A JULIA KRISTEVAN ANALYSIS OF EMILY DICKINSON AND JOHN MILTON

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A JULIA KRISTEVAN ANALYSIS OF EMILY DICKINSON AND JOHN MILTON

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Approval of the Graduate School of Social Sciences

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

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ABSTRACT

A JULIA KRISTEVAN ANALYSIS OF EMILY DICKINSON AND JOHN MILTON

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This thesis aims to analyze poems by Emily Dickinson and John Milton according to Julia Kristeva's theories of poetic language and abjection, and to see the extent to which these concepts are applicable to two such different poets and also to see how the poets compare within such analytic framework. Kristeva adapts a psychoanalytic approach to poststructuralist theory. Psychoanalytic criticism with its two leading figures, Sigmund Freud and Jacques Lacan, has been analyzed to see its reflections on Kristeva's theory. As regards, the *semiotic*, the *symbolic*, the *abject* and the *paragrammatic structure* of poetic language are four main concepts which have been found to be critical tools to be used in the analyses of Dickinson and Milton's poems. What has been concluded from the analyses in this thesis is that in both Dickinson and Milton's poems, according to Kristeva's theory of poetic language, there is the intrusion of the semiotic into the symbolic which is further supported with the concept of the abject. Also, the difference between a seventeenth century and a modern poet in terms of a Kristevan approach has been deduced in this thesis. That is, Kristeva's theory of paragrammatic structure has proved that in

Dickinson's poems, each and every word helps to sustain an image. Contrary to this, in Milton's *Comus*, which is a work of the seventeenth century, it has been somewhat difficult to apply Kristeva's theory of paragrammatic structure.

Key Words: The semiotic, the symbolic, the abject and the paragrammatic structure

ÖZ

EMILY DICKINSON VE JOHN MILTON'UN ŞİİRLERİNİN JULIA KRISTEVA'NIN TEORİSİ İLE AÇIKLANMASI

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Bu tez, Emily Dickinson ve John Milton'un şiirlerini, Julia Kristeva'nın şiirsel dil ve abjection teorilerine göre açıklamayı, bu kavramların, birbirinden bu kadar farklı şairleri açıklamada ne kadar yardımcı olduğunu anlamayı ve şairlerin bu analitik çerçeve içerisinde birbirleriyle ne ölçüde karşılaştırıldıklarını ortaya koymayı amaçlamaktadır. Kristeva, yapısalcılık sonrası teoriye psikoanalitik bir yaklaşım uygulamıştır. Sigmund Freud ve Jacques Lacan gibi iki önemli şahsiyetle birlikte psikoanalitik eleştiri, Kristeva üzerindeki yansımalarını görmek amacıyla incelenmiştir. Bu bağlamda, semiyotik, sembolik, abject ve şiirsel dilin paragramatik yapısı, Dickinson ve Milton'un şiirlerinin incelenmesinde eleştirel araçlar olarak kullanılmak üzere seçilen dört temel kavramdır. Bu tezden çıkarılan sonuç, Kristeva'nın şiirsel dil teorisine göre, hem Dickinson'un hem de Milton'un şiirlerinde, abject kavramıyla da desteklenerek, semiyotiğin semboliği istilası vardır. Ayrıca, bu tezden, bir on yedinci yüzyıl şairi ve modern bir şair arasındaki fark sonuç olarak ortaya koyulmuştur. Başka bir deyişle, Kristeva'nın paragramatik yapı teorisi, Dickinson'un şiirlerinde her bir kelimenin bir imge taşıdığını doğrulamıştır. Bunun aksine, bir on yedinci

yüzyıl eseri olan Milton'un *Comus*' ünde, Kristeva'nın paragramatik yapı teorisine uygulamak, bir dereceye kadar zor olmuştur.

Anahtar Kelimeler: Semiyotik, sembolik, abject ve paragramatik yapı

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To my parents and my brother Murat Sarıkaya

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CHAPTER I

INTRODUCTION

Since arriving in Paris in 1966 for her doctoral thesis, Julia Kristeva has been a dominant figure in the realm of literary and cultural studies, semiotics, feminist theory, and philosophy. Specifically, her works have an important place in poststructuralist theory which views culture- including author, location, format, audience and many other social factors- as integral to every textual work. Kristeva's post structuralism has focused on speaking subjects, human beings who signify and are constituted through their signifying practices (McAfee, 9). In other words, she adapts a psychoanalytic approach to poststructuralist theory to analyze the position of the subject in relation to language. Therefore, her theory of language is inseparable from her theory of subjectivity. To exemplify her theory of language, Kristeva, in her own studies, has focused on various literary figures like Proust, Joyce, Artaud, Mallarmé and Lautréamont However, if Kristeva's theory is a useful one, it should be the case that not only the works of these early symbolist/modernist authors, but also the poems of other, earlier writers will illustrate it, perhaps in different ways. Thus, the main aim of this thesis is to study Kristeva's theory of language and subjectivity in order to see to what extent her theory helps to shed light upon Emily Dickinson's and John Milton's poems.

A) Context and influences

Julia Kristeva's theory develops within a psychoanalytic framework. Psychoanalytic criticism aims to show that a literary or cultural work is structured by complex and often contradictory human desires. Basically, it may be said to have begun with Sigmund Freud's theories which are related to the nature of the unconscious and progressed with Jacques Lacan's theories which take Freud's theories into a theory of language.

1) Sigmund Freud

Sigmund Freud is best known for splitting the psyche into two dimensions.

> One is consciousness, what we think we know about ourselves and what we call reality and the other is the unconscious, a part of us which determines much of what we do and how we feel but of which we are unaware- what Freud also called "psychical reality" (Minsky, 26).

That is, the powers which motivate women and men are basically unconscious. In addition to this, Freud made divisions between the *id*, *ego* and the *superego*. The id is the passional and unconscious part of the psyche and the ego is the conscious and rational part. The superego is the projection of the ego. In other words, the superego is outside of the self and tells us what to do or think. The ego is between the demands of the id and the superego.

> The ego's relation to the id might be compared with that of a rider to his horse. The horse supplies the locomotive energy, while the rider has the privilege of deciding on the goal and of guiding the powerful animal's movement. But only too often there arises between the ego and the id the not precisely ideal situation of the rider being obliged to guide the horse along the path by which it itself wants to go (Freud, *Lectures*, 77).

The ego suppresses and forgets its instinctual impulses, which defines *repression* in Freudian terminology. Every human being undergoes this repression which "serves to keep guilt-laden wishes out of conscious experience" (Madan, *Lacan*, 4).

> There is, in fact, no better analogy for repression, by which something in the mind is at once made inaccessible and preserved, than burial of the sort to which Pompeii fell a victim and from which it could emerge once more through the work of spades (Freud, *Art*, 65).

The symptoms of repression appear in slips of the tongue, in neurotic behavior and in dreams. Most important for the literary critic, they appear also in creative activity.

For Freud, everybody has repressed wishes and desires. One of the unconscious desires most commonly repressed is the childhood wish to displace the parent of our own sex. All the complex feelings at this stage are referred to as *oedipal* by Freud. At this point, what is important is what happens to these repressed wishes and desires. "The struggle to overcome the complex, however, is never quite resolved, and one of its residues is a long life-long ambivalence towards the keeping and breaking of taboos and laws" (Madan, *Lacan*, 5). Especially in dreams, these repressed wishes show themselves.

Freud, who was interested in writers and literature, applied his theory to literary works and his application gained popularity, with certain critics, deciding that psychological and psychoanalytic theory can help in understanding literary works and forming the psychoanalytic school of literary criticism. More recently, Freud's theory has been applied to a post-structuralist theory of literature. Foremost among this movement is Jacques-Marie-Émile Lacan (April 13, 1901 – September 9, 1981) who has proven to be an important influence on contemporary theory, including Kristeva's psychoanalytic approach. Because of the great importance of Lacan's ideas

to Kristeva's psychoanalytic theories, it is worth providing a general overview of Lacan's theory of the unconscious in relation to his influence on Kristeva's psychoanalytic approach.

2) Jacques Lacan

Jacques Lacan took Freud's theory of psyche and gender and added to it the theory of language. His work has touched upon subjectivity, language and sexuality.

Lacan's Theory of Subjectivity

Lacan has devoted considerable effort on working "subjectivity". As Fink puts it, the Lacanian subject is neither the individual nor what we might call the conscious subject (or the consciously thinking subject), in other words, the subject referred to by most of analytic philosophy (Fink, 36). Moreover, the subject is indistinguishable from the ego.

> …though Freud grants the ego the status of an agency (*Instanz*), in Lacan's version of psychoanalysis the ego is clearly not an active agent, the agent of interest being the unconscious…the ego is, in Lacan's view, the seat of fixation and narcissistic attachment (Fink, 37).

Lacan's theory of subjectivity has opened a new door into literary theory. Western thought has supposed that a unified subject is essential in order "to know": with the help of this unified subject, objects and truth are perceived. "However, reason has never had things all its own way; it has always been threatened by the subversive noise of pleasure (wine, sex, song), of laughter, and of poetry" (Selden, 156). These can be considered as "desire" which leads to disruption. Lacan therefore denounced the "illusionary mastery, unity, and self-knowledge that the subject, as a self-consciousness, accords itself" (Grosz, 148). That is, instead of a pre-decided given, he introduces a "subject in process" which presupposes the notion that consciousness is not

unified but is decentred. Beyond this, Lacan claims that the subject is defined by and in language. “This subject is not simply a speaking being, a being who happens by chance to speak, but a being constituted as such by being *spoken through* by language itself (*ibid*). In this regard, Lacan has connected his theory of language with the working of the unconscious.

Lacan’s Theory of Language

Lacan’s theory of language goes hand in hand with his theory of the unconscious. Actually, he claims that the unconscious is structured like a language. This implies that the structure of language resembles that of the unconscious in that it cannot be represented: “This is to say that language as such is not embodied within any number speech acts; for it is not contained within the empirical realm of speech, but is equivalent to the condition of possibility of all speech acts” (Lechte, 34). Namely, as Lacan puts it, there is no metalanguage; no discourse beyond the consciousness that can represent the unconscious. In this regard, the subjects go through a process thanks to which they “enter a pre-existing system of signifiers which take on meanings only within a language system” (Selden, 157). This process, governed by the unconscious, outlines Lacan’s theory of sexuality and it includes the stages of *the Real, the Imaginary Order* and *the Symbolic Order.*

i. The Real:

The Real, says Sarup, “is the domain of the inexpressible, of what cannot be spoken about, for it does not belong to language. It is the order where the subject meets with inexpressible enjoyment and death” (Madan, *Lacan*, 85). In the stage of psychic development associated with the real, the most important thing is “need”. “A baby needs and seeks to satisfy those needs with no sense for any separation between itself and the external world or the world of others” (Felluga). Upon entering into language, this state of nature

is lost. As Lacan was fond of saying, "the real is impossible". It is impossible in so far as we cannot express it in language because the very entrance into language marks our separation from the real.

ii. The Imaginary Order:

The imaginary stage is pre-verbal and in it the child communicates without the medium of language. For example, coos, babbles and echolalia, which are not language *per se,* are included in this stage. In Lacanian theory, formation of the imaginary order has been termed the “mirror stage”. In this stage, “there is no clear distinction between subject and object: no central self exists to set object apart from the subject” (Selden, 157). The child confuses others with its own mirror reflections and “since the self is formed from a composite of introjections, it can hardly constitute a unified personality” (Madan, *Introductory Guide,* 30). That is, the self is profoundly uncentred in this stage.

Following the mirror stage, the child begins to see itself, its mother and father as separate selves. Also, the child begins to desire what is beyond the self (at first the mother), and then, it wants to compete with another for the desired object. As Madan states, the child’s relationship with the mother is fusional, dual and immediate, and later the child’s desire to be its mother’s desire gives way to an identification with the father (*ibid*). The mirror stage, which Lacan also referred to as the imaginary stage, is thus fairly quickly succeeded by the oedipal stage (Murfin, 228). As a result of this, the child differentiates gender and gender distinctions.

> For boys, gender awareness involves another, more powerful recognition of the father’s phallus as the mark of his difference from the mother and involves, at the same time, the recognition that his older and more powerful father is also his rival (*ibid*).

So, the boys submit to what Lacan calls the “Law of the Father”. Actually, this oedipal stage simultaneously happens with the entry of the child into language, which is the Symbolic order.

iii. The Symbolic Order:

The symbolic stage is about language and narrative. The child’s acceptance of the Law of the Father, laws and restrictions that control desire and rules of communication comes hand in hand with the Oedipus complex. It is in the *name of the father* that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law (Lacan, *Écrits*, 67). So, upon recognizing the Law of the Father, the child enters into a community of others. The symbolic is "the pact which links... subjects together in one action. The human action *par excellence* is originally founded on the existence of the world of the symbol, namely on laws and contracts" (Lacan, *Freud's Papers*, 230).

In Lacanian theory, coincidence of the oedipal stage with the entrance into language is important in terms of its influence on the gender difference.

> …boys, who in the most critical period of their development have had to submit to what Lacan called “the Law of the Father”…enter more easily into the realm of language and the Symbolic order than do girls, who have never really had to renounce that which once seemed continuous with the self: the mother (Murfin, 229).

Thus, it is obvious that Lacan associates maleness with the Symbolic order. That is, he makes a gender discrimination as result of which many feminists have taken a second look at the relation between language and gender. Among these feminists, Julia Kristeva has been a substantial figure in terms of the psychoanalytic approach she has developed.

B) Tenets of Kristeva's psychoanalytic approach

As a linguist, Kristeva has given much importance to psychoanalysis. "She regards psychoanalysis as a privileged discourse, able to function as a critical and criteriological tool by which other discourses, including linguistics, can be examined" (Grosz, 157). Her psychoanalytic approach is derived from Lacan's integration of Freudian psychoanalysis. Actually, Kristeva takes his ideas as a starting point for developing her own theory, adding, however, a number of elements that recast Lacan's terms. In particular, Kristeva offers a more central place for the maternal and the feminine in the subject's psychosexual development. Apart from this, the similarities and differences between Kristeva and Lacan are too numerous to dwell on in depth here. For this reason, only her theory of infantile development and linguistic functioning in terms of its relation to poetic language will be studied.

