

I - Introduction

1.1 Sylvia Plath and her Preoccupation with the Neurotic Psyche

Psyche refers to the mind and those activities that enrich the mind. Originally, it is the Greek concept of the self, encompassing the modern idea of soul, self and mind. “Religious, philosophical and literary texts define psyche with a great variety of contradictory perspective” (Kazdin 334). In the psychoanalytic writing “The Liberal Imagination Essay on Literature and Society,” Lionel Trilling claims that “art is the product of anguished psyche” (168).

Sigmund Freud, whose psychoanalytic discoveries emerged from his recognition that anguished psyche is the product of a mind itself, argues that psyche consists of three levels:

The conscious mind, the preconscious mind, and the unconscious mind.

The conscious mind is that portion of the mind of which one is presently aware. Preconscious mind is that portion of the mind containing information that is not presently conscious but can be easily brought into consciousness. The unconscious mind is the part of mind which can't be directly brought into consciousness. It is the store house of primitive instinctual motives and of memories and emotions that have been repressed. (qtd. in Lahey 465)

In his most remarkable work, “Creative Writers and Daydreaming,” Freud says “anguished psyche refers to the unconscious mind of which nobody can be directly

aware. It is an artist who allows this part of mind to come to expression in a very distorted form” (Adams 714).

Similarly in his essay, “The Mirror Stage as Formative of the Function of the I As Revelation in Psychoanalytic Experience,” Jacques Lacan says that:

The unconscious is structured like a language. In the mirror stage the child discovers its own image which becomes other to the self, thereby establishing subjectivity. In the symbolic stage the child enters language and the subject, now linguistic, is continuously deferred down the chain of signifiers. (Adams 897)

Sylvia Plath who is at the centre of controversial movement “Confessional Poetry” struggles to transcribe anguished psyche into the lines of her poetry. “The most representative poems “Daddy,” “Ariel,” “Lady Lazarus” and “The Colossus” deal with common features related to neurosis like obsession with death, intense suffering, negative feelings, emotional experiences and imagination” (Haralson 564). “In these poems, she also uses wild images and symbols of cries and aggressive claims which suggest that Plath is interested knowingly and unknowingly to express her anguished psyche” (Ling 2).

Images like broken idol in “The Colossus,” Airy spirit in “Ariel,” obsession with death in “Lady Lazarus,” and hatred towards male in “Daddy” present Plath’s preoccupation with the expression of her neurotic mind.

1.2 Statement of Problem

Sylvia Plath's poetry is more self-reflective. Her poetry very often explores the poet's psychological life shaped by anguished psyche. In her representative poems, Plath uses surreal images and symbols such as obsession with death, and aggressive claim to eat man in "Lady Lazarus," hatred towards male in "Daddy," broken idol in "The Colossus," and Airy spirit in "Ariel." Why does Plath use such images and symbols of feminine anxiety, suicidal thought, inability to accept traditional God and private suffering in poetry?

1.3 Hypothesis

Frustration and cry over the death of her father when she was eight, feminine anxiety, depression caused by her separation with Ted Hughes and her jealousy towards Hughes's successful literary life made Plath express anguished psyche in her poetry.

1.4 Review of Literature

Many writers have expressed their anguished psyche through their work. For example, Sylvia Plath is one of them whose writings have received interpretations from various critics. Plath, as a woman artist of anguished psyche, has been defined and redefined in both the negative and the positive ways. Some critics, especially male like Edward Butscher has held the view that Plath is nothing more than a woman poet who turns out to be a narcissistic bitch. On the other hand, others, mainly female critic, Suzanne Juhasz has claimed that she is the most remarkable woman artist of any century who denied and challenged the patriarchal society through her own literary production (qtd. in Bundtzen 4-7).

Plath's poems are the poems of suffering and pain. Poems like "Daddy," "Ariel," "Lady Lazarus," and "The Colossus" are self-revealing work in which the persona always appears to be suffering from deep-rooted insecurity and anxiety attacks. Plath's voice struggles with low self-confidence and moves around with imagery metaphors of holocaust, mental breakdowns and psychiatric disorders (Ling 2).

Critic, Lynda Bundtzen thought that Plath is fixed in our mind as a suicidal artist. She plays like other writers with images, metaphors and symbols of breakdowns and suffering. Bundtzen also writes Plath is dominated by the need not to know and becomes nearly catatonic in her inability to describe her anguish. In her poems, she attempts to record the past which was full of angst and depression. Bundtzen emphasizes on need of a critical language to help the reader understand Plath's final effort to acknowledge and know all that happened in her past. For most critics, like Robert Boyers, "she is the poet in love with death, the woman who perversely made suicide a metaphor for her creativity" (1).

Plath's poems are rewritten account for the final act of self destruction and her poetic development was explained as one long rehearsal and preparation for death. Because Plath is crazy for death.

Critic, Mary Kinzie explains that it is unnecessary to deal extensively with Plath's poems because her aesthetic, after all, is nothing more than the chronicle of a nervous breakdowns (Bundtzen 2). David Holbrook describes Plath and her poetry as "dangerously schizoid"(3). She has unusual insight into the state of the mother, but in her awareness, these insights are so disturbed by her schizoid perspective. What she

largely conveys is fear and hatred of female creativity. While others see Plath's voice as having a remarkable authenticity and directness.

Irving Howe comments that Plath through her poetry serves herself. Her attempts to widen the scope of her concern from personal anguish to the suffering of the Jew are poetically illegitimate. He also portrays "Plath as hysterical woman"(225).

Another critic, Suzanne Juhasz says that it is not the issue whether Plath was the Christopher or Yeats of the early sixties, but her position as a woman poet, she is the woman of deep insight who sees the problem, the situation of trying to be a woman poet with the coldest. The problem is a predominantly male lyric tradition which puts woman in a double bind. Suzanne explains that:

Since poets, in western society are traditionally white and male, a person who is black, or brown or female: of necessity brings qualities different from the norm to the poetry that she or he makes. How then to succeed as a good "poet"? if the woman poet, unlike a man" she denies her own experience, if she writes as a woman her subject matter is trivial. (22)

In *The Madwoman in The Attic: The Women Writer and The Nineteenth Century Literary Imagination*, Sandra Gilbert and Susan Gubar state that the problem for a woman artist is, after all, a woman-that is her problem. If woman artist denies her own gender, she inevitably confronts an identity crisis which is as severe as the anxiety of authorship. Gilbert and Gubar offer the "anxiety of authorship" as a female analogue to Harold Bloom's "anxiety of influence" for male author. Bloom transfers "Freud's family romance" to literary tradition, propounding the thesis that each great poet struggles with and overpower a literary father in order to overcome the "anxiety of influence" from the

past and make a place for his own art. Gilbert and Gubar argue that the woman author experiences an “anxiety of authorship” for woman writer is threatened with madness, loss of feminine identity and various forms of punishment: death, social ostracism. Gilbert and Gubar further argues that:

Like Lilith cast out of Eden by God for refusing to lie beneath Adam and doomed to child-murder and the company of demons, woman writers like Plath suffers the most anxiety, a mental world of demons for offending the vision of her Master father. She escapes his authority, but inevitably returns to abuse herself. Anguish over daring to take father’s place cripples the women artist like Plath. Their anxiety is different from male’s anxiety. The difference seems to be a result of our culture, historical confusion of literary authorship with patriarchal authority.(105)

Barbara Hardy has held “the view that passion of hate and horror prevail in the poetry of Plath. Hardy points out that we can’t reconcile despairing and painful protest with the usual ideological demands of Christian, Marxists and humanist writers. Her poetry rejects life and turns its face towards death. Her hating and horrified passions are rooted in love are rational as well as irrational, lucid as well as bewildered. These passions are consistently enlarged and expanded” (Barbara 164).

“In Plath’s Incarnation,” Lynda Bundtzen argues that Freudian theories of female psychological development are particularly designed to find sickness in women who deviate, as Plath did from conventional expectation for femininity. The fact of being a poet is in itself a digression from presumably passive feminine aims. Her poems are also described by some feminist critics, Gilbert and Gubar as aggressive and man hating.

According to Bundtzen, feminists argue that psychoanalytic theory that Freud developed, is deterministic in his description of femininity and that psychoanalytic language is loaded with assumption of primacy of maleness (48).

Nancy Chodorow and Dorothy Ginnerstein state that Plath's ambivalence is nearly a governing principle in her poetry, which explores a paralyzed state of consciousness. Plath's voice is simultaneously attracted to and repelled by an object. Chodorow describes that Plath's poetry is result of her diseased mind, as inherent in feminine personality. Ginnerstein argues that confusion and lack of sense of separateness from the world in Plath's poems are evidence to understand her schizophrenic perspective and relationship to the world. Chodorow analyzes that the daughter's pre-oedipal relationship to her mother is typical characteristic of female psychology (33).

Critic, Barbara Segnitz and Carol Rainey Suggest that to interpret Plath as a confessional poet is to misrepresent her. One actually learns little of her circumstances of her life from her poems. Although many were inspired from specific experience the point is that inward world was far more, vivid and meaningful than the events of her life. Most of the poems intensely juxtapose this desire for transcendent freedom and the earthly hooks, which restrict it. Her oppressor is the unresponsive and authoritative male consciousness. In *Daddy*, god father and husband are chilling equated with Nazi Panzer man (4).

Paul Breslin argues that *Lady Lazarus* is legitimately mimetic representation of the psychology of suicide. A suicide attempt is partly motivated by the wish to get attention and exact revenge on those who have withheld attention in the past by making them feel responsible for other death. Those who attempt suicide in a manner unlikely to

succeed and Plath's attempt including the successful one seems to have been intended to fail are torn between the desires, to cast into out and not come back at all. And the hope that some will cure enough to intervene. Moreover, a suicide attempt is itself a confession, a public admission of inward desperation: Recovering from such an attempt, one would have to contend with the curiosity aroused in other people. One might feel stripped naked, sorry to have called so much attention to oneself, and yet suddenly powerful in commanding so much attention (20).

Axelrod ventures close to marking the poet's whiteness when he addresses Plath's interest in things German. He describes the emotional year that Plath experiences previous to writing "Daddy" and then he summarizes her psychological state:

She again contemplates things German: a trip to the Austrian AIPS, a renewed effort to learn the language. If "German" was Randall Jarrell's "Favorite Country" it was not hers. Yet it returned to her discourse like clock work at times of psychic distress clearly Plath was attempting to find and to evoke in her art what she couldn't find or communicate in her life. (56)

1.5 Methodology

The aim of this research paper is to explore the significance of Plath's revelation of anguished psyche and find out how she depicts her dark vision. The causes of her psychic disorders will be explored and the responsible factors contributing to her mental depression will also be analyzed through textual analysis based on the writing of psychoanalysis as discussed by Sigmund Freud, and Jacques Lacan.

1.6 Delimitation

This research will mainly focus on the expression of anguished psyche. For this will draw its resources from Plath's poems "Daddy," "Ariel," "The Colossus," and "Lady Lazarus." To accomplish this goal the researcher will study related books, journals, articles, reviews and criticism.

