

19.

Female Subjugation and Body Politics in Song's "Girl Powdering Her Neck" and Marvell's "To His Coy Mistress"

Uttam Poudel

Nepal Sanskrit University, Kathmandu, Nepal

Abstract

This paper examines female subjugation within the framework of body politics as depicted in Song's "Girl Powdering Her Neck" and Marvell's "To His Coy Mistress". Body politics specifically examines how societal norms and power dynamics shape perceptions and treatment of women's bodies. Drawing upon Susan Bordo's concept of "body politics" and Julie Rodgers and Fredrickson Roberts' "objectification theory," this study reveals that women are not only oppressed by societal beauty standards but also trapped within a vicious cycle of self-scrutiny, where they prioritize external appearance over their inner value. In Song's poem, the protagonist becomes a victim of body politics, where her worth is reduced to mere physical appearance putting her intellect and agency aside. Similarly, in Marvell's poem, the male speaker objectifies his beloved undermining her agency. This paper exposes the deceitful nature of patriarchal ideology, which drives women to conform to societal beauty standards at the cost of their individuality and self-esteem. By highlighting the plight of female subjects in these poems, this study advocates for resistance against oppressive body politics. It also urges women to reclaim their autonomy and value disregarding the superficial beauty standards imposed by patriarchy.

Keywords: Body Politics, Beauty Standards, Female Subjugation, Objectification, Patriarchy

Introduction

In Cathy Song's "Girl Powdering Her Neck" and Andrew Marvell's "To His Coy Mistress," women are predominantly viewed as objects of male pleasure within a patriarchal society. This perspective disregards their intelligence, morals, and personality, leading them to

prioritize their appearance while overlooking ability and other aspects of their identity. These poems highlight how women are driven to conform to beauty standards, often becoming objects for male admiration and gaze. Additionally, these poems highlight how women, influenced by “body politics” as articulated by Susan Bordo and the “objectification theory” proposed by Julie Rodgers and Fredrickson Roberts, are trapped in the self-scrutiny of their bodies to attract male attention. “Girl Powdering Her Neck” unveils the speaker’s awareness of enhancing her appearance with cosmetics in preparation for sexual intimacy. Similarly, in “To His Coy Mistress,” the speaker praises the bodily parts of his beloved to persuade her into a physical relationship. The foregrounding of the beloved’s body serves the male gaze for utilitarian purposes. Consequently, these poems reveal the reduction of women to objects of sexual gratification undermining their agency and assertiveness.

In analyzing the selected poems through the perspectives of body politics and objectification theory, this paper argues that these poems serve as critiques of patriarchal views that reduce women to objects for male pleasure. Through this analysis, the paper not only sensitizes women to be critical of unfair beauty standards imposed by men but also urges them to assert their independence and worth based on more than just appearance—highlighting the importance of their personality, morals, intelligence, and abilities.

Previous studies have offered limited attention to the perspectives of body politics when examining the poems by Cathy Song and Andrew Marvell. Carl R. V. Brown analyses Song’s poem “Girl Powdering Her Neck” within the context of an Asian girl beautifying herself before reuniting with her loved one in America. According to the critic, the poem:

[...] refers to a common familial pattern among Asians immigrating to the Americas in the late nineteenth and early twentieth centuries—when the men came first to find work and their wives followed later, sometimes years later. Meanwhile, the new immigrants possessed only pictures of their brides until the couple could be reunited in their adopted land. (42)

This analysis depicts the girl in the poem as preparing herself to attract her husband’s attention with her beauty upon their long-awaited reunion. However, Brown’s analysis overlooks the influence

of body politics, which likely motivated the girl's efforts to beautify herself. Similarly, Alexandra Conte's argument centres on the customized beauty of the girl in the poem that demotivates her to express, and motivates her more to impress. His argument goes thus:

[...] she does not possess personal expression, control, or beliefs; the beauty has created a masked figure of her, "she does not possess personal expression, control, or beliefs; the beauty has created a masked figure of her. The painting does not show her face it shows her reflection" (1).