In her analysis, Kristeva criticizes theories of language from Saussure and Chomsky to Husserl. Kristeva claims that since Saussure, the meaning of language has been dissociated from the speaking subject. "Structural linguistics and the ensuing structural movement seem to explore this epistemological space by eliminating the speaking subject" (Kristeva, *Desire in Language*, 127). As opposed to this discarding, Kristeva puts great emphasis on the speaking subject because this structural linguistics. Similarly, for Kristeva, generative grammar looks down upon the speaking subject. She claims that "generative grammar is evidence of what structural linguistics omitted" and that "structural linguistics since Saussure adheres to the same presuppositions" (*ibid, 128*). Additionally, Kristeva judges Husserl on his concepts of the speaking subject just as she criticizes Saussure and Chomsky. For Kristeva, the speaking subject is more than a mere transcendental ego; the speaking subject is heterogeneous; that is it is made up of two dissimilar elements: *the semiotic* and *the symbolic* which are closely related to the concept of *the abject.*

a) The semiotic, the symbolic and the abject

Kristeva's theory of psychoanalytic approach deeply affects her theory of poetic language. While for Lacan the unconscious is structured like language, for Kristeva, "there is within poetic language (and therefore, although in a less pronounced manner, within any language) a heterogeneousness to meaning and signification" (*ibid, 133*). "In Kristevan theory, *signification* comes to mean the ways in which bodily drives and energy are expressed, literally discharged through our use of language, and how our signifying practices shape our subjectivity and experience" (McAfee, 14). With the help of this *signifiance,* poetic language goes out of its repressed place and displaces already existing signifying practices.

i. The semiotic

Kristeva derives the term 'semiotic' from Greek, meaning 'trace' or 'mark'. That is, the semiotic is the way through which bodily energy and affects come into language and it includes both the drives and the articulations of the subject. "Discrete quantities of energy move through the body of the subject…and in the course of his development, they are arranged according to…a semiotic process" (Kristeva, *Revolution,* 25). So, the energy and bodily drives concepts here need to be given a fuller account as regards their functions in the signifying process. Kristeva expands her theories upon drives via Freud's positions. Kristeva claims that "drives involve pre-Oedipal semiotic functions and energy discharges that connect and orient the body to the mother" (*ibid, 27*). However, Kristeva points out that drives are both assimilating and destructive which "makes the semiotized body a place of permanent scission" (*ibid*). In other words, the body is under an ongoing splitting process and the semiotic can be said to cover the drives and their operating within the signifying process.

The semiotic aspect of signification is similar to Lacan's imaginary order. To illustrate, it calls for the so-called primary processes. In other words, it signals the use of the intonations and gestures which exist before the establishment of the symbolic language. In the functioning of the semiotic mode, "discrete quantities of energy move through the body of the subject who is not yet constituted as such"; they are equivalent to a baby's babbles or imitations of the rhythms of an adult's speech (*ibid, 25*). In the course of this subject's development, this energy is "arranged according to the various constraints imposed on this body" (*ibid*). Besides this, in this semiotic mode, the child initially feels undifferentiated from its mother just like Lacan's description of the child in the imaginary order. Yet, both in Lacan's and Kristeva's theory, during the mirror stage, the child separates itself from its mother and sees itself and the others as separate selves.

Despite these common points stated above, Kristeva's work is different from that of other psychoanalytic critics. "What distinguishes Kristeva's work from that of other psychoanalytic critics is her belief that…semiotic language is derived from the pre-oedipal stage and is associated with the feminine and the maternal**"** (Murfin, 230)**.** That is, the semiotic is associated with the pre-Oedipal phase and thus with the pre-Oedipal mother. However, as Madan notes, it should be kept in mind that Kristeva makes it quite clear that she sees the pre-Oedipal mother as a figure that encompasses both masculinity and femininity (Madan, *Lacan*, 142). This is because there is no distinction between feminine and masculine in pre-Oedipality. "The semiotic…is by no means a language exclusive to women, for it arises from a pre-Oedipal period which recognizes no distinctions of borders" (Eagleton, 214).

ii. The symbolic

Kristeva, largely depending upon Lacan's analysis of the symbolic, yet still having different interpretations, describes the symbolic as consisting of 'syntax' and 'all linguistic categories'. In this regard, the symbolic associated with the Law of the Father is similar to Lacan's theory. However, she opposes Lacan, in his association of the symbolic with "the patriarchal sexual and social order of modern class-society, structured around the 'transcendental signifier' of the phallus, dominated by the Law which the father embodies" (Eagleton, 214). Indeed, in Kristevan theory of poetic language, the semiotic, associated with femininity and maternity, disrupts and interrupts the symbolic, the symbol of masculinist culture. Thus, she claims that the interaction between these two modes defines the signifying process through which poetic language comes into existence.

According to Kristeva, the semiotic does not function by itself but is interrelated to the symbolic. As a result, the signifying process is created.

> If the semiotic is pre-oedipal, based on primary processes and is maternally oriented, by contrast, the symbolic, Kristeva's second energetic organization within representation and the social, is an oedipalized system, regulated by secondary processes and the Law of the Father (Grosz, 151).

Once looked at from this angle, the semiotic and the symbolic seem to be at odds with each other. However, Kristeva finds them to be inseparable "because the subject is both semiotic and symbolic, no signifying system he produces can be either 'exclusively' semiotic or 'exclusively' symbolic" (Kristeva, *Revolution,* 24).

Between these two states, the semiotic and the symbolic -- that is, before entrance into language, Kristeva posits a pre-linguistic stage and associates it with *the abject.*

iii. The *abject*

The concept of abjection literally means the state of being cast out. In Kristevan theory, the abject "disturbs identity, system, order. What does not respect borders" (Kristeva, *Powers*, 4). As Selden puts it, the abject names the horror of being unable to distinguish between the "me" and "not-me"_ of which the first and primary instance is the embryo's existence within the mother (Selden, 133). That is to say, when the child is in the womb, he is not a separate subject but is born into a realm of plenitude, of a oneness with his environment. He has no borders with the mother and these borders must be developed in order to develop subjectivity. For this, the child needs to expel "the mother's body" into which he is born. As McAfee states the abject hovers at the periphery of one's existence, constantly challenging one's own tenuous borders of selfhood (McAfee, 46). In other words, abjection is a companion throughout one's life.

The primary example for the cause of abjection is facing a corpse. This is because upon facing a cadaver, one experiences the fragility of one's own life. "The corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. Abject" (Kristeva, *Powers*, 4). Here, the corpse is the abject reminder that goes beyond one's borders. "Thus, the corpse which is both human and non-human, waste and filth which are neither entirely inside nor outside the socio-subjective order, are examples of the abject" (Lechte, 160).

Besides this, food loathing is another phenomenon that triggers abjection. It can be seen that abjection is not a temporary stage in one's life but is abiding in any step of life taking different shapes as stated above.

> As a result, cultures have set up rituals to deal with its threat…Some religions ban certain foods or practices…because they threaten the identity of the self or the social order. As societies develop and religions wane, art takes over the function of purification, often by conjuring up the abject things it seeks to dispel (McAfee, 49).

As regards this, Kristeva herself establishes a connection between the concept of abjection and the literary works.

> On close inspection, all literature is probably a version of the apocalypse that seems to me rooted, no matter what its sociohistorical conditions might be, on the fragile border (borderline cases) where identities (subject/object, etc.) do not exist or only barely so—double, fuzzy, heterogeneous, animal, metamorphosed, altered, abject (Kristeva, *Powers*, 207).

That is to say, in literature, the application of the concept of abjection cannot be avoided. In this regard, Kristeva analyzes literary texts which include the works by Dostoyevsky, Proust, Joyce, Borges, Artraud and Celiné.

C) The reflections of Kristeva's psychoanalytic approach in poetic language

a) Intrusion of the Semiotic into the Symbolic

Kristeva sees the language of the semiotic as a way of undermining the symbolic order giving way to the poetic language. That is, the semiotic disrupts and intrudes into the symbolic as a result of which poetic language gains existence. Actually, Kristeva makes an analysis of other discourses and concludes that poetic language provides the maximum opening into the semiotic. In her analysis, she refers to examples from modern literature. She puts forward Joyce, Artaud, Mallarmé and Lautréamont to exemplify her theory of the signifying practice and claims that this crisis represents a new phenomenon with them. "For the capitalist mode of production produces and marginalizes, but simultaneously exploits for its own regeneration, one of the most spectacular shatterings of discourse" (Kristeva, *Revolution*, 15).

Kristeva describes this shattering as “productive violence” whose instrument is the poetic language, the text. “If there exists a discourse that is not a mere depository of thin linguistic layers, an archive of structures, or the testimony of a withdrawn body …it is “literature”, or more specifically, the text” (*ibid*, 16). This is because the text involves “the sum of unconscious, subjective, and social relations in gestures of confrontation and appropriation” (*ibid*). This implies that the text is not a unified entity but is a *practice* that transforms “natural and social resistances, limitations and stagnation” (*ibid, 17*). Kristeva calls this heterogeneous practice *signifiance* to show that biological urges are socially controlled, directed and organized, which produces an excess with regard to social apparatuses. Besides, this instinctual operation turns out to be a *practice* which is a transformation of natural and social resistances, limitations and stagnations if it enters into linguistic and social communication. In other words, *signifiance*, an unbounded process, is a never ending “operation of the drives toward, in, and through language” (*ibid*). This process is a structuring and de-structuring practice rooted in the semiotic and the symbolic scission. Actually, Kristeva regards this *signifiance* as a *paragrammatic* structure.

b) The Paragrammatic Structure of Poetic Language

Kristeva’s theory of poetic language is made up of her notion of the *signifying process*, which she views as a *paragrammatic* structure and mostly deals with it in *Revolution in Poetic Language*. Kristeva begins her text, *Revolution In Poetic Language* by stating

> Our philosophies of language, embodiments of the Idea, are nothing more than the thoughts of archivists, archaeologists, and necrophiliacs…These static thoughts, products of a leisurely cogitation removed from historical turmoil, persist in seeking the truth of language by formalizing utterances that hang in midair and the truth of the subject by listening to the narrative of a sleeping body *(ibid, 13).*

Because of this, she aims to explore within the entire set of signifying systems "the dynamic process whereby signs take on or change their significations" (Kristeva, *Paragrams*, 28). In this context, she chooses poetic language because it "breaks the inertia of language-habits and offers the linguist a unique opportunity to study the becoming of the signification of signs" *(ibid).* Actually, poetic language has the capacity to manifest the infiniteness of ordinary language.

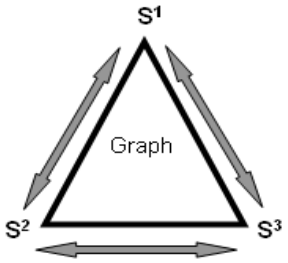
Kristeva sees the modes of maths and science as too limited for formalizing literary and textual production. All scientific procedures are based on a logical approach founded on the Greek sentence. "Such a sentence begins as subject-predicate and grows by identification, determination and causality… [but it is]…ineffective within the realm of poetic language, where *"1"* is not a limit" (Kristeva, *Desire in Language*, 70). Hence, it is impossible to formalize poetic language according to existing scientific procedures. "A literary semiotics must be developed on the basis of a poetic language where the concept of *the power of continuum* would embody the 0-2 interval" (*ibid*). In other words, distinct from everyday language, the laws of equivalence do not form the basis in poetic language in which there is always the possibility of a second meaning and *"1"* is always transgressed. In everyday language, there is the law of *no contradiction*, a=a, besides the law of a=b or a=b (no third way). For example, in everyday language, when we say, "I picked up the flower", this sentence is forced to mean the same as "The flower was picked up by me". However, in poetic language, there is no such form of equivalence.

> Consequently, the notions of definition, determination, the sign "=" and the very concept of sign, which presuppose a vertical (hierarchical) division between signifier and signified, cannot be applied to poetic language_ by defining an infinity of pairings and combinations (*ibid, 69*).

Hence, it can be said that the poetic language is different from the language used for everyday communication in terms of the law of equivalence. Therefore, instead of the law of "equivalence", Kristeva attributes the concept of "paragrammatic structure" to poetic language.

For Kristeva, poetic language is made up of a paragrammatic structure, which is a system of multiple connections. To make it more clear, poetic language manifests the infiniteness of the ordinary language. As Légaré states, for Kristeva, poetic language as an "end" product is readable only by relating it to the infinite array of possibilities embedded in the totality of the code (ordinary language) (Prud'homme and Légaré). That is to say, she proposes a signifying practice that develops between everyday language and poetic language. What gives poetic language its uniqueness is this dynamic movement. Kristeva asserts that any literary text inserts itself into other texts; the text is a "correlation" of other texts. That is, "all of the texts in the space read by the writer function" within one text (*ibid*). Hence, even if every text is unique, the signification is possible only through its relationship with other texts. In the same way, the relationships within one text are dialogical, which brings the concept of paragrammatic structure.

The paragrammatic structure of poetic language suggests that there is a network of multiple connections in poetic language. In each network, the elements (phonetic, semantic, and syntagmatic) are presented as (signifying) peaks on a graph (the infiniteness of the entire code) ((Prud'homme and Légaré). This graph can be schematized as follows.



(Legaré)

In the graph above, which shows the paragrammatic functioning of poetic language, each peak stands for a signifying element. Actually, this graph illustrates the ambivalent structure of poetic language. For instance, a sentence from everyday language, "the table is green" refers to the object which is green. Yet, as Prud'homme and Légaré state, the same sentence embedded in a poem could refer to quite a number of other things: "the table of law", "hope" or "nature", for instance; univocity (a 0-1 interval) is impossible in this case.

