

Andrew Marvell's Poems Viewed from History of the British Coloniser Perspective

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The history of colonisation inspired everybody to write. Many works of literature told about the history of colonisation with different issues. This study is going to discuss three poems written by Andrew Marvell in the seventeenth century. The three poems will be approached and analysed by using postcolonial theory to find that the history influenced Marvell in writing his poems. The historical background that could be revealed from this writing, was that the British Empire aimed to persuade the authority of the area to be subjugated and remained to give it its own area under the control of Britain. By applying descriptive interpretative methods, the study finds that the history supports the process of negotiation to make a certain area become a British colony. The British Empire saw the land that was extremely beautiful, like the heaven managed by a professional gardener (in "The Garden"). Marvell uses the word 'innocence' from post-colonialist reading, that signifies the object is underestimated. Similarly, 'green' is the literal colour of a garden itself, but Marvell also plays other significance to assuming tender, mild, immature, flourishing, gullible, and the like, meaning fresh and new, but smooth and simple as well. From the experience in the poem, the British Empire could realise how hard it is to conquer the colony, as illustrated in the difficulties to achieve a lady's love (in "To His Coy Mistress" and "The Definition of Love"). The fighting spirit of the British Armies was flared up to authorise the colony. Due to the sophisticated negotiation of the territorial leader, colonisation did not happen and the two countries were able to cooperate with one another.

Key words: *Authorise, colonisation, negotiation, perspective, subjugate.*



Introduction

It is possible, that a country which has a strong armed forces and is capable of establishing itself and its own land, may make less powered countries become its 'victims'. It seems to be a natural convention that weak nations must be the strong nations' 'meal'. This happened to the British colonies until the end of the eighteenth century. For the United Kingdom, to make the less powered countries its colonies, is a rightly pride. Making war and colonising a country, seems a must for a strong country because it brings a kind of prestige and achievement. It is generally known that Great Britain consists of small islands, but it has a very strong and powerful armed forces. If those forces can dominate the entire land, both larger and smaller — such as Australia, America, parts of Africa and Asia (Storry and Childs 49) — it carries a significant pride. The history of wars gave a strong inspiration to an English Puritan poet, Andrew Marvell (1625 – 1678). He poured his feelings into his poems expressing love, hate, yearning, and sadness, as well as political and religious context. Marvell is a poet from the beginning of the seventeenth century, a statesman and a politician, whom in the history of English literature was categorised as a metaphysical poet.

This study will discuss three of Marvell's poems, illustrating a man who has strong feelings towards a lady, but she seems not to reciprocate any response. When it was traced to the background of history (Rowse 63), it was realised that the man in the poem is the British Empire, who has feelings toward the land, which represents a colony. However, because it takes so long time to learn her "aspects", she is extremely difficult to subdue ("To His Coy Mistress"). The man then gets another victim, one that is more beautiful; as a heaven managed by a good gardener ("The Garden"). The difficult experience conveyed in the poem can symbolise how hard it can be to conquer a colony, as illustrated by the difficulty to obtain the lady's love ("The Definition of Love"). Through the poems, Marvell can communicate his own mind with less speaking. In his poems, Marvell is skilful in using the metaphysical conceit and wits.

The history of colonisation can be read through the works of literature as an expression of the poet's feelings and emotions. The seventeenth century is the golden age of the British, with the very large colony showing the most powerful coloniser in the world (Rowse 49). Approached from the history of English literature, this period produced more various literary works than the previous (Gower 58). Even Long categorised it into the Puritan Age, as the second period of the Renaissance; the moral awakening and the greatest political reform of the British people. The colour of the works is religious and metaphysical (186). It is evident in the great works written by the metaphysical poets George Herbert, Mathew Arnold, John Milton, John Donne and others. Evident from the language, the poems seem religious, but they are actually secular. Metaphysical poems are not religious, even though the titles and



dictions are religious. For example, John Donne's poems "The Canonization", "A Valediction", and "A Hymn to God the Father" are secular poems.

