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**EROS AND THANATOS: A STUDY IN SELECTED POEMS OF ANNE SEXTON AND
SYLVIA PLATH**

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In the Name of Allah, the Most Gracious, the Most Merciful

"كَيْفَ تَكْفُرُونَ بِاللَّهِ وَكُنْتُمْ أَمْوَاتًا فَأَحْيَاكُمْ ثُمَّ يُمِيتُكُمْ ثُمَّ يُحْيِيكُمْ

ثُمَّ إِلَيْهِ تُرْجَعُونَ"

“How can you be unfaithful to Allah, [seeing that] you were lifeless and He gave you life, then He will make you die, and then He shall bring you to life, and then you will be brought back to Him?” (Surat Al Baqara: 28)

I certify that this dissertation “Eros and Thanatos: A Study in Selected Poems of Anne Sexton and Sylvia Plath” was prepared under my supervision at the University of Sulaimani, as a partial requirement of the degree of Doctor of Philosophy in English Literature.

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Dedicated to

My Late Brother

Sandra, Zand, Shamir

My Family

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ABSTRACT

In the sixties, many individuals, intellectuals became extremely pessimistic in the world and some psychological diseases appeared among the common people in general and the elite people in particular. A group of creative writers rise: they made sweet propaganda for suicide. Anne Sexton and Sylvia Plath committed suicide, they were not hypocrites; their lives were just like their poems, they acted just as what they said. Although they knew that their destiny is death, they refused to try all possible sorts of death, they would like to choose the one they enjoy to end up their lives at a certain time and place.

The dissertation is divided into five chapters, it sheds light on the psychological approach in dealing and analyzing the poems. Chapter one starts with introduction, it includes the psychological reading of Eros, and Thanatos, and it also focuses on the historical reading of Ethnicity, Pathos, Ethos, and Logos. It concerns death as a subject matter in some English verses

Chapter two deals with Confessional poetry and the life of Anne Sexton. It also studies Eros in two of her poems “Live” and “Man and Wife” the researcher explains and analyzes each poem in detail and sheds light on the concept of life in these two poems with the conclusions.

Chapter three studies Thanatos in two of Anne Sexton's poems "Wanting to Die" and "The Addict". death is the only solution for their problems. It also concentrates on the death in Islamic religion and it is elaborated with examples from Holy Quran.

Chapter four starts with the biography of Sylvia Plath and the psychological approach in her poems has a great concern in this chapter. The concepts of life or technically Eros is illustrated through the critical reading of these two poems "Full Fathom Five" and "The Colossus"

Chapter five discusses Thanatos in Plath's two poems "Daddy" and "Lady Lazarus" where the focus is on the psychological state of mind of the poetess after missing her father. There is also a comparison and a contrast between Anne Sexton and Sylvia Plath at the end of this chapter.

The final part of this dissertation comprises the main conclusions that are drawn from the study, followed by some recommendations and suggestions for further studies. At the end of the dissertation, a bibliography and an abstract in Arabic and Kurdish languages are provided.

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Chapter One

1.1 Introduction

The first chapter discusses the meaning of Eros and Thanatos and illustrates them through psychoanalytic approach. Eros and ethnicity is another section in this chapter which is focused on with supporting examples. It is worth mentioning that the Aristotelian method of persuasion; pathos, ethos and logos has its own importance in this chapter, each of these terms are defined and illustrated with examples through Anne Sextons and Sylvia Plath`s poetry. At the end of this chapter we shed light on the image of death in English verse by mentioning some poets and given examples from their poems with analysis.

1.2 Eros and Thanatos

The twentieth century was the era in which some well-known scientists and theorists developed their works and took part in shaping the mentality of the reading public among the people. Their writings had an immense effect on their contemporary generation and the next generation as well. Among these eminent figures were Sigmund Freud (1856-1939), Karl Marx (1818-1883) Charles Darwin (1809-1882) and Albert Einstein (1879-1955).

Sigmund Freud is one of the most noted scientists in the twentieth century. His theories about the human psychology and the forces which influence it are the sources of many arguments among people in general and the writers in particular. Some scholars disagree with his findings and refuse his ideas while others use them in studying the human psyche. However everyone agrees on his immense and extensive influence in the field of psychology. Freud reinstates a series of concepts which has been either ignored or misunderstood. He is the father of psychoanalysis. He has several theories in the field of psychology; among which are his thoughts regarding the nature of the child`s psychosexual stages and the Oedipus complex, his division of the psyche into Id, Ego, and Super-ego, the importance of the unconscious mind

and the defense mechanism. Yet, his ideas concerning the drives and the importance of the instincts in human life are of immense significance (Neu 1).

Freud thought there were competing drives, death (Thanatos) and life (Eros). One may know that the death drive is interested in negativity, risk, destruction, and that it takes the 'born to die' approach. The life drive, on the other hand, is concerned with preservation of the human species and life. It controls the libido, which is the sex drive. It also controls our needs for health and safety in the form of food, sleep, and shelter. It focuses on positivity, pleasure, and takes the 'born to live' approach (Freud, 1989:37).

Joseph Brown discusses the importance of Freud's division of the drives and says that the theory which holds the most importance is that of the interaction between the two drives: Thanatos and Eros; Thanatos being the drive of death and destruction and Eros being the drive of creativity and love (Brown: 2). Freud believes that instincts have an important role in creating the personality of a person. They are the impressive forces which have a great impact on the behaviour of human beings. Freud is one of the leading scientists who have bestowed theories concerning the reasons behind human beings' act and pretended of studies the motivations that stimulate them. (Brown 3)

Freud notices the lack of the investigation about the instincts and he thought that it is a problem in the field of psychology: that is why he calls for serious actions toward producing a theory which focuses on the instincts. He believes that psychoanalysis can have a role in making effort toward that aim. Freud announced his call by saying that "there is no more urgent need in psychology than for a securely founded theory of the instincts on which it might then be possible to build further" (Freud, 1989:36). He believes that, there is a problem within the study of the instincts and he tries to solve it. He discusses Eros instincts through combining

the self preservation instincts with the instincts of species preservation. Later, he contrasts them with “an instinct of death or destruction which works in silence” (Freud,1989:36).

He identifies the death instinct as a sort of resistance within the living things. An exterior factor results in the end of a situation in which things exist inorganically. Instincts are considered as wishes towards the restoration of that inorganic state. (Freud,1989: 36) Andy Solomon comments on this idea and declares that “the death instinct was visualized by Freud as propelling the individual toward the organic state Freud believed to be the origin of all organic life.” (91) In fact, readers of the book, “The Freud reader” remark Freud’s defense of his theory and his refutation of the other scientists` accusation that his thoughts regarding instincts lack scientific proofs and accuracy. He attempts to prove the credibility of his thoughts and portray the importance of his theory. He announces that their criticism is based on a complete misunderstanding of the facts because basic concepts and certain definitions are only possible in figure based sciences but psychology is one of the natural sciences in which “clear-cut general concept worthless and indeed impossible” (Freud,1989: 36).

Freud starts to write a theory that studies the instinct in 1920. He discusses the nature and characteristics of the instincts. He collects the instincts in two groups; the first group contained life instincts whereas the second one includes death instincts. Giving a title to each group, he uses the word “Eros” to refer to the life instincts and the word “Thanatos” indicates the instincts of death. It must be mentioned that Freud used “Eros” for the life instincts but there are some other writers who, later, used “Thanatos” in referring to the death instinct. In fact the origin of these words are the Greek mythology as “Thanatos was the demon of death”. Thanatos is “the Greek mythological personification of death” while “Eros stands for the god of love in the Greek culture” (Solomon 90).

However, Freud makes some changes in his study of the instincts until he reaches his final explanation of those drives. He begins his ideas by drawing a contrast between the instincts of self-preservation or the “the ego-instinct” and “the libidinal instincts”. The latter can be explained by using “love” as an example of it while hunger can be used for the former one. Later, Freud builds upon his theory and replaced the aforementioned contrast with a new one. This time he sheds light on the dissimilarities between the “narcissistic” and “object-libido” he argues the conflict between a person’s love for oneself and his / her love for another person. Freud obviously includes the human instincts with the study of human manners. Nevertheless, he is not the first one who discusses the instinct of life and death. Previously, some biological scientists and philosophers referred them and expressed their concern with those instincts. Later, in their studies about those drives, some of his colleagues refuted his claims. Andy Solomon declares that they pointed “to certain weakness in his formulation and offered alternatives for his thoughts” (90).

Theoreticians like Hartmann, C. Brenner and Kernberg have a different point of view about the death instinct. Brenner notes that “Freud’s original view is that aggression is beyond the pleasure principle, a formulation in which aggression leads to pleasure only when fused with libido and directed outwards.” Hartmann believes that aggression bears the same relation to pleasure / unpleasure as does libido, so that discharge of aggression leads to pleasure while lack of discharge leads to unpleasure (Brenner 30-31).