To understand what Kristeva means by "paragrammatic" more clearly, it is necessary to see how she evaluates discourses other than poetic language. These include science, theology, philosophy and everyday language. As Lechte suggests, these are bi-valent (either one *or* the other), homogeneous, and subject to the law of "One" which is a whole and a perfect unity excluding difference (Lechte, 109). In *Poésie et Négativité* and *Pour une Sémiologie des Paragrammes*, Kristeva asks whether poetic language can be explained through the logic of the bi-valent structure and proposes the concept of paragrams instead of this bivalent structure. Kristeva regards the text "as a system of multiple connections that could be described as a structure of a paragrammatic networks" (Prud'homme and Légaré). Actually, this paragrammatic structure suggests that in poetic language, there is ambivalence not equivalence. To illustrate, Kristeva reads Baudelaire's poem, *Une Martyre* on the basis of poetic language.

> In the middle of perfume flasks, of lame fabrics
> And voluptuous furniture,
> …
> Where dying bouquets in their glass coffins
> Exhale their final breath (Lechte, 110).

According to Kristeva, in the phrases "voluptuous furniture" and "dying bouquets", the referential status is negated. That is to say, furniture cannot be voluptuous and bouquets are not put into coffins. Using such phrases implies that in poetic language there is not a bi-valent structure but

ambivalence. As Lechte suggests, it is not that poetry is metaphoric and rhetorical, and that prose is literal and referential with the object outside the text in its sights, but rather that poetic language, founded on the logic of ambivalence, also embodies prosaic speech (*ibid*). At this point, the question that comes to the mind is why poetic language cannot be explained via the principles of everyday language. As stated above, the answer to this question lies behind the contradiction between the bi-valence and ambivalence. In other words, poetic language transcends the law of equivalence whereas in everyday language, there is always the law of equivalence.

> By exploding the phonetic, lexical, and syntactic object of linguistics, this practice not only escapes the attempted hold of all anthropomorphic sciences, it also refuses to identify with the recumbent body subjected to transference onto the analyzer (Kristeva, *Phonetics*, 29).

Accordingly, it "exhausts the ever tenacious ideological institutions and apparatuses" as a result of which the limits of formalist and psychoanalytic devices are depicted (*ibid*). At this point, poetic language is of importance because "it rejects all discourse that is either stagnant or eclectically academic…and devises another original, mobile and transformative knowledge" (Kristeva, *Desire in Language*, 92). In this way, she claims to avoid formalism and introduces a signifying process depending upon dynamism. This dynamic structure of poetic language is rooted in her psychoanalytic approach.

D) List of Critical Tools to be Used in This Thesis

The Paragrammatic Structure: The relationships within one text are dialogical, which brings the concept of paragrammatic structure. It is based upon the principle of correlation; a system of multiple connections. This suggests that the signification of poetic language evolves through relationship. In this way, a new meaning emerges that is autonomous from that of ordinary language. Once a word is used, it is not used only for the sake of being used but is sure to be linked with another vocabulary item in either the previous or the following lines as result of which a new meaning develops. For this, the author takes advantage of the infinity that exists in ordinary language. Moreover, poetic language transcends the law of equivalence in everyday language, and proffers ambivalence instead of equivalence. In doing this analysis, the elements within the poems will be handled in terms of their semantic structure. That is, the images in the poems will be found out one by one. Following this, there will be an analysis of the images among themselves both in terms of their similarity and their distinctiveness.

The Semiotic: The semiotic is the way through which bodily energy and affects come into language and it includes both the drives and the articulations of the subject. It is derived from the pre-oedipal stage and is associated with the feminine and the maternal. In the analysis chapter, the poems will be studied in terms of their semiotic characteristics associated with femininity.

The Symbolic: It consists of ‘syntax’ and ‘all linguistic categories’. That is, the symbolic is the structure or grammar that governs the ways in which symbols can refer. Besides, it is an oedipalized system, regulated by secondary processes and the Law of the Father. In the analysis of the poems, the symbolic conventions accepted by the society and the grammatical structures will be kept in mind.

The Abject: In its development in the womb, the child establishes a separation between itself and the maternal, thus creating those boundaries between self and other that must be in place before the entrance into language. In this regard, the abject is “the ambiguous” and “what does not respect borders. The analyses of poems in this thesis will ask if the poems go beyond their boundaries and if so how they do this.

CHAPTER II

ANALYSES OF POEMS BY EMILY DICKINSON

Julia Kristeva, in her theory of poetic language, analyzes modern works which include Lautréamont and Mallarmé. Modern poetry is generally considered to have emerged in the early years of the twentieth century and it can be characterized by two main features.

> The first is technical innovation in the writing through the extensive use of free verse. The second is a move away from the Romantic idea of an unproblematic poetic 'self' directly addressing an equally unproblematic ideal reader or audience (Wikipedia).

So, the poets belonging to this group were writing in reaction to Romantic Poetry and it was important for them to explore all possibilities in poetic language. Also, they were writing in reaction to Victorian poetry, with its emphasis on flowery poetic diction. Modern poetry did not emerge all at once but there were precursors to this movement. “There were modern poets before there was modern poetry” among whom was Emily Dickinson (Ellman and O’Clair, 2). Her unusual use of language has sometimes been taken as a precursor of modern poetic style. Since Dickinson is considered to be one of the precursors of modern poetry, she has been chosen to be studied in relation to Kristeva’s theory which also focuses on modern works. This thesis will ask to what extent Kristeva’s theory of poetic language sheds light upon the works of Emily Dickinson.

****My Life had stood - a Loaded Gun**

My Life had stood - a Loaded Gun -
In Corners - till a Day
The Owner passed - identified -
And carried Me away -

And now We roam in Sovereign Woods -
And now We hunt the Doe -
And every time I speak for Him -
The Mountains straight reply -

And do I smile, such cordial light
Upon the Valley glow -
It is as a Vesuvian face
Had let its pleasure through -

And when at Night - Our good Day done -
I guard My Master's Head -
'Tis better than the Eider-Duck's
Deep Pillow - to have shared -

To foe of His - I'm deadly foe -
None stir the second time -
On whom I lay a Yellow Eye -
Or an emphatic Thumb -

Though I than He - may longer live
He longer must - than I -
For I have but the power to kill,
Without--the power to die-

** Emily Dickinson's poems have been quoted from Johnson, T. H. *The Complete Poems of Emily Dickinson*. Little, Brown and Co. 1960.

1) Paragrammatic Analysis

a) Analysis of the Main Images

Stanza I

My Life had stood - a Loaded Gun -[1]
In Corners - till a Day
The Owner passed - identified -
And carried Me away -[4]

Dickinson starts this poem with the image of "passivity" given as "a Loaded Gun". The speaker's life is compared to this gun and its passivity is even more underlined when it is described as it "had stood…/in Corners". Actually, this passivity can also be seen as a feature of image, "femininity". The motionlessness is broken by an "Owner ", the symbol of the next image, "masculinity". The reader becomes aware of the intensity of masculinity when the owner "carried Me away". Similar to the contrast between female and male features, the image of "passivity" can be contrasted to the image of "activity" which appears with the intrusion of the owner. That is, the owner "passed" and "identified" the speaker, which are representations of motion.

Stanza II

And now We roam in Sovereign Woods -[5]
And now We hunt the Doe -
And every time I speak for Him -
The Mountains straight reply -[8]

In this stanza, Dickinson carries on referring to the image of "activity" thanks to the verbs connoting motion; "roam", "hunt", "speak" and "reply". As a hunting partner, they roam in the woods and hunt the doe. The owner shoots as a result of which the gun has the opportunity to speak and the

mountains echo its sound. Besides, Dickinson introduces another image in this stanza; “violence” given in the verb to “hunt”. This is because hunting is closely linked to killing. And also, Dickinson develops the image of “femininity” with the help of “the Doe” associated with timid features of femininity.

Stanza III

And do I smile, such cordial light[9]
Upon the Valley glow -
It is as a Vesuvian face
Had let its pleasure through -[12]

In this stanza, the image of “femininity” shows itself again with in the firs line; “cordial light”. Actually, cordial light suggests the gracious characteristic of femininity. Another dominating image within this stanza is “violence”. If this stanza is linked to the previous stanza in which the Gun speaks, that is it shoots, it will be seen that the speaker is happy with shooting. Actually, this is obvious when the speaker smiles and the bright light “upon the Valley glow”. Moreover, the speaker compares this to the volcanic eruption of Vesuvius as if it has erupted. This cruel attitude towards killing deepens the effect of the image of “violence”.

Stanza IV

And when at Night - Our good Day done -[13]
I guard My Master's Head -
'Tis better than the Eider-Duck's
Deep Pillow - to have shared -[16]

From the very beginning line of this stanza, it is seen that the image of “violence” continues. The speaker of the poem regards their hunting day as

“Our good Day done”, which shows that killing is highly estimated by the speaker of the poem. Moreover, the speaker is even ready to “guard “her Master, which is also a sign of “violence” because it refers to killing. The image of violence is integrated into the image of “masculinity” since the act of guarding is generally attributed to men. Furthermore, the image of masculinity is compared to the image of “femininity” when the speaker prefers guarding to “the Eider-Duck’s/Deep Pillow”. In other words, instead of sleeping next to her Master, like a spouse would do, the speaker prefers to guard him against any possible dangers.

Stanza V

To foe of His - I'm deadly foe -[17]
None stir the second time -
On whom I lay a Yellow Eye -
Or an emphatic Thumb –[20]

The image of “violence” reaches to a climax within this stanza. The speaker of the poem is “deadly foe”. Moreover, she is ready to lay the evil “Yellow Eye” or an “emphatic thumb” on the possible enemies of her Master, which reminds the reader of shooting these enemies. That is, the image of “violence” dominates over this stanza and brings the reader to the final stanza.

Stanza VI

Though I than He - may longer live[21]
He longer must - than I -
For I have but the power to kill,
Without--the power to die-[24]

The image of “violence” within the previous stanzas prompts the reader to reconsider the life and death of the speaker and her Master. Actually, in the final stanza, the images of “death” and “life” prevail which are given in the

ending of the lines; “live”, “kill” and “die”. Thus, the main images and the words or phrases used for them in *My Life had stood - a Loaded Gun* - can be summarized as follows;

Set A: *Passivity:* a Loaded Gun (line1)

carried Me away (line 4)

Set B: *Activity:* passed (line 3)

roam (line 5)

speak (line 7)

reply (line 8)

Set C: *Masculinity*: The Owner (line3)

hunt (line 6)

guard (line 14)

My Master

Set C: *Femininity*: the Doe (line 6)

Cordial light (line 9)

Eider-Duck’s / Deep Pillow (lines 15 and16)

Set D*: Violence*: hunt (line 6)

speak (line 7)

deadly foe (line 17)

a Yellow Eye (line 19)

an Emphatic Thumb (line 20)

Set E: *Death*: hunt (line 6)

kill (line 23)

Die (line 24)

Set F: *Life*: live (line 21)

b) Analysis of the Images among Themselves

The images in the poem are interrelated. Firstly, the images that are similar to each other can be grouped as

I. “Death” and “Violence”

In this poem, the words which are used to give the images of “death” and “violence” carry close significations within each other. For example, “hunt” in line 6 is used in both images. Besides, other words like “kill”, “an Emphatic thumb”, “a Yellow Eye” and “Die” are all interrelated within each other. In other words, their meanings support one another and accordingly bind two images. Secondly, there are also opposing images which can be grouped as

II. “Passivity” and “Activity”
III. “Masculinity” and “Femininity”
IV. “Life” and “Death”

The images above only gain significance when they are analyzed in relation to their opposing partners. For example, the image of “passivity” in the first stanza is supported with the image of “activity” in the following stanza. In line 4, being “carried away” is opposed to “roam”, “speak” and “reply” in

the second stanza. In the same way, “masculinity” is related to “femininity”. Actually, there is a “Master” associated with maleness and his female hunting partner who is carried away by him. Additionally, this hunting partner kills “the Doe” associated with femininity and this is more supported with a male characteristic of guarding the Master. And also, the speaker prefers this male feature to feminine characteristics like an “Eider-Duck’s / Deep Pillow”. Thus, it can be seen that the images within in this poem help one another to exist through their similarities and differences.

2) The semiotic, the symbolic and the abject analysis

My Life had stood a Loaded Gun has long been interpreted from different perspectives by various commentators. Sharon Cameron sees anger as the central subject. “a fury grown larger than life…[that] fantasizes its own immortality” (427). Adrienne Rich regards the difference between the active hunter and the passive gun “ambivalence toward power which is extreme” (65). Also, John Cody talks about “a fusion of sexuality and destructiveness” (402). All three of these ideas are appropriate to interpret Dickinson’s poem. In addition to these readings, Kristeva’s theory of the intrusion of the semiotic into the symbolic in poetic language can be applied to *My Life Had Stood a Loaded Gun.* Starting with the intrusion of the male within the female, the poem touches upon the disruption of the symbolic by the semiotic as regards the self identification of this woman-hunter. Finalizing with the abjection theory in terms of ambiguity and overflowing the boundaries, this poem is closely linked to other poems of Dickinson as well.

Dickinson’s *My Life had stood a Loaded Gun* represents the intrusion of the semiotic (associated with maternity) into the symbolic (associated with masculinity) in terms of the fusion of the male within the female. In *My Life had stood a Loaded Gun,* this is well depicted in the speaker of the poem who is “identified” and “carried away” by an “Owner”. Actually, according

to the conventions of associating “active” with the male and “passive” with the female, being carried away is usually attributed to a woman and being an Owner to a man. These two subjects constitute a hunting partner following her being carried away. What is important here is that the woman hunter is sexually multivalent; depicts both female and male features. She ignores the symbolic law of identity according to which a hunter is a male not a female. However, the speaker is still readable only when symbolic connections are established. This is made possible through the male and female assumptions in the poem. Basic metaphors kept within the poem are, for instance, being a hunter attributed to a male, and a life staying in “the corners” to a female.

The speaker of the poem exists within the symbolic through disrupting its order with the help of the semiotic inherent in her self-identification. To achieve this, Dickinson tends to decenter the subject position; the speaker uses the first person plural. “And now We roam in Sovereign Woods-/ And now We hunt the Doe”. In other words, the speaker cannot exist as a separate being but only as “We”. The first service she does for her Master is killing the doe, a gentle female creature associated with the passive and timid qualities of femininity. According to some theorists like Joanne Dobson, “for Dickinson, as for other women writers of her time, articulation of the self was a venture fraught with obscure dangers” and therefore, the gun “embodies a superb ability and a need to speak” (Dobson). This interpretation can easily be admitted, but beyond this, what cannot be underestimated is that the speaker’s hunting a feminine creature represents the attainment of her selfhood. In Kristevan terms, this experience initiates the thetic phase.