1.7 Significance of the Study

The research will focus on Plath's poetry as medium of expressing her inner world. It will examine the significance of art in the life of an individual, and focus on how individuals take help of artistic expression to escape from anguished psyche.

II - Influence of Freud and Lacan in Modern Poetry

2.1 Origin and Growth of Psychoanalysis

Psychoanalysis, a branch of psychology, was developed by Sigmund Freud (1856-1939) in 1896 when he changed his method of treatment beginning as a therapy, which aimed at uncovering repression and verbalizing what had been repudiated. Freud himself has accepted that psychoanalysis did not drop from the skies ready-made. It had its starting point in older ideas of psychiatry, which had been rooted from Pinel and Mesmer to Charcot. The Psychiatry belongs primarily to the history of psychology. During the eighteenth and nineteenth centuries the descriptions and classifications of the forms of mental disease had been rich. No great discoveries pointed specially to the role of anatomical or biochemical factors in mental disorders despite the fact that clinical observations pointed more and clearly to the role of the brain in psychopathology. The mentally afflicted were thrust into jails and alm-houses.

After French Revolution Pinel developed a mode of classification of the psychical causes of mental disease sweeping aside the remnants of demonological psychiatry the belief that demons caused mental disorder. His naturalistic sources and modes of operation of physical causes were refined by his successor Esquirol.

Mesmer, an Austrin physician read Paracelsus about 1760 and influenced by the belief that there magnetic influences from the heavenly bodies. He developed 'animal magnetism' that the human hand was as effective a means of magnetizing as were metal plates. It became popular and named 'Mesmerism' to cure the patients and influenced many more mesmerists. Braid was at first skeptical about the reality of the whole cycle of psychological effects which the mesmerist seemed to induce. By his experiments Braid

was convinced that there were genuine phenomena to be explained is in physiological but not in magnetic.

Liebeault of Nancy (1866) and his pupil Bernheim developed hypnotic methods that emphasized the direct suggestion of sleep as a means of including the hypnotic trance in place, in one of the physiological methods initiated by Braid. Bernheim emphasized especially that hysterical symptoms could be understood through supposing that the subject was suggestible in respect to his inability to perform functions, which no known organic condition prevented, as suggestion caused the trouble, so it could cause the cure. But the physiological viewpoint was not to be dislodged so easily. A few years after Liebeault's work, Charcot, at Paris advocated a conception of hypnosis, which was in clear conflict with the theory of the Nancy School (suggestion of sleep). For him, hypnosis was a physiological phenomenon to be understood as one manifestation of hysteria and was a disease of the nervous system. Then, Charcot and his great pupil Pierre Janet developed a consistently medical point of view, which was at the same time both physiological and psychological.

Charcot suspected that certain paralyses, which appeared after a trauma, were of a hysterical nature, by suggesting a trauma under hypnosis he was able to provoke paralyses of the same sort artificially. His pupil Pierre Janet made further efforts and was able to show, with the help of hypnosis, that the symptoms of hysteria were firmly dependent on certain unconscious thoughts.

Though, there seems great contribution of different personalities to prepare fertile soil to seed psychoanalysis Freud was not ready to give credit for anybody, except a little

to Breuer, claiming himself the creator of psychoanalysis in his *On The History of the Psychoanalytic Movement*:

No one need be surprised at the subjective character of the contribution I propose to make here to the history of the psychoanalytic movement, nor need anyone wonder at the part in it. For psycho-analysis is my creation, for ten years I was the only person who concerned himself with it, and all the dissatisfaction which the new phenomenon aroused in my contemporaries has been poured out in the form of criticisms on my head.(7)

No doubt, psychoanalysis was the invention of Breuer. In 1881, without any outside influence, he was able with the help of hypnosis to study and restore to health a highly gifted girl who suffered from hysteria. The girl had fallen ill while she was nursing her father, to whom she was tenderly attached. Breuer was able to establish that all her symptoms were related to this period of nursing and could be explained by it. Thus, if it had for the first time become possible to obtain a complete view of a case of this puzzling neurosis, and all its symptoms had turned out to have a meaning. After fifteen years Breuer took Freud into collaboration, who took the keen interest in the old case of the girl seriously and they both produced the book *Studies on Hysteria* (1895). The hysterical symptoms, according to psychoanalysts, arose when the effect of a mental process connected with a strong effect was forcibly prevented from being worked over consciously in the normal way and was thus diverted into a wrong path. In cases of hysteria, if the experience, which revived under hypnosis, the effect, passed over into an unusual somatic innervations could be given another direction and got rid of the hysteric

symptoms. They gave this procedure the name of ‘catharsis,’ the method was the immediate precursor of psychoanalysis.

In the development of neurosis, Freud initially fixed his attention on the neurotic conflict essentially grew out of the tension between antagonistic effects. Liliane Frey-Rohn, in her *From Freud to Jung* says:

Freud at times traced such a conflict situation to the antagonism between conscious will and unconscious “counter-will,” or to the opposition between ego and trauma; later, he ascribed it to the fiction between self preservation and sexual instincts, or to the dichotomy of incest wish and barrier against incest, and finally he conceived it as the tension between the ego and the id .(36)

Both Freud and Jung recognized the moral conflict was one of the principle causes in creating complexes (traumas). For Freud libido is the dominant but for Jung it was not, Frey Rohm further explains Jung:

For Jung, too, psychic conflict arose from the tension between opposites- an “effective antithesis”-whether between ethics and sexuality, between individual desires and collective moral, or between nature and mind. Jung recognized that conflict was the precondition for every neurosis, but-in contradistinction from Freud-he viewed it as an event which must be understood mainly in its relation to the normal psyche. (37)

Adler together with some of his associates withdrew the Freudian circle and established his school of ‘individual psychology’ based upon the conception that the experience of in the newborn child is one of weakness, inadequacy and frustration. In

their *Historical Introduction to Modern Psychology*; Gardner Murphy and Joseph K. Kovach write about the new individual of Adler:

He finds big, strong, active people who go marching about, who decide what they want to do and do it, upon whose tenderness of pity he must rely if he wants to be nursed or picked up or dried or amused. He is a little, helpless object, to whom this or that specific want, such as that for food or for a maternal embrace, is altogether secondary to the primary want to control one's own activity, to be oneself and liberate oneself from the domination of this big, inscrutable world.(295)

In this way Adler's conception became the first psychological system in the history of psychology that was developed in what we should today call a social science direction. With Erich Fromm and Karen Horney, Adler's concept developed in much more advanced form. Within the heart of psychoanalytic practice with patients in our own culture, there has occurred an active movement against the biological assumptions of Freudian psychoanalysis and an effort to conceive psychoanalytic problem in terms of social dynamics. In the middle thirties, Fromm developed a theory of 'authority and the family,' which challenged the postulates regarding the father-son relationship so prominent in the Oedipus complex. As a staff member of the New York Psychoanalytic Institute, Horney sketched the role of various social factors in neuroses and began to challenge the biographical functions of the Freudian system. But her idea had not stood different from Adler's so the Adlerians accused Horney of plagiarism.

No dominant figure appeared to overcome Freudian concept, which came to end in 1939, struggling to maintain its existence against the conception of Fromm, Horney,

Sullivan, Jungian and Adlerian representatives. Later on, Anna Freud and Erickson continued Freudian concept.

Psychoanalysis, originated accidentally practicing medicine to cure the symptoms of hysteria, by Josef Breuer, and developed by Sigmund Freud. Freud strongly argued his theory of 'repression' the cause of hysterical symptoms and the hypnosis to cure the disease through the 'catharsis' was the root of psychoanalysis. About 1902, he was gathered up by young doctors practicing psychoanalysis, and the medical doctors took psychoanalysis as their sole legacy, who tried to insult a young man who has passed through a technical training college introduced himself with a manuscript which showed very unusual comprehension for the medical doctors. They suggested him to go through the Gymnasium (Secondary School) and the University to devote himself to practice to the non-medical side of psychoanalysis. But psychoanalysis, the systematic study of mind, not only lodged on the grip of medical practitioners, as the medical doctors only do not have mind, Freud surprisingly accepted the truth.

Besides doctors, the circle included others-men of education who had recognized something important in psycho-analysis: Writers, painters and so on, My 'Interpretation of Dreams' and my book on jokes, among others had shown from the beginning that the theories of psycho-analysis cannot be restricted to the medical field, but are capable of application to a variety of other mental sciences. (26)

No doubt, the language and literature are deep rooted in human civilization and civilization itself is the product of human mind, so psychoanalysis automatically entered into philosophy in the Universities. Freud himself and C.G. Jung were surprised to see

scholars of Clark University of Worcester; Massachusetts were giving a number of lectures in German:

In autumn of 1909 , Stanley Hall, the president of Clark University, Worcester, Massachusetts, invited Jung and myself to take part in the celebration of the twentieth anniversary of the foundation of the University by giving a number of lectures in German. To our great surprise, we found the members of that small but highly esteemed University for the study of education and philosophy so unprejudiced that they were acquainted with the literature of psycho-analysis and had given it a place in their lectures to students. (Freud 31)

The expansion of psychoanalysis in space was so great that it was out of Freud's control because it extended from the field of the neuroses and psychiatry to other fields of knowledge. Psychoanalysis revealed its pathological phenomena connected with normal mental life and disclosed unsuspected relationships between psychiatry and the most various other sciences dealing with activities of the mind. The other sciences dealing with activities of the mind used the psychoanalysis much more than medical psychoanalysis did; so, medical world gave up the psychoanalysis in their treatments.

In spite of claiming himself the creator of psychoanalysis, which was based on Breuer's catharsis to cure the patients of hysteria, Freud could not claim psychoanalysis only as a tool of psychiatrists to treat the patients. but he forcibly had to accept that the medical world gradually rejected it . In his "The Ego And The Id and Other Works" Freud says: "The noisy rejection of psycho-analysis by the medical world could not deter its supporters from developing it, to begin with, along its original lines into a specialized

pathology and treatment of the neuroses- a task which has not been completely accomplished even today” (202).