Authors such as Homer, Sophocles, King Alfred, and Shakespeare, often raised stories about war in their works and were quoted by authors from around the world, including England, France, America, Russia, Japan, China and others. The most quoted of the wars, is the Trojan War, and the stories behind it. Such quotations are becoming allusions in the works or poems. For instance in the Victorian Age, Tennyson in his poem, "Ulysses", told about Ulysses as a king of Ithaca who won in the Trojan war. Yeats wrote the poem, "Leda and The Swan", in the twentieth century and used illusion from that war by mentioning the name of a Spartan commander of the war, Agamemnon. Some poets of the nineteenth and twentieth centuries remained interested in the story of wars, of which they included in the modern era.

Since the beginning of the Renaissance, the works which formerly were unwritten, became translated and produced largely for that time when the printing machine was found (Legouis 42 and Baker 18). Hence, the people could know their history by reading. Most of the works were still written by the priests, politicians, noble families, and religious scholars, etc. That is why the influence of power was very strong, especially from the church and the kingdom. Most of the works were patriotic, didactic, and dogmatic, but satirical (Gower 37). There were professional poets like John Milton, but there were also those who wrote merely to fill their leisure time or as a hobby, such as John Donne, Andrew Marvell, and George Herbert (Steinmann 482 and Long 193).

The writer is interested in conducting the study on Andrew Marvell's poems closely related to his role as a politician, a lecturer, and a member of the English Parliament. In the latter role, Marvell was charged to undertake a political diplomatic journey in order to enlarge the British Empire's influence under the reign of King Charles II. Poems as the objects of the study, told about King Charles II's passion to enlarge British colonisation, but failed because some of the government officials were corrupt and consequently, made the armed forces become weaker and weaker. The study will focus on the history of colonisation as presented in the poems "To His Coy Mistress", "The Garden", and "The Definition of Love". These three poems are considered representative to portray an object that causes the United Kingdom to ambitiously subjugate an area, considered as an exotic one (<http://www.answers.com/topic/english-literature-and-language>).

Andrew Marvell's poems were very popular to people during this period and until modern times, with many studies of them. "To His Coy Mistress" is his masterpiece and it has been the subject of studies numerous times. One such study, is a feminist reading conducted by Bedfordst Martins in 2011 (http://bcs.bedfordstmartins.com/virtualit/poetry/critical_define/feminessay.pdf); while the



study of “The Definition of Love” can be found in an article of a journal written by Dennis Davison (2010). He analyses the poem through the use of imagery and interprets how far the imagery builds the meaning of the poem (<http://www.jstor.org/stable/510547>). The next study is about “The Garden” that can be found in Susan Purkart’s article entitled *Marvell’s Garden of Symbols: an Exploration of Possibilities* (2010) that focuses on the symbolism used in the poem and how the theme is ascertained through the interpretation of the symbolism (http://www.susanpurkart.com/LIT311_paper2.pdf).

Method

This study is a library study that explores the source of references the writer uses in literature, in either books or online sources. At the centre of the study are three poems, “To His Coy Mistress”, “The Garden”, and “The Definition of Love”, written by Andrew Marvell and categorised as metaphysical poems loaded with political sense. These three poems were written around the same time, when Marvell fulfilled the role of a politician, conducting a diplomatic task to represent the British Empire while visiting other countries.

In analysing the poems, the writer applies a descriptive analytic method. The method is used by describing facts and then analysing the object (Ratna 53). Since the object of the study is poetry, before completing interpretation, the writer should reveal facts within the poems, describe them, then interpret and analyse their relationship with the history of colonisation as a background context. In the step of analysis, the writer should interpret certain expressions in the poems and describe their meanings. The revealing of the facts must be based on the writing background of the poems, because the historical background is closely related to the issues arising from the three poems.