Ernest Jones is among those who are ardently against the concept of a death instinct. Such a reaction to this notion from these psychoanalysts shows that they regarded it as something completely new on Freud’s part.(Jones qtd in “Discussion of beyond the pleasure principle”:80-87) Despite the death instinct of Freud being new and extra theoretical idea in one way or another makes explicit what was implicit in all his previous theoretical work. The death instinct is a concept that accomplishes an internal need in psychoanalytic

metapsychology. One of the few authors who realize this connection is Frank J Sulloway, who links it to the biological foundation Freud recommended for his psychological study. Sulloway states that “Freud’s theory of the death instinct has a perfectly rational logic in his own psychological term.” (Sulloway qtd in “Discussion of beyond the pleasure principle” 395) In fact the concept of Eros or life instinct has scarcely been subject to arduous objections and it has not received as much attention as the death instinct received from Freud’s commentator’s.

1.3 Eros and Ethnicity

Eros is the Greek word for romantic or sexual love. The term erotic is derived from Eros. Freud used the term Eros to go beyond a mere innuendo to a “love instinct” or a “sexual instinct” but “to connote the whole of the life instincts as opposed to the death instincts” (Laplanche & Pontalis 153). The term Eros has been normally used as a synonym for the whole class of life instincts of which the ‘love instinct’, or ‘sexual instinct’, is sole instance of the class. Eros, creativity and love, can assist in the continuity of life. Yet, when uncontrolled, it causes many cruel acts such as pedophilia, sadomasochism and rape (Brown 8).

Freud believes that there are five intersecting stages of psychosexual development in children: oral, anal, phallic, latent, and genital. According to Freud, the signs of Eros and Thanatos show up from the very beginning of the infant’s life during the oral phase. During that phase the infant’s mouth and lips become the most aphrodisiac part of the body. Later a baby’s teeth start to appear and the baby begins to bite along with sucking. When the child puts things in its mouth, it is unsure whether to bite or to suck it. Freud thought that this uncertainty is an example for love and hate (Ehrmann 98).

Freud said that seeking happiness is the purpose of life. The human beings struggle to be happy, strive for happiness and try to remain so. In other words, the main goal of life is to be free from mental anxiety and physical pain (Freud, 1989: 729). According to Freud’s “pleasure

principle” happiness is interrelated to the fulfillment of the desires; humankind are able to achieve happiness by an entire satisfaction of their desires. (Freud, 1989: 729). On the other hand Freud believes that aggression is innate and exists within the nature of the human beings. It must be controlled because it is an instinct which ruins society. He thinks that human beings have an unconscious desire to destroy both themselves and others, for instance, he believes that people see their neighbor as an object that can be used and exploited to the farthest point. In his view, the aggressive nature of a person makes him/her wish to disgrace his/her neighbour and cause him pain and wants to torture or to kill him (Freud, 1989: 749). Because aggression nature leads society to collapse, a different factor is needed to connect the individuals of a society together. That factor is Eros due to its ability in combing families, races, and nations into a coherent unity (Habib 586).

It is worth mentioning that the term ‘other’ is linked with racism, the term “otherness” is used by a nation, or a group of people who consider themselves as superior while others are inferior. This distinction is sometimes based on skin colour, social class, education, and religion. This issue has been exposed by Foucault and Szasz, for instance during the Second World War the Jewish people were regarded as others in Nazi Germany. To exclude people from the social order, they justified this to others. The word Jewish does not mean a person with certain kind of religious belief but it meant “vermin” gas him. (Bolaffi xviii) According to the official Turkish perspective, the Kurds are “the others”: they continually try to persecute them inside Turkey and in the neighbouring countries, for instance in March 2018 the Turks invaded the Kurdish city Afrin in West Kurdistan which is outside the Turkish borders, under Syrian sovereignty, which means the Turks invaded another country only to annihilate the Kurds. The justification for this invasion was the Kurdish identity of that place. They did ethnic cleansing there, according to the statistics the population of the Kurds in Afrin city before the invasion was 97 percent but after the invasion decreases to 25 percent only.

In fact if one takes a look at the biography of Sylvia Plath, he / she will realize the mixture of ethnicity in her parents. Her father (Otto Plath) was a German American and her mother (Aurelia Schober) was a Jewish Austrian. One may note that psychologically this difference had an impact on Sylvia Plath because as it is mentioned above during the Second World War the Nazi party misguided the German people to regard themselves as superior and the Jewish people as inferior or others meaning implicitly that the Jew only deserved to die and practically there is holocaust example during the second world war. It can be said that this issue unconsciously remained fresh in Plath`s mind and had impact on writing her poems. In addition to the above example; there are also the Armenian genocide, the Anfal Campaigns, the Halabja pogrom and the Semele tragedy of Assyrian. Ethnicity invites Thanatos to take away the lives of numerous people.

Ethnocentrism, the term implies the tendency of members of an ethnic group who consider their group above all others and to evaluate outsiders according to the group`s own criteria. Many ethnic groups have a tendency to define themselves using terms meaning ‘good, beautiful, brave, excellent, rich, men’ whereas often the members of other groups are defined in insulting terms such as ‘ ugly, cowards, lice’. The same trends also exist in complex societies. The Jewish people look upon themselves as the ‘chosen people’. The Greeks regarded all foreigners as ‘barbarians’ and the Chinese considered their country to be the centre of the world.

1.4 Thanatos, Pathos, Ethos, and Logos

1.4.1 Thanatos

The previous section shows that Sigmund Freud defines Thanatos as the ‘death instinct’: a drive towards death. It is one of the internal forces, and it is opposite to *Eros* the ‘life instinct’: a drive towards life. Thanatos is responsible for self-destructive behaviour, such as

aggression, that could even result in one's own death. It is usually applied in psychoanalytical situations when trying to diagnose why an individual might be displaying self-destructive behaviour. For example, an individual with no control over their anger/aggression could be displaying such behaviour due to an imbalance in their internal forces favouring *Thanatos* and thus giving it more power which strengthens the drive towards death (Carel 4). This might be clearly noticed in the late poems of Sylvia Plath and Anne Sexton.

While Freud writes his theory about death drive some questions occupies his mind such as; is death a negation of life? Is it a part of life or an external border? His struggle with these questions is somehow unsolvable and it is hard to formulate the death drive because he encounters various ideas and not all of which are well-suited with one another. Thus one might find in the death drive an attempt to unifying opposite aspects, namely aggression, the drive towards complete rest and the Nirvana principle. The death drive is an attempt to collect an extensive range of tendency together in an explanatory influential way. Therefore the death drive has various objects and modes of action, different manifestation, and is used by Freud to clarify the regulation of numerous psychic functions. This difficulty is the source of some confusion about the concept and its place within Freud's wide drive theory (Carel 115).

According to Carel, Freud introduces death in the form of the death drive into psychic dynamics in order to go beyond a mechanistic explanation of psychological processes to a total metaphysics of life and death. This metaphysical vision does not consider death as the final stage of organic life, but sees it as a meta-principle constituting and influencing life processes. On this observation, life and death drives are not conflictual forces, but the death drive is an organising principle and ethical imperative. As such it structures the psyche, rather than being its pathological distortion. The urge to return to an inorganic state (to die) and the drive to return to an earlier state (the conservative drive) come out in both Eros and Thanatos as two

types of repetition. Viewed as repetition, death is not a simple opposition or negation of life, but a basic element that constitutes life's regularity. On this view, the death drive regulates repetition, which in turn forms the fundamental patterns of life. It is noteworthy that Death is created by the same forces that create Life. To conclude that according to Heidegger and Freud death is a general structure and force within life whose existence is a given fact (118).

1.4.2 Pathos

The Greek philosopher Aristotle, in his "Treatise" 400 B.C wrote one of the most important works on argumentation. He explained that arguments are more persuasive when applied in three distinct but inseparable dimensions: pathos relates to emotion, ethos means credibility and logos refers to reason each one of them has its own significance in persuading the audience.

Pathos is the Greek word for both "suffering" and "experience." Pathos is a means of persuading an audience of an argument by creating an emotional response to an impassioned appeal or a convincing story. Pathos or the emotional plea means to convince an audience by appealing to their emotions. Authors use pathos to invoke sympathy from an audience; to make the audience feel what the author wants them to feel. A common use of pathos would be to draw pity from an audience. It is the use of language, examples, diction, or images to create an emotional reaction in the reader. The most common types are anger at a social injustice, sympathy for another's misfortune, or laughter at an unusual situation (Wisse 3-4).