Here, the focus is on the reflection rather than the genuine depiction of the girl. She appears to lack agency to express her true self and is instead depicted as solely concerned with impressing men. However, Conte's analysis misses the underlying influence of body politics, which shapes societal norms and expectations regarding female appearance and behaviour. Within this framework, the girl's efforts to conform to beauty standards can be seen as a manifestation of the pressures imposed by patriarchal ideals. Similarly, Asmaa Khalaf, in her examination of the power of poetry, emphasizes the poet's meticulous depiction of the girl's actions highlighting how poetry can animate the static image of the painting. She notes:

The poet mentions something regarding her finishing her bathing, leaving her pair slippers outside the room, making her legs folded, brushing the mirror with the corner of her sleeve. All these behaviors are imagined to add life to the frozen image. The poet resorts to similes to reflect the beauty of the girl when he depicts the appearance of her shoulder to be like a hill moving towards snowy spot. Again this indicates the power of poetry in indulging in detail giving life to its theme. (23-24)

While praising poetry as a potent medium to give life to otherwise stable images, the critic ignores how body politics affects the girl. By only focusing on the girl's appearance, she misses how body politics shapes the girl's self-perception and influences her decisions in the poem. Many scholars have analysed Marvell's "To His Coy Mistress." Sibaprasad Dutta, in his article, "To His Coy Mistress: An Overview", interprets the poem as "a fine specimen of love lyric based on the theory of Carpe Diem and is yet marked by 'metaphysical' characteristics. Carpe Diem or Hedonism is the desperate bid to outwit the onslaught of time by engaging in material delight. The whole of "To His Coy Mistress" is suffused with this

spirit" (1-2). Despite the critic's interpretation of the poem through the lens of hedonism and its metaphysical aspect, the dimension of body politics remains absent. He appears to be indifferent to acknowledging the speaker's manipulation of societal beauty standards and gender norms to gain the affection of the coy mistress.

Likewise, Pramod C. Chaudhari, in his article, "Patriarchy's Notion of Beauty and Desire Reflected in Andrew Marvell's "To His Coy Mistress" discusses the thematic essence of the poem, highlighting its focus on the passionate desires of a man trying to allure a woman into sexual intimacy. Chaudhary's discussion goes thus:

The poem "To His Coy Mistress" focuses on the lustful desires of a man trying to allure a female virgin, the mistress, into sexual intimacy. The poem is dexterously crafted and structured by the poet so it is known as a seduction poem. Wit, allusions and conceits are exploited in a logical argument. The speaker is progressing logically through the stages of persuasion to change the lady's head and heart. He wishes to court and deflower her though she is reluctant. (231)

The critic agrees that Marvell's poem reflects the speaker's intense desire for his beloved. However, he ignores the influence of body politics—societal norms about the body—in the speaker's attempt to persuade his beloved to engage physically.

Correspondingly, Geoff Boucher interprets Marvell's poem as "a complex political theology, marked by ambivalence about sexuality that has all of the characteristics of psychological repression" (1). The critic, here, is hinting at the manifestation of the repressed sexual desire of the speaker. But his line of criticism does not trace the idea that while expressing sexual desire towards his beloved, the speaker unconsciously exerts body politics and his male sexual gaze towards his beloved becomes noticeable.

According to Kamda Singh Deo's observation, "Marvell sketches the entire character of his mistress against her sexual ability as if there is no more to her and the whole purpose of her life is to satisfy him, sexually" (45). Deo's observation centres on how Marvell portrays his beloved mainly for her sexual ability, suggesting that her sole purpose is to please the male speaker. Through a feminist lens, Deo points out how men often see women only as fulfilling their

sexual desires. Yet, his critique misses the connection to broader patriarchal body politics and objectification, which limit women's autonomy.

Similarly, Derek Hirst and Steven Zwicker view the speaker's exaggeration in Marvell's poem and note that "Marvell begins with obvious intentions of mockery, and outflanks Petrarchanism in a series of droll and brilliant exaggerations" (639). The critics highlight the speaker's exaggeration not only of his beloved's bodily parts but also his glorification of them. However, they fail to recognize that this exaggeration is simply the speaker's use of body politics to persuade his beloved into having sex.

In the same way, Clarence H. Miller's analysis of "To His Coy Mistress" sheds light on the use of syllogism within the poem thus:

"To His Coy Mistress" seems to be clear:
 If we had sufficient time, we could delay;
 But we do not have time:
 herefore we cannot delay. (98)

While the syllogism may appear logically sound, Miller argues that the conclusion does not genuinely follow from the premises. He suggests that the speaker employs this logical framework merely as a rhetorical device to manipulate the sentiments of his reluctant beloved, who is not yet ready to engage in intimacy. However, the critic dismisses the speaker's manipulation and exploitation of societal norms, known as body politics, to persuade his beloved to give in.