From the colonisation point of view, the three poems represent the coloniser’s voice for the colonised. Implicitly, in “To His Coy Mistress”, the speaker uses persuasion by praising and honouring the lady in the first part of the poem, but in the following part, he begins to threaten her. The lady is asked to consider that time goes very fast, as the winged chariot, and if she does not give up her virginity, it will be lost in vain because it is eaten by the worms. While, in “The Garden”, the object is called *innocence*, that means a guilty or foolish person. In the *garden*, all kinds of plants can grow well, and anybody may look after them to make them beautiful and attractive. However, this ‘garden’ should be maintained by the owner. In “The Definition of Love”, a lady is also praised and dogmatised about love and faith to her master. If the poems are analysed with a historical approach and postcolonial theory, it will reveal that they inform about how the powerful can do everything to the powerless (colonised).

Based on the assumption that the process of creating a poem is a historical event, this study is going to discuss how the history of British colonisation formed the background of creating the poems which are being the objects of this study.

Results

Essentially, works of literature are created as the reflection of the social condition or the period wherein the author lived. Plato wrote that work of literature is the mirror of its society. What happened in the social life (environment) where the author lived, is the historical background hidden behind the work. This thesis was developed in Europe in the seventeenth and eighteenth centuries. The environment at that time was understood as a collection of physical factors, mainly climate and geography, and some abstract matters, such as a 'nation's character' and 'freedom' (Damono 16). These kinds of works were usually full of expressions communicating the poets' experiences, or might be the poets' impressions to the period of which they could remember the events well. In this case, the readers can catch the signs in the forms of imagery that need to be interpreted, and the readers' sensitivity will play an important role in understanding the meaning of the poems. The poems were written in octosyllabic couplets combined with iambic tetrameter in the heroic couplets. This type of line is characteristic of Andrew Marvell's writing in many of his poems.

a. Unrequited love in "To His Coy Mistress"

From the background of the poet's mind, this poem was built with the ambition of the British Empire to extend its colonies. It can be traced to when Andrew Marvell completed a diplomatic journey, as a parliament member, to several countries. He learned the characteristics of each country he visited. He had spiritual experiences about how the United Kingdom should hold a certain attitude towards each of those countries (<http://www.answers.com/library/Biographies-cid49999>). In this poem, Marvell analogised his country as a man who wants to propose a lady. The man seems to exaggerate his love, but the lady is unwilling to respond to the man's love. It is clear in the poem that the man took a very long time to learn the lady's aspects and words of persuasion were used to praise the lady, but the lady does not have any feeling or interest in what the man is doing. The poem was written in a conditional sentence type 3: *Had we but world enough and time/ this coyness lady, were no crime*. It is clear from these lines that something had happened and now nothing is happening. So something happens only in the man's imagination.

In the poem there is an exaggeration in learning the lady's aspects, alluding to Ganga's flood and the conversion of the Jews (I: 5-10). The man is illustrated as learning every aspect of the lady over hundreds of years to show his mighty love. In this case, Marvell was using a small river — Humber that flew through Hall, his hometown — to be associated with Ganga — a sacred river in India — to represent his very personal love. *Flood* is associated with the river

Nil's flood to allude to the worth of human life. Logically, the conversion had never happened, even hundreds to thousands of years later. It can be seen through the structure of the poem that was written in a syllogism (Steinmann and Willen 498): 'if P then Q' as a major premise (stanza I: *Had we but world enough and time/. . . I would/Love you ten years before Flood;*); 'not P' a negation as the minor premise (stanza II: *Thy beauty shall no more be found;/But none I think do there embrace,*), therefore 'not Q' is a deductive statement 'if there is no P there will be no Q' (stanza III: *Thus, thou we cannot make our sun/Stand still, yet we will make him run*); where P and Q stand for statements or clauses within statements. In the deduction, the man's desire to get the lady's love will be replaced by another value. Marvell (in stanza III: 1-10) also reminds the lady as well as readers, by using a *carpe diem*, to have strong spirit to unite all energy and goodness: *Now therefore, while the youthful hue/. . . Now let us sport us while we may;/ . . . Let us roll all our strength, and all/Our sweetness, up into one ball.*).