> In the development of the subject, such as it has been reconstituted by the theory of the unconscious, we find the thetic phase of the signifying process, around which signification is organized, at two points: the mirror stage and the “discovery of castration (Kristeva, *Revolution,* 46).

In this regard, when the speaker kills the doe, she uncovers the true self within herself (self-identification) which is even confirmed by using the pronoun “I” for the first time. “I speak for him”. This is an original deed because it shows the pre-oedipal affects transforming into the symbolic. The intensity of this first-self recognition is revealed in the contentment of the speaker. Indeed, she is so pleased with hunting animals that she says “And do I smile, such cordial light-/ Upon the Valley glow-“. Dickinson compares this pleasure to the eruption of a volcano which underlies the violence of the act. “It is as a Vesuvian face/ Had let its pleasure through”. “The past perfect tense is more chilling than the present tense would be because it signals completion, even in the midst of a speculative (as if) comparison, her smile has the cordiality of ash, of accomplished violence, not just of present fire” (Miller). Beyond this, the shift in temporality intensifies the fact that the symbolic order of time is disrupted by the semiotic- a series of disconnected images evoking violent deeds. The violence of the poem progresses in the next stanza.

The violence and destructiveness of the poem continue in the following services of the speaker to her Master. She regards hunting as part of “Our good day done” and is ready for her next lethal duty which is “to guard my Master’s head” against any possible dangers. Moreover, she finds her work “better than the Eider-Duck’s/ Deep Pillow- to have shared”. That is, instead of sharing the safety and comfort of a pillow, the speaker prefers to guard her Master. “The contrast between the verbs “guard” and “shared” here suggests all the difference between the fierce masculine tie and the softer, perhaps even debilitating link with the female” (Henderson). The violent deeds of the speaker come to a climax when “To foe of His- I am deadly foe”. These lines imply what a close affinity there is between the speaker and the Master. She is even predisposed to lay the evil “Yellow Eye” or “an emphatic Thumb” on the possible enemies of her Master, which reminds the reader of cocking the gun to kill. In other words, the speaker is determined to take revenge by killing whoever tries to hurt her Master.

What is important here is that the deeds of the speaker of the poem tend to contradict the symbolic conventions that govern feminine life. That is, as a poetic person, she transgresses the limits of femaleness. As Bennett puts it, speaking through the voice of a gun, Dickinson presents herself in this poem as everything woman is not: cruel not pleasant, hard not soft, emphatic not weak, one who kills not one who nurtures (Bennett, 6). From a Kristevan perspective, this "betweenness" of the speaker can be discussed in relation to the theory of the *abject* which "disturbs identity, system, order. What does not respect borders" (Kristeva, *Powers*, 4). As McAfee states the abject hovers at the periphery of one's existence, constantly challenging one's own tenuous borders of selfhood (McAfee, 46). The speaker of the poem experiences the abject in that she goes beyond her boundaries. That is, contrary to the expectations from a woman, for instance, she does not pity the animals hunted, and is even proud of her violent deeds. These violent scenes bring the reader to a consideration of the life and death of the speaker and the Master in the final stanza.

The intrusion of the semiotic into the symbolic continues via the abject which can be exemplified in the ambiguity of the final stanza. Namely, as Kristeva suggests, the abject disrupts "the identity, system, order" and in fact, it is "in-between, the ambiguous, the composite". In this regard, the final stanza seems to echo Kristeva's theory in that it is not so clear how the speaker has "the power to kill, / Without the power to die". Additionally, the speaker's suggestion that "Though I than he- may live/He longer must- than-I-" exemplifies the abject because it erases the border between life and death. Actually, Dickinson here tends to represent death as the final border of life. Hence, she introduces the transgression of this border. Dickinson not only uses contradictory lexis, but also imposes meanings on vocabulary items in the final stanza, which paves the way for the abject. That is, words like "live" "kill" and "die" carry signifying beyond their first implications. The use of dashes in and at the end of the poem further asserts the idea that Dickinson has more to say than appears on the surface. She uses dashes to

show that the words overflow their bounds and aspire towards other poems which have yet to be composed, one of which is *One need not be a Chamber-to be Haunted*.

One need not be a Chamber—to be Haunted—

One need not be a Chamber—to be Haunted—[1]
One need not be a House—
The Brain has Corridors—surpassing
Material Place—[4]

Far safer, of a Midnight Meeting[5]
External Ghost
Than its interior Confronting—
That Cooler Host.[8]

Far safer, through an Abbey gallop,[9]
The Stones a'chase—
Than Unarmed, one's a'self encounter—
In lonesome Place—[12]

Ourself behind ourself, concealed—[13]
Should startle most—
Assassin hid in our Apartment
Be Horror's least.[16]

The Body—borrows a Revolver—[17]
He bolts the Door—
O'erlooking a superior spectre—
Or More—[20]

1) Paragrammatic Analysis

a) Analysis of the Main Images

Stanza I

One need not be a Chamber—to be Haunted—[1]
One need not be a House—
The Brain has Corridors—surpassing
Material Place—[4]

This poem starts with the image of "insideness" which is given through "a Chamber" and "a House". In addition to this, next image in this poem is "danger" which is carried via "to be Haunted". The fact that one has a brain which "has corridors surpassing /Material Place" further deepens the effect of the image of "danger". Actually, this is the symbol of another image; the image of "uncertainty". In other words, it is not crystal clear how one's brain can have corridors to go beyond physical existence.

Stanza II

Far safer, of a Midnight Meeting[5]
External Ghost
Than its interior Confronting—
That Cooler Host.[8]

The next stanza starts with a new image, which is "safety" and progresses with another image of "outsideness" given with "a Midnight Meeting/ External Ghost". Then the speaker compares this meeting to an "interior Confronting" which is the symbol of the image of "insideness". Besides this, the speaker associates this inner self meeting with a "Cooler Host". This suggests that the speaker sees it more dangerous to meet inner self than

meeting an external ghost. In other words, the image of “danger” is further developed within this stanza.

Stanza III

Far safer, through an Abbey gallop,[9]
The Stones a'chase—
Than Unarmed, one's a'self encounter—
In lonesome Place—[12]

Dickinson further develops the image of “safety” within this stanza with the very beginning words “far safer”. The image of “outsideness” which is given through “an Abbey gallop” comes next. Also, there is the image of “insideness” which is given through “one’s self encounter”. Dickinson manages to further support this image with the image of “danger”. Actually, she achieves this by situating one’s self encounter within a “lonesome place” which reminds the reader of a dangerous atmosphere.

Stanza IV

Ourself behind ourself, concealed—[13]
Should startle most—
Assassin hid in our Apartment
Be Horror's least.[16]

In this stanza, Dickinson reminds the reader of the previous image of “uncertainty”. This is given in the very first line with the word “concealed”. To deepen the effect of this image, Dickinson links it to the image of “danger”. That is to say, the speaker regards it dangerous to face inner self, which can be understood from the second line of the stanza referring to inner self meeting as it “should startle most”. Besides this, Dickinson compares this inner self meeting to the meeting of “Assassin hid in our Apartment” which is “Horror’s least”. The fact that assassin is “hid” is also

the symbol of the image of “uncertainty”. Also, the image of “danger” is given through the word “horror” within the last line of this stanza.

Stanza V

The Body—borrows a Revolver—[17]
He bolts the Door—
O'erlooking a superior spectre—
Or More—[20]

The last stanza progresses through the image of “danger” which is given through the word “Revolver”, the signal of killing. The poem comes to an end with the image of “uncertainty” which can be inferred from “a superior spectre/ Or More-“. In other words, it is not certain what is waiting more inside the room.

Thus, the main images and the words or phrases used for them in *One need not be a Chamber—to be Haunted* - can be summarized as follows;

Set A: *Insideness*: a Chamber (line 1)
a House (line 2)
interior confronting (line 7)
one’s a’self encounter (line 11)

Set B: *Danger*: surpassing (line 3)
Cooler Host (line 8)
In lonesome place (line 12)
Startle (line 14)
Horror (line 16)
Revolver (line 17)

Set C: *Uncertainty*: surpassing (line 3)

Concealed (line 13)

Hid (line 15)

Or More (line 20)

Set D: *Outsideness:* Midnight Meeting (line 5)

External Ghost (line 6)

Abbey Gallop (line 9)

Set D: *Safety*: Far safer (lines 5 and 9)

b) Analysis of the Images among Themselves

All the images within the poem are interrelated through their similarities and differences. To begin with, the images which are similar to each other can be grouped as:

I. "Uncertainty" and "Danger"
II. "Insideness" and "Safety"

The similarities among these images show that the words that are used to create these images have close significations among themselves. For example, something "concealed" or "hid" reminds the reader of "horror" or a "cooler host" which are the symbols of uncertainty and danger respectively. Besides, the image of "insideness" immediately reminds the reader of the image of "safety" because one feels secure inside. Along with these similarities, there are also contradictory images which can be grouped as follows:

I. "Insideness" and "Outsideness"
II. "Safety" and "Danger"

Analyzed in depth, the images above are seen to gain significance once they are related to one another in terms of their differences. To illustrate, the speaker compares his/her inner meeting with that of meeting an external ghost or with an abbey gallop so that the fear of facing one's self identity is given to the reader in depth. Also, the dangerous conditions are compared to that of safe ones by the help of which the speaker manages to emphasize the danger inherent in those conditions.

2) The semiotic, the symbolic and the abject analysis

Dickinson's *One need not be a Chamber-to be Haunted* explores the nature of a divided subject and its constitution as a result of which the disruption of the symbolic order by the semiotic is rendered. Initiating with "One", Dickinson draws neither a male nor a female figure but a combination of both just like she does in *My Life had stood-a Loaded Gun-*. However, this time, Dickinson provides the reader with neither female nor male features to be attributed to the speaker. That is, the semiotic, connoting maternity, is aligned with the symbolic, referring to the paternal in "One". Furthermore, Dickinson introduces a divided speaking subject split between an outside, "a chamber" or "a house" and an inner self, "the brain", which has "corridors surpassing/ Material place". In accordance with Kristevan theory, this split subject can be seen not as a fixed entity but as a subject-in-process. Actually, this subject is in a process of self identification. To underline the unspeakable horrors in self identification, Dickinson uses Gothic elements like "to be haunted".

Kristeva's theory of the abject and the subject in process provide a powerful tool to understand the Gothic elements within the poem. According to Kristevan theory of the abject, horror is the symptom of the not yet self's abjection (casting off) of the maternal and material. In *One need not be a Chamber-to be Haunted*, this horror is represented in the Gothic elements

which the subject-in-process passes thorough for its self-identification. To illustrate, for the speaker of the poem, rather “than an-Interior-Confronting/ That Whiter Host”, it is “Far safer of a Midnight-meeting/ External Ghost”. Likewise, it is “Far safer, through an Abbey-gallop-/ The Stones a’chase” than “Moonless- One’s A’self encounter”. As it is obvious from these lines, the horror inherent in the dangers outside, like an external ghost or abbey gallop, is preferred to the horror of self encounter. Besides this, the grammatical structure of these lines affirms the idea that the subject is in process. That is, as Sielke suggests, Dickinson destabilizes the subject by unorthodox treatment of the verbal function and tense markers (Sielke, 27). “Surpassing”, “Confronting”, and “Meeting”, for example, emphasize process and acts while masking the grammatical subjects. Thus, in agreement with Kristevan theory, Gothic elements within the poem exemplify the abject and the split subject. Furthermore, this situation goes on in the next stanza.

The painful intensity of the self identification of the split subject reaches its peak in the line that reads “Ourself behind ourself- concealed”. “The word “Ourself” conflates, oddly, the plural “Our” with the singular “self” in a mutant pronoun” (Wardrop, 115) Dickinson’s use of the unorthodox reflexive pronoun ourself expands conventional grammar to represent multiplicity (“our”) in oneness (“self) (Sielke, 26). Besides this, the fear of meeting inner self is revealed out in this line and its effect is strengthened by repeating the pronoun *ourself*. In this way, horror, the symptom of abjection, shows itself in all its depths. Even when compared to the “Assassin hid in our Apartment / Be horror’s least”, the hidden self “Should startle most”. That is, as Wardrop notes, classic Dickinson gothic, the poem slides from the scene of enclosure (the haunted house) to the scene of a hidden self (the brain’s corridors), to the scene of metagothic prescription (what “Should startle most”) (Wardrop, 115). So, the abject is represented in its fullest. Also, a grammatical detail affirms the disruption of the symbolic: the fact that in the phrase “Be horror’s least”, the auxiliary *would* has been deleted

renders the symbolic structure of the syntax disrupted. Thus, Dickinson makes the statement timeless and accordingly the subject is destabilized due to the inner terror it faces because of its abjection process. This brings the split subject to its final horror.

In the final stanza, the divided subject, pursued by the ghost of its own identity, takes measures to protect the self. “The Body – borrows a Revolver-/ He bolts the Door-“. However, the speaker finds out that the “superior spectre” dwells in the room. As Wardrop suggests, the image indicates potential suicide, and the situation highlights the psychological dilemma of the conscious self unable to escape from its fragmented personalities (ibid). However, the final line suggests that death is not the end of the speaking subject because there is “More”. This reminds the reader of the final stanza of *My Life Had Stood a Loaded Gun,* in which the vision of death as the final border of life is surpassed. Likewise, in *One need not be a Chamber-to be Haunted,* the speaker goes beyond the image of death because there is “a superior spectre/ Or More-“. Actually, these lines offer a horrifying uncertainty. “Such psychological horror, Dickinson knows, constitutes the most lasting gothic fright (ibid). Also, the lexicons in the final stanza further suggest the idea that words carry meaning beyond their first implications. To illustrate, it is not clear what “the superior spectre” is or what is waiting “more”. Dickinson has more to say than it seems on the surface and the words aspire towards other poems which have not been created yet. In relation to Kristevan theory, the overflow of the words exemplifies the abject which does not respect borders but disrupts the order and the system.