In their analysis of the poem's rhetoric, Anthony Low and Paul J. Pival assert that "[T]he poem is a persuasion to love, and the lover uses the methods of formal logic to persuade his mistress to accept his suit" (415). The speaker's persuasive strategies are guided by the interplay of body politics and objectification mentality within societal expectations. However, the critics are oblivious to this dynamic in their critique. Navid Salehi Babamiri, in the same way, notes that "the poem has lots of connotations which one by one they zoom in on sexual desires and needs and since they have no implications to show the perpetual procreation, it avers Plato's theory that poem can be immoral and far from ethicality" (97). However, Babamiri overlooks

the presence of body politics in the poem, which influences the portrayal of sexual desires and societal norms regarding intimacy.

Existing reviews of both poems dismiss the influence of body politics perpetuated by patriarchy. This study aims to address this gap by examining the poems through the lens of body politics and objectification theory. It aims to reveal how women's bodies are reduced to mere tools for men's benefit and how women often internalize this ideology without resistance. The emphasis on the utilitarian value of beauty encourages women to accept body politics, which ultimately imposes negative effects on their agency and self-expression.

Body and the Theory of Objectification

The body has long been a subject of fascination and exploration, not only in scientific and medical fields but also in philosophical and social contexts. One prominent theory that examines the body is the theory of objectification. This theory explores how the body can be viewed and treated as an object, rather than as a person with agency and individuality. Objectification can occur in various forms: from the way society values and commodifies certain bodies based on narrow standards of beauty to the way individuals may reduce others to their physical characteristics, disregarding their emotions, thoughts, and autonomy.

This paper uses "body politics" by Susan Bordo and "objectification theory" by Julie Rodgers and Fredrickson Roberts as frameworks to analyze female characters in selected poems. It examines how these characters are affected by body politics. Generally speaking, body politics is defined as a societal and institutional strategy to control the body with a great sense of vested interest. This study uses the body in the context of women's bodies that often become the target to control, caress and crave for carnal desire.

Body politics, according to Susan Bordo, "is a concept that refers to the direct grip that culture has on our bodies, through the practices and bodily habits of everyday life" (16). The patriarchal culture has taught women to impress men through their bodies rather than through their expression. The women's bodies have been the sites to

control their agencies and aspirations in patriarchy. And women are fated to conform to the parameters of beautiful bodies laid down by patriarchy. Body politics, Julie Rodgers asserts, "is concerned with examining the extent to which we try to control the body by creating boundaries and forcing performance and how we use the body, not just as a crucial locus of self-construction, but also as a means of protesting and expressing a wide range of emotions from hopes and aspirations to fears and malaise" (29). Body politics has become a controlling mechanism for women. It controls women by driving them to conform to the false ideas of men rather than contest with them. It also controls them through objectification. According to Fredrickson and Roberts:

Objectification theory posits that girls and women are typically acculturated to internalize an observer's perspective as a primary view of their physical selves. This perspective on self can lead to habitual body monitoring which, in turn, can increase women's opportunities for shame and anxiety, reduce opportunities for peak motivational states, and diminish awareness of internal bodily states. (173)

The above lines suggest that women are often taught to see themselves mainly from the viewpoint of others, focusing on how they look physically. This perspective can drive them to constantly monitor their bodies, which can increase feelings of shame and anxiety forgetting other dimensions which are of great value to shape their personality such as intelligence, kindness, compassion, empathy, resilience, and a sense of humour, etc.

Fredrickson and Roberts' objectification theory also points out how society emphasizes women's physical appearance which leads them to constantly watch and judge themselves. This constant self-scrutiny of the body makes women feel ashamed and anxious about their appearance. They further problematize that "a culture that objectifies the female body presents women with a continuum stream of anxiety-provoking experiences, requiring them to maintain an almost chronic vigilance both to their physical appearance and to their physical safety" (183). When women are constantly seen as objects rather than individuals, it creates a lot of stress for women. They feel anxious because they always have to worry about how they should look and fulfil the expectations of society.

