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THE WORKS OF SYLVIA PLATH

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This paper tries to analyse Sylvia Plath's repeated interest with death as perceived in her poetry as well in her book, *The Bell Jar*. We will be expanding Freud's concept of death motivation to attempt and analyse the life and poetry of Plath. We will also be traveling the opinions of radicalism in her works by analysing two of her poems, *Daddy* and *Lady Lazarus*, in detail. A proportion of Plath's verses are extremely subjective, embedded in hysterical despair and short self-regard that she seems to have agonized nearly in all her grown life. Her works reveal her state of acquaintance, sense of infidelity and her profound deep-rooted uncertainty are marked after she experienced with an unfaithful husband, Ted Hughes' unfaithfulness with mistress Assia Wevill. It is relatively probable that Plath's sad life took a chance towards low spirit when she found out that Wevill was pregnant with Hughes'. Yehuda Koren in her book declares that, "Sylvia Plath was confident that after she alienated him, he would shortly get married his mistress, whom she never mentioned by name, the 'barren woman'." (Wevill, 2009)

Plath can simply be entitled a modern day Emily Dickinson, having parallel charm of writing and strong portrayals of deace and gloomy ambience. Plath's irritation with the world is tangible in all her texts. Her nonchalant partner looked to have driven her principles about the whole thing that was incorrect with the world. Her utmost renowned poem '*Daddy*' has been cherished and separated her thoroughly since its publication, and its psychoanalytic understanding shelter a lot of brightness on her emotional state and motivate us in the direction of the probability of an Electra complex. In the another book of verses '*Ariel*' which was printed subsequently, delivers verses which are printed by an activist who doesn't need to arrange with the characteristic features of patriarchy and the humanity anymore. The domain that Plath knits in her verses is pessimistic and one of forthcoming doom. The lash out against the absolute nature of collective means like detachment and isolation is apparent in most of her poems and she desires for freedom from artificial instructions in the method of death.

Plath herself got the rare conclusion apart from others, being in her initial twenties in the USA when women were thought to have only one goal in lifetime that is a ring on their finger. In fact, around that time women were in college to get a "MRS." degree, meaning a husband, in order to become home-makers and 'good Christian wives'. The patriarchy was so intensely inserted that women just fell into their instructed roles, trusting this is what they had to do. Men would work; women would stay at home and have hot meals prepared for their husbands. When these anticipations were pushed upon Sylvia Plath, she freaked and exploded. She could not comprehend whether to object for a livelihood determined life that she desired or be a wife and have a happy home that was expected out of her. This fight tore away at her as is symbolically described in *The Bell Jar* by the procedure of the fig tree, with all the fruits gradually decaying away, her selection diminishing the longer she acquired to resolve. Plath targeted for excellence because that was what expected of her by society and quite probably, her father, and she could not let them down. When she couldn't grasp those prospects, she deliberately started to descend into hopelessness, as even insignificant disasters rushed her into rising melancholy.

John Horder, Plath's general practitioner who preserved her in her ultimate stretch of sadness later remarked, "I believe, indeed it was repeatedly obvious to me, that she was deeply depressed, "ill", "out of her mind", and that any explanation of a psychological sort are inadequate.."

Sylvia Plath is not always known to be the hysterical and gloomy that the realm identifies her as. There was a relentless discord between the perky, blissful, high accomplishing Plath who desired to attain everything and the sagacity of loneliness that she sensed as is transported in her subjective papers and stanzas. She composes, "No matter how enthusiastic you are, nothing is real, past or future, when you are alone in your room", and "I look down into the warm, earthy world... and feel apart, enclosed in a wall of glass." (Plath, 2000)



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A newsletter entry from Sylvia Plath's private documentation dated 3rd of October, 1959 reads, "Very depressed today, unable to write a thing. Menacing Gods. I feel outcast on a cold star, unable to feel anything but an awful helpless numbness."

In her poem 'Elm', she writes,

*Looking, with its hooks, for something to love.
 I am terrified by this dark thing
 That sleeps in me;*

All day I feel its soft, feathery turnings, its malignity. (9-12)

Decease has always been an objective of sullen enthrallment for poets. Sylvia begins the poem with the line 'I know the bottom,' exhausting sayings like 'I do not fear it: I have been there,' denoting that she has seen death, challenged it and is not frightened of it, bring up to her earlier suicide attempts. Plath defines death and wicked, the 'dark thing that sleeps in (her)', defining it not only with 'malignity' but also for its attractive and 'soft feathery turnings'. The distress of death has already been recognized, but as Freud debates, the death initiative lives in all of us, constantly alluring, both comforting and treacherous. This pressure was specifically forceful in Sylvia Plath. Her poems are full of enthrallment and want for death, emphasising the philosophy of death drive. Plath's obstacles are extremely revealed in her poems, death is present in closely all of them, almost as a combat between life and death dispositions, with Plath eventually yielding to its shadowy characteristics.

The Bell Jar has been called as an 'autobiography of catastrophes'. The name '*The Bell Jar*' itself is a representation, an allegory of a life that is a disgusting attachment. Esther, the central character, is suffocated by the world in a glass wall where she is deliberately vanishing of conformism. *The Bell Jar* imagery is also a straight illustration of Esther's cerebral suffocation by the resolving of ineptness and dejection on her soul. Plath practises vibrant descriptions and moving confrontations which dispense the reader unflustered to their very vertebral column. Sylvia matches Esther's ECT treatments to the Rosenberg electrocution. Plath accomplishes to afford a good portrayal of how hopelessness eats away at her soul, irrespective of whether Plath finished this volume with the objective of it being a story of her life or not. Even though the volume is deeply fastened with gloomy helpless condition, there is no uncertainty that Plath was truly upset.

Plath sensed insufficient, destined by the limitations that the public enforced on her and decanted them out in the form of poetry in her book '*Ariel*' where she blows out against the masculine order as follows.

*But in twenty-five years she'll be silver,
 In fifty, gold.
 A living doll, everywhere you look.
 It can sew, it can cook,*

It can talk, talk, talk." (27-30, The Applicant, Plath)

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