Readers may be unconcerned with an issue unless they identify themselves in the matter. Therefore, the writer may attempt to connect to him/her audience by evoking emotions or by suggesting that writer and audience share attitudes, beliefs and values, In other words, by making a plea to pathos. Even if an appeal to pathos is ineffective, such an appeal should

complement with the other ways of persuasion that is to say in addition to making use of pathos, the author ought to establish him/her credibility (ethos). It might be noticed that persuasion also depends on the power of the hearers; their judgements when they are pleased and friendly are not the same when they are pained and hostile. It is important for the author to understand the desire, values, and needs of the audience, in addition to that it must be known how to motivate the audience from anger to happiness, what irritates them and leads them to fear and what animates them and arouses their sympathy (Wisse 23).

It is worth mentioning that there is a profound feeling in Sylvia Plath's poems, what mainly attracts the reader to her voice is their pathos and there is a great suffering in her voice. The suffering of Sylvia Plath is the absence of her father and the lack of love. The readers who have the same misery as she does, get involved with her and sympathize with the writer. Helen Vendler argues that much of Plath's poetry is written as an outburst of emotion for instance, Plath's later poem "Daddy" has been viewed by a number of critics as a poem with a high emotional content. (57). Plath's "Electra on Azalea Path" verbalises the misery and guilt she had experienced for more than twenty years, over the death of her father. This poem also reveals the way in which the emotion of grief and guilt, expressed through her poetry, allowed Plath to evaluate her condition and her apparent role in her father's death, intelligently. There is no resolution to her grief and guilt depicted in her poem. She assessed the situation, and made a judgment in relation to the role she played in her father's death.

In discussing the emotion in Sexton's poetry, Diane Middlebrook agrees with Wagner Martin and Thomas McDonnell that the emotion is a genuine attempt to reach readers who have had similar emotional experiences. Middlebrook echoes the views of McDonnell when she says "Anne Sexton was one of those rare poets whose work was cherished by a wide audience

because her voice gave such powerful expression to the anger and pain of women at a time when anger and pain were sparking modern feminism” (79)

Much of Sexton’s poetry asserts her misery and her inability, either to experience or to express her guilt. Critics such as Maxine Kumin have noticed that Sexton’s poetry was for her a means of keeping herself alive longer than would have been expected (xxiv) . McClatchy argues that Sexton through poetry reveals her own private situation. It is poetry “that can include and reflect personal experience; a human rather than a disembodied voice; the dramatic presentation of the flux of time and personality; and the drive towards sincerity” (225). It can be noticed that the issues in Sexton’s poetry that catch the attention of the criticism are different from those in Plath’s poetry. Sexton’s poetry focuses largely on herself, her problems with her parents, her marriage, her children, her suicide attempts and her insanity, while Plath looked more at the people who caused her problems and the ones to whom she attributes blame.

1.4.3 Ethos

Ethos comes from the word “ethikos” which means “moral” and “showing moral character.” Used for the study of morals, it is the origin of the modern English word ethics. In ‘Rhetoric’, ethos is one of the three artistic proofs or method of persuasion discussed by Aristotle in 'Rhetoric' as a component of argument for speakers and writers, their ethos is made from their credibility, presentation and similarity to their audience. It is insufficient to have logical reasons to create an effective argument; the content must also be presented well by a trustworthy source to become believable. Ethos is particularly important to keep the audience’s interest as well, for example, talking to the audience as equals rather than listeners. The speaker must convince his/her audience that he/she is someone they should believe. He/she does this through appeals to ethos. The speaker might not directly state his/her credits, but

he/she should in some way present his authority to the audience. Some speakers have innate authority and others have to prove it (Wisse 7-8).

Aristotle believed that audiences are more likely to be satisfied when an argument comes from someone who has a good reputation, power, and authority. In a sense, ethos does not belong to the speaker but to the audience. Thus, it is the audience that determines whether a speaker is a high or a low-ethos speaker. In fact the readers believe in good men more fully and more readily than others. The reputation and moral of the writer is the most effective means of persuasion. The ability of the writer to persuade relies on his/her credibility of the subject he/she presents, and the position of the author comes from his/her academic, professional credentials, social standing, and integrity of character and trust worthiness (Wisse 9).

One might notice that Sylvia Plath and Anne Sexton could attract the pity of the audience through the powerful language of their poems, and their literary position in society is away to have a huge impact on the reader and satisfy them to read their poems. The readers are involved with their subject matters; therefore, one can argue that Plath and Sexton are successful in convincing the readers to read their literary works.

1.4.4 Logos

Logos is a Greek word meaning “logic.” it is a literary device that can be defined as a statement, sentence, or argument used to convince or persuade the targeted audience by employing reason or logic. In everyday life, arguments depend upon pathos and ethos besides logos. Logos is used in citing facts, in addition to statistical, literal, and historical analogies. For Aristotle, Logos is the most important way of persuasion. It is the third persuasive technique he mentions in ‘Rhetoric’ besides pathos and ethos. It is a way to build an effective argument. In many ways, logos is the most important of the three persuasive appeals because it

is the most honest. There is logic behind an argument that tries to persuade an audience by using logical arguments and supportive evidence (Matsen et al: 120).

It can be said that, there is a certain logic in Sylvia Plath's poem "Daddy" when she thought that the only way to see her father again is death because people can only meet the dead people after they die in the purgatory world, therefore, there is logic in her late poems once she talked about committing suicide and she was truthful with her reader and she committed suicide to reunite with her father.

There is also logic in Anne Sexton's poem for instance, in her poem "wanting to die" she talks about her inner conflict between life and death and her several attempts of committing suicide. Her death wish is deeply rooted in her person and may have been unavoidable anyway because she was so highly conscious of her psychological problems thus she was more realistic than the other poets, she thought that death was the only solution to get rid of all her problems and her isolation from the society. There is logic in it for once someone dies all the suffering and mystery will die with him/her.

1.5 Death as a subject matter in English verse

Death itself as a word is one of the most frequently used words in the poetic diction of poems written in English. Naturally, lexical terms like love, life, and death form the poetic triangle well-known in literature. At the end of Beowulf's epic, there is the tragic scene, which is the death of Beowulf. This section is known as "Beowulf's funeral" Beowulf is a hero and in the culture of heroism the emphasis is much placed on virtue in which warriors would rather die than live in shame. The noble funeral that Beowulf receives validates his choices in life. The poem Beowulf exemplifies this culture's emphasis on memorializing departed heroes; indeed, the mere existence of the poem itself is a testament to Beowulf's virtue and the esteem his people placed upon him. Moreover, all of the Geats gather around to lament the death of

their lord. The Geats sing dirges for Beowulf and say that “he was of world kings, the mildest of men and the gentlest, kindest to his people and most eager for fame.” (Gwara 313, 320)

Then twelve warriors rode around the tomb,
 chieftain's sons, champions in battle,
 all of them distraught, chanting in dirges, *His people lament*
 mourning his loss as a man and a king.
 They extolled his heroic nature and exploits
 and gave thanks for his greatness; which was the proper thing,
 for a man should praise a prince whom he holds dear
 and cherish his memory when that moment comes
 when he has to be convoyed from his bodily home.
 So the Geat people, his hearth companions,
 sorrowed for the lord who had been laid low.
 They said that of all the kings upon the earth
 he was the man most gracious and fair-minded,
 kindest to his people and keenest to win fame.

In fact many English poets have written about death, for instance John Skelton in his poem “upon a dead man`s head” writes about death and he states that the skull is what holds the mind; it is the cavity that holds our perception of the world, society, and our beliefs. By the power that we have to produce creative thoughts through our mind which means our skulls we are able to think, connive, and eventually die. In “Upon A Dead man`s Head,” John Skelton shows a man`s progression of thought when he faces his mortality by seeing a skull. At the beginning of this poem, the man reacts with shock against what his lover has given him. He directly addresses his lover: “YOUR ugly token,” He addresses her in a very accusatory tone,

“YOUR” being fully capitalized implying a raised tone followed by a negative adjective ugly. He is annoyed that she has broken his discussion of worldly lusts such as wealth, and sex, and instead focuses on this rotting head and death which is something inevitable and every one must die and become dust so the woman is used as a catalyst for the man’s reaction to death.

YOUY ugly token

My mind hath broken

From worldly lust

For I have discust

We are but dust

And die we must

Our eyen sinking

Our bodies stinking (Warren, 2005: 22)

Barnabe Googe in his poem “An Epitaph of the death of Nicholas Grimald” talks about life and how everything fades and passes quickly and nothing remains. He believes that death is jealous upon human kind’s pleasure and it is the enemy of the pleasant and happiness of human beings. It always brings grief, sadness, and moaning. There is no solution for death, throughout the history human beings have sought for immortality and tested many ways for getting immortal life, in addition to that some kings in the past such as Pharaoh, Haman, and Namroot claimed that they were gods and they gave life to people and were able to end up the life of any one they want, but all their attempts failed and what they claimed was only rumors they died just like the ordinary people.