However, the psychoanalysis even in literature is more attachable that before Freud the poets and writers had practised the unconscious in their works. In his essay “Freud and Literature” Lionel Trilling quoting Freud says:

When on the occasion of the celebration of his seventieth birthday, Freud was greeted as the ‘discover of the unconscious,’ he corrected the speaker and disclaimed the title. ‘The poets and philosophers before me discovered the unconscious,’ he said, ‘What I discovered was the scientific method by which the unconscious can be studied.(276)

Now it is clear that the unconscious is deep rooted in literature. Freud’s original insight centered upon the determining force of the unconscious aspect of utterance, which revealed that mechanisms working in Parapraxes (dreams, puns and slips of tongue) can be shown to be analogous to certain mental and linguistic processes. The psychoanalysis originated through the language, especially the conversation between the psychiatrist and the hysteric patient. Elizabeth Wright, “in her Modern Psychoanalytic Criticism,” she writes:

The reason why it is appropriate for psychoanalysis to speak about literature is that it has something to say about language. It is first and foremost the ‘talking cure’ for it is out of the dialogue between the patient and analyst that the therapy proceeds, the diagnostic material being largely linguistic. Freud’s original insight centered upon the determining force of the unconscious aspect of utterance which revealed that mechanisms

working in dreams, puns and slips of the tongue can be shown to be analogous to certain mental and linguistic processes. (145)

2.2 Freud's Psychoanalytic Perspective

Freud, an important thinker of 20th century, in his psychoanalysis, is interested in looking at the relationship between mental functioning and certain basic structure of literary work such as poetry and novel. Freud's theory focuses on how an individual self is formed, and how culture and civilization operate. Freud's theories are notable for their emphasis on the roles of the individual's unconscious and sexuality. Sex is pleasurable and the desire for sex, according to Freud, is one of the oldest and most basic urges that all humans feel. But human can not have sex all the time because of the moral laws of the society. So people, especially creative writers like Plath, sublimate their desire for sexual pleasure and express these desires through writings. It is through metaphors, symbols and images, writers reveal their desires. Freudian psychoanalysts interpret images and symbols to see how author's mind is functioning, especially unconscious motives depicted in the work.

All of Freud's works depend upon notion of the unconscious, which lies beyond consciousness and has a strong influence upon our life. Freud's major ideas regarding literary criticism are 'idea of repression', which means unresolved conflicts and traumatic past events remain unfulfilled. They are often pushed into unconscious without our being aware of it. 'Sublimation,' the process by which the repressed material is promoted into something noble. Three part model of psyche dividing it into the ego, the super ego, the ego, roughly corresponding to, the consciousness, the conscience, and the unconscious, idea of sexuality. For instance, 'infantile sexuality' begins not at puberty,

with physical growth, but in infancy, through the infant's relationship with the mother. Connected with this is Oedipus complex. Freud says that the male infant has the desire to eliminate father and become sexual partner of mother. Another key idea is that of libido, which is the energy-drive from sexual pleasure. In his classic theory, it has three stages of focus, the oral, the anal, and the phallic. The dream work is another important terminology. This is process by which real desire or events are transformed into dream images. These include displacement and condensation. Displacement means process of representing one event by another or by symbolic substitution. Condensation refers to the process of representing number of events by a single image in the dream. According to Sigmund Freud, unconscious harbors forbidden wishes and desires that are in conflict with society's moral standard. The disguised version that appear in the writer's works are considered to be the "manifest" content of the unconscious wishes that their "latent" content which psychoanalytic critics attempt to explain. Critics rely on images and symbols to identify and explain the meaning of repressed desires (Barry 97-98).

2.3 Lacan's Psychoanalytic Perspective

In modern literary theory, Jacques Lacan's work is a re-interpretation and a critique of classical Freudianism in the light of structuralist and post-structuralist theories. He gave no interest in an instinctual unconscious that precedes language. For him the unconscious is structured like a language because it is a product of language. Lacan sees the unconscious as coming into being simultaneously with language opposing Freud's view that the unconscious existed before language took effect. For Lacan, the function of language is not to communicate but to give the subject a place, from which he can speak. Lacan's theory of the subject and its understanding of a stable self has brought about a

radical change in the relation between psychoanalysis and literary criticism. For a Lacanian psychoanalytic criticism a text will be first and foremost a discourse of desire, with the result that the emphasis will be not on appropriation of the author's meaning but on an expropriation by the reader.

Like Freud, Lacan also says that through metonymy and metaphors (condensation and displacement), writers reveal their unconscious. While interpreting the text Lacanian critics see metaphors, and symbols to understand how author's psyche is functioning.

In *From Levi Strassus to Derrida*, Malcolm Bowie explains:

For Lacan, Freud's Central insight was not that the unconscious exists, but that it has structure that affects in innumerable ways what we say and do, and that in betraying itself it becomes accessible to analysis. (qtd in Barry 118)

The unconscious is not a chaotic mass of disparate material but an orderly network or structure of language. Lacan says that "unconscious is structured like a language." He brings Saussure's theory of language in which Saussure shows that meaning in language is a matter of contrast between words and words, but not between words and things. Hence, the self is constructed through language. Language reflects mind. It exists as a structure before the individual enters into language.

2.4 Anguished Psyche in Modern Poetry

Modern poetry is the poetry written during 20th century. Poetry of this period has become the medium of self-exploration and means of revealing inner life. The important poets of the era, T.S. Eliot, Dylan Thomas, Randal Jarrell, James Wright, Adrienne Rich,

Ted Hughes and others used images and symbols of madness, anxiety, depression, mental trauma, adultery, suicide to reveal the depth of their anguished psyche (Ruland 399).”Modern poetry became more and more esoteric and concentrated increasingly on psychological life. It broke with familiar pattern, images and language and it thus, became more self revelation” (Tilack 196).

T.S. Eliot, an important poet of the generation, wrote poems like “The Waste Land” that reveals his inner torments. He uses surreal images and symbols ‘such as a game of chess as sexual degeneration of modern life.’ The waste Land is symbol of deserted mind and death as daily exercise to express his own psyche structured by a feeling of confusion, fragmentation of the social values and loss of personal identity. In *A Norton Critical Edition*, Michael North argues that :

For Mr.Eliot he had discarded all disguises; nothing could be more personal and direct than his method of presenting his weariness and despair by means of a stream of memories and images of which a little dulled and harrowed, runs through the brain of any educated and imaginative man whose thoughts are sharpened by intense suffering and anxieties. (147)

Similarly, A.D. moody writes that “beyond that Eliot had his own similar anguished experiences in mind” (244). In complete poems and plays, Henry Edward describes that “The Waste Land” takes its dominant tone from a series of surrealistic images to project neurotic psyche (North 251).

In “*A Norton Critical Edition*,” Ronald Bush argues that in “The Waste Land” Eliot projects the ambivalence of the unconscious mind through symbols” (251).

Sigmund Freud (1919) wrote his famous essay on the “Uncanny” which he defines as what reminds us of his inner compulsion to repeat: the Waste Land is also uncanny that reflects Eliot’s” inner tormented life (378).

In the following lines, Eliot depicts his empty mind in very dramatic way:

I think we are in rats’ alley/ Where the dead men lost their bones/ “What is that noise?”

The wind under the door - What is that noise now ? What ? The wind doing ?
Nothing again nothing.

“You know nothing? Do you see nothing? Do you remember” Nothing?”

I remember

Those are pearls that were his eyes

“Are you alive, or not? Is their nothing in your head.”(116 - 24)

In above lines, speaker’s emphasis on nothing reveals poet’s psychic problems caused by war and loss of human values cultural decline.

Dylan Marlais Thomas, one of the most famous poets of the 20th century, records and reveals individual struggle in darkness. He uses surreal images and symbols to express his anguished psyche. For instance, in the poem “The Hunch Back in the Park,” he deals with personal fantasy, emotions, death through images and symbols. In fact, images of deformed man, solitary being, Hunchback described in the poem, represents the poet’s psychological life. He portrays himself as an artist who hangs between life and death.

The Hunchback in the park,
 A solitary mister
 Propped between tress and water
 From the opening of the garden lock
 That lets the trees and water enter
 Until the Sunday sombre bell at dark. (1 - 6)

The speaker describes hunchback as a solitary mister. Solitary being is the solitary of the poet's mind. The poet expresses what he experiences in his mind (Ferguson 386). The hunchback has no identity as human being. Identity problem is the problem of the poet's own psyche.

Randall Jarrell is the poet of tormented psychological life. In the poetry, he deals with the theme of death, ambiguous view of humanity and describes man as murderer, victim and guilty. He dramatizes suffering upon a stage of world wide struggle. He defines reality as nightmare, experience before and after life as the dream. Such repeated images of suffering and nightmare reflect poet's anguished psyche. In the poem "The Death of the Ball Turret Gunner," he writes "from my mother's sleep I fell into the state / I woke to back flack and social disintegration, and fear dominate lines of Jarrell's poetry. Thus, poetry becomes means to express disturbed psyche. His poems remain more psychological and more dream filled (Hoffman 499). Empty life of the speaker of the poem symbolizes the poet's empty mind. Causes behind it is loss of life, exploitation, wars and social disintegration. In Randall Jarrell's poem "The Death of the Ball Turret Gunner" images of horror, denunciation, meaninglessness, and stormy vision dominate

poet's thought. Metaphors like death, womb, black tone, and trauma portray poet's inner empty life.

From my mother's sleep I fell into the state,

And I hunched in its belly till my wet fur froze

Six miles from Earth, loosed from its dream of life,

I woke to black flak and the nightmare fighter.

When I died they washed me out of the turret with a hose. (1 - 5)

Dead soldier who is speaking describes and mediates on his tragic condition. This tragic life of dead one dramatizes poet's tragic inner life which experiences nothing good.

James Wright is also the poet of anguished psyche because his poetry explores his own psyche through surreal images and metaphors (Hoffman 496). Images of isolation, despair, alienation, death and a nervous breakdown dominate his poetry. Such desperate images reveal Wright's desperate condition of the mind.

James Wright's poem "A Note in Jimmy Leonard Shack," is narrated by a boy who is full of anxiety and fears. The speaker fails to communicate in clear way. Rather, he uses deep images. Boy's anxiety and fears reflect poet's private anguish. The boy lacks complete understanding about the world. His psyche is incomplete.

Beany went home, and I got sick and ran

You old son of a bitch.

You better hurry down to Minnegan.

He is drunk or dying now I don't know which

Rolled in the roots and garbage like a fish. (25 - 29)

Metaphors such as sick, son of a bitch, dying, and garbage have negative sense. This negative experience is experience of anguished mind (Ferguson 415).

Adrienne Rich is one of the well known poets of her generation. Her poetry is an exploration of her private psychological life. Anguished psyche described in the poems is the result of feminist ego that is within her. She examines restriction, burden, anger and suppressed anxiety of woman. Conflicting tone and the theme of fragmentation present Rich's own disturbed psyche as a woman dominated by male culture.

A thinking woman sleeps with monsters

The beak that grips her, she becomes,

And Nature that sprung - lidded, still commodious

Steamer-think of tempora and

More gets stuffed with it all: the mildewed orange-flowers,

The female pills, the terrible breasts

Of Boadicea beneath flat foxes' head, and orchids. (26-32)

This stanza from the poem "Snapshots of a daughter in Law," deals with a painful portrait of the emotional effect of aging woman who lived pathetic life, lost her beauty and youth, and has burden. The images of monster and thinking reveal poet's anguished psyche. Here words or metaphors express feminist ego that creates anxiety in the poet's psyche. Rich's concern is with complexity of her own psyche due to the complex situation of woman in male-dominated society. Nothing hurts her but she is not

miraculously freed from pain: rather she has grown increasingly numb to her own suffering. Her mind is full of the wind (Clare 304).