Similar to *My Life Had Stood a Loaded Gun, One need not be a Chamber-to be Haunted* has long paved the way for various interpretations. Mudge calls it “the most chilling revelation of the severed self”, while Griffith finds it not “graphic enough to sustain our interest”. He further claims that the confrontation of the self with the self is “a kind of jocular peek-a-boo”.

However, if the poem is discussed in relation to Kristevan theory, it can be seen to represent the intrusion of the semiotic into the symbolic and the abjection process of the split subject.

Because I could not stop for Death—

Because I could not stop for Death—[1]
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality. [4]

We slowly drove—He knew no haste[5]
And I had put away
My labor and my leisure too,
For His Civility—[8]

We passed the School, where Children strove[9]
At Recess—in the Ring—
We passed the fields of Gazing Grain—
We passed the Setting Sun—[12]

Or rather—He passed Us— [13]
The Dews drew quivering and chill—
For only Gossamer, my Gown—
My Tippet—only Tulle— [16]

We paused before a House that seemed[17]
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground— [20]

Since then—'tis Centuries—and yet [21]
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity— [24]

1) Paragrammatic Analysis

a) Analysis of the Main Images

Stanza I

Because I could not stop for Death—[1]
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality. [4]

In this first stanza, “stop for Death” and “stopped for me” bear the images of “death” and “stillness” simultaneously. Besides, “the Carriage”, whose common voyagers are elegant people seeking their comfort, is utilized to convey “Ourselves” calling for the speaker of the poem, the Death and the Immortality. Here, the carriage in the poem is a vehicle for the people on earth together with death and immortality. In other words, the Carriage here has the image of “life’s course” within itself. Also, this Carriage reminds the reader of a hearse and accordingly evokes the “death” image. The ultimate image, “immortality” is introduced through Immortality as a voyager in the carriage.

Stanza II

We slowly drove—He knew no haste[5]
And I had put away
My labor and my leisure too,
For His Civility—[8]

In the second stanza, “slowly” carries the image of being “calm” whereas “drove” has the image of “motion” and even “haste” because it requires the action of driving. Yet, this motion is decelerated with the phrase “no haste”. Following this, there appears the image of “forbearance” of the “earthly belongings”.

Dickinson introduces this forbearance with the phrasal verb “put away”; the speaker is ready to give up. This renouncement is made thorough abandoning “my labor and my leisure” that signify “work” and “pastime activities” successively as earthly belongings. In the first and last line, “death” with his Civility maintains the thread of elegance, worldliness and lack of haste.

Stanza III

We passed the School, where Children strove[9]
At Recess—in the Ring—
We passed the fields of Gazing Grain—
We passed the Setting Sun—[12]

In the third stanza, the image of “motion” is again set forth with the verb “passed”; they go along in the carriage. Also, the fact that the children “strove” marks an obvious movement and effort going around. However, as in the second stanza, this “motion” concept is slowed down through a “recess” in which children have a break between two classes and this recess or break may be seen as analogical to life, a recess of strife between two non-material existences. Besides this, the action of “gazing” is another way of describing slowness because it signifies a long lasting, fixed looking. Also, the image of “the Setting Sun” implies decelerating the action of “passing”. That is to say, the words “recess”, “gazing” and “setting” all connote “stillness” as opposed to the action of “passing”. Along with this, “life’s course” is given with the children playing in the “Ring”. In other words, this Ring symbolizes the cycle of life. Additionally, in this stanza, a new image, “the outside” is presented with “the School” and “the Fields” both being outside constructions. Lastly, another image offered here is “the time”. Actually, the idea of a “Setting Sun” arouses a “time” concept because it suggests that the day and life is coming to an end.

Stanza IV

Or rather—He passed Us— [13]
The Dews drew quivering and chill—
For only Gossamer, my Gown—
My Tippet—only Tulle— [16]

Similar to the preceding stanzas, the "motion" concept is offered through the verb "passed" but this time with the addition of "quivering" as an adjective for describing the atmosphere outside. Besides this, the concept of "death" is put forward but this time with a different word; "chill". Likewise, Dickinson highlights "death" by choosing clothes made of "gossamer" and "tulle", which give the impression of a ghostlike appearance indirectly bringing in fear of death (shivering, inadequately clothed), vulnerability, frailness of human life.

Stanza V

We paused before a House that seemed[17]
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground— [20]

Unlike the previous stanzas, in which images of "motion" dominate over "stillness", Dickinson develops images of "stillness" in this stanza. Actually, the verb "paused" is the dominating action in this stanza. Also, this stanza implies a new image, that of "insideness", given with the "House" concept. Besides this new image, a familiar concept, "death" is repeated with the implication of a "grave", "the swelling of the ground". The final image being introduced is "uncertainty" which can be deduced from the words "scarcely visible"; she cannot make full sense of this mysterious swelling.

Stanza VI

Since then—'tis Centuries—and yet [21]
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity— [24]

Dickinson initiates the final stanza with the image of “time” symbolized by “Centuries” and “the Day”. Actually, the fact that the time passes by so quickly in contrast to all images of stillness and slow motion in the earlier stanzas is emphasized by claiming that centuries are shorter than the day. This comment also alerts the reader to the non-human nature of the speaking persona. In addition to this, the “uncertainty” image is hidden under the verb “surmise”; the speaker did not “see” but only “guessed”. The final image Dickinson gives is the dominance of “eternity” to which the horses turn their heads.

Thus, the main images and the words or phrases used for them in *Because I could not Stop for Death* can be summarized as follows;

Set A: *Death*: stop for death (line 1)
stopped for me (line 2)
carriage (line 3)
gossamer (line 15)
tulle (line16)
a house that seemed/ A Swelling of the Ground (lines 17, 18)

Set B: *Immortality*: immortality (line 4)
eternity (line 24)

Set C: *Stillness*: stop (lines1 and 2)
slowly (line 5)

no haste (line 5)
recess (line 10)
gazing (line 11)
setting (line 12)
paused (line 17)

Set D: *Motion*: drove (line 5)
passed (lines 9, 11 and 12)
strove (line 9)
quivering (line 14)

Set E: *Life's Course*: the carriage (line 3)
the ring (line 10)

Set F: *Forbearance*: put away (line 6)

Set G: *Earthly Belongings*: my labor and my leisure (line 7)

Set H: *Time*: setting Sun (line 12)
centuries (line 21)
day (line 22)

Set I: *Outside*: school (line 9)
gazing grain (line 11)

Set J: *Inside*: a house (line 17)

Set K: *Uncertainty*: scarcely visible (line 19)
surmised (line 23)

b) Analysis of the Images among Themselves

As it is obvious from the analysis above, according to Kristeva's idea of paragrammatic structure, there is a network of multiple connections within the poem. In other words, the images within the poem are interrelated either in terms of their similarity or their distinctiveness.

Firstly, the images similar to each other can be grouped as follows:

I. "Death", "immortality", "life's course" and "uncertainty".
II. "Time" and "life's course".
III. "Earthly belongings" and "forbearance".

So, these images resemble each other in terms of the meaning they intend to give. For example, the main image in the poem, "death" is related to the images of "immortality", "life's course" and "uncertainty". That is, these latter images carry close significations to the image of "death" and they reinforce it. Owing to this, the semantic elements that constitute these images become interrelated too. In this way, a word, for example "carriage" in line three is connected to "eternity" in the last line. Similarly, the images of "time" and "life's course" are connected to each other. For instance, the "ring" in line ten, symbolizing life, is in close relation to "centuries" and "day" which are the components of life in progress. Also, "earthly belongings" and "forbearance" are the images that support each other. Actually, the image of "forbearance" is given through "earthly belongings" which are respectively exemplified when the speaker "puts away" his/her "labor pleasure". Thus, the images in the poem are given through different vocabulary items as a result of which they are connected to each other.

Secondly, the images opposing each other in the poem are as follows:

I. “Motion” and “stillness”
II. “Inside” and “outside”

So, these images carry opposing meanings within themselves. For example, the image of “motion” is given with the word “passed” in line nine, which is followed by the “recess” in line ten giving the image of “stillness”. Similarly, the images of “inside” and “outside” bear opposing ideas. To illustrate, the speaker passed by the children during a recess in the “school”, giving the image of “outside” and then paused in front of “a house” which seemed like a grave, giving the image of “inside”. Hence, in accordance with Kristevan theory, thanks to the correlation between both the equivalent and the opposing signifiers, signification in the poem is established. In this way, once Dickinson uses a word in this poem, she does not use it only for the sake of being used but links it with another vocabulary item in either the previous or the following lines.

2) The semiotic, the symbolic and the abject analysis

Dickinson’s *Because I could not Stop for Death* represents the intrusion of the semiotic (associated with maternity) into the symbolic (associated with masculinity) in terms of the fusion of the male within the female. The speaker of the poem “could not stop for Death”, therefore “He kindly stopped for” her, as a result of which they became traveling partners. Actually, right after their encounter, the speaker describes their situation as “ourselves”. In other words, the male features are infused into the female. However, as opposed to the speaker in *My Life had stood a Loaded Gun*, the speaker in *Because I could not Stop for Death* is not able to attain her selfhood. In other words, she cannot reach the thetic phase. Thus, the speaker in this poem is restricted to the fusion of the male within the female which is seen in the following stanza.

Besides this, Dickinson here seems to introduce an example for Kristeva's theory of the abject. According to Kristeva, the abject disrupts "the identity, system, order" and in fact, it is "in-between, the ambiguous, and the composite". In the first stanza, Dickinson's using contradictory lexis paves the way for ambiguity. Together with the speaker, she connects "Death" to another partner, "Immortality". In this way, she erases the border between life and death. Additionally, the fact that these three are all voyagers signify that they are about to go beyond their boundaries. Actually, this is again related to Kristeva's theory of the abject signaling surpassing one's limits.

However, the speaker cannot reach the thetic phase; she can only exist as "We". In this regard, Dickinson can be said to decenter the subject position; the speaker uses the first person plural "We". Besides, the speaker of the poem "had put away / My labor and my leisure too / For His Civility". Under the guidance of Death, they carry on traveling.

> We passed the School, where Children strove
> …
> We passed the fields of Gazing Grain—
> We passed the Setting Sun—

What is important here is that Dickinson again uses contrary lexis. That is, she juxtaposes the image of "slowness" (with the words setting and gazing) to that of motion (with the words "passed" and "strove"). In this way, Kristeva's theory of the abject is strengthened. Also, the grammatical structure of these lines affirms the idea that the subject is in process. That is, Dickinson destabilizes the subject via the verbal function. "Gazing" and "Setting" emphasize process. In this process, the speaker goes through the abject. The intrusion of the semiotic into the symbolic via the theory of the abject continues in the following stanza.

The speaker of the poem experiences the abject in that she faces horror. According to Kristevan theory of the abject, horror is the symptom of the not yet self's abjection (casting off) of the maternal and material. In *Because I could not Stop for Death,* the speaker's horror is reflected in the dews that "grew quivering and chill". Besides, the speaker's clothing displays her inner feelings in face of death. "For only Gossamer, my Gown-/ My Tippet only Tulle". The speaker's horror reaches its peak in the stanza that draws the picture of the cemetery. Actually, they "stopped before a House that seemed / A Swelling of the Ground". Obviously, this is the description of a cemetery "in the ground". All these details bring the subject to the final stanza.

In the final stanza, the speaker of the poem lives "ambiguity" as the signal of the theory of the abject in depth. Dickinson here introduces centuries as "shorter than the Day". In this way, "uncertainty" of time is given, which is closely related to the image of ambiguity, and accordingly, the abject which is the "ambiguous". In addition to this, ambiguity is given via the word "surmise". That is, the speaker of the poem can only "guess" not actually "see" what is going around. Besides, even in the face of death, the speaker believes in "Eternity", which also carries uncertainty in itself. That is, it is not clear what eternity is or what it will bring to the speaker.

CHAPTER III

ANALYSES OF *COMUS (A MASK PRESENTED AT LUDLOW CASTLE, 1634)* BY JOHN MILTON

Comus (*A Mask Presented at Ludlow Castle, 1634*) is a masque in honor of chastity, written by John Milton and first presented on Michaelmas, 1634, before John Eagerton, Earl of Bridgewater at Ludlow Castle in celebration of the Earl's new post as President of Wales. Known colloquially as *Comus*, the mask's actual full title is *A Mask presented at Ludlow Castle 1634: on Michelmas night, before the right honorable John, Earl of Bridgewater, Viscount Brackley, Lord President of Wales, and one of His Majesty's most honorable privy council.*

Comus has long been interpreted from different perspectives by various commentators. B.A. Rajan reports that, for example,

> The most popular view is that the Lady wins largely by refusing to lose and that Comus walks off with the forensic and poetic honours. Other suggestions are that the Lady is right but not the Elder Brother, that both the Lady and Comus are wrong and the epilogue right (Rajan, 121).

Also, Tuve draws attention to the “pleasure of watching the central image unfold, display itself, dance before us” (Tuve, 154-155). In addition to these readings, Kristeva’s theory of poetic language can be applied to *Comus*. Since it is quite a long work, this study will focus on only the most climactic scene, the speech between Comus and the Lady that is found between lines 659 and 813. This speech will be analyzed in relation to Kristevan theory. It

will be found fruitful to analyze the speeches of Comus and the Lady one by one as different representatives of Kristevan theory.

1) Paragrammatic Analysis

a) Analysis of the Main Images

Lines 666- 678

***Comus:*

Why are you vext, Lady? why do you frown?
Here dwell no frowns, nor anger, from these gates
Sorrow flies farr: See here be all the pleasures
That fancy can beget on youthful thoughts,
When the fresh blood grows lively, and returns [670]
Brisk as the *April* buds in Primrose-season.
And first behold this cordial Julep here
That flames, and dances in his crystal bounds
With spirits of balm, and fragrant Syrops mixt.
Not that *Nepenthes* which the wife of *Thone*, [675]
In *Egypt* gave to *Jove*-born *Helena*
Is of such power to stir up joy as this,
To life so friendly, or so cool to thirst.