What was written in the poem is a portrayal of the British Empire's passion to subjugate a certain country to be its colony, but it failed. It is also illustrating the satirical way used by Marvell to criticize his own country. A state targeted to be a colony must be intimidated, either directly or indirectly. Since Marvell is a poet, he uses imageries which are satires or mocking addressed to the coloniser. Accordingly, instead of respectful adulation, Marvell offers lustful imitation rather than anticipating rejection. He assumes that the praise is purely coming from the man's deep heart, in this case, Marvell, as if he reads king Charles II and Cromwell's thought that the strong armed forces under Cromwell's control will be able to do the task (fight) very well (Rowse 58).

According to postcolonial reading, the words *mistress, lady*, and something related to female identity such as *virginity, breast, and beauty*, are 'sites to conquer'. While the masculine words like *empire, warm, eternity, bird, gate, sun* and the likes, are considered as subjects that conquer (conquerors). In viewing the colonial object, the British Empire personifies the object as a lady, at which time, was in a controllable condition. Females, in the seventeenth century, were constraint by religious norms strictly, while males were positioned as strong and powerful figures. Moreover, in the Puritan period, the religious figures observed females' behaviour as they must obey, be quiet, be simple, and not protest. Hence, postcolonial ideology conditions gender distinction on the males' role as strong, firm and dominant. If the poem is seen from its couplet, the colonial power is not as savage as it was thought; that is called colonial ambivalence (Faruk 296). In this case, the postcolonial ideology, conditioned gender inequality for the strong, firm, and powerful role of the male.

Besides, a woman ought to be one who is powerless in front of a man. It can be identified in the poem, that it was expressed in the form of threat. A woman is asked to end her lajang, or she has to accept a man's love, unless her beauty goes by: *Thy beauty shall no more be*



found,/ Nor, in thy marble vault, shall sound/ My echoing song; then worms shall try/ That long preserv'd virginity/ And your quaint honour turn to dust,/ And into ashes all my lust.//

Furthermore, as if the attractive side of the woman will disappear like dust. This is the metaphorical conceit used by Marvell to describe how the condition of women, who reject a man, will lose all the beauty and interesting things that exist in him. In this case, the body of a woman becomes a victim. Men don't want to feel what is in their minds. Only women who dare to fight fate, because it is a form of restraint against women which is packaged through religious teachings, are used by culture and social construction to limit the movement of a woman. This is a reminder of the Plymouth Colony case, in 1637, during which Anne Hutchinson was on trial for beliefs contrary to the Puritan belief preaching doctrine (www.davidglensmith.com). It is a form of action against Puritan orthodoxy, if a woman is not subject to male will (<http://study.com/academy/lesson/women-in-puritan-society-roles-rights.html>).

b. Symbols of pleasant in "The Garden"

In writing this poem, Marvell was influenced by his position as a politician and a lecturer, who often went to other countries to attend meetings or deliver lectures. He imagined a country as a garden full of trees and maintained by a good gardener. He may have needed a degree of spiritual refreshment, because at the time, Britain was experiencing a great deal of political and religious upheaval (http://www.susanpurkart.com/LIT311_paper_2.pdf) that made people restless. His 'garden' is also used to make the condition calm, although, in fact, the innocent garden may contain a satire to compare the British Empire and the other countries' condition.

The British Empire imagines the garden spreads out like an enormous bouquet. If it is real, what a beautiful bouquet it is. The thoughts of the poet can be interpreted as when he visited a certain country, he saw a virgin land, and he was amazed by it. The lines *Meanwhile the mind, from pleasure less, Withdraws into its happiness:* (VI: 1-2) can be interpreted as the need for spiritual refreshment or the soul's longing fulfillment of the British people for peace.

