been guaranteed or not. He desires to suppress what he sees as a great hindrance on his way to salvation, that is his bodily desires. Considering his carnal side as his unpreferable part makes them the constituents of the shadow-archetype in Jungian terms. According to the speaker and the religious sect whose doctrines he echoes in the poem, carnal desires are not to be acknowledged consciously but to be suppressed to the point of extinction. He believes that he can attain God's grace if he achieves this task. As opposed to the requirements of the individuation process, he adheres to the demand of the collective consciousness, which is the suppression of sexual desires, to the point where those passions are desired to be extinguished. However, as the Jungian theories of psychodynamics and those of the individuation process suggest, the suppressed psychic material can never be extinguished. Rather, it finds its way into the individual consciousness. If the process of suppression is on an extreme level, the same psychic material disturbs the individual's consciousness causing psychological disorders. In the same line, the speaker of "I am a little world" suffers from a particular kind of psychological disorder, namely neurosis. As he understands, what he wishes to suppress to attain salvation is persistent in his psyche. That is, its presence is still felt by the speaker. This psychic material's persistence in the speaker's mind leads him to oscillate between his sexual desires and his wish to convert to a religious path. The oscillation between two opposing sides of himself and the recognition of the persistence of the undesirable side, that is his carnal side, leave the speaker with the feeling of uneasiness since they make him think about the possibility that he might be punished by God eternally.

Another way to understand the neurotic condition of the poetic persona and that of all speakers of the selected poems in *Holy Sonnets* is their utilisation of erotic language in religious poetry. For example, the speaker of "As due by many titles" envisions himself

as the beloved of God, and he has been sexually harassed by Satan (10). Similarly, the experience of sexual desires is given through the image of fire in "I am a little world." However, the speaker of this poem still asks God to burn him to dispose him of those carnal desires. In this respect, his prayers for God's intervention in the act of demolishing his carnal side are voiced through a language that is sexually loaded. Also, as stated earlier, in "Batter my heart," the speaker again begs for a destructive act like a sexual assault (11-14). It does not mean that the speakers in these poems fantasise about a sexual relationship with a divine figure. Rather, they view carnal relationships to be destructive. Therefore, when they pray for the destruction of their bodily desires, they make use of sexual language.

The speakers' use of erotic language in their religious practices can be explained through the law of enantiodromia in psychodynamics. According to this law, if one attends to the conscious demands of one's psyche, the unconscious part will eventually encroach on consciousness (Schaer 65). As Jung asserts, conversions should not amount to transformations into an opposite personality; otherwise, the rejected personality will attempt to create a conversational relationship between the conscious and the unconscious parts of the psyche (7: 80-81). Therefore, the psyche proceeds to the ideal state of wholeness promised by the individuation process unless the repression on the side of the individual is performed in an excessive manner. As opposed to the function of the individuation process and that of the law of enantiodromia, the religious speakers of the *Holy Sonnets* aim to suppress their former personalities to the point of their extinction. As mentioned above, this purpose results in the repressed materials' intrusion into consciousness. Although the speakers express their wish for religious conversion in all of the poems analysed so far, the sexual language engaged in these poems exposes both their inability to convert to a religious path in their lives and the neurotic condition with which they are afflicted.

All in all, the speakers of the sonnets selected from Donne's *Holy Sonnets* are Protestant individuals who experience a religious conversion. Each poetic persona expresses in the poems the way they used to experience secular love affairs. Their love affairs, as they articulate, used to contain not only virtuous feelings but also sexual desires. The inclusion

of carnality in love is what disturbs the present poetic personae who wish to be wholly devoted to their religion. They are penitent about their past experiences. For this reason, they want to suppress their desires. In fact, they ask God to suppress the carnal parts of themselves. At some points, they do not hesitate to address God by using imperatives as in "I am a little world" and "Batter my heart." Their complete trust in God in terms of the process of destroying their carnal sides indicates that they feel incompetent to perform the same task. None of the speakers can receive any message from God assuring the annihilation of their bodily passions, which leaves them in religious despair concerning their salvation. God's silence, the individual's inadequacy, and the lack of symbolic religious objects that might mediate the distance between God and man mark the poetic personae of the collection as Protestant believers. As the followers of the reformed religion, they are suspicious of the mediatory function of their bodies, a suspicion arising out of the sceptical attitude towards religious objects and ceremonies. For this reason, they desire to convert from a life shaped by their bodily passions to one reformed by their virtuous souls.