** *Comus* (*A Mask Presented at Ludlow Castle), 1634* has been quoted from Milton, John. *Comus and other poems*. Ed. F. T. Prince. Oxford : Oxford University Press, 1990.

In this scene, Comus's intentions are unmasked; he tries to seduce the Lady. Actually, he puts sensual pleasures in his Palace forward in order to ensnare the Lady. For this reason, the image of, and images associated with, "sensual pleasure" appears in these lines. For example, in line 667, Comus shows his Palace empty of frown, anger and sorrow but full of "all the pleasures/ That fancy can beget on youthful thoughts" (line 668-69). What is more, he offers the Lady a drink which is the "cordial Julep here/ That flames and dances in his crystal bounds/ With spirits of balm, and fragrant Syrops mixt." (line 672-74). To convince the Lady of this drink's power,

Comus compares it to "Nepenthes which the wife of Thone/ In Egypt gave to Jove-born Helena" and concludes that even Nepenthes is not "of such power to stir up joy as this/ To life so friendly, or so cool to thirst". Indeed,

Nepenthes refers to a passage in Homer's *Odyssey* in which the potion "Nepenthes" is given to Helen by an Egyptian queen and, in Greek mythology, it is a drug that quells all sorrows with forgetfulness. By comparing his beverage to Nepenthes and regarding it as even more effective than Nepenthes, Comus manages to support the image of "sensual pleasure".

Lines 679-690

Comus:

Why should you be so cruel to your self,
And to those dainty limms which nature lent [680]
For gentle usage, and soft delicacy?
But you invert the cov'nants of her trust,
And harshly deal like an ill borrower
With that which you receiv'd on other terms,
Scorning the unexempt condition [685]
By which all mortal frailty must subsist,

Refreshment after toil, ease after pain,
That have been tir'd all day without repast,
And timely rest have wanted, but fair Virgin
This will restore all soon. [690]

Comus carries on with his attempts to seduce the Lady. In addition to the image of “sensual pleasure”, he uses the image of “sexual temptation”. That is, he attempts to lure the Lady not to be “so cruel to [herself]/ And to those dainty limms which nature lent/ For gentle usage, and soft delicacy”. Actually, this gentle usage and soft delicacy remind the reader of sexuality. Besides, if the Lady does not make use of her sexuality, Comus is of the opinion that she will have behaved contrary to the natural process. “you invert the cov'nants of her trust/ And harshly deal like an ill borrower”. Following this, Comus finalizes his speech by returning to the image of “sensual pleasure” and claims that every human being needs “Refreshment after toil, ease after pain”, which “will restore all soon”.

Lines 690-705

Lady:

'Twill not, false traitor,
'Twill not restore the truth and honesty
That thou hast banish't from thy tongue with lies,
Was this the cottage, and the safe abode
Thou told'st me of? What grim aspects are these,
These roughly-headed Monsters? Mercy guard me! [695]
Hence with thy brew'd inchantments, foul deceiver,
Hast thou betrai'd my credulous innocence
With visor'd falshood and base forgery,
And wouldst thou seek again to trap me here
With lickerish baits fit to ensnare a brute? [700]
Were it a draft for *Juno* when she banquets,

I would not taste thy treasonous offer; none
But such as are good men can give good things,
And that which is not good, is not delicious
To a wel-govern'd and wise appetite. [705]

The arguments of Comus are immediately countered by the Lady. The starting images in her speech are “falsehood” and “honesty” which are given in the beginning lines 'Twill not, false traitor/ “Twill not restore the truth and honesty”. Moreover, she finds him to be “foul deceiver” telling “lies” along with “falsehood and base forgery” and “treasonous offer”, which also support the image of “falsehood”. As opposed to Comus’s vice, the Lady shows herself as identifying with the group of “good men”. This signals the fact that Milton here introduces another image which is “virtue”. Actually, the Lady refuses Comus’s drink offer because she thinks it does not come from a good man, then it “is not “delicious/ To a wel-govern’d and wise appetite”.

Lines 706-755

Comus:

O foolishness of men! that lend their ears [706]
To those budge doctors of the *Stoick* Furr,
And fetch their precepts from the *Cynick* Tub,
Praising the lean and sallow Abstinence. [709]

In these lines, Comus refers to the image of “abstinence”. For him, the people who take “precepts from the Cynic Tub” and highly regard the sayings of the “Stoick” stand as an example for “foolishness”. That is, these men and the way they behave reflect the image of “abstinence”.

Lines 710-720

Comus:

Wherefore did Nature powre her bounties forth, [710]
With such a full and unwithdrawing hand,
Covering the earth with odours, fruits, and flocks,
Thronging the Seas with spawn innumerable,
But all to please, and sate the curious taste?
And set to work millions of spinning Worms, [715]
That in their green shops weave the smooth-hair'd silk
To deck her Sons; and that no corner might
Be vacant of her plenty, in her own loyns
She hutch't th' all-worshipt ore and precious gems
To store her children with;

Instead of the image of “abstinence”, Comus is fascinated by the image of “nature’s fertility”. Upon looking at the nature, he puts the nature’s riches forward. For example, nature, for him, covers “the earth with odours, fruits, and flocks,/ Thronging the seas with spawn innumerable”. Beyond this, nature provides all these “to please and sate” the humanity. Even “millions of spinning Worms/ That in their green shops weave the smooth-hair'd silk” produces silk for the mankind. Likewise, nature supplies “ore and precious gems” just for humanity. Thus, it can be said that Comus underlines the image of “nature’s fertility” in these lines.

Lines 720-725

Comus:

...if all the world [720]
Should in a pet of temperance feed on Pulse,
Drink the clear stream, and nothing wear but Frieze,
Th' all-giver would be unthank't, would be unprais'd,

Not half his riches known, and yet despis'd,

Upon contrasting the image of “nature’s fertility” with that of “abstinence”, Comus reaches the image of “consumption”. “If all the world”, were to prefer “temperance” and “drink the clear stream, and wear nothing but Frieze”, God “would be unthank't, would be unprais'd” because of the fact that “Not half his riches known, and yet despis'd”.

Lines 725-729

Comus:

And we should serve him as a grudging master, [725]
As a penurious niggard of his wealth,
And live like Natures bastards, not her sons,
Who would be quite surcharg'd with her own weight,
And strangl'd with her waste fertility;

In accordance with the immediately previous lines, Comus advises the Lady to make use of the riches of nature as much as she can "And we should serve him as a grudging master/ As a penurious niggard of his wealth/ And live like Natures bastards, not her sons”. Otherwise, the riches of nature would be beyond its needs and the nature would be “strangl'd with her waste fertility” That is, the image of “consumption” dominates his speech in these lines.

Lines 737-742

Comus:

List Lady be not coy, and be not cosen'd
With that same vaunted name Virginity,

Beauty is nature's coyn, must not be hoorded,
But must be currant, and the good thereof [740]
Consists in mutual and partak'n bliss,
Unsavoury in th' injoyment of it self.

Building upon the previous images, Comus advises the Lady to “be not coy, and be not cosen'd/ With that same vaunted name Virginity”. Following this, he refers to the image of “beauty” which is “nature's coyn, must not be hoorded/ But must be currant, and the good thereof”. In this way, he links the image of “beauty” to another image which is “display”. That is, for Comus, it is essential to display and use one’s beauty, which is sure to bring “th' injoyment of it self.”

Lines 743-747

Comus:

If you let slip time, like a neglected rose
It withers on the stalk with languish't head.
Beauty is natures brag, and must be shown [745]
In courts, at feasts, and high solemnities
Where most may wonder at the workmanship;

In these lines, another important theme, that of the “carpe diem” is given. Actually, what Comus is trying to emphasize is that time is passing by and we should try to catch it. Otherwise, we would lose a lot. “If you let slip time, like a neglected rose/ It withers on the stalk with languish't head.” Additionally, Comus is for the idea that beauty must be shown, which reminds the image of “display”. “Beauty is natures brag, and must be shown”.

Lines 748-755

Comus:

It is for homely features to keep home,
They had their name thence; course complexions
And cheeks of sorry grain will serve to ply [750]
The sampler, and to teize the huswifes wooll.
What need a vermeil-tinctur'd lip for that
Love-darting eyes, or tresses like the Morn?
There was another meaning in these gifts,
Think what, and be adviz'd, you are but young yet. [755]

In these lines, Comus compares the images of “abstinence” and “beauty”. Actually, for Comus, what must be kept at home are “homely features” not “a vermeil-tinctur'd lip” or “Love-darting eyes, or tresses like the Morn”. That is, Comus advises the Lady to exhibit her beauties not hide them, which is also related to the theme of “display”. Also, in the last line, Comus reminds the reader of the images associated with the “carpe diem” theme, by telling the Lady “you are but young yet”. That is, he wants her to be aware of her youth and make the best use of it.

Lines 756-759

Lady:

I had not thought to have unlockt my lips
In this unhallow'd air, but that this Jugler
Would think to charm my judgement, as mine eyes,
Obtruding false rules pranckt in reasons garb.

Comus’s arguments are clearly countered with the help of the opposing images by the Lady. That is, the Lady is against the image of “falsehood”; “false rules pranckt in reasons garb”. Also, it is obvious that the Lady is

actively intent upon promoting the image of “virtue” because she is ready to express her ideas; “unlockt my lips”.

Lines 760-767

Lady:

I hate when vice can bolt her arguments, [760]
And vertue has no tongue to check her pride:
Impostor do not charge most innocent nature,
As if she would her children should be riotous
With her abundance, she good cateress
Means her provision onely to the good [765]
That live according to her sober laws,
And holy dictate of spare Temperance:

In these lines, it is conspicuous that the images of “vice” and “virtue” face each other just like the encounter of the Lady and Comus. “I hate when *vice* can bolt her arguments,/ And *vertue* has no tongue to check her pride”. These lines also suggest “oral imagery”; vice can “bolt”, can eat fast and inelegantly, her arguments. Yet, vice does not have a “tongue” for checking the way virtue consumes its arguments. That is “bolt” and “tongue” introduce the “oral imagery”. Moreover, the image of “virtue” is supported with the “innocent nature” the feature of “virtue”. Also, the Lady refers to the image of “nature’s fertility” by saying “her abundance”. Contrary to Comus, the Lady claims that nature is not fertile for the sensual pleasure of humanity but for the “good” people “That live according to her sober laws/ And holy dictate of spare Temperance”. In other words, the Lady highly values the image of “virtue”. Besides this, she inserts the image of “temperance”, which is lean and directly counters the earlier images of oral greed.

Lines: 768-779

Lady:

If every just man that now pines with want
Had but a moderate and beseeming share
Of that which lewdly-pamper'd Luxury [770]
Now heaps upon som few with vast excess,
Natures full blessings would be well dispenc't
In unsuperfluous eeven proportion,
And she no whit encomber'd with her store,
And then the giver would be better thank't, [775]
His praise due paid, for swinish gluttony
Ne're looks to Heav'n amidst his gorgeous feast,
But with besotted base ingratitude
Cramms, and blasphemes his feeder.

The Lady carries on supporting the image of “temperance” with the help of her examples. According to her, being temperate is equal to having a “just”, “moderate” and “beseeming” nature. In this way, she believes that “Natures full blessings would be well dispenc’t/ In unsuperfluous eeven proportion” and that God “would be better thank't”. To support the image of “temperance”, the Lady makes use of an opposing image which is “gluttony”. According to the Lady, a gluttonous person “Ne're looks to Heav'n amidst his gorgeous feast”. Instead, with “ingratitude”, s/he “blasphemes his feeder”. What should be kept in mind is that in Comus’s terms, the same idea would be expressed as “sensual pleasure” because Comus sees it necessary for sustaining one’s life. Also, these lines continue and rebuff the “oral imagery” found in Comus's earlier words: That is, a “gorgeous feast”, the generosity of heaven, is consumed in a repulsively oral manner with “swinish gluttuny” and “cramming”, and the oral images are thus divided between God's beautiful generosity and disgusting images of excessive eating, seen as instances of “ingratitude” .

Lines 779-789

…Shall I go on?
Or have I said anough? To him that dares [780]
Arm his profane tongue with contemptuous words
Against the Sun-clad power of Chastity,
Fain would I somthing say, yet to what end?
Thou hast nor Eare nor Soul to apprehend
The sublime notion, and high mystery [785]
That must be utter'd to unfold the sage
And serious doctrine of Virginity,
And thou art worthy that thou shouldst not know
More happines then this thy present lot.

In these lines, the Lady continues with the image of “virtue”. Moreover, she equates “virtue” with “chastity” which has “Sun-clad power”. As she believes Comus to be neither virtuous nor chaste, she supposes that he has neither the intellectual understanding, or perhaps willingness (“hast nor Eare"), nor the spiritual development ("Soul") “to apprehend / The sublime notion, and high mystery /And serious doctrine of Virginity”.

Lines 790-799

Lady:

Enjoy your deer Wit, and gay Rhetorick [790]
That hath so well been taught her dazling fence,
Thou art not fit to hear thy self convinc't;
Yet should I try, the uncontrouled worth
Of this pure cause would kindle my rap't spirits
To such a flame of sacred vehemence, [795]
That dumb things would be mov'd to sympathize,
And the brute Earth would lend her nerves, and shake,

Till all thy magick structures rear'd so high,
Were shatter'd into heaps o're thy false head.

In these lines, the Lady introduces the image of “rhetoric” within the first line that reads “gay Rhetorick”. Also, she supports the image of “vice” claiming that Comus is “not fit to hear thy self convic’t”. Moreover, she opposes this image with that of “virtue” maintaining that her fervent love of virtue nevertheless inspires her to “try”, and that such "vehemence" may even communicate with "dumb things". Here we have three main sets of images: The artifice of Comus's worldly attributes (wit, rhetoric, verbal fencing, "magick structures"), the natural ("uncontrouled"), spiritually inspired speech that the Lady, prophet-like ("rap't spirits"), could make, and the might and grandeur of its effects upon all things, especially the artificial things that Comus has been associated with. She finishes her speech referring to the image of “falsehood”. That is, she regards Comus as having a “false head”. This brings together the grotesque image of Comus's followers who have animal heads (indicating that they have resigned their spiritual nature and allowed themselves to be taken over by their animal desires), with the lady's arguments that Comus is false or lying, and with her final condemnation that his very reasoning (the foundation and heads of his argument) is wrong.