According to the theory of objectification, thus, individuals who experience objectification may internalize the external perspective and start to view themselves merely through a narrow lens of physical appearance and sexual desirability. This self-objectification can lead to negative consequences, such as body shame, low self-esteem, and a focus on appearance-related concerns rather than personal growth and well-being.

Objectifying Women in the Poems of Song and Marvell

Song's "Girl Powdering Her Neck" is an example of ekphrastic poetry — a verbal representation of an image or painting. In this type of poetry, the poet verbalizes the visuals. In this poem, a girl is in an elaborate process of beautifying her body. By applying cosmetics, she is customizing her appearance to draw the attention of a person, who, she is going to have a physical relationship with. She is fully concentrating on her job of impressing others through beauty.

The light is the inside
 Sheen of an oyster shell,
 Sponged with talc and vapor,
 Moisture from a bath.
 A pair of slippers
 Are placed outside
 The rice paper doors. (1-7)

The first seven lines portray a scene where a girl is meticulously preparing herself for a physical encounter, emphasizing the role of beauty standards in relationships and intimacy.

The description of the girl's actions, such as applying cosmetics and focusing on her appearance highlights how women are often expected to conform to certain standards of beauty to be desirable or attractive to others.

Morning begins the ritual
 wheel of the body,
 the application of translucent skins.
 She practices pleasure:
 the pressure of three fingertips
 applying powder.
 Fingerprints of pollen
 some other hand will trace. (16-23)

These lines depict the morning ritual of the girl who applies makeup as a part of her daily routine. The phrase "Wheel of the Body" suggests the repetitive nature of the girl's actions. The phrase "translucent skins", on the other hand, suggests the act of hiding imperfections and making the face look smoother and more polished for others. The pressure exerted by the girl's fingertips suggests the societal pressure to conform to beauty standards. These lines reveal the conflict between individual choice and societal pressures while trying to look beautiful.

In the following lines, the poet vividly describes the girl's attire, emphasizing its role in captivating the attention of men as part of her societal obligation. They also reflect how patriarchy expects the female body as an object to be admired and desired:

The peach-dyed kimono
 patterned with maple leaves
 drifting across the silk,
 falls from right to left
 in a diagonal, revealing
 the nape of her neck
 and the curve of a shoulder
 like the slope of a hill (24-31)

The girl's clothes are designed to make her look attractive. The kimono with its maple leaf pattern is carefully chosen to draw attention to her body. The way the fabric falls reveals parts of her body, like her neck and shoulder, to make her look more appealing. It highlights how women's clothing often serves to make them objects of desire, following societal expectations of beauty and femininity.

The girl's body has actually become her power to tempt men. The girl in the poem is a victim of socially constructed parameters of beauty that she silently conforms to. While discussing the bodies as a social construct, Janet Holland et al. observe:

Young women are under pressure to construct their material bodies into a particular model of femininity which is both inscribed on the surface of their bodies, through such skills as dress, make-up, dietary regimes, and disembodied in the sense of detachment from their sensuality and alienation from their material bodies. (Patni, 108)

As discussed above by the critics, women are pressured to remake their material bodies through dress, make-up, and dietary

regimes, which simply mar their multiple dimensions such as skills, schemes, and scholarships. This is nothing but the hegemonizing effects of body politics. How under the influence of body politics, women are desperate to scrutinize their bodies becomes clear from the following lines:

She dips a corner of her sleeve
like a brush into water
to wipe the mirror;
she is about to paint herself.
The eyes narrow
in a moment of self-scrutiny. (37-42)

These lines depict the girl engaging in a ritualistic act of self-reflection and self-modification. The action of dipping her sleeve into the water to wipe the mirror symbolizes a moment of preparation before she begins to “paint herself.” This act can be interpreted as a manifestation of the pressure on women to conform to idealized standards of beauty imposed by society.

The assimilation of beauty standards and its impacts can be seen in the following lines that say, the girl wants to speak but then remains silent as her beautified appearance can be disturbed and she may become powerless to attract the men and entertain them.

The mouth parts
as if desiring to disturb
the placid plum face;
break the symmetry of silence.
But the berry-stained lips,
stenciled into the mask of beauty,
do not speak. (43-49)

These lines reflect that the girl wants to speak up but she stops herself because she is worried about ruining her makeup and not being able to attract the men. Her lips painted to look pretty, do not say anything, showing how society’s beauty standards can stop women from speaking up freely and frankly. The adverse effect of body politics is that it motivates women to suspend their competence and assimilate the societal norms established by patriarchy regarding how women should look and behave. Body politics discourages women from defying the set structures of a patriarchy-unleashed

society. It has merely induced them to impress rather than express themselves.