In the poem “Storm Warning,” from *Change of World* speaks of people who live in troubled regions and foreshadow unspecified but disturbing changes. Here changes depict changes in poet’s mind. In her next poem “Aunt Jinnifer’s tigers,” offers an image of male power over woman. The poem depicts poet’s anguish caused by her husband’s domination over her psyche. Thus, Rich explores private life and expresses anger against patriarchal culture which created anxiety in women psyche (qtd. in Gelpi 613-14).

Ted Hughes is famous for use of imagery to capture violence of the storm and the harsh tone. In the poem “Wind,” he uses imagery, “Black-back gull bent like and iron bar; here the poet tries to create the harsh image of the gull being bent like iron bar. He describes the nature more powerful than man and animals. In fact, such use of imagery helps Hughes express anguish resulted from disturbed relationship between Plath and Hughes. In the poem *hill* is made weak by the storm. This refers to the poet’s psychologically weak life by the storm of disturbed relationship between he and Plath. The poem reflects the tension of the poet’s mind through vivid imagery and complex settings. He uses symbols of the harsh effects of the storm on nature and man to fully express the anguish he has (Daiches 1151).

He uses imagery of conflicting psychic movement, violence, apocalyptic fantasies, mental disintegration and attack, to depict his private anguished personality as a poet. In the poem “Pike,” Hughes describes innate violence of the mind, the fear and anxiety.

Owls hushing the floating woods

Frais on my ear against the dream

Darkness beneath night's darkness had freed,

That rose slowly towards me, watching. (141-44)

Images of owls hushing, dream and darkness reveal the poet's negative psyche. In poet mind violence remains active and energetic (Ferguson 425).

2.5 Psychoanalytical Reading of 20th Century American Poetry

During 20th century, American poets have tried to explore their own disturbing mind. The great poets John Berryman, Robert Creeley, James Dickey, Allen Ginsberg and others write poetry in which they use symbols, metaphors and images to reveal their psyche.

John Berryman, the most influential poet of modern era, uses images of alienation, tormented mind and depression to express his private anguish. His work reveals dreams filled with mental traumas and painful experiences.

In the *Norton Anthology of American Literature*, Nana Baym said that the "Dream songs" explains Berryman's troubled psyche through a fluid series of alter ego" (2512). Berryman is the poet of autobiographical revelation. He explores what is there in his mind. The metaphors like landscape of personal pain and suffering illuminate poet's pessimistic outlook (Ruland 399). Images of alcoholism, suicide and the nightmare are presented in very pessimistic tone. He breaks ways from the period of style of 1950s and wrote poetry revealing distorted structure of mind through surrealistic images and symbols.

In the poem “The Dream Songs,” the speaker who is filled with anger, and which for freedom, reflects poet’s mental breakdown through created character of Henry. Henry claims to have suffered many and heavy losses in his life. In the language of dream and neurosis, the speaker wants relief from distress, by revealing all kinds of trouble, anger and wishes. The picture of haunted psyche and the nightmare and fear of dead father make the poem more a story of poet’s own anguished life.

The poem begins with an expression of split psyche:

Huffy Henry hid ... the day

Unappeasable Henry sulked.

I see his point a trying to put thing over.

It was the thought that they thought

They could do it made Henry Wicked

But he should have come out away and talked (1-6)

Henry is split psyche. He is singing the song of disintegrated mind. Marital problem, heavy drinking and years spent in and out of analysis formed chief indication in his personal life of the tension that he attempted to resolve in his poems (Perkins 1467).

James Dickey is the poet of anguished psyche. In poetry, he makes an effort to dramatize his bitter and painful experiences on death of his brother Eugene and his experiences as fighter pilot in two destructive wars.

Images of passion for hunting, archery and exchange of identity between the living and dead demonstrate that Dickey’s poetry is the result of his anguished life. Theodore Roethke argues that Dickey has exhibited a fascination between reality and

dreams even suggesting hallucinations. His intention is to produce a poetry that releases the unconscious and irrational with results that are both life affirmative and life threatening (Riggs 221).

He deals with the limits of his own mind by exploring the limits of the self as well as conflicts between and within human being, between one human being and between human being and nature. For instance, in the poem "Lifeguard," he mediates on the burden of responsibility within mind and failure to save child leads into the poet's emotional attachment to death. His feeling of anxiety over lost child presents his own lack of having successful psychological life. Wilderness of thought is expressed through the following stanza that reflects poet's inner life ruled by an unconscious.

Dark drew all the light from my eyes,
 Like a man who explores his deaths
 By the pull of his slow-moving shoulders.
 I hung head down in the cold,
 Wide-egged, contained and alone,
 Among the weeds. (19-24)

Death, cold and loneliness reveal the incomplete or tormented psyche of the poet himself (Ferguson 1962).

Robert Creeley, a member of the faculty at the experimental black mountain college, wrote poetry revealing struggle between the interior self and the exterior world. The depiction of struggle between two worlds depicts Creeley's anguished mental life (Ferguson 403).

The poetry for him is a version of an inner dialogue in which dual components of the poet's psyche are involved. The speaker is usually caught between conflicting positions. For example, the poem "I Know a Man" reveals poet's psychological problem.

As I sd to my / Friend, because I am / Always - john, I. (1-3)

The speaker is in confusion, contradiction, and lives by ambiguity. He argues that he knows the man, but he fails to remember his friend's name. This reminds of the poet's failure to balance his psychic life (Hoffman 497). Nina Baym argues that Creeley's poetry deals with a struggle between the self-conscious mind and writes of his own painful self, and demonstrates a complex psychological interior world (2634). W.D. Snodgrass, well-known poet, wrote a series of dramatic monologues spoken by prominent figure in third Reich during the final days of the Nazi regime. Through the lines of his poetry he explores human emotions and reveals personal distress. He confesses what he experiences and writes about what is unacceptable. Daniel Hoffman says that Snodgrass's poetry is "The poetry of allusion, and the cures." His poem "April Inventory" records the wishful rebellion of aging college instructor. The self-revelation of an aging narrator depicts poet's inner self overwhelmed by intense suffering.

His poems are a careful selection of experiences that capture the disappointment, vicissitudes and angst of his own life. The speaker is full of fear, violent emotions and anxiety. Not only this, his poetry investigates the most painful complexity of his era. Metaphors of psychic guilt show that Snodgrass aims at expressing his mental images (qtd. in Riggs 793).

The poem "April Inventory" begins with tragic tone and ends with an expression of inner desires for being successful.

Though trees turn bare and girls turn wives,

We shall afford our costly seasons:

There is a gentleness survives

that will out speak and has its reasons,

there is a liveliness exists.

Preserves us, not for specialists. (55-60)

In the above stanza, images of old trees and girls turn wives reveal poet's cry for youth. He is crying for what has already gone. Such lamentation over the past explains poet's mental trouble. Metaphors like an old man with fallen teeth and skinny body, obsession for the past reflect the mind lacking balance (Ferguson 10).

Allen Ginsberg is the poet of beat generation. In his poetry, he explores anguished self of his own and whole age (1950s). He uses images of apocalyptic vision, hallucination, dead inside, spiritual desolation to express anguished images of emptiness. Surrealistic ideas and anger, hysteria, suicide, dissatisfaction, horror, and hatred portray Ginsberg's anguished psyche. His poetry is the poetry of total nightmare world and destruction (Riggs 85).

The poem "Howl" contains many images of cry, anger, and protest which can be observed in the following lines:

I saw the best minds of my generation destroyed by madness, starving,
hysterical naked/dragging themselves through the negro street at dawn
looking for an angry fix. (1-2)

In general, “Howl” presents a picture of nightmare world, the second part is in an indictment of those element in modern society, destructive of the best qualities of human nature. The third part presents a picture of an individual who is a specific representation of anxiety (Haralson 1005).

Robert Lowell, leading poet of the confessional poetry, writes of his fragmented psychic experiences. John Crick describes Lowell as a “Poet of restlessness without repose.” His witness of fragmentation of culture made him write of fragmented experience of his private psyche. Emphasis on personal breakdowns, dissatisfaction and unease tend to make his poetry more personal. He uses symbols of tormented mind, and disturbed relationship to express Lowell’s anguish (Riggs 404).

He breaks away from the period of style, and values inner life as theme of poetry. He dives into his own psyches and reveals what is there in the mind (Hoffman 496).

In the poem “For the Union Dead,” he uses images of lost heroic past, present dryness in human behaviour, death, destruction and delay to depict anguish. The last stanza of the poem presents poet’s experiences of savagery and emptiness prevalent everywhere.

The Aquarium is gone. Everywhere,
giant finned cars nose forward like fish:
a savage servility.
slides by on grease. (65-68)

The gone Aquarium represents the loss of peace of poet’s mind (Ferguson 391).

Anne Sexton, the most troubled poet of the generation, wrote moving personal poems as the “Double image” in which Sexton’s fragmented self has been explored. Sexton uses sentimental subject, genuine insight into the woman’s condition, surreal images and cry to reveal her anguished psyche. Suicidal thoughts and personal details of pain in her work illuminate Sexton’s negative attitudes towards the world outside.

Her poetry is an expression of agony of woman’s psyche that leads into total destruction. Sexton said “poetry should be a shock to the sense.” It should also hurt (Ruland 410). Images such as obsession with death, guilt, incest, adultery, madness, mental breakdown and disintegration reveal the depth of her deeply troubled psyche.

Her poetry explores maddening effect on the individual mind, emotional instability, female psyche, nihilistic vision, and infatuation with death. The poem “The Truth the Dead Knows” defines Sexton’s mental condition. Sexton uses images of suicidal thoughts and unsuccessful life to express mental trauma.

The poem begins with pessimistic tone and theme;

And what of the dead ? They lie without shoes in their stone boats.

They are more like stone

than the sea world be if it stopped.

They refuse to be blessed, throat, eye and Knuckle-bone. (13-16)

Metaphors, stone boats, and dead present Sexton’s mental life due to tormented past experience she had (Ferguson 417).

2.6 Psychoanalytical Reading of Sylvia Plath's Poetry

Plath's poetry is the poetry of her psychological life. In her poetry, recurring images, symbols and metaphors of fear, feminine anxiety, frustration, death and pain, reveal her disturbed state of mind.

In the poem "Tulips," Plath dramatizes her preoccupation with whiteness that she lacks. Desire for whiteness depicts Plath's desire for pleasure that Freud calls sex. As Plath's desire remains unfulfilled, she expresses it through an image of whiteness.

The poem begins with description of Tulips, winter and speaker herself:

The Tulips are too excitable, it is winter here.

Look how white everything is, how quiet, how snowed in

I am learning peacefulness, lying by myself quietly

As the light lies on these white walls, this bed, these hands.

I am nobody; I have nothing to do with explosions.

I have given my name and my day cloths up to the nurse.

And my history to the anaesthetist and my body to surgeons. (1-7)

In these lines, the speaker finds everything white, but she finds herself without white. Metaphors, my day-clothes up to the nurse and my body to surgeons show Plath's helplessness. The line "I am Nobody" dramatizes Plath's frustration over the loss of her identity in male dominated society.

In the poem “Electra on Azalea Path,” Plath meditates on her longing for her dead father. The speaker goes to the grave of the father and finds father’s name. This image of longing for father is found in Plath’s other poems such as “Daddy:”

The day I woke, I woke on churchyard hill.