Lines 800-813

Comus:

She fables not, I feel that I do fear [800]
Her words set off by som superior power;
And though not mortal, yet a cold shuddring dew
Dips me all o're, as when the wrath of *Jove*
Speaks thunder, and the chains of *Erebus*
To som of *Saturn's* crew. I must dissemble, [805]
And try her yet more strongly. Com, no more,

This is meer moral babble, and direct
Against the canon laws of our foundation;
I must not suffer this, yet 'tis but the lees
And setlings of a melancholy blood; [810]
But this will cure all streight, one sip of this
Will bathe the drooping spirits in delight
Beyond the bliss of dreams. Be wise, and taste.

In this speech, Comus acknowledges the difference between artificial rhetoric or 'fabling' and the superiority of the power of her inspired speech, but in spite of recognizing something of her power, he still goes on trying to convince the Lady to join him. In saying that he "must dissemble" he also indirectly acknowledges the truth of her accusation that he has a "false head". Once more Comus returns to the two images of “abstinence” and “consumption”. In the line that reads “this is meer moral babble”, he refers indirectly to the image of “abstinence” – moral speaking will not satisfy physical desires. Contrary to this, he offers “consumption” saying “one sip of” his drink will “cure” and liven up “the drooping spirits in delight / Beyond the bliss of dreams”. He finalizes his speech referring to the image of “carpe diem” by saying “Be wise, and taste”.

Thus, the main images and the words or phrases used for them in *Comus* can be summarized as follows;

Set A: *sensual pleasure*: all the pleasures (line 667)
cordial Julep (line 672)
refreshment after toil, ease after pain (line 687)
this will restore all soon. (line 690)
th' injoyment of it self (line 742)

Set B: *sexual temptation*: dainty limms which nature lent (line 680)
for gentle usage, and soft delicacy? (line 681)

Set C: *falsehood* : 'Twill not, false traitor (line 690)

Twill not restore the truth and honesty (line 691).

foul deceiver (line 696)

lies (line 692)

falsehood and base forgery (line 698)

treasonous offer (line 702)

false rules pranckt in reasons garb (line 759)

false head (line 799)

Set D: *virtue:* good men (line 703)

unlockt my lips (line 756)

vertue has no tongue to check her pride (line 761)

Means her provision only to the good (line 764)

Chastity (line 782)

Set E: *abstinence*: precepts from the Cynic Tub (line 708)

Stoick (line 707)

Abstinence (line 709)

It is for homely features to keep home (line 748)

moral babble (line 807)

Set F: *nature's fertility:* odours, fruits, and flocks, (line 712)

Thronging the seas with spawn innumerable (line 713)

her abundance (line 764)

millions of spinning Worms (line 715)

ore and precious gems (line 719)

Set G: *consumption:* drink the clear stream, and wear nothing but Frieze

[God] would be unthank't, would be unprais'd

live like Natures bastards, not her sons (line 727)

one sip of (line 811)

Set H: *oral imagery:* bolt (line 760)

Tongue (line 761)

Swinish gluttony

Feast (line 777)

Ingratitude (line 778)

Cramms and feeder (line 779)

Set I: *beauty*: Beauty is nature's coyn (line 739)

a vermeil-tinctur'd lip (line 752)

Love-darting eyes, or tresses like the Morn (line 753)

Set J: *display:* must not be hoorded (line 739)

But must be currant, and the good thereof (line 740)

Beauty is natures brag, and must be shown (line 745)

Set K: *carpe diem*: If you let slip time, like a neglected rose (line 743)

It withers on the stalk with languish't head (line 744)

you are but young yet (line 755)

Be wise, and taste (line 813)

Set L: *vice*: vice can bolt her arguments (line 760)

not fit to hear thy self convic't (line 792)

Set M: *temperance*: temperance (line 767)

a moderate and beseeming share (line 769)

Set N: *gluttony*: gluttony (line 776)

ingratitude (line 778)

Set O: *rhetoric*: Rhetorick (line 790)

Set P: *artifice* (related to but not the same as *falsehood*):

brew'd inchantments (line 696)

lickerish baits (line 700)

deer Wit, and gay Rhetorick (line 790)

dazling fence (line 791)

thy magick structures rear'd so high (line 798)

fables (line 800)

b) Analysis of the Images among Themselves

I. The main images within the poem are interrelated through their similarities and differences. To begin with, the images which are similar to each other can be grouped as:

I. *"sensual pleasure", "sexual temptation"* and *"carpe diem"*
II. *"gluttony", "oral imagery"* and "*sensual pleasure"*
III. *"virtue"*, "*abstinence*" and "*temperance"*
IV. *" falsehood"*, "artifice" and "*vice"*

V. *"nature's fertility", "consumption" and " oral imagery"*

VI. "*beaut*y" and "*display"*

Analyzed in depth, it is conspicuous that the word groups used to create these images have close significations to each other. To illustrate, the images of *sensual pleasure* and *sexual temptation* are closely related to each other in that they both signify making use of earthly pleasures to their fullest. Similarly, *virtue, abstinence* and *temperance* are linked among themselves because they call for being virtuous in all respects. On the contrary, the images of *falsehood, artifice* and *vice* remind the reader of evil features. Additionally, *nature's fertility* and *consumption* compliment one another since one can consume the fruits of nature. In the same way, beauty needs to be displayed so as to be regarded as beauty. Along with these similarities, there are also contradictory images which can be grouped as follows:

I. *"sensual pleasure", "sexual temptation"* and *"carpe diem"* vs. *"virtue"*, "*abstinence"* and "*temperance"*

II. *"falsehood", "artifice"* and "*vice v*s. *"virtue"*

III. "*consumption"* vs. "*abstinence"* and "*temperance"*

IV. *"artifice"* vs. *"rhetoric"*

As in the case with the similar images, the opposing images within the poem are also closely related with each other. For example, the images of *abstinence* and *temperance* give their meaning along with their opposing group of images including *sensual pleasure, sexual temptation* and *carpe diem.* Also, the images of *abstinence* and *temperance* are linked to the opposing image of consumption. Likewise, the images of *falsehood, artifice* and *vice* are also strengthened with the contrary image of *virtue*. Also, the images of "artifice" and "rhetorick" support one another. Actually, in order to refer to the artifice of Comus's speech, the Lady makes use of the image of "rhetorick". She finds his "gay rhetorick" to be fenced by his "deer wit".

In the same way, Comus is aware of the distinction between his “artificial” speech and the Lady’s superior spontaneous speech, which is seen when he utters “She fables not, I feel that I do fear/ Her words set off by som superior power”. This evidently shows that, Milton puts the opposition between the truth on the surface and the truth in depth. As Fish suggests, in *Comus*, there is a “distinction between a deep truth always present and always governing and the appearances and surfaces that seem to be, or seek to be, divorced from it” (Fish, 31). The Lady, representative of deep truth, is faced to Comus, an artficier. It is the Lady’s “knowledege (based on faith) of the real Artificer and of his attributes (omniscence and benevolence) that stabilizes and gives form both to her interior landsacpe” (Fish, 27).

In *Comus*, Kristeva’s principle of multi determination of peaks is not observable. Kristeva claims that in poetic language, each unit acts as a multi-determined “peak” and these units are connected to each other as result of which they become multi determined. In *Comus*, however, this theory does not work to the fullest. Milton gives the images through certain vocabulary items but not all the lines necessarily carry important images to be discussed. For example, the lines of Comus which read “And though not mortal, yet a cold shuddring dew/ Dips me all o're, as when the wrath of *Jove/* To som of *Saturn's* crew” or “Speaks thunder, and the chains of *Erebus*” do not necessarily carry a main image to be discussed or to constitute a Kristevan “peak”. Similarly, the Lady’s lines “As if she would her children should be riotous” or “And the brute Earth would lend her nerves, and shake” do not create a peak to be discussed in relation to Kristevan theory. Thus, Kristeva’s theory of paragrammatic structure does not deeply shed light upon all the lines within the poem.

2) The semiotic, the symbolic and the abject analysis

Milton's *Comus* is a representative of Kristeva's theory in relation to the intrusion of semiotic into the symbolic and the concept of the abject. That is, as Kristeva suggests, language that allows maximum opening to the semiotic is "poetic language" and the subject undergoing this scission between the semiotic and the symbolic experiences the abject which is also reflected in poetic works. Comus is related to this theory in that it goes beyond the genre descriptions of a masque. Traditionally, the masque showed the aristocracy an ideal image of itself. "Conventional masques complimented in verse the monarch or members of the nobility they were meant to honor; *A Maske* [*Comus*] however, does not contain any direct flattery of this type" (Leishman, 189).

As opposed to this, Milton may be seen as indirectly criticizing the nobility and Eagerton family in particular, by thematically drawing attention to a recent scandal:

> The Eagerton family had recently suffered some disgrace as well as public honor, for in 1631, whilst one of the Countess's sons-in-law was made President of the Council of Wales, another, the Earl of Castlehaven, was tried and executed for crimes of sexual perversion against his wife and family (Ridden, 60).

In this regard, Milton's *Comus* brings an examination of this family. That is, it was performed at Ludlow Castle to celebrate the appointment of the Earl of Bridgewater as President of the Council in Wales and Lord Lieutenant of Wales. Also, the aristocratic performers were his three youngest children. In this way, Milton manages to put such an aristocratic family and the principles of aristocracy under the light of moral scrutiny. Thus, by turning the conventions of a traditional masque upside down, Milton goes beyond the boundaries of the masque genre, which is closely related to the disruption of the symbolic order. This intrusion can also be observed in the speeches of Comus and the Lady.

In *Comus*, the disruption of the symbolic is well depicted in Comus who behaves contrary to expectations from a Christian hero. “Countless heroes from the classical period to the present have earned their place in myth and romance by rescuing maidens from the predatory sexuality of fabulous monsters or monstrous men” (Belsey, 46). As opposed to this, Comus does not rescue or seduce the Lady. Actually, all he does is try to possess the Lady by seduction. He claims that in his Palace, there are “no frowns, nor anger, from these gates /Sorrow flies farr: See here be all the pleasures” (lines 667-668). To ensnare the Lady, Comus offers her a drink which is a “cordial Julep here/ That flames and dances in his crystal bounds”. Also, in order to convince her of the drink’s pseudo power, Comus compares it to “that *Nepenthes* which the wife of *Thone* / In *Egypt* gave to *Jove*-born *Helena*” and concludes that even this Nepenthes is not “to life so friendly, or so cool to thirst”.. Thus, from the very beginning, Comus is understood to be disrupting the symbolic conventions of a typical hero which is related to Kristevan theory of the disruption of the symbolic order. The other contenders for the position of hero, the Lady's brothers, also disrupt expectations by being excessively inactive. Strangely for a damsel-in-distress story, there is in fact no rescuing hero at all, and resolution to her plight only comes in the form of an unlikely *deus ex-machina*.

Kristeva’s theory of the abject is well depicted in Comus’s speech. In Kristevan theory, the abject is “what does not respect borders”. Comus experiences the abject in that he goes beyond his own boundaries. That is, contrary to heroic features, he does not rescue the Lady but tries to entrap her. For example, he tends to tempt the Lady sexually. He is of opinion that she should make use of her body to the fullest. “…dainty limms which nature lent / For gentle usage, and soft delicacy” (lines 679-680). This reflects that Comus wants the Lady to go beyond her boundaries and indulge in sexual life. In this way, Comus displays the abject in his ideas on sexuality. Furthermore, in Kristevan theory, the abject connotes “betweenness” which requires a split subject. In relation to *Comus*, this

betweenness can be observed in contradictions of Comus's speech. Actually, he compares "ease" to "pain" and "rest" to "toil", which shows that he is left in between these conditions. In addition to this, the beyond borders and the betweennes characteristics of the abject are visually present in the masque in the half-animal beastly crew. Comus's men are neither "man" nor "monster" but they are "roughly headed monsters". In this way, they go beyond the borders of an ordinary being and at the same time they represent betweenness. In fact, that these half bestial men and their behaviour exemplify the abject. This is because drunkenness suggests losing one's consciousness as result of which betweenness and going beyond boundaries are experienced.

Comus's speech is directly countered by the Lady. Indeed, the Lady is subject to the abject in the form of food loathing. According to Kristevan theory of the abject, food loathing is a form of abjection. In *Comus,* the Lady despises the beverage Comus offers to her. To show her disgust, "Were it a draft for *Juno* when she banquets", the Lady claims, "I would not taste thy treasonous offer". This is because "…such as are good men can give good things, / And that which is not good, is not delicious / To a wel-govern'd and wise appetite". Besides this, the Lady is exposed to the abject in that she surpasses the boundaries of a seventeenth century woman. "In this period, women were only very uncertainly subjects, barely allowed within the patriarchal order of language and culture a place from which to speak" (Belsey, 47).

In this regard, women were identified as partners with their husbands and they were limited within domestic issues. As opposed to such a confinement, the Lady in *Comus* is not restricted to homely duties. Actually, she behaves as a liberated individual person. For instance, she wanders alone in the forest which is quite surprising in the doctrines of the seventeenth century. This shows that the Lady ignores the symbolic laws that govern the lives of women in those ages. Apart from this, she stands

against the temptations of Comus and in this patriarchal order of culture she manages to gain a place to speak her mind. That is, she finds Comus a “false traitor” and she will not in any way accept his offers. Yet, Comus carries on with his attempts to convince the Lady.