Although the speakers of *Holy Sonnets* want to focus their minds completely on God and religion, they still feel the presence of their bodily desires. Since the existence of their carnality reminds them of the possible damnation, they oscillate between the desire to suppress those carnal desires and the feeling of anguish emerging from the persistence of the same desires. When read in the Jungian concept of the individuation process, oscillating between contrary states suggests that the speakers suffer from neurosis. This psychological disorder is related to both the individuation process and the theories of psychodynamics. The process of individuation requires one to reject the demands of collective consciousness by acknowledging the unconscious side of oneself. It is deduced from the theories of psychodynamics that if one tries to suppress certain experiences to the unconscious part of one's psyche in order to conform to the requisites of collective consciousness, they are still felt consciously. In the same way, the poetic personae of the selected poems of *Holy Sonnets* suffer from neurosis because of their compliance with the austere emphasis made by the reformed religion that constitutes the collective consciousness. They express their wish from God to suppress their carnal desires. In this respect, their bodily passions comprise the shadow-archetype. However, those suppressed

materials or carnal desires are not extinguished. Instead, the more openly the desire to suppress them is expressed, the more disturbingly carnal desires return to the speaker's consciousness. In their present state, their presence makes the speakers suspicious of their salvation. The idea of eternal punishment leaves them in anguish. They go back and forth between their desire to suppress their sexual feelings, a desire generated by the Protestant/Calvinist doctrines, and the fear of eternal punishment produced by the persistence of the suppressed materials. Thus, the poetic personae of *Holy Sonnets* suffer from a neurotic condition because they adhere to the collective idea that the human body is sinful and needs to be suppressed.

CONCLUSION

This thesis has two arguments about the psychological status of the poetic personae of John Donne's secular and religious poetry. The first argument is that the speakers of the selected poems from Donne's *Songs and Sonnets* experience the transcendent function or psychological wholeness as a result of completing the two tasks of the individuation process put forward by Carl Gustav Jung. The second argument suggests that the religious poetic personae of Donne's *Holy Sonnets* are afflicted with neurosis due to their failure in performing the same tasks. In Jungian psychology, the term individuation is defined as the psychological process during which an individual is required to combine the opposite parts of her/his psyche. While its continuation results in the deliverance of feelings of wholeness and transcendence, an individual's rejection of the unconscious part might engender psychological disorders such as neurosis or psychosis. Neurosis is the division of the individual psyche, which emerges because of both an individual's rejection of her/his unconscious side and the resistance of the unconscious materials. Their persistence in the conscious mind is explained through the Jungian theories of psychodynamics. Although rejecting the unconscious part happens mostly in order to comply with the societal rules and regulations that are termed "collective consciousness," the suppressed materials return to consciousness. Therefore, the combining function of the individuation process also necessitates the individual's separation from social demands. Thus, the individuation process includes two important tasks for its completion. These are separating from collective consciousness and integrating the conscious and the unconscious materials of the psyche. The materials of the opposing psychic parts are explained by Jung with the term archetype. Archetypes are primordial images that are simply the possibilities of experiences and that are common to all human beings. For example, the persona-archetype refers to those possibilities of adherence to societal rules and regulations while the shadow-archetype represents the possibilities in which certain experiences are to be repressed to accord with the demands of collective consciousness. Hence, the individuation process describes the integration of the persona-archetype and the shadow-archetype, and the psychological result of this process is the emergence of the Self-archetype which refers to the acquirement of psychological wholeness and transcendence.