Behold this feeling world, how all things fade,

How every things doth pass and wear away,

Each state of life by common course and trade

Abides no time but hath a passing day.

For look, as life, that pleasant dame, hath brought

The pleasant years and days of lustiness,

So Death our foe, consumeth all to nought;

Envyng thief, with dart doth us oppress. (Warran: 50)

Walter Scott publishes the ballad of “Helen of Kirkconnell” Helen is a beautiful girl she is admired by the local lads. There are many suitors for her hand yet she loves but one calls Adam Fleming. All who loves her reluctantly accepts that her heart belongs to someone else except one young man names Robert Bell. His love to Helen lasts especially as he is accepted by her family for Robert is from a well known and wealthy family.

She would meet the man she loves, Adam Fleming, in the twilight on Kirkconnel Lea or in the churchyard. Their meetings are brief, infrequent and full of the pledge of undying love. Helen is torn between love of her parents and their desires for her future, and the love she is unable to restrain for her manly and beautiful Adam. Love supersedes all bounds and though Helen is heart sore at the subterfuge which she employs to meet with her heart’s desire, she knows that Adam is the only man she would ever love. Several times she has passionate and emotional meeting with Adam at the Bell Tower.

Unbeknown to the two young lovers, they are watched. Robert Bell of Blacket House is insane with jealousy and determined to rid the world of his competitor for Helen’s hand. Accordingly one night he follows the two lovers to their secret assignation and waits, watches, profuse with an insane desire to confront his rival. He is armed with a gun which made his

intentions clear. When he sees the young lovers embrace any caution he may have felt is thrown to the wind. He observes lovers carefully and waits for them to part so he can get a clear shot at Fleming. The opportunity eventually presents itself and he fires off the gun at his adversary. The two lovers, Helen and Adam, are instantly aware of the ferocity of ill-feeling which confronts them. Helen throws herself in front of her lover and takes the full hit of shot in her breast. She falls dead on the spot, and the shot is actually meant for Adam.

I wish I were where Helen lies!

Night and day on me she cries;

O that I were where Helen lies

On fair kirconell lea!

Crust be the heart, that thought the thought

And crust the hand, that fired the shot,

When in my arms burd Helen dropt

And died to succor me !

O think na ye my heart was sair,

When my love dropt down and spak nae mair!

There did she swoon wi meikle care,

On fair kirconnell lea. (Warren: 76-77)

Sir Walter Raleigh in his poem "What is Our Life" draws the reader's attention to the meaning and concept of life. He compares life to a play of passion or a short comedy. Man's

happiness is compared to interlude between long periods of struggle and suffering. He continues his image by saying that the embargo in his mother's womb is like the actor who gets ready in the dressing room to appear on the stage. This actor gets dressed to come on the stage. He draws the reader's attention to the fact that God watches our deeds and actions. Both man's good and evil deeds are recorded in heaven. God does not interfere in man's life. He only gives man the opportunity to act freely according to his inclination and desires but he records his deeds. Yet, every man is destined to die one day. The end of the play represents man's death. In other words, drawing the curtains symbolizes man's death. Death is considered to be the eternal rest. It frees man from the weariness and suffering of life. The poet sheds light on the difference between the unrealistic artistic performance of the play and man's death. The dramatic performance is fanciful and unrealistic, but death is an inevitable fact. In conclusion, the phases of man's life are represented as a dramatic play.

What is our life? A play of passion,

Our mirth the music of division.

Our mothers` wombs the tiring-houses be,

Where we are blessed for this short comedy.

Heaven the judicious sharp spectator is

That sits and marks still who doth act a miss

Our graves that hide us from the setting sun

Are like drawn curtains when the play is done

Thus march we, playing, to our latest rest

Only we die in earnest, that`s no jest (Warren: 120)

William Shakespeare in sonnet “71” talks about death. In this sonnet, the speaker is now concentrating on his own death and how the young man is to mourn him after he is deceased. The speaker tells the youth not to mourn for him when he is dead, and that the youth should only think about him for as long as it takes to tell the world of his death. Furthermore, he addresses the young man to spread this news to the whole world and tell them that he passed away from this ignoble world. The speaker then tells his beloved youth that if even reading this sonnet will cause him to suffer, he should forget the hand that wrote the poem.

No longer mourn for me when I am dead

Than you shall hear the surly sullen bell

Give warning to the world that I am fled

From this vile world, with vilest worms to dwell

Nay, if you read this line, remember not

The hand that writ it; for I love you so,

At I in your sweet thoughts would be forgot,

If thinking on me then should make you woe.

O, if, I say, you look upon this verse

When I perhaps compounded am with clay,

Do not so much as my poor name rehearse,

But let your love even with my life decay

Lest the wise world should look into your moan,

And mock you with me after I am gone. (Michael, Schoenfeldt: 81)

Wilfred Owen belongs to the war poets. The First World War has a great influence on him. He enrolls in the First World War; and he was killed one week before the ending of the war. He is against war, and he knows that in the war the victims are only the poor soldiers and civil people. Sometimes the poor warriors do not know why they fight only the dictators and the powerful countries discern the real reason of war. It is only for their interest and to investigate their new weapons.

It seemed that out of the battle I escaped
 Down some profound dull tunnel, long since scooped
 Through granites which Titanic wars had groined.
 Yet also there encumbered sleepers groaned,
 Too fast in thought or death to be bestirred.
 Then, as I probed them, one sprang up, and stared
 With piteous recognition in fixed eyes,
 Lifting distressful hands as if to bless.
 And by his smile, I knew that sullen hall;
 By his dead smile, I knew we stood in Hell.
 With a thousand fears that vision's face was grained;
 Yet no blood reached there from the upper ground,
 And no guns thumped, or down the flues made moan.
 "Strange, friend," I said, "Here is no cause to mourn

In this poem there is an argument between two soldiers who died in the battlefield and are cheated by fake mottos. In fact in the war human beings are not the only victims, the animals and the environments will be the victims too. Hundreds of years are needed till the nature

regains its origin and returns to the pre-war state. Generally speaking no one comes out as a winner from the war because the war annihilates everything and everyone without exceptions and only brings Thanatos.

To conclude Sigmund Freud is the father of psychoanalysis and one of the most famous scientists in the twentieth century. His ideas concerning the role of the instincts in shaping human's life are of great significance. Eros and Thanatos are two drives which are in an ongoing struggle throughout the life of an individual. Death and post death (seeking of the answer of this question "what happens after death"?) Occupy the mind of individual from the childhood until the date of her / his death. The behavior of an adult and the decisions he/she makes are highly influenced by Eros and Thanatos. Due to their significance and relevance to our life, Eros and Thanatos are the subject matters of many English poems including Anne Sexton and Sylvia Plath`s poem.

Chapter Two

Eros in Anne Sexton's Selected Poems

2.1 Introduction

Anne Sexton is among the most notable poets in America's mid-twentieth century poetry. No poet is more consistently and uniformly confessional than Anne Sexton, as it is her name has almost become identified with the genre. She is a remarkable poetess at a time when poetry was still considered a medium for the expression of only the higher emotions. She calmly wrote what she felt she had to write. She inspired many confessional poets like Robert Lowell and Sylvia Plath.

Her poems differ from the political and historical poems of Lowell, or the highly crafted and mythically personalized works of Plath. "The purpose of her poems was not to analyze or explain behavior but to make it palpable in all its ferocity of feeling". She wrote poems about family and family pathology, the female body and bodily functions of woman, early erotic fascination, and sexual life. She once said of her poetry, "it should be a shock to the senses. It should also hurt" (McClatchy 9). The analytic method followed in this chapter relies on the researcher's examination of the poem as a text, due to the fact that studies about these poems from the present perspective are in short supply.

2.2 Confessional poetry

Confessional poetry belongs to a group of poets of the United States from the late 1950s to the late 1960s. The best examples of confessional poetry are Robert Lowell's "Life Studies" (1959) and "For the Union Dead" (1964) which deal with his divorce and mental breakdowns, Anne Sexton's "To Bedlam" and "Part Way Back" (1960) and "All My Pretty Ones" (1962) that carry the idea of abortion and life in a mental hospital, John Berryman's

"Dream Songs" (1964) on alcoholism and insanity , Sylvia Plath's *Ariel poems* (1965) on suicide, and W. D. Snodgrass's "Heart's Needle" (1969) on her divorce. The term "Confessional Poetry" was first used by M. L. Rosenthal in 1959 in a review of Robert Lowell's *Life Studies*. Although the term is applied to Robert Lowell's poems, it is Sylvia Plath who is known as the best confessionalist after the posthumous publication of her second poetry collection *Ariel* (1965) (Bloom, 2007, 7-8). It seemed to compose a break with poetic tradition, and widening the scope of admissible subject matter to include intimate and disturbing experiences formerly classified as too personal sometimes too embarrassing for serious art (Middlebrook: xiii). It is an autobiographical mode of verse that shows the poet's personal troubles with unusual frankness ; it is the poetry of personal and private experiences in which different feelings and thoughts about traumatic experiences (e.g. death, morbid conditions , relationships) and emotional shocks are expressed in this type of poetry , often in an autobiographical manner . Private and taboo subject matter understood in psychological terms gave confessional poetry its distinctive character.