The speaker of "To His Coy Mistress", by applying the rhetoric of the "brevity of life" and "almighty time", exerts body politics just to have a physical relationship with his beloved and tries to objectify her body. Throughout the poem, the speaker gives a frontal value to the body of his beloved. The beloved is showing her shyness regarding sexual matters while the lover (the speaker) is trying to woo her from the very beginning.

Had we but world enough, and time,
This coyness, Lady, were no crime.
We would sit down and think which way
To walk and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find: I by the tide
Of Humber would complain. I would (Marvell 1-7)

These first seven lines of the poem tell us that the speaker is persuading his beloved to consummate love while she is not ready to give in. She, therefore, is showing her shyness. However, the speaker is saying that coyness is a crime as they do not have time to enjoy love. This is the right time to love. There is not enough time to date at the bank of Ganges and Humber. Banks of rivers have been ideal places for lovers to meet and express love. These lines suggest that the speaker focuses mainly on the physical aspect of their relationship, rather than valuing other qualities of his beloved.

In the following lines, the speaker focuses on physical attraction and the detailed imagery of the beloved's body supports the idea that he is primarily interested in satisfying his desires rather than valuing her as an independent person. To persuade her, he goes to the extent of glorifying her bodily parts by using an extended metaphor thus:

My vegetable love should grow
Vaster than empires, and more slow;
A hundred years should go to praise
Thine eyes and on thy forehead gaze;
Two hundred to adore each breast;
But thirty thousand to the rest;
An age at least to every part, (11-17)

Here, the speaker praises the specific parts of the beloved's body like her eyes, forehead, and breasts. This shows the speaker's strong desire for her physical beauty rather than valuing her as a person with agency. The lines also reflect a narrow view where women are judged mainly on their appearance rather than on ability. This kind of focus can limit women's freedom and reduce them to objects of desire rather than individuals with their thoughts and feelings.

The speaker further uses rhetorical language not to praise his beloved's intelligence but to woo her for the consummation of love. By foregrounding the transitoriness of human life, he is striving to fulfil his desire to seek pleasure from her body thus:

Thy beauty shall no more be found,
 Nor, in thy marble vault, shall sound
 My echoing song: then worms shall try
 That long preserved virginity,
 And your quaint honour turn to dust
 And into ashes all my lust:
 The grave's a fine and private place,
 But none, I think, do there embrace. (25-32)

Under the guise of the rhetoric of "brevity of life", the speaker attempts to persuade his beloved by saying that her beauty will be not last with time. His youthful lust and her preserved virginity will also be turned into dust. The image of "grave" further unravels the uncertainties of life, so delay in enjoying sexual pleasure will merely be regretful in the end. The speaker further brings the image of sexual pleasure in the following lines:

Now let us sport us while we may,
 And now, like amorous birds of prey,
 Rather at once our time devour
 Than languish in his slow-chapped power.
 Let us roll all our strength and all
 Our sweetness up into one ball,
 And tear our pleasures with rough strife
 Through the iron gates of life: (37- 44)

In the above lines, "Amorous birds of prey", "sport", "roll all our strength" and "tear our pleasure" all suggest sexual activity. Throughout the poem, the speaker is wholeheartedly obsessed with the body of his beloved which too, is only for sexual pleasure. The speaker has objectified the body of his beloved. To say more

explicitly, she is sexually objectified. At the heart of this poem is the speaker's utmost emphasis on his beloved's youthful body only fit for making love, which brings his mindset of objectifying women's bodies—an agenda of body politics.