I found your name, I found your bones and all

Enlisted in a cramped necropolis

your speckled stone askew by an iron Fence. (1-4)

Line, “I found your name, your bones and all” deals with Plath’s private anguish. In father’s absence, she feels incomplete.

The poem “Winter Trees” deals with images of Plath’s emotional paralysis and fearful depression. Through this poem, Plath reveals her disturbing vision of the world.

The wet dawn inks are doing their blue dissolve.

On their blotter of fog the trees

Seem a botanical drawing.

Memories growing, ring on ring.

A series of wedding. (1-5)

Plath is fed up with memories of ring on ring. She does not like the tradition to chain women with a ring. Metaphor “ring” and “wedding” are symbols of anarchy of patriarchal society.

In the poem “Mushrooms,” Plath depicts fear weak people have. Image of mushrooms is used to describe Plath’s weakened psyche. Mushrooms are nothing. They are to be eaten. Plath thinks she is nothing; she is to be consumed by male.

Overnight, very
 whitely, discreetly
 very quietly
 our toes, our noses
 take hold on the Loam,
 Acquire the air.
 Nobody sees us
 stops us, betrays us.(1-8)

The expressions, our toes/our noses/betrays us reflect Plath’s problem in a sense that she is betrayed by someone. She is ignored by the society. Nobody understands her desire. So she is in trouble and expresses feminine anxiety.

The poem “Moonrise” deals with Plath’s love with death. Moon is representative of death. The Moon is a symbol of peace to the people. But for Plath, moon is death. This also describes Plath’s psychological problem.

Another poem “Fever 103” describes Plath’s agony and fear. Hell is the metaphor of agony. Dull also shows Plath’s inability to understand oneself in a positive way.

The tongues of hell/Are dull, dull as, the triple. (1-2)

Elm is the poem about Plath's anguish for the poem explores psychic problem deeply rooted in Plath's mind.

I know the bottom, she says;

I know with my great top root

It is what you fear.

I do not fear it; I have been there

I am inhabited by a cry. (1-5)

Metaphors, cry, dark thing, terrify and fear dramatize Plath's structure of troubled mind.

The poem "who" describes loss of identity of women. Like others women, Plath feels incomplete and wants own existence. Quest for identity reflects Plath's ambition to be a perfect woman. This ambition leads her into psychic trouble.

In the poem "Sheep in Fog," Plath describes her state of mind through images of sheep and fog. Sheep is weak and innocent creature. Fog is confusion that puts sheep in trouble.

The hills step off into whiteness / People or stars / Regard me sadly I
disappoint them. (1-3)

Plath sees herself as disappointing creature. The attitude to look at herself in negative way, reflects Plath's psychic trouble.

In the poem "The Applicant," Plath deals with traditional idea of marriage and satirizes it with mocking tone. Marriage makes a woman an object. She questions the

system. Plath's constant eye to see woman as weak and object show her private problem.

Thus, Sylvia Plath, always generates the theme of inequality, but it also reflects her private problem.

III - Images and Symbols Shaping Anguished Psyche in Plath's Representative Poems

3.1 Images of Hatred towards Male in "Daddy"

Steeped in Freudian imagery the poem "Daddy" explores and reveals Plath's psychological breakdown, or anguished psyche. She uses metaphors and images such as scream of pain, exorcism of demon father, suffocation, rejection and violation, Nazis, Vampires, devils, suicide attempt to join her dead father, and obsessive motives to express her anguished psyche (qtd. in Haralson 568).

Robert Phillip in his study "The Confessional Poets," (1973) defines "Daddy" as Plath's personal mythology in which Plath tries to articulate her female psyche in a male dominated language and social context. Certainly the demon father can be seen as a masculine principle gone wild, and Plath's efforts to communicate anguish are expressed in the poem.

I never could talk to you
The tongue stuck in my Jaw.
It stuck in a barb wire snare.
Ich, ich, ich, ich
I could hardly speak. (24-28)

These lines explain Plath's inability to talk due to psychological trauma in the male dominated society. Her female ego is in conflict with male culture. She argues that she could hardly speak of suffering created by the social condition. Plath expresses that

after failing to escape her predicament through attempted suicide, she married a surrogate father, “a man in black with a Meinkampf look” who obligingly was just as much a vampire of her spirit. One who’s drank my blood for a year seven years, she drives the stake through her father’s heart. Plath’s not only exorcising the demon of her father’s memory, but metaphorically is killing her husband and all men (qtd. in Phillips 302).

You do not do, you do not do

Anymore black shoe

In which I have lived like a foot,

For thirty years, poor and white,

Barely daring to breathe or Achoo. (1-5)

The poem’s repetitious “oo” rhymes and its banging rhythms give it an effect of being something between a chant and a scream of pain. The tale is of the exorcism of the demon father, and in fact, that appears itself to be the exorcism, a performative discourse of anguished psyche (Haralson 568).

The daughter and speaker relationship with her father is described through a series of metaphors implying suffocation, rejection and violation. The story recounts the speaker’s attempt to loosen herself from the pull of her dead father by marrying some one like him and then by dissolving the marriage to find freedom. The Poem refers to Plath’s suicide attempts at the age of 20 as a previous attempts to join her father. Such craze for death also depicts Plath’s mental problem due to hatred towards male.

I was ten when they buried you.

At twenty I tried to die

And get back, back, back to you.

I thought even the bones would do. (57-60)

Rejection and the war Plath dramatizes in the poem illustrate that “Daddy” is the poem of anguished psyche through which Plath tries to get relief and expresses her hatred towards male. To become an independent self, she tries to kill her father’s memory in “Daddy.” She does so by a metaphorical murder. It is a terrible poem, full of blackness from its opening image onward, that of father as an ‘old shoe’ in which the daughter has lived for thirty years an explicitly phallic image according to the writing of Freud, the sexual pull and fug is manifest, as is the degree of Plath’s mental suffering, supported by reference to Dachas, Auschwitz, and Belsen.

A Jew to Dachas, Auschwitz, Belsen / I began to talk like a Jew / I think I
may well be a Jew. (33-35)

Comparison with Jew is Plath’s psychic problem since she finds herself weak in the hands of male dominated society. Freud believed that aim of all life is death, and for Plath life was poetry. So by extension, poetry for her now becomes death. Jewishness in the poem is not simple claim. It is the position of the one without history or roots: ‘so I never could tell where you put your foot, your foot.’ Above all, it is for her, a question each time suspended or tentatively put, of her participation and implication in the event. Therefore, the poem is precisely the problem of psyche. Plath stages this as a problem in

the poem, presenting identity, the argument, that she, simply uses the Holocaust image to aggrandize her personal difficulties seems completely beside the point (Phillips 5-6).

Daddy is a narrative of violence which tends to annihilate otherness. The inversion of events such as the Holocaust and Hiroshima or metaphor for states of psychic extremity.

In *The Theatre of Mourning*, Christina Britzolaskis argues:

The infamous metaphor is an extension of the metaphor of the father” language as “an engine, an engine.” It is a kind of psychic conceit, as if she is daring her reader to disbelieve what has been so passionately felt and powerfully expressed. The Nazi-Jew metaphor is an extreme manifestation of Plath’s anguished experiences. It signals a radically simplified and unstable dialectic of anguished self and at work in the poem’s language. This protective dialectic of which the speaker represents herself as both victim and perpetrator is acted out through the metrical parallelism of rhyme which becomes an “engine Plath’s negation,” are the effect of a profound ambivalence toward poet’s psychological problem itself. (1)

Walter Benjamin wrote in the “Thesis on the Philosophy of History,” daddy is no document of culture, rather it is just expression of darker side of psyche, which as Freud argues is rooted in the lowest part of mentality (qtd. in North 2456).

Images of victimization in “Daddy,” barbed wire, fascist, brutes, devils and vampire are so frantic and imposing that the poem seems more out of control than it

actually is, when it is read rapidly and angrily. Poem, indeed, seems like a run away train barreling through one psychic nightmare after other, until the speaker pulls the emergency cord that irrevocably separates the self from the tormenting other.

There's a stake in your fat black heart

And the villagers never liked you.

They are dancing and stamping on you.

They always knew it was you.

Daddy, daddy, you bastard, I'm through. (76-80)

In the very last line, "Daddy, daddy you bastard, I'm through," unlike the image patterns, which keep multiplying from one form of demonization into another: the stanza remains stable at five line a pieces. In fact, the ubiquitous a rhyme is repeated more than 60 times. Such expression is considered to be a sign of a disordered psyche.

In the essay "Studies in the genre from Spenser to Yeats," Peter Sack argues that mourning poems such as "Daddy" frequently repeats sound in symbolic replication of Freud's theory about 'The child's fort-da game' in which a child anxiously separated from a parent, compulsively pushes and pulls a spool forward and backward in unconscious, ritualized attempt to master the anxiety that is produced by the parent's unreliable presence"(4).

Similarly in "Daddy," the compulsively repeated sound (oo) may defensively perform like function. Although the plosive force of Plath's invectives against the father and her husband emphasize the speaker's strong desire to be psychologically free of the

introjected “daddy” the echoing /oo/ sounds that permeates the poem, imply Plath’s paradoxical need to you—a sign of an incomplete psyche.

The grotesque inflation of private suffering to the scale of the holocaust would then illustrate the workings of the unconscious, in which such distortions occur as a matter of course, and wouldn’t represent the poet’s rational assessment of her condition.

If I’ve killed one man, I’ve killed two

The vampire who said he was you

And drank my blood for a year.

Seven years, if you want to know.

Daddy, you can lie back now. (76-80)

The image of daddy reflects Plath’s ambivalent position towards father. She both loves and hates her father. The breathless intensity prevails in the lines, the vampire who said he was you\And drank my blood depict Plath’s haunted psyche (Breslin1-2).

Daddy, I have had to kill you.

You died before I had time

Marble-heavy, a bag full of God

Ghastly statue with one grey toe

Big as a Frisco seal. (6-10)

Here Plath appears to describe father as the patriarchal statue, who has also created troubles in her mind. “Marble-heavy a bag full of God, Ghastly statue with one gray toe, then shockingly, he becomes a Nazi playing tormentor to Plath’s Jew.

Although, Otto Plath came from silesia in what was then Germany, he wasn't a Nazi, nor was his daughter Jewish. In a classic transference "Daddy" transforms the abandoned child's unmediated irrational rage into qualities attributed to its object. If daddy died and hurt me, so, he must be a bastard; Everyone else hates him too: "The villager never liked you," Plath knew that she had hit ever completed the process of mourning for her father, and both she and daddy recognized that in some way she had used Hughes as a double of her lost father (Venlder 2-3).

But they pulled me out of the sack,

And they stuck me together with glue.

And then I knew what to do,

I made a model of you.

A man in black with a Meinkampf look. (61-65)

Metaphors they pulled, which is symbol of male power they stuck, that is bad image of male, and "man in black with a Meinkampf look" illuminate Plath's hatred towards male who never let her become free from their power. Indeed, "Daddy" aims at revealing Plath's anguish in language that is the reflection of poet's mind.