2.3 Anne Sexton

Anne Sexton was born in November 1929 in Newton, Massachusetts. Her father (Ralph Harvey) was a successful woolen manufacture. From her childhood, she felt that her parents neglected her. Her father was an alcoholic, he often abused Anne in front of others, and Anne was never satisfied with the life prescribed for her even after she had married. In an interview in 1968, Anne says:

I was trying my damndest to lead a conversational life,
 for that was how I was brought up, and it was what my
 husband wanted of me. But one can't build little while

pickets fences to keep nightmares out. (McClatchy 4)

Anne did not receive high education like Plath. She was not an academic. She attended Garlans Junior college only for one year in 1948. She disliked school from her childhood. As a result, she was unable to concentrate and she was disobedient to her teachers. In 1945, her parents sent her to Rogers Hall, a boarding school in Lowell, Massachusetts, after that, she attended what is called a “finishing school”. As Diane Middlebrook states that “In her adolescence, Anne’s main goal was to attract boys, which led her parents to send her to an all girl school. Anne still managed to have many boyfriends” (91). As a result of her relationship with boys she met and fell in love with Alfred Muller Sexton (Kayo). They married and eloped when she was nineteen years old on August 16, 1948. While her husband was on duty during the Korean War she worked as a fashion model, a women’s underclothing sales person, and a clerk in a book store, all in Boston.

In 1953, her first child was born. Linda Gray Sexton, followed by a sister named Joyce Ladd Sexton in 1955. Shortly afterwards, she began seeing a psychiatrist because of her suffering from anxiety- attacks and deep depressions. This was for her infidelities during her husband’s absence. In 1956 she was hospitalized for treatment and she made several suicide attempts. Her children were sent to their grandmother for care because she began neglecting them and even occasionally beating them. Like Plath, Anne Sexton was a passionate woman who attempted to be wife, mother, and a poet. In an interview in 1968 Anne also says “ I was a victim of the American dream” (McClatchy 4). Like Plath, Sexton suffers from a mental breakdown, and finally committed suicide in 1974.

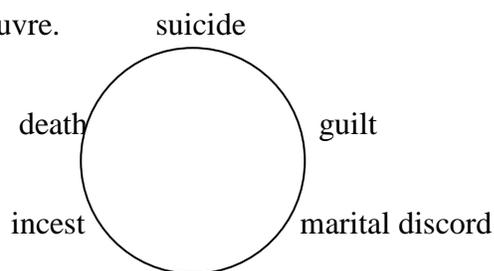
As a result of her mental illness, depression, and suicidal attempts, her psychiatrist convinced her to write poems. On December 1958, at the age of 29, she started writing. Only after months of therapy, once she was sitting at home watching a Boston educational program

in which a Harvard professor was lecturing on sonnets, she thought, “I could do this”, and started writing sonnets. She showed her doctor her work; in return her doctor was very pleased and encouraged her to write more poetry. She says “he said (her doctor) {my poems} were wonderful”. Since then until her death, Anne began writing three to four poems every day. ”I kept writing and writing and giving them all to him {her doctor}.... I kept writing because she was approving” (Quoted in Colburn and Arbor, 80). In these poems Sexton is talking about her mental breakdown, the cause and the effects of her madness. She says” I understand in a poem what I haven’t integrated in my life” (Phillips 2). So, she wrote poetry as a form of therapy and self discovery; she says of using poems as therapy “poetry is often more advanced, in term of my unconscious, than I am. Poetry after all, milks the unconscious” (Phillips 2). More than this, writing poems gave her a purpose and gave her life value. Middlebrook also says” poetry had saved her life” (1991:18). In fact, Sexton believed that she had discovered her vocation as a poet because of her psychotic breakdowns. According to Middlebrook, Sexton created her own Genesis myth after her first nervous breakdown, as a writer “born again” from the swamp of despair. Sexton says, “I found I belonged to the poets”. On the other hand, the poet Kumin, Sexton’s friend, wrote in an introduction to Sexton’s Complete Works that poetry was what kept Anne alive for the eighteen years following this. Kumin says: “without this rich, rescuing obsession; I feel certain that she would have succeeded in committing suicide in response to one of a dozen impulses that beset her” (xxii).

According to Kumin’s statement above, writing poems was a vehicle to keep her sane, alive, and at the same-time discover more about this “buried self” inside her. About this connection between writing and therapy, she has the following words to say “inherent in the process is a rebirth of a sense of self, each time stripping away a dead self “(Quoted in Colburn and Arbor 86). Depending on this comment we can say that she had been “dead” until she started writing at the age of 29

In 1957 Dr. Orne, Sexton's psychiatrist, encouraged her to join John Holmes's poetry workshop at Boston, center for Adult Educational. This was a big step for a woman, who had felt inadequate in school, had studied very little at university, and recently suffered from nervous illness and attended a mental hospital. She met the poet Maxine Kumin who helped her and supported her interest, and who later became her long-time friend. She also met other poets including George Starbuck and W.D Snodgrass. The latter helped her join a class taught by Robert Lowell where she met Sylvia Plath. All these poets encouraged her to write about her own life. Consequently, in 1960 her first book was published under the title *To Bedlam and Part Way Back*.

In the book, Sexton talks about her mental disturbance and she reveals her mental disorder, she thinks that all her other subjects are revolving around, such as death, suicide, guilt, incest, and marital discord. It is the major theme in her first book that continued to be the recurring subject in her entire oeuvre.



Each element is the result of the other and it is also the cause that calls the other points to come into being. She herself admits this:

Well, in the first book, I was giving the experience of
 madness, in the second book, the causes of madness;
 in the third book, finally, I find that I was deciding
 on whether to live or to die . (Quoted in Colburn and Albor 94)

The poems are purely confessional for Sexton could combine the directness of simple earnest speech with a delicate rhythmic control, tight formal structure, and brilliantly powerful

imagery. Also, like other confessional poets Sexton could convince her readers that her poems echoed her life; her poetry is not only technically impressive, but it is meaningful to her contemporaneous public who lived with the same kinds of fear and anxiety. They are also confessional for they so plainly confronted guilt, loss, and very testimonial experiences. As Michael Hamburger states that “A cruel cosmology and ontology have also been emerging in the post-Auschwitz, post-Hiroshima era In the work of Robert Lowell, John Berryman, Sylvia Plath, and Sexton”. (310)

In 1959 Sexton lost both her parents “within three months of each other”, as Middlebrook maintains (116). Her husband ‘began to become abusive’ (80). Her beloved aunt also passed away and these events all together: meaning, these were additional sources of sensitive psychological suffering in her life because of these beloved ones` death. The memory of her difficult and abnormal relationships with her parents, so suddenly severed, led her to further breakdowns. In order to recover and survive she translated these experience into poems. As a result, her second book was published entitled *All My Pretty Ones*, in 1962. The book opens on “The Truth the Dead Know “, it is an elegy for both her parents. She fears to find her father’s alcoholism and her mother’s cancer. The book, as whole, continues to deal with themes established in the first one, but its major concern is the loss of the beloved. Specifically, it refers to the death of her parents, her aunt, and the loss of her husband. Also, it talks about the direct treatment of the female body in such poems as “*the Operation*”. In return, the poem aroused the interest of reviewers for Sexton discussed such matters, for the first time, rarely found in poetry before. In general, the poems in this book: are richer in texture, more diversified in subject matter and more composed than the poems of the earlier volume, which are often powerful and raw” (Jones 25).

Her third book, *Live or Die* is published in 1966, and won the Pulitzer prize, is concerned with a progress from sickness toward health. In it, Sexton tackles the constantly

repeated question in her head: whether to live or to die. She desires death. In an elegy to Sylvia Plath “Sylvia’s Death” she expresses her sadness for Plath’s death, but at the same time she expresses jealousy. She honors and criticizes her, and also shows her jealousy toward her for reaching that special palace they talk about so often sooner than she did. She, too, wants to die. She once admits to her psychiatrist” she [Sylvia] took something that was mine, that death was mine” (Quoted in Morrow 1)

Despite her obsession with death, Sexton ends the book with a decision to “live” in which she finds values in the world worth living for and chooses, for the time being, life. Sexton says: “I say Live, Live because of the sun” “The dream, the excitable gift” (168:114-115). In 1969 Sexton became more famous with the publication of her fourth book *Love Poems*. Although she seems less bitter and seems to lose her preoccupation with her parents’ deaths and her madness, the poems are not beautiful or sentimental as in the tradition of classic love poems. They are unlovely; they deal with loss, loneliness, and alienation more than with love, which are characteristics of confessional poetry (Phillips: 82). In 1971 Sexton published *Transformation*, her fifth book. It is the least confessional work. There is a shift in theme, subject matter, and style in it. She is simply telling the stories her aunt told her in her childhood. She keeps them personal by her additions to the stories. She is recalling fairy tales in verse, of course, and she addresses her own insecurities.