Conclusion

The poems by Song and Marvell, thus, are influential poems to show how women are the victims of body politics and objectifying gaze. The girl in Song's poem has become a victim of body politics, which drives her to obsess more over her appearance rather than her abilities. Consequently, she is in the process of applying elaborate makeup to customize her body. It is because she expects to increase her value in patriarchy-unleashed social setups. The beloved in Marvell's poem also undergoes the objectifying gaze of the male. The speaker is gazing at her bodily parts to have sex with her. For the speaker, as long as she remains attractive, his affection holds meaning. This reflects the speaker's underlying belief in patriarchal ideals, where a woman's worth is often judged based on her appearance rather than inner qualities. The politics of exaggeration executed by the speaker in the poem are solely guided by the utilitarian purpose of the female body. The poems, if critically observed, are capable of sensitizing women to go against the body politics and objectifying gaze that drive them to conform to monolithically set ideals and socio-cultural imperatives regarding the female body. The body politics and objectifying gaze mar the schemes, skills and scholarships of women and contribute to reducing them to passive objects rather than active subjects. It is, therefore, imperative for women to be aware of the false ideology of body politics before they are entrapped and subjugated under it.

Works Cited

- Babamiri, Navid Salehi. "Struggle for Seizing the Day and the Sick Love in To His Coy Mistress by Andrew Marvell: An Anti-Platonic Reading." *English Language and Literature Studies*; Vol. 6, no. 4, 2016, pp. 95-97.
- Bordo, Susan. *Unbearable Weight*. University of California Press, 2003.
- Boucher, Geoff. "To His Coy Mistress" as Memento Mori: Reading Marvell after Zizek." <https://zizekstudies.org/index.php/IJZS/article/download/1156/1183>. Accessed 18 Aug. 2022.

- Brown, Carl R. V. "Contemporary Poetry about Painting." *The English Journal*, vol. 81, no.1, Jan., 1992, pp. 41-45.
- Conte, Alexandra. "A Journey Through Ekphrasis." <https://ekphrasisanalysis.weebly.com/girlpowderingherneck.html>. Accessed 18 Aug. 2022
- Chaudhari, Pramod C. "Patriarchy's Notion of Beauty and Desire Reflected in Andrew Marvell's "To His Coy Mistress." *Online International Interdisciplinary Research Journal*, vol.9, no. 2, May 2019, pp. 230-233.
- Deo, Kamda Singh. "A Feminist Reading of Andrew Marvell's "To His Coy Mistress." *International Journal of Humanities and Social Science Invention*, vol. 7, no. 12, December 2018, pp. 45-47.
- Dutta, Sibaprasad. "To His Coy Mistress: An Overview." https://www.researchgate.net/publication/308208812_To_His_Coy_Mistress_An_OverView/citations
- Fredrickson, Barbara L. and Tomi-Ann Roberts. "Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks." *Psychology of Women Quarterly*, vol. 29, 1997, pp. 173-206.
- Khalaf, Asmaa. "The Union of Brush and Pen in Selected Poems." <https://www.researchgate.net/publication/329371910_The_Union_of_Brush_and_Pen_in_Selected_Poems_msr/citations#fullTextFileContent>
- Marvell, Andrew. "To His Coy Mistress." *Adventures in English* (Vol.2), edited by Moti Nissani and Shreedhar Lohani, Ekta Books Pvt. Ltd., pp. 95-96.
- Miller, Clarence H. "Sophistry and Truth in 'To His Coy Mistress'." *College Literature*, vol. 2, no. 2, Spring, 1975, pp. 97-104.
- Patni, Ms. Gunja. *Body Politics and Female Subjectivity in Contemporary Indian Writing in English, With Reference to Selected Works by Anita Nair, Sreemoyee Piu Kundu and Meena Kandasamy*. 2021. IIS (deemed to be University), Jaipur, PhD Dissertation.
- Paul J. Pival and Anthony Low. "Rhetorical Pattern in Marvell's 'To His Coy Mistress'." *The Journal of English and Germanic Philology*, vol. 68, no. 3, July, 1969, pp. 414-421.
- Rodgers, Julie. "Body Politics in 'Truismes': 'The Tyranny of Slenderness'." *Dalhousie French Studies*, vol. 98, Marie Darrieussecq (Spring 2012), pp. 29-38.
- <https://www.jstor.org/stable/23621668>
- Song, Cathy. "Girl Powdering Her Neck." *Literature: Reading Fiction, Poetry, Drama, and the Essay*, edited by Robert DiYanni, 4th ed., McGraw Hill, 1998, p. 647.
- Zwicker, Steven and Derek Hirst. "Andrew Marvell and the Toils of Patriarchy: Fatherhood, Longing, and the Body Politic." *ELH*, vol. 66, no. 3, Fall, 1999, pp. 629-654.