3.2 Airy Spirit as a Symbolic Expression of Plath's Distorted Psyche

Ariel is a startlingly powerful poem written in October, 1962, less than six months before Sylvia Plath's suicide in February 1963. The title word "Ariel" itself is a symbol of invisible power to control bad thing. Here Plath uses "Ariel" as a symbol of feminine ego or spirit that wants to break the male culture and make itself more powerful.

Emphasis on this invisible power depicts Plath's psychological problem. She creates airy

spirit to express private anguished psyche. In other words, Airy spirit is the product of Plath's anguished mind as she fails to see good things happening in her life. She herself becomes spirit to reveal her anger.

Hauls me through air- / Thighs, hair / Flakes from my heels. (13-15)

Something pulls speaker into air, images of hauling, the speaker's things, hair and flakes illuminate poet's extreme anger. Speaker does not know what makes her so moving. But cry in the lines reveals Plath's wishes to get freedom from evil power. Since such event can not take place in real life, event portrays Plath's inner emotional life shaped by anxiety and depression.

Besides this, the airy spirit refers to the airy spirit of Shakespeare's *The Tempest* and the horse that Plath used to ride at Devon. The spirit "Ariel" was in thrall to Prospero, at the end of story, sets Ariel free: but airy spirit is bound against his will to serve another (Haralson 223).

Caroline King Barnard Hall finds this force servitude germane to the understanding of Plath's poem and comments also on the use of the word Ariel. In the Bible as a title given to the city of Jerusalem in the book of Isaiah. In Isaiah 29 the prophet tells of the wrath of God that is visited on the city, but indicates that the city will be redeemed in the apocalypse. Thus, the speaker both as airy spirit and as cursed city, is now in thrall, but look forward to a deliverance that will come only through the violent revision of the order of things (30). Plath wants changes but changes are impossible. She creates a kind airy spirit within her to bring change through violent action. Hence, creation of airy spirit illustrates Plath's anguished psyche.

Stasis in darkness / Then the substanceless blue / Pour of tor and distances.

(1-3)

The poem begins with the slow beginning of the ride, the predawn stillness: a stasis in darkness: then rider in hurtled forward and merges with the horse to become 'God's lioness, she escapes and dissolves:

And now I

Foam to wheat, a glitter of seas.

The child's cry

Melts in the wall.

And I

Am the arrow, .(22-27)

The child's cry melts in wall; such images may suggest psychic problem caused by desire for sexual act. The rider is the female, the horse seems to be a male symbol but horse and female rider are used to reveal Plath's tormented psychic experiences. Ted Hughes, Plath's husband adds these comments:

Ariel was the name of the horse on which she went riding weekly. Long before, while she was a student at Cambridge/. England/ She went riding with an American friend out towards Grantchester. Her horse bolted, the stirrups fell off, and she came all the way home to the stables, fell off, and she came all the way home to the stables, about two miles at gallop, hanging around the horse's neck(10)

Rosenblatt argues that Ariel possesses power and importance to the degree to which the horse back ride Plath once took becomes something more a ride into the eye of the sun, a journey to death, a stripping of personality and selfhood. To treat “Ariel” as expression as anguished psyche is to suggest that its actual importance lies in the horse-ride taken by its author.

In its account of the ritual journey towards the center of life and death, Plath perfects her method of leaping from image to image in order to represent mental process. Images such as hear, touch and taste the process of disintegration: the horse emerging from the darkness of the morning, the sun beginning to rise as Ariel rushes uncontrolled ably across the countryside, the rider trying to catch the brown back but instead “fasting” the blackberries on the side of the road. Then all the rider’s perceptions are thrown together. The horse’s body and rider merge. She hears her own cry as if it was that of a child and flies toward the burning sun that has now risen (Rosenblatt 40).

The dew that flies

Suicidal, at one with the drive

Into the red

Eye, the cauldron of mourning.(28-31)

The poem moves from “Stasis in darkness” to “the cauldron of morning.” This movement can be described as an expression as Plath’s suicidal impulses and angst. Images of suicide and angst reveal Plath’s anguished psyche.

God’s lioness,

How one we grow

Pivot as heels and knees!- The furrow

Splits and passes, sister to

The brown arc

Of the neck I can not catch. (4-9)

In these lines the speaker is not clear. Complexity of meaning presents poet's mind's problem. She uses image of God whom she rejects. Metaphor "we" conveys that both male and female or Plath and Daddy grow in the same way. But she is disturbed by cultural differences for male and female. Her deep meditation on the culture leads into trouble. To get relief from trouble she expresses her mental split through poetic lines. The word "I can't catch neck" describes Plath's anger to end male domination.

In the essay "on Ariel," Alvarez argues that the difficulty with this poem lies in separating one element from another. Yet that is also in theme:

The rider is one with the horse is one with furrowed earth and the dew on the furrow is one with the rider. The movement of the imagery like that of the perception is circular. The details are all inward. It is as though the horse itself were on emotional state. So finally the poem is not just about the stallion "Ariel." It is about what happens when the states in darkness" ceases to be static, when potential violence of the animal is unlashd. (qtd. in Newman 22)

Ariel forges its own myth of transcendence through the ecstasy of physical motion, an ecstasy which is seen as transitory and self immolating. The poem seems to embody the event which it describes merging the separate identities of horse and rider

through enjambment assonance, alliteration and internal rhyme. Yet the apparently seamless movement of poetic becoming in “Ariel,” is predicated as a darker narrative of violence.

Nigger- eye / Berries cast dark / Hooks. (10-12)

Two successive movements can be distinguished in the poem’s narrative. The first earth bound and horizontal. It is associated with images of darkness, blood and female body, such as split of furrow of the ploughed earth and the higher eye/Berries. These images suggest identification with a subjugated animal sexual otherness. These images are produced out of Plath’s mental process, usually negative images with aggressive sound present Plath’s anguish.

Black sweet blood mouthfuls / Shadows / Something else.(13-15)

Image of black sweet blood, shadows and something else suggest confusion and assertive spirit. She finds herself in the shadows as something else without identity. This proves that Plath’s mental breakdown does not allow her to see good in things around her. And airy spirit is used as symbolic expression of her distorted psyche.

3.3 “Lady Lazarus” as a Narrative of Obsession with Death

“Lady Lazarus” is a narrative of anguished psyche. Plath uses images of death and suicidal impulses to dramatize anguish. Thus, the poem becomes stage to perform Plath’s anxiety of being a woman. Plath creates figure “Lady” who was restored to life by Christ, to reveal her obsession with death.

Sideshow freaks, people returned from the dead, and victim of Nazi concentration camps populate “Lady Lazarus.” Sylvia Plath’s dramatic intense, and darkly comic poem

about extreme emotional attempted suicide. Its title identifies the speaker with the figure of Lazarus, whom Christ raised from death to life. In the poem, this return becomes a comically banal public display as a ‘Peanut crunching crowd’ of onlookers comes to watch her being unwrapped and to gawk at her skeletal figure. It voiced the tension of Plath about gender role expectation that American women became acutely aware of in 1960s and that continued to trouble many women (Haralson 561).

I have done it again/ One year in every ten/ I manage it. (1-3)

This stanza is a powerful and chilling indicator of anguished psyche, bristling with rage and a kind of desperate bravado. The stanza refers to previous suicide attempts, the first “an accident” when the speaker was ten, the second a serious attempt (qtd. in Haralson 569).

She fears in “Sheep in Fog,” that her search will lead instead to a ‘starless’ and fatherless heaven, carrying her into dark water. Such dark waters are the subject of “Lady Lazarus” because it describes her obsession with death through portrayal of attempted suicide three times.

A companion to “Daddy” in which the poet again fuses the world of personal pain and corporate suffering is “Lady Lazarus.” In this poem a disturbing psychic tension is established between the fragmented experiences and the misleading light form of the poem. She equates suffering with the experience of the tortured Jews. She becomes as a result of the suicide she inflicts on herself, a Jew:

A sort of walking miracle, my skin

Bright as a Nazi lampshade,

My right foot

A paper weight

My face a featureless, fine

Jew linen. (4-9)

The speaker moves from images of miracle to concrete human being Jews who suffered historically. Plath also suffered physically and mentally. Her imagination compares her with a kind of power-miracle which can't be seen and also with object Jew who can be seen. Both images are used to dramatize Plath's psyche in terms of suffering that makes the poet wish for the total destruction.

Dying/ Is an art, like everything else?/ I do it exceptionally well.(43-45)

In the stanza, she speaks of herself in hyperboles, calling herself a smiling woman" boasting that she has nine times to die, exclaiming that dying is an art she does "exceptionally well," asserting that comeback in broad day knocks her out. The poem, belong to elegy and death, to the woman whose psyche is tormented by separation with loved once.

Or a piece of my hair or my clothes/ So, Herr Doktor./ So, Herr
Enemy.(64-66)

The lines reflect Plath's mental breakdowns. The Lady of the poem is a quasi-mythological figure, a parodic version of the biblical Lazarus which Christ raised from the dead. As in The "Stones," the speaker undergoes a series of transformations that are registered through image sequences. In "Lady Lazarus," the transformations are more violent and more various than in "The Stones," and degree of self - dramatization on the

part of the speaker are much greater. Sequence of images define the Lady's identity. At the beginning of the poem, she is cloth or material lampshade, linen, napkin, in the middle she is only body knees, skin and borne, hair, towards, the end she be clothes a physical object: gold ash, a cake of soap, finally, she is resurrected as red -haired demon (Rosenblatt 2).

As, ash-

You Poke and stir.

Flesh, bone, there is nothing there--

A cake of soap,

A weeding ring

A gold filling. (73-78)

“Lady Lazarus” is a legitimately mimetic representation of the psychology of suicide. A suicide attempt is motivated by the wish to get attention and exact revenge on those who have withheld attention in the part by making them feel responsible for one death. Moreover, plastic suicide attempt is a result of her anguished psyche. She develops on obsession with death due to psychological problems. Plath's analogy of the strip-tease or the sideshow conveys with force and precision or the ambivalence of suicidal despair. Had she extended that metaphor through the entire poem, holding its complexities in balance “Lady Lazarus” might have achieved the stability of the tone and judgment lacking in “Daddy.” But unfortunately, Plath succumbed to the urge to whip up further lurid excitement with the analogy of the concentration camp, introduced in stanzas two and three.

For the eyeing of my scars, there is a charge

For the hearing of my heart-

It really goes.

And there is a charge, a very large charge,

For a word or a touch

Or a bit of blood. (76-81)

In the last twenty lines of “Lady Lazarus,” irony vanishes its last glimmer coming ten lines from the end in “do not think I underestimate your great concern.” By this point, the speaker has turned the crowd to address a single threatening figure.

So, so Herr Doktor

So, Herr Enemy.