By using a heroic couplet and octosyllable, Marvell was very skilful in writing a satire. This poem might also remind the readers that King Charles II desired a territory that was full of trees and forest ('innocent land'), to explore its natural sources. That's why the proposed land was still a priority (<http://www.britishcouncil.org/empty-partition>) as presented in lines *Fair trees! Wheresoe'er your barks I wound/No name shall but your own be found* (III: 7-8). According to Hollander and Kermode, a female is analogised as a garden, and it is even more beautiful than her. Therefore, this poem is a form of misogyny, packed in a sexual role that is naturalised as a garden (655-657). It can be seen in *ensnared with flowers, I fall on grass* (V: 8), meaning that the speaker is trapped on the physical relation until finally he falls. The

British Empire was attracted to the land of India and it was developed to host the largest tea garden in 1820 (Huggan 82). Over time, this colony was introduced to the world. Since then, the British has made drinking tea either a culture in formal governmental meetings or a British tradition (*britishcouncil-online*).

At the end of this poem (stanza VIII), Marvell makes a note that the garden is organised by a skilful gardener and softly lighted by the sun, above which the bees can absorb the flowers' nectar. It can be interpreted that behind the creation of this poem, Britain was ambitiously eager to occupy a certain land, presented as a 'garden', the same as other countries did presenting as the bees. In fact, the British Empire was dreaming of an exotic land in Asia; either its culture or its natural topography. Finally, that land was becoming a very large part of the British colony.

Although India was becoming part of the British colony, the British Empire still gave India the right to manage a government under the commonwealth system. The words *garden, flowers, quiet, innocent, plants, nymph, ripe apples, nectarine, and fragrant*, are expressing something weak and fragile like *amorous, lovely, delicious, beauties, green, and mortal*. According to the postcolonial point of view, they signified femininity which means 'sites to conquer'. In contrast, the words *Apollo, bee, and gardener* are symbols of masculinity, as the signs of power. These position the British Empire as having a strong ambition to conquer the land considered as the *garden*.

The garden might also be a symbol of the heaven (Eden Garden) that attracts one to go, and even stay there peacefully. In this poem, humans who desire the heaven are analogous to men who are very attracted to a woman. One feels coolness and peace of mind when looking at a garden overgrown with plants, like a green crowned place. He even ridiculed the arrogant community if they did not respect / care for the park. However, in the last two lines of the fifth stanza, *Stumbling on melons as I pass, / Ensnared with flowers, I fall on grass //* can it be interpreted that the man is trapped into the sin. From the postcolonial point of view, that nature also traps humans on it. Borrowing Plumwood's term, it is possible for a man to be exposed to "hegemonic centrism" (quoted in Huggan 13), that ecology should be conquered by humans themselves because they are too amazed by the beauty of nature. This situation is not possible in the British Empire. This is a mocking, carried out by poets to remind the British government not to do so. If a man falls on a woman's lap, it is something that is disgusting. Therefore, Marvell reminds the British government of this through the poem "The Garden".

c. Looking for the meaning of love in "The Definition of Love"

The language used in this poem is a combination between abstract and concrete language. The poem begins with abstract and philosophical language, but in the second stanza and so

forth, the reader is faced with concrete expressions such as *tinsel wing*, *iron wedges*, *steel/wheel*, and *giddy heaven fall*. From the beginning, the poem shows pessimism, seen from the words *despair*, and *fate* which appear in almost every stanza. The word *despair* is intentionally emphasised in the poem, and is evident from the capital letter used. From the beginning of the poem, Marvell has defined that 'love' begins from despair over impossibility. Does it mean that the poet is pessimistic towards his love? Can love make despair? The poet's love is compared to something sacred that could bring someone to something glittering (*tinsel wing*).

This poem was written in eight stanzas, with each stanza consisting of four lines. Considered from the structure of the lines, it seemed to be the same as an Indonesian *pantun*; the first two lines were *sampiran* and the second two lines were the content. From the beginning, the poem showed the speaker's despair, that means love begins with hopelessness and impossibility. The word *despair* was written using a capital letter to emphasise that before enjoying love, one should experience the condition of powerlessness and suffering.