Her last book *The Awful Rowing Toward God* was published posthumously in 1975. In this book, Sexton turns to religion to fill the loneliness left after the break-up of her family for, in 1973, Sexton told Kayo that she wanted a divorce. From that time on a notable decline in her health and stability occurred as loneliness, alcoholism, and depression took their toll. In this book she presents God in many different images and she discusses different aspects of her alienation and isolation. Like Lowell, Sexton’s framework of reference is ultimately religious, especially in the poems of this book, without being plainly theological, traditional religious

values are slightly but steadily insisted upon. Estranged from her family and from her friends, finally she took her life in October 1974. She suffocated herself with carbon monoxide in her garage in Boston. Karl Marx says something which echoes Anne Sexton's situation

The more the worker expends himself in work, the more powerful becomes the world of objects which he creates in face of himself, and the poorer he becomes in his inner life, the less he belongs to himself.... The greater this product is, therefore, the more he himself is diminished. The alienation of the worker from his product means that his labour becomes an object, takes its own existence....outside him, independently and alien to him and that it stands opposed to him as an autonomous power. (178)

Sexton wrote about her obsession, some of which remained constant, such as her debate of life and death, others of which changed, from the indignities of the body to her parents' deaths to her final search for religion. She wrote about her childhood, aunt, sex, loneliness, and aging. She handled taboo or shocking subjects that are typically confessional and that are themselves hidden from poetry in the past. She tackled such themes vigorously and forced people to acknowledge them. She wrote her life, as she says in a 1965 interview, to somehow keep it imprisoned in a poem, "in a way like keeping a scrapbook to make life mean something as it goes by; to rescue it from chaos-to make new last" (McClatchy 34) Despite this, Sexton falsifies the experience in her poems. This is explicit in her confession that untruthfulness was a "legitimate characteristic of her self-representation" (Middlebrook, 1991: 279). Even what seems like a personal experience that Sexton is confessing could be an imagined scenario, used for dramatic effects.

Sexton's early poetry is preoccupied with form and technique; she could write in tightly constrained metrical form, as demonstrated in her first and second books and she wrote in free

verse during the middle and late phases of her poetic career. Her poems are often addressed to other people or those whom she wanted to rejoin herself with, just like Plath, or as her parents, her husband, a lover, her children, and so on. She expresses all these with powerful images subsequently in an attempt to gain absolution, understanding, or vendetta. Most important is her gift for unique imagery, often centering on the body or household. The main source of her poetic strength is the ability to realize complex scenes of the suffering mind in visually concrete terms. For she has a notable sense of exactness, a good awareness of detail that will bring the whole landscape vividly before the eyes and that will be psychologically communicative and accurate.

2.4 “Live”

The poem “live” is the last poem of “live or die” collection. The poem opens with a soliciting tone of request. Anne Sexton would like to say whether you live or die, you have no right to poison your life with malicious thoughts and heartless dead woman. She has been a company of death for a long time. During this period she went through intense suffering and she compares her life to hell for she goes through a mental agony at that time she tortures herself physically, and spiritually. It may be remarked that this poem is quite different from the rest of this collection. Here she criticized herself as a lady who spends most of her life mournfully. She makes a demand upon herself to shift her life from darkness to brightness, from pessimism to optimism and from refusing life to accepting life.

Live or die, but don't poison everything . . .

Well, death's been here

for a long time —

it has a hell of a lot

to do with hell
 and suspicion of the eye
 and the religious objects
 and how I mourned them
 when they were made obscene
 by my dwarf-heart's doodle.

The chief ingredient

is mutilation.

And mud, day after day,

mud like a ritual,

and the baby on the platter,

cooked but still human,

cooked also with little maggots,

sewn onto it maybe by somebody's mother,

the damn bitch! (167: 1-19)

In the first stanza Anne Sexton metaphorically writes about her existence. She compares the process of the creation of a baby to the process of cooking. Here one can remark that she compares the womb of women to fire, the latter cooks the food and the womb produces the baby. She believes that the main ingredient of the food is imperfect, philosophically she might mean that, the creation of human beings is incomplete because human beings come to this life unwillingly; in other words no one asks them before they are born. On the other hand, some philosophers think that life is lack of something important which is immortality; therefore, they believe that life is meaningless and they are always depressed. Anne Sexton is one of those humans whose misery and gloominess occupied her mind and remain with her till she dies.. This is the kind of focused poem “dominated by one

question” as Michael Hamburger observes of the best modern poems, and the question is about Eros and thanatos (160).

Even so,
 I kept right on going on,
 a sort of human statement,
 lugging myself as if
 I were a sawed-off body
 in the trunk, the steamer trunk.
 This became a perjury of the soul.
 It became an outright lie
 and even though I dressed the body
 it was still naked, still killed.
 It was caught
 in the first place at birth,
 like a fish.
 But I played it, dressed it up,
 dressed it up like somebody's doll (167: 20-34)

In the second stanza, Anne Sexton surrenders to the reality and she accepts fait accompli, the de facto, and her factual existence as it is. She decides to continue her life. Here she describes her physical body, how she was born nakedly and aggressively. As a matter of fact her family wished to have a son instead of a daughter (Anne Sexton). This is a patriarchal thinking : at that time, mostly every family would rather have a son than a daughter, because it shows strength, power and manliness. Besides, they look at women as weak, powerless and inferior creatures. One can realize that, this has a negative impact on her and remains in her unconscious forever. This phenomenon alters her point of view toward life. Furthermore, she

looks at men as enemies and she always hates them. On the contrary this gender racism has its own benefits; it leads her to stand on her own feet and depend on herself. This reflects in this poem “live” when she said “I dressed the body” “I play it, dressed it up”. This means that from the beginning of her life she wants to have her own independence as she is constantly self-dependant.

Is life something you play?
 And all the time wanting to get rid of it?
 And further, everyone yelling at you
 to shut up. And no wonder!
 People don't like to be told
 that you're sick
 and then be forced
 to watch
 you
 come
 down with the hammer (167: 35-45)

In the third stanza, Sexton asks and blames herself, is life the toys of children every now and then complaining and wishing to die or wanting to end it and start it again ? Indeed the process of her life is something serious and complex. You are unable to end it up and begin it again. Furthermore, she exposes the reality of the society which she lives in, and shows that how man is a dominated figure in this society, persecutes, suppresses and shouts at women to shut up and do not let them wonder and think about life, they stand always with hammer upon the women's head. Anne Sexton is famous with her severe criticism toward man. She encourages women to get their own freedom and she revolts for stopping violence against them

Today life opened inside me like an egg
and there inside
after considerable digging
I found the answer.
What a bargain!
There was the sun,
her yolk moving feverishly,
tumbling her prize —
and you realize that she does this daily!
I'd known she was a purifier
but I hadn't thought
she was solid,
hadn't known she was an answer.
God! It's a dream,
lovers sprouting in the yard
like celery stalks
and better,
a husband straight as a redwood,
two daughters, two sea urchins,
picking roses off my hackles.
If I'm on fire they dance around it
and cook marshmallows.
And if I'm ice
they simply skate on me
in little ballet costumes. (167: 49-70)

In the fourth stanza, she attempts gradually to get used to life. She compares life to a bargain everyone should give something to life and receive something else in return. The image of the sun in this stanza is a symbol of life and hope. This indicates that, she wants to continue to see what life holds in store for her. Then she writes about her duties as a mother of two daughters and as a wife. She compares her two daughters to the celery stalks which grow up in the yard; moreover, she describes maternal task: they always sacrifice their life for the sake of happiness and joy of her husband and children “ if I am on fire they dance...” thus it hints that women are blessed creatures, due to their victimization and men should feel and appreciate that.