I am your opus,

I am your valuable

The pure gold baby. (65-69)

In the essay “On Lady Lazarus,” Paul Breslin argues that the enemy is unspecified, turns out to be a German male authority figure, perhaps a scholar of Otto Plath, who thinks of the speaker as his pure gold body. An inward confrontation with father imago replaces the confrontation with the intrusive crowd. The poem enters a realm as his pure fantasy as the “Herr Doktor” rapidly assumes the cosmic proportion as Herr God, Herr Lucifer. The clammy imagery of the . . . grave cave . . . and like sticky pearls . . . gives way to an imagery of death by mental disorders. The resurrection of

Lazarus becomes the birth as the phoenix and the extended metaphor of a public spectacle abruptly disappears. The threat of the final line and “I eat man like air” has connection with Plath’s own troubled psyche (247).

Lady Lazarus is an allegorical figure from past and present images of femininity, congealed fantasies protected upon the poem’s surface. She is a pastiche of the demonic women as poetic tradition. For Plath, however, the woman on show, the female phenomenon is a revelation of unnaturalness instead of sensuous nature (Britzolakis 10).

Revolted by her own dehumanization in “Lady Lazarus,” Plath imagines triumphing over the murderous Nazi by turning vengeful herself, if only in the incendiary after life conferred by the oven.

Herr God, Herr Lucifer

Beware

Beware

Out of the act

I rise with my red hair

And I eat men like air. (79-84)

She calls God Lucifer who does sinful thing. Image of God and men are highlighted to show that ego within Plath is also equally powerful to end the man’s authority over women. As it feeds once men like air, predatory psychic dictators but also perhaps men turned to smoke the red rage rises out of the ashes only fuels self-combustion, debunking the idea of rebirth of the end of the poem (Gubar 34).

Plath is concerned to dramatize her obsession with death which becomes a part of her writing. It is curious that Plath uses 'Nazi' as a modifier for the lampshade. By dipping into the epistemic and cultural knowledge of the reader of this poem one might deduce that Plath is alluding to historical uses of fears as eupenics and biological warfare during the Nazi regime's or it could be used here to provide a binary opposition with use of 'Jew.' The oppressor and the oppressed, where she speaks of those who tried to prevent her wish to actualize herself, to emancipate herself through death, and to be treated as a guinea pig of the shock treatment. She feels trapped within her body. She calls her a 'paperweight' a heavy burdens that weight down her spirit and causes her depression (Ling 11).

Them unwrap me hard and foot -

The big strip tease.

Gentlemen, Ladies

These are my hands

My knees.

I may be skin and bone. (28-33)

The speaker speaks before imagined audiences. She simply tells that she has hands, knees and foot. This expression can't be heard from normal people. Only people with psychic problems do so. Hence, the poem deals with Plath's sick mind revealing her obsession with death.

3.4 Broken Idol as Projection of Plath's Broken Self in "The Colossus"

"The Colossus" is equally powerful poem like Daddy, Ariel and Lady Lazarus in which Plath speaks of her own disordered psychological experiences. In this poem, she uses images of broken idol, oracle, wiser, and sun to project mental condition. The hatred towards men and the unhealthiness of her parental condition continue to ground the figures of "The Colossus." The speaker's identity hangs on a broken idol out of the stream of civilization. The broken idol represents Plath's broken mind filled with hatred towards male and frustration over the loss of her father.

My hoarse are married to shadow / No longer do I listen for the scrape of a
keel / On the blank stones of the landing. (23-25)

Man, personified by a ship, has no place in her scheme. The marriage to shadow is a marriage to the memory of the poet's father, and therefore to death itself. The pull toward that condition is the subject of Lorelei, as well as the central symbols of "A Winter Ship" that she perceived the nature of her own anguished psychic condition is clear not only in the identification with the broken idol of the colossus, but also with broken vase of "The Stones." Yet as with many of Plath's symbols there is a complexity beyond this (Phillips 1).

I shall never get you put together entirely.

Pieced glued, and properly Jointed.

Mule-bray, pig-grunt and bawdy cackles

Proceed from your great lips.

It is worse than a barnyard.(1-5)

Symbolically the speaker is speaking to oneself. She finds it very difficult to think properly because of unsuccessful life. Plath wants to live above male authority and, but she fails. What she experience and feels in only male voice in form of male-bray, pig-grunt and bawdy cackles. What male speaks becomes worse to her ears. She says that she can't do things entirely in the presence of male culture. The extremely negative attitude towards male projects Plath's sick mind.

“The Colossus” is Plath's admission of defeat and analysis of her own impotence. Plath transfers elements from the myths and rituals of the dying god to the colossus figure and elaborates them with references to Greek Tragedy to make her poem a complicated often enigmatic, study of her own anguished psyche. Plath selects the ancient role of the female who mourns the dying god, or the heroine who tends the idol and brings her poem as felt experiences. In fact, it is fully felt that its classical and mythical references become entangled in a confusion of meaning. The colossus is a statue a father, a mythical being: he is rained idol, “Pithy and historical as the Roman Forum and at the same time a figure whose great lips utter a ‘Male bray, pig grunt and bawdy cackles’ is an echo of Hughes language. The person in the poem crawls over him, squats in his ear. “The Colossus” himself is both a stone, idol with ‘immense skill-plates’ and fluted stone, bones and acanthine hair and at the same time a natural wilderness covered with weedy acres and A hill of black cypress. Much reflects beneath the surface in the poem Plath's confused state of mind.

A Poem like “the Colossus” explores private experiences and Plath's relationship with dead father whom she both adores and hates. Such struggle between love and hate portrays poet's mental problems. Her father died when she was eight. Father still has

influence over her mind. She is haunted by memory of hatred. These two things memory and hate put Plath into trouble. The poem reveals picture of the devastating strength related to her psyche.

Nights, I squat in the cornucopia of your left ear, out of the wind contig
the red stars and those of plum-color/The Sun rises under the pillar of your
tongue.(25-26)

The scene, being a symbolic construction is meant to be translated psychological and emotional vocabulary. I am yoked, dedicated to death, observes the protagonist The giant statue is mythic and larger than life, but in being it is also the past. It is irrevocably dead and can't be reconstructed. But it has become shadow to her life. She lives in shadow. Her life, as she sees it is therefore living death (Bundtzen 161).

“The Colossus” is more successful than “Electra on the Azalea path” because of its frankly unsentimental view, enforced by with held emotion and by a preposterous wildly humorous central image. If the massive image here is inaccessible, like the earlier figures, the speaker is irreverent, and is, in fact, weary of trying to mend the immense stone rains. Plath is still very far from her outcry of 1962, “Daddy, daddy, you bastard, I'm through you,” she is however at this point, turning from the stone wreckage of another to the rains of her own. The movement is vital, for it creates her wish to leave death-her father actual death and her own dramatized death for new life (Alexander 223).

Images of incapacity like her fear that she would be unable to reveal her deep self or that she didn't possess a self at all and a spirit rebellious expressiveness, white Godiva highlight Plath's own anguish.

A blue sky out of the oresteia
 Arches above us. O father, all by yourself
 You are pithy and historical as the Roman Forum.
 I open my lunch on a hill of black cypress.
 Your fluted bones and acathine hair are littered
 In their old anarchy to the horizon-line.
 I would take more than a lighting-spoke
 To create such a ruin.
 Nights, I squat in the cornucopia
 Of your left ear, out of the wind,
 Counting the red stars and those of plum-color.(16-26)

There is a pause for consideration from this hopeless, endless work of recovery, as though the speaker could step back from it all, gaze detachedly on the ruins as she once had as the forum. Acathine hair is both an exact description of detachedly curls which mimic the curved, acanthus-leaf carving above classical columns, and an echo from 'full Father, where the seagod' hair extends for miles. The strength of this poem is that it allows readers to see the disturbance and pain (Marsack 21). It is clear that Plath feels incomplete within herself. She has no certain directions. The symbol 'broken idol' explained and illustrated in the poem projects Plath's broken self.

IV - Conclusion

Revelation of Anguished Psyche in Sylvia Plath's Poetry

This research has tried to explore and examine the anguished psyche as revealed in Sylvia Plath's representative literary works, "Daddy," "Ariel," "Lady Lazarus," and "The Colossus." In modern literary art, many great minds reveal their anguished psyche through poetry, drama, fiction and essay. Poetry becomes the reliable medium to neurotic artist like Sylvia Plath to dramatize interior world.

The research study has reached to the conclusion that Sylvia Plath uses surreal images and symbols, such as obsession with death in "Lady Lazarus," hatred towards male in "Daddy," broken state of mind in "The Colossus," and invisible spirit to fight against male in "Ariel." These images and symbols are at work to reflect Plath's struggle with an anguished psyche.

Plath is very often examined as a confessional poet in revealing variety of abstract feelings and fragmented experiences she had. But cause of the imagination to produce such self-revealing poetry lies in Plath's neurotic mind which is not brought into light by the critics.

Neurosis becomes the source of Plath's creativity as well as it also leads into total destruction through successful suicide in 1963s. According to Sigmund Freud, "Creative writing is a kind of day dreaming"(712). William Shakespeare also claims that the "neurotic patient and a poet are same in their fantasy." Daydreaming is a part of Parapraxes (slips of tongue) through which dreamer's repressed wishes can be full filled. It is already discussed that individual person is the grown up structures of new unit of

life. The new unit of life is formed with the half unit of male and female lives. Through the male and female lives are jumbled in one her or she can not possess both, qualities of male and female. So he or she lacks another part again. Thus, they are more attached towards the opposite sex. But the culture and civilization of human being is the restriction for the fulfillment of his or her desire. When this desire is suppressed it can change its course and appears as a hysteric symptoms. The hysteric symptoms can be cured when the psychiatrist makes the patient to remember his part disagreeable desires that are repressed. It is a narration of patient's suppressed wishes. The poetry can't be produced without fantasy. Renarrating a past unsatisfied life is also a cathartic process which is like a 'talking cure' of a hysteric patient. It is the origination of psycho analysis (Barry 105).

Freudian psychoanalytic doctors used the language as a medium to cure the hysteric symptoms of a patient. The causation of the symptoms of a hysteric patient is the repression of the desire. The repression of the desire belongs to the mind and hysteria is a psychic disease. According to Freud, the hysteria disease can be cured by the use of language. It means the language can represent the mind.

In literature, the written language is reflection of the mind of the author. In poetry, the speaker is made of the language. His or her use of language is the representation of character's figure of flash and blood. Images and metaphors used in poetry reflect the author's mental process.

As it has already been discussed, language is the representative of character's mind, the unconscious dominance in the product of the literary text and the character it has is a result of imagination. As imagination itself is not more than daydreaming, it is beyond normal activity of the human mind. The imagination of the author is also

different from that of the ordinary people. If the speaker of poetry is produced by the unconscious mind of the author, in reality, the fictitious speaker also has the same unconscious mind. In fact,, the unconscious mind of the speaker dominates the poetry.

Like in natural diseases, in the causes of neurosis, the causation is treated through the cathartic process. About the control of desire too, the strong desire is needed to control over human desire. It is clear that imagination of the author to write poetry is far from the thinking of the ordinary person so, the author losses his individuality during the imagination of the poetic creation. The unconscious mind of the author during the period of imagination dominates him. So, he is trapped within his or her imagination and fantasy in this period. The author creates the speaker who is not free from author's mind because of his or her dominance mind.