My Love in the first line, refers to the 'state' not a 'human'. If it is traced from the social background when the poem was written, the British Empire was 'falling in love' with the land that had been sought for a long time, so that *despair* will be a fact (happen) if *love* is only anything strange and impossible. While the word *fate* is used to show if a man's (British Empire) love is accepted, that is the land's fate appropriate to being loved and possessed. The feeling of love to possess in the third stanza is based on the contemplation and spiritual fighting as a strong debate among the British authorities (biography. Online). In this poem, it was illustrated that 'fate' does not easily surrender, and the speaker (he) also has a feeling of jealousy. To receive love, it is not only power that is used but honesty will also become an object of love (stanza 4 and 5). A debate occurs within the state until sacrificing state finances by allowing the authorities to create intolerable corruption (Thornley and Robert 49). The expectation is that love will be able to unite the involved parties, and the sixth stanza states that if love can unite, it will be a planisphere. Finally, the attack focuses on the land of north American that has been settled by Spain (Rowse 68).

Since the British power was occupied by various interests between invading the colony and improving the social-economic condition within the country, finally it was conquered by Spain's armies. In stanza VII of the poem, love between two sides is the same strong, but it is illustrated as parallel lines that make them never meet. According to Marvell, love is illustrated as parallel lines that lay on each lower and upper end point well, if both sides cannot catch signals: *As lines, so love's oblique, may well/ They in every angle greet:/ But ours, so truly parallel,/ Though infinite, can never meet.*// (stanza VI).

This stanza indicates that the British Empire was falling in love with the land and it wants to possess the land. Love, according to Marvell, begins with contemplation and spiritual fighting as occurred to the British armed forces. Therefore, the word *wedges* in stanza three supports the notion that Marvell was thinking of some military instrument, and even he was alluding to the civil war (Davison in <http://www.jstor.org/stable/510547>). He satirises the British power if two countries (Britain and the proposed land, Sweden) are united like a couple of persons loving each other, it will be a *fate*. This happened because the land that was targeted by the British Empire, was also targeted by another country. If Britain won the colony, it means a fate as man's love is accepted by a lady (stanza IV). Since Marvell is a religious man, the religious words are expressed as a metaphysical conceit by mentioning gods in his poem.

From a postcolonial perspective, the words *despair*, *impossibility*, *fate*, *tear*, and *wheel*, are considered as having no power (sites to conquer); but *divine*, *tinsel wing*, *iron wedges*, *heaven*, and *planisphere*, are interpreted as the power (conqueror). These two contradictive aspects above should negotiate themselves to obtain a unity fate, which means if both sides unite, it's their fate to be a couple. The garden contains exoticism that attracts the conqueror and makes the conqueror want to possess it.

Discussion

In this study, the writer finds that the implied historical events in these three poems primarily embody when the British Empire has an eye on a prospective colony, expressed in the form of love, ambition, passion, and the desire to possess. The desire to dominate the object is stated enthusiastically, even with power to threaten (in "To His Coy Mistress"), through disparage and mocking expression (in "The Garden") and fate (in "The Definition of Love"). In fact, the history of colonisation is not evident if the readers do not know the background of the poems, since there are no explicit signs that signify the poem.

History will only be seen through the process background of writing the works. Nevertheless, the word *mistress* can be understood as when Marvell was assigned to visit South Asia to survey the characteristics of the region, he analogised the visited region as a 'praised lady'. He came to an Indian land that was full of exoticism and uniqueness. Marvell saw something different, such as the people who had a specific culture and traditions, unique living practices, and a large land that could be exploited as agricultural farms, plantations, and natural conservation with a great number of human resources and under the education standard (Huggan 96). The British government considered this land, but politically, it was difficult to defeat as the people had a very strong trust in the state figure, as well as of *Hindu* teaching. The Indians' resistance was not shown in physical fighting, but by gathering in a large square. This movement is called "*satyagraha*", meaning a passive resistance

(<http://www.people.cohums.ohio-state.edu/grimsley1/h380/satyagraha.htm>). Knowing this movement, Marvell created his own term in “To His Coy Mistress”, as the lady’s rejection in the form of syllogism. Finally, India became part of the British colony in the seventeenth century (Huggan 43). Marvell analogised the aimed region in “The Garden” as a lady, too, wearing a flower crown that made her look very beautiful. The lady was speechless and innocent, and can be interpreted as being not guilty, having no sin, and being a virgin. Her innocence drives the man’s desire to dominate her.