As opposed to the Lady, the symbol of abstinence, Comus is the representative of gluttony which can be analyzed under the light of Kristeva’s theory. That is, Comus looks down upon “men that lend their ears / To those budge doctors of the *Stoick*_Furr” and regards abstinence “lean and sallow”. Instead, he prefers the riches of nature “Covering the earth with odours, fruits, and flocks / Thronging the Seas with spawn innumerable”. Since the nature serves to mankind, Comus offers the Lady to “live like Natures bastards, not her sons”. Moreover, he is for personal sensual pleasure and empty display. “Beauty is nature's coyn, must not be hoorded…/ Beauty is natures brag, and must be shown”. In accordance with this, he urges the Lady to become aware of the theme of carpe diem. “If you let slip time, like a neglected rose/ It withers on the stalk with languish't head”. What is important here is that Comus’s being such a gluttonous character exemplifies Kristeva’s theory of the abject. This is because Comus wants to live life to the most extreme and therefore he goes beyond his borders, which is closely related to the theory of the abject.

Despite Comus’s insistences, the Lady does not yield to him, as a result of which she attains her selfhood. In Kristevan terms, this experience initiates the thetic phase.

> In the development of the subject, such as it has been reconstituted by the theory of the unconscious, we find the thetic phase of the signifying process, around which signification is organized, at two points: the mirror stage and the “discovery of castration (Kristeva, *Revolution*, 46).

In *Comus*, the Lady claims to “hate when vice can bolt her arguments, / And vertue has no tongue to check her pride”. That is, she supports the people “That live according to her sober laws / And holy dictate of spare

Temperance" and she is for "a moderate and beseeming share". This is an original claim because in this way the Lady shows her inner feelings and ideas and accordingly she uncovers the true self within herself. To speak in Kristevan theory, the Lady reaches the thetic phase. Besides this, in relation to the theory of the abject, the Lady, like Comus, goes beyond her boundaries because she is not a typical partner to Comus but acts as a rebel to him.

At this point, the Lady is stuck to her chair. Actually, she has stone like immobility and remains the same and constant. What is important here is that the Lady's horror is the representative of the abject. According to Kristevan theory of the abject, horror is the symptom of the not yet self's abjection (casting off) of the maternal and material. In *Comus*, this horror is represented in the horror of the Lady. Upon being deceived by Comus, she is taken to his palace and when she is seen there for the first time, Milton describes her sitting in an inchanted chair. This shows that the Lady is under a shock, which exemplifies Kristeva's theory of the abject. The Lady is involuntarily stuck to her chair- her immobility makes a prison of her body, her mind and spirit cannot escape. In a way, her body becomes the abject other. This is a very strong and important instance of the abject and it works well with Milton's constant contrast between spirit/soul and body. Here all material and bodily things become abject to the Lady who is now almost entirely spiritual and verbal, her physical existence is an 'other' that has become burdensome and even revolting to her. This also reminds the reader of Kristevan theory of the abject which calls for going beyond one's borders. In other words, the Lady goes through the abject by reflecting the border between the spiritual/soul and the physical world. Also, the Lady exceeds her borders by being a spiritual and verbal existence rather than a physical one. The concept of the abject is carried onto the following stanza.

The intrusion of the semiotic into the symbolic continues via the abject in the ambiguity of the Lady's speech. Namely, as Kristeva suggests, the abject disrupts "the identity, system, order" and in fact, it is "in-between, the ambiguous, the composite". In this regard, when the Lady talks about chastity, she does not clarify herself in depth. "Against the Sun-clad power of Chastity / Fain would I something say, yet to what end?" That is, she does not talk much about chastity, which leads to ambiguity about her ideas and feelings about it. Milton can be said to impose meanings on words which go beyond themselves. Therefore, the words overflow their bounds and aspire towards other works to be written. Milton, here, aspires towards the Word, ie. the word of God, heavenly messages which are themselves ultimately non-verbal. As Fish argues, Milton never wavers in his conviction that obedience to God is the prime and triumphing value in every situation (Fish, 5). This belief is affirmed in the Lady's speech; she asks for praise "due paid" to the bestower (God) for all the bounties of nature. Hence, it can be seen that Milton in *Comus* reflects Kristevan theory of the abject with its characteristic of going beyond its borders.

In the final lines of *Comus* studied in this thesis, the intrusion of the semiotic into the symbolic reaches its peak. That is, the symbolic order of Comus himself is totally disrupted by the Lady rebelling. Comus accepts the fact that the Lady behaves "against the canon laws of our foundation". In Kristevan terms, this signals the fact that what Comus relies upon is interrupted by the Lady's rebellious reaction to his offers. Thus, although Comus does not give up trying to convince the Lady, all his attempts end in vain and the symbolic order can be said to have been disrupted.

In conclusion, one of Milton's most important works, *Comus* is a representative of Kristeva's theory of the intrusion of the semiotic into the symbolic. As Orgel states, borrowing from Ben Jonson, the purpose of the mask is to "make the spectators understanders". Thus, in this masque, it can be seen that the symbolic order of Kristeva's theory is disrupted. Both the

Lady and Comus go beyond their boundaries to a certain extent. Besides, both the Lady and Comus are seen to be divided entities. Therefore, they both go through a process of abjection. Actually, they reflect the ambiguity of the theory of the abject in their speeches. Still, the Lady reflects the theory of the abject via food loathing whereas Comus does not. Besides, the Lady is seen to reach self identification whereas Comus cannot. Despite these minor differences, both Comus and the Lady are highly important characters in *Comus* as representatives of Kristevan theory.

CHAPTER IV

COMPARISION, DISCUSSION AND CONCLUSION

Julia Kristeva has been a prominent figure in the world of literary and cultural studies, semiotics, feminist theory, and philosophy. In her theory, she adapts a psychoanalytic approach to poststructuralisim to analyze the position of the subject in relation to language. Her psychoanalytic approach is derived from Lacan's integration of Freudian psychoanalysis. Beyond Lacan's and Freud's ideas, Kristeva offers a more central place for the maternal and the feminine in the subject's psychosexual development. In her analysis, Kristeva criticizes theories of language from Saussure and Chomsky to Husserl. She is against the position that dissociates the meaning of language from the speaking subject. She claims that the speaking subject is heterogeneous; that is it is made up of two dissimilar elements: *the semiotic* and *the symbolic* which are closely related to the concept of *the abject.*

In Kristevan theory of poetic language, there are two basic elements, the semiotic and the symbolic which are closely linked to the theory of the abject. The semiotic is the way through which bodily energy and affects come into language and it includes both the drives and the articulations of the subject. Moreover, the semiotic is associated with the pre-Oedipal phase and thus with the pre-Oedipal mother. The symbolic, on the other hand, is the syntax and all linguistic categories (Kristeva, *Revolution*, 29). That is, the semiotic is associated with femininity and maternity whereas the symbolic is linked to the masculinist culture. According to Kristeva, the semiotic does not function by itself but is interrelated to the symbolic. The

interaction between these terms makes up the poetic language. Also, between these two states, the semiotic and the symbolic, Kristeva places a pre-linguistic stage and explains it via the theory of the abject.

In Kristevan theory, the abject names the horror of being unable to distinguish between the “me” and “not-me”. That is to say, when the child is in the womb, he is not a separate subject but is born into a realm of plenitude, of a oneness with his environment. He has no borders with the mother and these borders must be developed in order to develop subjectivity. In addition to maternal abjection, the subject faces abjection in different ways, like food loathing and facing a cadaver. Additionally, Kristeva defines abjection as “what disturbs identity, system, order”. Namely, abject is the “the ambiguous”, “the in-between”, “the composite” and “what does not respect borders”.

Kristeva’s psychoanalytic approach is reflected in two ways in poetic language. To begin with, the semiotic disrupts and intrudes into the symbolic as a result of which poetic language gains existence. Actually, Kristeva claims that poetic language provides the maximum opening into the semiotic. In poetic works, the text is not a unified entity but is an ongoing practice. Kristeva calls this heterogeneous practice *signifiance* to show that biological urges are socially controlled, directed and organized, which produces an excess with regard to social apparatuses. Besides, this instinctual operation turns out to be a *practice* which is a transformation of natural and social resistances, limitations and stagnations if it enters into linguistic and social communication. This process is a structuring and de-structuring practice rooted in the semiotic and the symbolic scission.

In addition to the intrusion of the semiotic into the symbolic in defining poetic language, Kristeva regards it as a paragrammatic structure. Actually, Kristeva regards the heterogeneous *signifiance* as a *paragrammatic* structure. That is, different from everyday language, the laws of equivalence

do not form the basis in poetic language in which there is always the possibility of a second meaning and *"1"* is always transgressed. In everyday language, there is the law of *no contradiction*, but in poetic language, there is not such equivalence. For Kristeva, poetic language is made up of a paragrammatic structure, which is a system of multiple connections. To make it more clear, poetic language manifests the infiniteness of the ordinary language. Besides, poetic language "rejects all discourse that is either stagnant or eclectically academic…and devises another original, mobile and transformative knowledge" (Kristeva, *Desire in Language*, 92). In this way, she claims to avoid formalism and introduces a signifying process depending upon dynamism.

In this thesis, Julia Kristeva's theory of poetic language has been studied to see to what extent her theory sheds light upon the works of Emily Dickinson and John Milton. In her own studies, Julia Kristeva analyzes modernist works, which include Lautréamont and Mallarmé, according to her theory of poetic language. Yet, there were modern poets before the emergence of modernist poetry, including Emily Dickinson. The main reason why Emily Dickinson has been chosen in this thesis is to see to what extent Kristeva's theory helps to explain a very early "modernist" poet. Also, John Milton has been purposefully chosen to apply Kristeva's theory to a poetic work very different from that of the modernists. In other words, Emily Dickinson and John Milton have been juxtaposed to see if Kristeva's theory is applicable to both and if so, to what extent it sheds light upon them.

Kristeva's notion of paragrammatic structure of poetic language in which all the elements are connected to each other proves to shed light upon Dickinson's *Because I could not Stop for Death, My Life had stood a Loaded Gun* and *One Need not be a Chamber to be Haunted*. That is to say, the elements in these poems are interrelated with each other; Dickinson creates different and repeated images using different words scattered all over the poems themselves. Depending on this, Kristeva's idea which claims

that “poetic language functions as a *tabular model*, where each “unit” acts as a multi-determined *peak”* is proven (Kristeva, *Desire in Language*, 69). Actually, nearly each and every image in the poems constitutes “peaks” which are connected to each other, as a result of which they become “multi-determined”.

> Consequently, the notions of definition, determination, the sign “=” and the very concept of sign, which presuppose a vertical (hierarchical) division between signifier and signified, cannot be applied to poetic language_ by defining an infinity of pairings and combinations (Kristeva, *Desire in Language*, 69).

So, Dickinson takes advantage of the infinity that exists in ordinary language and shows that in poetic language new semantic structures can develop that differ from those of ordinary language and with the help of this the messages of the poems are given to the reader.

As for Milton’s *Comus*, it has been somewhat difficult to apply Kristeva’s theory of paragrammatic structure to each and every element within the work. Unlike Emily Dickinson’s poems in which nearly each and every vocabulary item has been understood to constitute a “peak”, Milton’s *Comus* is not composed of peaks for multi determination. Although there are certain elements applicable for a paragrammatic structure, they seem less in number when compared to Emily Dickinson’s works. Actually, not each and every line carries an important item to be regarded as a peak. Thus, it can be said that Kristeva’s theory of paragrammatic structure has been helpful to analyze Emily Dickinson’s poems whereas for Milton, it has been somewhat difficult to apply Kristeva’s theory.

Besides the theory of paragrammatic structure, Kristeva’s theory of the intrusion of the semiotic into the symbolic has been applied to both Emily Dickinson and John Milton. As a result of the analysis of Emily Dickinson’s *My Life Had Stood a Loaded Gun-*, *One need not be a Chamber-to be Haunted* and *Because I could not Stop for Death,* it has obviously been seen

that all three are representatives of Kristeva's theory of the intrusion of the semiotic into the symbolic. In all of Dickinson's poems, Kristeva's theory can be seen in that there is the disruption of the symbolic order by the semiotic process. Besides, the subject of the three poems is not a fixed but a divided entity. So, it goes through a process including abjection. The difference among these three subjects is the way they reflect the abject. That is, in *My Life Had Stood a Loaded Gun*- the violent deeds of the speaker in its self identification shape the abjection process whereas in *One need not be a Chamber-to be Haunted*, the horror in its self identification is reflected. Also, in *Because I could not Stop for Death*, the speaker experiences the abject but cannot reach the thetic phase. Thus, even if their exemplary modes differ in minor points, all three of these poems are highly significant in the Dickinson canon as representatives of Kristevan theory.

Concerning Milton's *Comus*, Kristeva's theory of the intrusion of the semiotic into the symbolic has been helpful to analyze Comus. To begin with, the way Comus behaves disrupts the symbolic conventions that govern a typical hero. This is because he neither rescues the Lady nor seduces her. Actually, all he does is to carry on with his attempts to seduce her. Also, the way he treats the Lady reflects the theory of the abject. That is, he wants the Lady to go beyond her boundaries sexually and sensually. Hence, he exceeds his limits. Also, his drunken crews go beyond boundaries and experience betweenness as being drunk necessitates. Moreover, the fact that they are half human half animal exemplifies the theory of the abject. As for the Lady, Kristeva's theory can easily be seen as well. Actually, the Lady experiences the abject via food loathing and horror as symptoms. The most climactic scene exemplifying her horror is when she is stuck to her chair out of her fear. And also, similar to Comus, she surpasses her boundaries as a seventeenth century woman. In other words, she asserts her existence as a woman by rebelling against the temptations of Comus. Accordingly, she gains her selfhood which proves Kristeva's theory of the thetic phase.

In conclusion, what can be deduced from the analyses in this thesis is the difference between a seventeenth century and a modernist work in terms of a Kristevan approach. That is, modernist poetry was reacting against the overly poetic diction of the previous years as a result of which each and every word in a poem has turned out to be of great importance for modernist poets. This characteristic of modernist poetry can easily be seen in Dickinson's works. That is, Kristeva's theory of paragrammatic structure has proved that in Dickinson's poems, each and every word helps to sustain an image. Contrary to this, in the works of the seventeenth century, one of which is Milton's *Comus*, every word does not necessarily carry an important image to be discussed. Because of this, Kristeva's theory of paragrammatic structure has not been so much suitable to analyze *Comus*, in which there have not been found multiple peaks carrying images.

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