Understanding the individuation process through the psychic contents and the Jungian psychodynamics ascertains the importance of historical background. Since this study analyses John Donne's secular and religious poetry within the context of the individuation process, the introduction part also includes the study of the religious debates and the literary tradition that shaped early modern England during the sixteenth and the seventeenth centuries. This period is marked by the religious conversion from Catholicism to Protestantism. The result of this transformation is the abandonment of religious symbols and objects that are believed to have a mediatory function between God and His creatures. As many historians and psychologists assert, the early modern Protestant iconophobia occasioned religious despair for the religious believers. After all, they cannot reach God to be sure of their salvation. They no longer have the intermediary religious symbols and objects at their disposal. The Protestant distrust in visible objects such as the Cross or relics also entailed hostile views of the human body since both the religious objects and ceremonies and the human body are associated with corruptness. The ascetic stress made by Protestantism is reflected also in the literary works. The Elizabethan sonnet tradition, influenced by Neoplatonism and the Petrarchan sonnet tradition, echoes the sceptical attitude towards the human body. Therefore, the dichotomy between body and soul is apparent in early modern English religion, society, and literature. In Jungian terms, this dichotomy refers to the discrepancy between the conscious and the unconscious parts of the psyche. Therefore, the early modern attentiveness to soul to the point of body's suppression might be understood as the opposite of what the individuation process aims to achieve.

Highly influenced by the historical events, John Donne not only converted from Catholicism to Protestantism but also experienced a transition from a secular lifestyle to a religious one. Both of his conversions are reflected in several poems from *Songs and Sonnets* and *Holy Sonnets*. The poetic personae of the selected poems from both collections differ from each other in terms of their attitude towards the experiences disapproved by their collective consciousness, and they can be read within the framework of the individuation process. Also, in accordance with the theories on the individuation process and psychodynamics, the results of adhering to and separating from the demands of the collective consciousness are different in the selected secular and religious poems.

John Donne's secular love lyrics collection *Songs and Sonnets* has poetic personae who experience transcendence and psychological wholeness as a result of completing the process of individuation. In line with the tasks of the process, the poetic personae separate themselves from the suppressive demands of the collective consciousness by acknowledging what constitutes the shadow-archetype, that is carnal desires. According to societal and religious demands of the sixteenth and seventeenth centuries, the human body and its desires are the indications of human beings' corrupt nature, and therefore they must be suppressed. However, the poetic personae of the selected poems from *Songs and Sonnets* argue that the experience of romantic love should include both spirituality and sexuality. Their objection towards the collective consciousness is given in the poems through the speakers' argumentations towards addressees other than the lover and the beloved. In "The Extasie" and "The Canonization" the addressee is a male third party whose name is not given. On the other hand, in "The Sunne Rising" it is the sun's rays that try to remove the lovers from their bed so that they can attend to their social duties. Neither their names are given in the poems nor their voice concerning their attitudes toward love are heard. However, the argumentations of the poetic personae indicate that the addressees represent the austere view of love against which the speakers defend the importance of corporeality in love.

In terms of their rejection of the human body's negative connotations, the poetic personae of Donne's secular love poems also oppose the Protestant iconophobia and antinomianism which refer to religious symbols and the human body's ineffectiveness on one's way to salvation. Visible religious objects such as relics and the human body are important for the poetic personae of these poems. Just like Catholics, the speakers of the selected poems consecrate exterior objects. The human body becomes mediatory between the lovers and the experience of transcendency. Also, the Catholic concept of sainthood is explicitly mentioned in "The Canonization" and "The Relique." "The Relique" reveals that the lovers perceive their bodies as relics and thus justify their experience of bodily desires. Similarly, the male lover of "The Canonization" understands that the Catholic concept of sainthood provides him and his beloved with the opportunity of experiencing their carnal desires. That is, the idea that the lovers who are denigrated in their present time because of their indulgence in sexuality might be respected by future lovers enables

them to express consciously what the society wants them to suppress. Thus, acknowledging the importance of religious concepts and symbols provides a basis for the experience of bodily desires.