In Plath's poetry, the speaker, mouthpiece of the author, uses images and symbols to express repressed love for dead father, hatred towards male and frustration over the unsuccessful literary life. Plath's poetry is charged with high emotions about her conflicting relationship with her father. She uses holocaust imagery and classical myths to describe her distorted psychic experiences. Her suicide seems almost a literary act, as death and suicide dominated her poetry.

The poem "The Colossus" describes her broken mind through images of a huge ruined statue, against wreck. Describing her break down after the New York trip and her treatment, the poetry shows her extremely fragile sense of self and her inability to accept any of few possibility she saw open to her. Airy spirit in "Ariel," describes Plath's self image as a whole in that sense. She wants to be what is impossible. Being an airy spirit is not simple matter. Only a person with sick mind can imagine such thing. Plath becomes

what is not real in normal eye. So her attempt to become something invisible depicts her weak mental condition. Since Plath's poetry doesn't go beyond her personal and domestic experiences, her poetry is an expression of anguished psyche shaped by patriarchal culture.

Apocalyptic images in "Lady Lazarus," show Plath's struggle with her mental disorder out of which she produces her poetry. Vision described in these poems is dark. Dark vision belongs to negative aspect of the author's mind. Feminine ego within Plath leads her into the psychic problem. To get relief from it she writes poetry dealing with inner inconsistency. She makes an attempt to articulate feminine ego through lines like "I eat men like air." The Colossus mixed humor and traumas to represent her conflicted mind. Lady Lazarus fuses black humor with horror to reveal suicide attempt and her return to life.

Plath's autobiography also shows that Plath developed pattern of stress due to her doubt on her ability and suffered a nervous breakdown. Impact of this nervous break down can be observed in her poetry as she struggles to express her inner conflicted experiences. Angry and pessimistic tone of her poetry shows that Plath gets lost into mental trauma and tries to reflect her battle with her mind through images and symbols of frustration. Recurring images of death and suicidal impulse make the readers understand Plath's poetry as revelation of her mental image. Mental image is not so clear and positive. Rather, image is complex and fanatical.

Critics usually argue that Plath's poetry is bound by domestic issues. Of course, her theme is domestic. But domestic experience is not good one. She fails to have good

relationship her husband and their separation ultimately make Plath mentally weak. The ego within her makes Plath fight against male. She does so through literary work.

The kind of madness and ecstasy or a kind of elegant dreaming back, extremity of the mind and fear justify Plath's revelation of anguished psyche. As she understands that her expression will bring no change, she pulls herself into the successful suicide to have freedom from psychological trauma.

Representative poems give emphasis on Plath's fragile psyche and the solitary ego. Her world is limited within herself as she can't free from her preoccupation with death, hatred, jealousy and frustration. So Plath explores and defines her limited world filled with rigid and paralytic complexion of the mind.

It is through her mind eye that Plath shares in this immanence and in its most oppressive form. She envisions a world lacking color, light and texture and values emotional paralysis, a fearful depression and frustration. The oppressive image of father in "Daddy," depicts Plath's tension towards male culture. She defines herself as victim of male. And she tries to transform herself into something high like airy spirit and something low, broken idol. Such unbalanced thought describes Plath's complexion of the mind.

Works Cited

- Adams, Hazard, ed. *Critical Theory Since Plato*. New York: Harcourt Brace. 1972.
- Axelrod, Steven Gould. *Sylvia Plath: The Wound and Cure of Words*. Baltimore, Maryland: UP of John Hopkins, 1990.
- Barbara, Hardy, et al. *The Poetry of Sylvia Plath: The Survival of Poetry*. Ed. Dodsworth. London: Trinity, 1970.
- Barry, Peter. *Beginning Theory*. New York: UP of Manchester, 1995.
- Baym, Nina, ed. *The Norton Anthology of American Literature*. New York: W.W. Norton, 1999.
- Breslin, Paul. *American Poetry Since Fifties*. Chicago: UP of Chicago, 1987.
- Britzolaskis, Christina. *Sylvia Plath and The Theatre of Mourning*. Oxford: Clarendon, 1999.
- Bundtzen, Lynda. *Plath's Incarnation*. Michigan: Up of Michigan, 1983.
- Bush, Ronald, ed. *T.S. Eliot, Complete Poems and Plays*. New York: Brace, 1997.
- Butscher, Edward. *Sylvia Plath: Method and Madness*. New York: Seabury, 1976.
- Chodorow, Nancy. *Psychoanalysis and the Sociology of Gender*. Berkeley: UP of California, 1978.
- Clare, Keyes. *Poetry of Adrienne Rich*. Athens: UP of Georgia, 1986.
- Corsini, Raymond J., and Alanj, Auerbach, ed. *Concise Encyclopedia of Psychology*. 2nd ed. New York: Wiley, 1996.

- Daiches, David. *The Romantics to the Present day: A Critical History of English Literature*. Vol. 4 New Delhi: Allied, 1960.
- Ferguson, Margaret, et al. eds. *The Norton Anthology*. Vol. 3 New York and London. W.W. Norton, 1995.
- Freud, Sigmund - - - *The Ego and the Id and Other Works*. Trans. James Strachey. Vol XIX. London: Vintage, 2001.
- - -. *On The History of The Psychoanalytic Movement*. Trans. James Strachey Vol. XIV. London: Vintage, 2001. 16.
- Frey-Rohn, Liliane. *From Freud to Jung*. Ed. Fred E. Engreen and Evelyn K. Engreen. Boston and Shaftsbury: Shambala. 1990.
- Gelpi, Barbara Charles Worth, ed. *Adrienne Rich's Poetry*. New York and London: Norton, 1975.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in The Attic: The Woman Writer and The Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.
- Gubar, Susan. *Prosopopoeia and Holocaust Poetry in English: Sylvia Plath and Her Contemporaries*. Yale Journal of Criticism (2001).
- Hall, Caroline King Barnard. *Sylvia Plath*. Boston: Twayne, 1978.
- Haralson, Eric L, ed. *Encyclopedia of American Poetry*. Chicago: Fitzroy Dearborn, 1998.
- Harris William and Judiths. Levey. eds. *The New Columbia Encyclopedia*. New York: UP of Columbia, 1975.

- Hoffman, Daniel, ed. *Harvard Guide to Contemporary American Writing*. New Delhi: Oxford UP, 1979.
- Holbrook, David. *Sylvia Plath: Poetry and Existence*. London: Athlone, 1976.
- Howe, Irving. *Sylvia Plath: The Woman and the Work*. Ed. Edward Butscher. New York: Dodd, Mead, 1977. 225-35.
- Juhasz, Suzanne. *Modern American Poetry by Women: A New Tradition*. New York: Harper, 1976.
- Kazdin, Alan E, ed. *Encyclopedia of Psychology*. 6 vol. New York: Oxford UP, 2000.
- Kinzia, Mary. *An Informal Checklist of Criticism: In the Art of Sylvia Plath*. ed Newman Charles. Bloomington: Indiana UP, 1970.
- Kroll, Judith. *Chapters in a Mythology: The poetry of Sylvia Plath*. New York: Harper and Row, 1976.
- - - ed. *Psychology: An Introduction*. New York: McGraw-Hill, 2001.
- Lahey, Benjamin B. *Psychology: An Introduction*. New York: McGraw, 2001.
- Lexander, Paul, ed. *Sylvia Plath and Yaddo in Ariel Ascending: Writing about Sylvia Plath*. Chicago: Chicago UP 1985.
- Ling, Clarissa Lee Ai. "Sylvia Plath: The Psychopath? Reading the Psyche and Text in Poetry". *Journal of Language and Literature*. 3.1 (2004).
- Lowell Robert, et al. *Modern American Lyric*. Brunswick: UP of Rutgers, 1978. .
- Marsack, Robyn. *Sylvia Plath*. Buckingham: Open UP, 1992.
- Michell. Juliet,. *Psychoanalysis and Feminism*. New York: Pantheon Books, 1974.

- Mills, Sara. *Analysis of Discourse: Feminist Stylistics*. London and New York: Routledge, 1995.
- Murphy, Garder and Josep K, Kovach. *Historical Introduction to Modern Psychology*. Sixth ed. C.K Ogden. New Delhi: Universal Book Stall.1994.
- Newman, Charles. *The Art of Sylvia Plath*. London: Harper, 1970.
- North, Michael.ed. *A Norton Critical Edition*. New York: W.W .Norton, 2001.
- Oberg, Arthur, *Modern American Lyric, Lowell, Berryman, Creeley and Plath*. Rutgers: Rutgers UP. 1978.
- Perkins, George et al, ed. *The American Tradition in Literature*. 2 vol. New York: McGraw, 1999.
- - - *Poetic License: Essay on Modernist and Postmodernist Lyric*. 1990.
- Perloff, Majrorie. *The American Tradition in Literature. vol.1*. New York: McGraw-Hill, 1981.
- Phillips, Robert. *The Dark Tunnel: A Reading of Sylvia Plath*: Cambridge: Harvard UP, 1972.
- Plath, Sylvia. *The Collected Poems*. Ed. Ted Hughes. New York: Harper, 1981.
- Rich, Adrienne, ed. *Introduction in the Best American Poetry*. New York: Scribner Paper Back, 1996.
- Riggs, Thomas, ed. *Reference Guide to American Literature*. San Francisco and London: St James, 2000.
- Rosenblatt, John. *Sylvia Plath: The Poetry of Initiation*. North Carolina: North Carolina UP, 1979.

Ruland, Richard and Malcolm, Bradbury, ed. *From Puritanism to Post Modernism: A History of American Literature*. New York: Penguin Books, 1991.

Sacks, Peter M. *The English Elegy: Studies in the Genre from Spenser to Yeats*. Baltimore: John Hopkins UP, 1985.

Sagar Keith. *The Art of Ted Hughes*. Cambridge: Cambridge UP, 1979.

Signitz, Barbara, and Carol Rainey. *An Anthology of Modern American Woman Poets*. New York: Dial, 1973.

The Board of Trustees of the University of Illinois. *Sylvia Plath and Ted Hughes*. Up of Illinois, 1979.

Tilak, Raghukul. *History of American Literature*. Bareilly: Prakash Book Depot; 1993.

Trilling, Lionel "Freud and Literature." In *Twentieth Century Literary Criticism*. London: Longman. 1989.

- - - . *The Liberal Imagination Essay on Literature and Society*. London, Secker and Warburg, 1955.

Venlder, Helen, ed. *Sylvia Plath's Voices and Visions: The Poet in America*. New York: Random House, 1987.

Wiley, John, and Sons Inc. *Psychology of Exploration in Behaviour and Experience*. New York: Wiley-Interscience, 1933. .

Wright, Elizabeth. "Modern Psychoanalytic Criticism." *Modern Literary Theory*. Eds. Ann Jefferson and David Robey, London: B.T. Batsford Ltd. 1984.