Here,
all along,
thinking I was a killer,
anointing myself daily
with my little poisons.
But no.
I'm an empress.
I wear an apron.
My typewriter writes.
It didn't break the way it warned.
Even crazy, I'm as nice
as a chocolate bar.
Even with the witches' gymnastics
they trust my incalculable city,
my corruptible bed.(168: 71-85)

In the fifth stanza Sexton criticizes herself: she regards herself as the killer of joy and happiness, the destroyer of her life with poisons. She reproaches herself for her life, she wants to enjoy every moment in her life and fill it with beauty to take away the poison. She compares herself to a chocolate bar which is delicate and nice. She aims to display a positive image about herself because she chooses to live and endures her condition. Here, the good nature overcomes the evil nature, she tries to live a normal life in order to see life as it is and avoid ruining it again. The tone of regression might be felt more clearly in this stanza.

O dearest three,
 I make a soft reply.
 The witch comes on
 and you paint her pink.
 I come with kisses in my hood
 and the sun, the smart one,
 rolling in my arms.
 So I say *Live*
 and turn my shadow three times round
 to feed our puppies as they come,
 the eight Dalmatians we didn't drown,
 despite the warnings: The abort! The destroy!
 Despite the pails of water that waited
 to drown them, to pull them down like stones,
 they came, each one headfirst,
 blowing bubbles the color of cataract-blue
 and fumbling for the tiny tits.
 Just last week, eight Dalmatians,

34 of a lb., lined up like cord wood

each

like a

birch tree.

I promise to love more if they come,

because in spite of cruelty

and the stuffed railroad cars for the ovens,

I am not what I expected. Not an Eichmann.

The poison just didn't take.

So I won't hang around in my hospital shift,

repeating The Black Mass and all of it.

I say Live, *Live* because of the sun,

the dream, the excitable gift. (168: 85-115)

The last stanza is the climax of the poem due to Sexton's new perspective toward life which is quite different from her previous view. She believes that she is imprisoned by her negative imagination which is the reason why she decides to escape from her pessimistic notion of death. Then, she finds out that the witch is actually outside her, in the world where she lives. When the reality of life dawns upon her, she makes a turn around to get back to what she really was and appreciate the true worth of life. She promises to love and care more and keep away from the poison of depression. She no longer wants to be in the company of death and the part of the hospital. She is done with all the treatments and is willing to live a dreamlike life, cuddling the exciting gift of life close to herself.

2.5 “Man and Wife”

The poem opens with a depressed tone. It is about the relationship of man and woman in marriage. They are not lovers: even they hardly know each other. They look like strangers. The poem “man and wife” is the echo of Anne Sexton’s life. She is young and beautiful like a flower and she is unfamiliar person, like a stranger in her husbands’ house. It seems that the marriage brings depression, despair and painful life for Sexton. She expects more from marriage than merely giving birth and taking care of children: that is to say, she encounters a kind of shocking experience.

Surely, after all, it is the society that defines the maiden as an empty cipher, a virginal blankness, and the matron as a *femme couvert*- a woman concealed or enclosed in the blanket of her husband’s authority. Surely it is this society that asserts the widow’s emptiness.... Man and wife is one being, says the ancient English law “ By marriage”, wrote the eighteenth-century jurist William Blackstone, “ the very being or legal existence of a woman is suspended, or at least it is incorporated or consolidated into that of the husband, under whose wing, protection, and cover she performs everything, and she is therefore called in our law a *femme couvert*”. Sometimes, in fact, both in England and America, marriage is called “civil death”. But if the husband is dead, then the wife must be dead, too. Or at least she must be a gray spiritless room, a vacancy yearning toward numbness, annihilation. (Gilbert: 26)

To speke of wo

that is in mariage...

We are not lovers.

We do not even know each other.

We look alike

but we have nothing to say.

We are like pigeons . . . (116: 1-7)

In the second stanza, she writes about the marriage process. Anne Sexton has relations with many boys, at the end she has to get married with one of them, that pair becomes man and wife. When she got married with Alfred Muller Sexton, she was only nineteen years old. Her life became unstable because of that marriage, as it is mentioned before her husband was on duty during Korean war. She feels there is an emotional gap in her life. Her romantic desire motivates her to have some affairs during her husband's absence to bridge this gap.

She thinks that women know their submission to men's will: physical force will destroy them but they have the hope of rebuilding, rebirth and recreation. They have no other choice, the family, and the society believes that a rose must have stem. It is forbidden for woman to live alone, eventually they have to accept the man even though this man leads her to self-destruction and suicidal moods. She suggests that women can only come into their true self through alliance with other women. Man is the obstacle and alliance with him through marriage is tantamount to living in a coffin.

that pair who came to the suburbs
by mistake,
forsaking Boston where they bumped
their small heads against a blind wall,
having worn out the fruit stalls in the North End,
the amethyst windows of Louisburg Square,
the seats on the Common
And the traffic that kept stamping
and stamping.(117: 8-16)

In the third stanza, Sexton criticizes the cold relationship of husband and wife who resembles strangers they refuse to talk with each other. She means that women constantly stand

below men just like the shoes and clothes; she criticizes the current position of women in society who are weak, powerless, and inferior. In her point of view, man invades, bites, and wears down the woman both physically and emotionally. Man invades women's existential space in what amounts to rape. It seems that, they are destined to live together just like a soldier who is forced to stay in the battle lines with another soldier due to the same destiny rather than for strong love or emotional feeling interlinking them together.

Now there is green rain for everyone
as common as eyewash.
Now they are together
like strangers in a two-seater outhouse,
eating and squatting together.
They have teeth and knees
but they do not speak.
A soldier is forced to stay with a soldier
because they share the same dirt
and the same blows. (117:17-26)

In the fourth stanza, Sexton writes about the behavior of man and wife. Gradually their life steps toward silence, passivity, and lack of action. Apparently, the passivity and inaction of the wife refer to the suppression of women and denying their rights in society. Thus this kind of relationship of man and wife is the result of the maltreatment of men in a patriarchal society. She says even their speech is not a language, it is a kind of breathing like the breathing of two people who have got asthma, it probably means that, they even hardly understand each other. She attempts to explain that women have ambitions and wishes just like men; besides they would like to enroll in different fields in life. She believes that, if the society avoids the obstacles in front of women, they will successfully fulfill their task. Sexton has a rich

knowledge and familiarity with the mentality of man. She knows that man looks at woman as the sexual tool to empty his desire and as dolls can be given away or exchanged just as in this volume women are given in marriage or won by men like fairground prizes, a reward for their cunning and strength that is why she always fights for the sake of women's right, and urge the women not to accept their condition and they have to ask for equality in all aspects of life because men and women complete each other. Women fight a war to win their rights. They love to win the battle but they die while they are in the combatant action.

They are exiles

soiled by the same sweat and the drunkard's dream.

As it is they can only hang on,
their red claws wound like bracelets
around the same limb.

Even their song is not a sure thing.

It is not a language;
it is a kind of breathing.

They are two asthmatics
whose breath sobs in and out

through a small fuzzy pipe.(117: 27-37)

In the fifth stanza Sexton admits her loss and failed love, her depiction of the house of man and wife is just like the prison. In this prison home, there is a white middle class lady who represents a passive female citizen. The husband and wife in the house are more like two soulless creatures. They are speechless, action less even hardly breathe. By presenting the two unhealthy citizens in society, she wants to attack and blame men. She believes that man is responsible for what happens to women. She is pioneer in expressing her true feeling and most

of her poems are reflecting her life, that is why she is different from the other poetess and she is one of the enormous poetess of twentieth century.

Like them

We neither talk nor clear our throats.

Oh darling,

We gasp in unison beside our window pane,

Drunk on the drunkard`s dream.

Like them

We can only hang on.

But they would pierce our heart

If they could only fly the distance. (118: 38-46)

To conclude the poem “*Live*” is the last poem of the collection of “*Live or Die*”, as the whole collection is the conflict between life and death but as the last poem reveals it is the wish to live, despite all shortcomings and failures that eventually underlies these poems. The volume “*Live or Die*” shows a change in Anne Sexton`s attitude. The poem “*Live*” with which the volume ends, marks a refreshingly mature attitude which indicates the possibility of a positive advance for security and identity. She is particularly altered because of her parents` indifference. She could neither respect the dress code imposed by her father, nor behave according to her mother`s wishes. The lack of love between her and her parents causes her lack of love for life. She seeks an alternative to fill this gap in her life, after twelve suicide attempts with medication, writing poetry was the only way which kept her alive as long as it was possible. In the poem “*Live*” she tries to achieve gladness and pleasure for her life even if it is

for a short period of time. All in all if she had lived in a normal lifestyle we might have met with a different version of Sexton `s character.

The surface meaning of the title of the poem “Man and Wife” expresses a positive impression to the readers. The readers might think about new life, happiness, rebirth and recreation but when the reader comes to the first line “to speke of wo that is in marriage “ he/she might be somehow shocked, and the rate of positive feeling among readers decreases. It is worth mentioning that, the fruit of marriage should be life, and love, but here it can be noticed that Anne Sexton falls in love with death instead of life this is a consequence of several events that take place from her life. She tries to commit suicide many times to end up her suffering and depression.