Continuing on the matter of Indian colonisation, the British Empire was strongly willing to subjugate this region, however, it was difficult because the land was so exotic and made a man fall in love but forget the main purpose for coming there. Here, the British Empire, finally gave India the authority to manage the region under the control of the British Commonwealth. The British government was very weak, in this instance, to see the very beautiful large and exotic region. Cromwell suggested that the land be a natural conservation with plantations and cultural uniqueness (<http://www.answers.com/library/Biographies-cid49999>). Marvell studied the land by praising it as an innocent lady. The praise, here, is underestimating the Indian people because of their low level of education, although they have a strong belief in their leader and in Hindu’s teaching: “*how far these beauties hers exceed!*”. Actually, the man’s love is aimed to the lady. It can be interpreted that the British Empire, that will dominate the Indian land by force, was neglectful because it had imagined to achieve the pleasure of love. In this case, the history is only used to uncover why Britain was so mad about India. It is true, that deep forest, woods and various fruits from the Indian land intoxicated the British. India was intoxicating to the British Empire as presented in the line “. . . *I fall on grass*”.

The historical background of “The Definition of Love” is not so contented. When colonisation was to be achieved in Sweden, there was a request from the Swedish government not to colonise. According to the writer, it was the negotiation by the Swedish authority that there would be no colonisation in the world, but because of the sweet and sophisticated negotiation, both countries could cooperate. It is expressed in the poem as *parallel lines* which will never meet but they will respect each other. The British hegemony could not be ‘planted’ in Sweden as it was stated in the last stanza of the poem.

Conclusion

In summary, it can be inferred that the aim of conducting this study on Andrew Marvell’s poems is to find the meaning of the poems, based on the background context when the poems were written, as well as the background of British colonisation underlying the process of writing. The poems discussed in this study were written in the same year (along 1684) and had a close relationship to one another. Through poetry, Andrew Marvell could communicate



his thought using metaphysical conceit and wit. From the analysis of the poems, it can be understood that a post-colonial reading can be applied to the works written during the colonisation era and can identify the signs expressed in the works. The seventeenth century was the British glorious period, with very large colonial areas that made Britain the toughest country in the world. Approached from the History of English Literature, the period produced more works with various themes than the previous periods.

In “To His Coy Mistress”, the word *mistress* represents the position of the colonised. The first stanza revealed an object admired and mocked; in the second stanza it was threatened; and in the third stanza, it was a form of persuasion to unite the objects and rulers. History supports the side of the negotiation process to make the targeted land (India) a British colony. Whereas in "The Garden", the word *innocence* from the postcolonial reading, gives a sign of lowering the position of the object. Similarly, the word *green* is actually the literal colour of the garden itself. However, Marvell also plays with other meanings which assume soft, cool, immature, raw, young, thriving, and easily deceived (*tender, mild, immature, flourishing, gullible*), which mean fresh and new, but also innocent. The historical background informs that the area targeted by Britain could be persuaded and made part of its colonies, while still providing confidence to the Indian authorities responsible for the plantations planted by the British. In "The Definition of Love", Marvell has gone even further in acting, because to secure a colony territory, requires a hard struggle.

It can also be concluded that there is ‘colonial ambivalence’ because the British Empire, as the coloniser, still provides its colonies the opportunity to manage their own territories. In a post-colonial reading to “To His Coy Mistress”, “The Garden” and “The Definition of Love” it is found that the ‘female’ represented by the ‘land’ and ‘garden’, that should submit to ‘fate’, contains ‘gender dichotomy’. On one side, she is the ‘site to conquer’. On the other hand, she is ‘the other’.



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