Performing the two tasks of the individuation process provides the lovers with the experience of transcendence or the actualisation of the Self-archetype. This experience equals the feelings of wholeness and security in love poems. The speaker of "The Good-Morrow" is sure that nothing, including death, can damage the love affair that includes both virtuous deeds and bodily desires. In the same way, the lover of "Aire and Angels" defines the angelic state of being as a state where contraries meet. He argues that ideal love should resemble this divine state so that it leads lovers to that divine place that transcends human status and the material world. As the analysed poems reveal, the unification of lovers in a type of love that includes spirituality and carnality provides them with a state of being that transcends the ordinary. This unification also represents the unification of the opposing parts of the psyche. In archetypal language, it represents the integration of the shadow-archetype into consciousness. The combination of the oppositional sides creates the new personality that is understood through the term the Self-archetype. Therefore, the emergence of this unifying archetype and the feelings of psychological wholeness and security are the results that the poetic personae obtain due to their separation from the suppressive demands of the collective consciousness through their acknowledgement of their shadow side.

The attitude towards the shadow-archetype changes in *Holy Sonnets*. Each sonnet in Donne's devotional collection suggests that the speakers are in the process of religious conversion. During this process, they come to view their indulgence in sexual desires as unpreferable and detrimental to their aim of achieving salvation. As in "Since she whom I lov'd" and "O might those sighes and teares", the religious poetic personae used to regard their physical and spiritual love for a female beloved as a sacrament that would lead them to divine grace or salvation. However, the speakers are penitential about their perception of carnal desires in the experience of love. Therefore, as the religious poems and a comparison between them and the secular love poems reveal, although carnal desires in romantic love are the constituents of the shadow-archetype for the collective

consciousness, the attitudes of the secular poetic personae differ from those of religious ones.

On the other hand, the speakers of the selected poems in Donne's religious sonnet collection suffer from neurosis because of their adherence to the demands of the collective consciousness. The speakers try to suppress their carnal desires; otherwise, they think that they would end up being punished by God eternally. However, they are Protestant individuals who believe in the doctrine of predestination. As in "As due by many titles", they want to be assured that God has chosen them. The presence of bodily desires makes them suspect the possibility of salvation. For this reason, they want to get rid of their carnal sides, and such a wish is voiced in such sonnets as "I am a little world" and "O might those sighes and teares." Since they are unable to abandon their carnal sides, they ask God to rid them of their bodily passions. The antinomianist view that individual efforts and religious objects cannot help one on one's way to salvation is best voiced in "Thou hast made me," "Oh my blacke Soule!", and "Batter my heart." The speakers of these poems use imperatives while addressing God, which displays their urgent need for the annihilation of their carnal sides. Since they lack the mediatory function of religious symbols, God is silent throughout the whole sonnets. He never responds to the prayers of the speakers. Therefore, they constantly feel uneasy and afraid of the possibility of eternal punishment in Hell.

The feelings of uneasiness and fear are explained through the Jungian understanding of neurosis and psychodynamics. In accordance with the principles of equivalence and entropy, the experiences that the speakers of the religious sonnets wish to be extinguished persist in their conscious minds, making them oscillate disturbingly between carnality and spirituality. As expressed in all of the sonnets and especially in "Oh, to vex me", the suppressed experiences or the remembrance of them never leave the speakers' consciousness. Therefore, they suffer fluctuating between their desire to suppress their carnal sides and the suppressed material's persistence in the conscious mind. This state of oscillation is explained through the Jungian term neurosis.

In conclusion, John Donne's *Songs and Sonnets* and *Holy Sonnets* present speakers with different psychological situations. The current study analyses several poems in both collections based on the Jungian individuation process to understand the difference of their psychological states. The analyses of the poems reveal that the secular poetic personae who embrace their shadow side experience the transcendent function while the religious speakers suffer from neurosis because of their failure at separating themselves from the collective consciousness by means of acknowledging the same shadow side of themselves.

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Tarih: 14/06/2022

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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 09/05/2022

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ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date: 09/05/2022

Thesis Title: A Reading of John Donne's Secular and Religious Poetry within the Context of Jungian Individuation

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

09/05/2022

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