In fact, some mothers after having a baby, suffers from a disease called Postpartum. Anne Sexton suffer from postpartum especially when she gave birth to her first child, Psychologically, It has a great impact on her life, after a short period, she began to see psychiatrist because of her depression, confusion and anxiety she is unable to bear to be a wife, mother and poet at the same time. Consequently, she committed suicide.

Chapter Three

Thanatos in Anne Sexton`s Selected Poems

3.1 Introduction

Death has a paramount position in Anne Sexton`s poems, one of these poems is “*Wanting to Die*”. It is an interesting poem because it resembles Sylvia Plath`s “*Lady Lazarus*”, and it establishes the connection between the two women from their own view and means: death, or suicide. Anne herself once says in an interview: “I feel the “*wanting to die*” poem is needed in order to further show the desperately similar need that Sylvia and I share. I could, I know, rework the wanting to die feeling into prose, but the poem says it so much better”. (Quoted in Colburn and Arbor 280)

This poem, then, is the one main text that connects Anne and Sylvia, besides the experiences and the story behind them. Anne Sexton and Sylvia Plath are often named in one breath, while they knew each other only for a very short time. They share the same end, their suicides, and the same desperate need to write about it. From Anne`s view, her meetings with Sylvia Plath explain the connection between them on personal level that was, later on in her life, reflected in her poetry. When Anne met Sylvia at university, it was her first encounter with professional education, while Sylvia had been studying all her life. Anne and Sylvia discussed that one thing which drew them to one another: suicide. Both Anne and Sylvia felt the need to explain to everyone asking why they were fascinated with suicide. Anne writes “*Wanting to Die*” as an answer to herself, to all those asked why? As well as for Sylvia Plath. It is written a year after Plath`s death, and Anne says it is “written directly for both of us and for that place where we meet” “Balanced there, suicides sometimes meet” (Sexton 143). These two, her life and her work, are deeply connected. Death (in this case, Thanatos in the shape of suicide) was what

connected them. She wants to say that death is her free choice but life is what is imposed upon our will by the volition of someone else.

3.2 “Wanting to Die”

In this poem as in many of her poems, Sexton is dealing with suicide. She actually takes the psychological, literary and spiritual steps of discussing suicide; she contemplates suicide and death, which are major poetic concerns in the twentieth century. The subject of the poem is revealed through the state of mind, that is her own mental state, while she is talking about suicide, during her severe psychological conflict.

The title of the poem is a good indication of what the poem is about and what kind of poetry the poem is. Undoubtedly, the poem is confessional from its title. “*Wanting to Die*” is a clear declaration of a personal failure. When a person declares that, she/he wants to die, she/he vividly admits her/his failure in life. It is generally regarded that a person who committed suicide must have been dissatisfied with her/his life, and must have failed in life because for some, suicide is a sign of failure and dissatisfaction. From this title, also it is clear that the protagonist is afflicted and this time by contemplating suicide. Suicide is one way of defeating the fear of death. Moreover, “*Wanting to Die*” is a strong and straightforward expression, whatever its intention or reference, it is a direct, frank, and honest expression. She never repeats or mentions the phrase in such a direct way throughout the poem. The phrase stands literally above the poem and the following lines are a response to or an elaboration of that phrase. Nevertheless, the phrase is a strong clue of its content. Its significance is that the poetess is telling us that she is going to make an aesthetic, artistic, and poetic statement on thanatos:

Since you ask, most days I cannot remember.

I walk in my clothing, unmarked by that voyage.

Then the almost unnameable lust returns.(142: 1-3)

The poem begins with a question from an unknown person: “since you ask”. One may wonder who the identity of that addressee can be. What kind of question? One may also add: Is this ontological question out of place here? Always, men keep asking: “what is death?” Even when they ask “what is life?” what they mean is “what is Death?” From the first sentence we do not understand, for the information is never given to us. But we can deduce that by asking her question, the unknown subject confronts the “I” with a case, and as we will see, “I” responds to that question with doubts and defenses, and we get to experience the line of thought the question moves her. Here Anne’s situation is fantastical and includes impressive imaginary scenario that enriches the poem with a dramatic conflict in a dialogue of the mind with itself.

“Most days I cannot remember. /I walk in my clothing, unmarked by that voyage”(142:1-2) “that” in combination with “voyage” makes it a particular one, a voyage that is important, to “I”. It is the attribute characteristic of hers, the voyage is hers, even though in most of the days she is not occupied by it. This interpretation acquaints the readers with the poet’s state of mind. Her mind is busy speculating about that voyage, although on and off. The voyage seems to be an answer to the question. Because then, unexpectedly, “ the almost unnameable lust returns” (142:3). It is somewhere that she has been there before, something she knows from the past, but that she is always unable to name, it reminds the readers of a taboo, still, by naming it “almost unnameable”, she does say it implicitly, and she does identify it with words. She suggests to the readers that such a thing is truly deep and may be even “instinctual” because she gives it a sexual connotation by using the word “lust” to be associated with it, she describes it as an entity, a substance, or a craving. To talk about sex is the common feature of Sexton’s poetry.

The implicit reader of this poem may ask the logical question: “why do you want to die?” and could be the question asked of her. In this sense, the first phrase “since you ask” is a direct response to the aim of *“Wanting to Die”*. Also, the rest of the poem supports this idea for it alludes to the motives, reasons, and causes for her wish to die, and can be read as a response to

the question. This question confronts her with a challenge that may now be described as her wish to die. The “almost unnameable lust” may be a hidden force inside the human being pushing the person towards death. It sometimes surfaces, it “return” {s}, unexpectedly, to come and get you. It haunts the narrator; it has already been there twice. Also, the “old wound” that only death can undo so gently may refer to childhood abuses unspoken of and therefore unheard of and, thus, unidentifiable difficulties; painful experiences that the poetess witnessed in her life, such experiences are planted in her subconscious mind. By committing suicide, she wants to release and erase such experiences. For the same reason, she writes about such experiences to purge them out. So, the poem is more than only a representation of a personal conflict but also a highly purgative one. What Graves says regarding lyric poetry could be applied directly to this poem:

The pathology of poetic composition is not a secret. A Poet finds himself caught in some baffling ... problem which is of such urgency that it sends him into a sort of trance. And in this trance his mind works, with astonishing boldness and precision, on several imaginative levels (93).

Even then I have nothing against life.
I know well the grass blades you mention,
the furniture you have placed under the sun.(142: 4-6)

Here in this stanza, what she is speaking of is something that contradicts, negates, and opposes life: in combination with the title, we are drawn to the thought of that “something” as being Thanatos or something connected with it: suicide. “I” then refers back to the subject of the question, who apparently has argued in favor of life: she mentions grass and the sun, placed there by “you” in order to support life. “I know well the grass blades you mention, / the furniture you have placed under the sun”(142: 5-6).

It is time to find an answer to the question of the identity of the one asking the question, this “you”. It is the one who created the grass and the “furniture..... under the sun”). This creates an image of life and nature, and its creator, God. God confronts her with her wish to die, and suicide is something that goes against the principle of life. As in common religious terms, suicide is often thought of as a crime against life and God. This is one possible interpretation, the idea of “you” as the reference to Almighty God is reinforced by the fact that Divinity is one of the evident themes in Sexton’s oeuvre. Nevertheless, one might translate “you” as an inner conflict or the inner voice of the narrator. She might be responding to an inner objection to her wish to die. This inner conflict between life and death is made clear in the line “even then I have nothing against life” So, she might be responding to this inner conflict, thus trying to find a justification for her death wish throughout the poem.

“You” could have another meaning, it could be everyone around her asking her “why?” demanding explanations for her “sick” obsession with death. “You” might also refer to Sylvia Plath even though we lack resources explicitly telling us something like this, it is logical to infer this likelihood for their discussion of the matter while they were meeting. Lillian Feder states that “the central preoccupation of both Plath and Anne Sexton in their poetry was suicide as a mythical construct of transcendent power. For both death was ultimately mother, father, lover, beloved, friend, and threatening enemy, all of whom merged in a self-created god within their beings” (348). As Sexton put it:

But suicides have a special language.

Like carpenters they want to know which tools.

They never ask why build. (142: 7-9)

In this stanza specially line 7, she is the most honest, and the most frank. At this point she admits that what she wants is suicide. She dares to name “something” now and to defend it. She compares suicide with a craft “like carpenters”, and as a real craft person, always trying to improve her work, always trying to find the best method, “which tools”, she does not question the context of it “why build”. It is a “special language”, only known to the practitioners of the craft, the “suicides”. She admits that she is contemplating suicide. She avoids thinking of why she wants to put an end to her own life. She solely ponders over how she can fulfill her dream.. She wants to find a successful way to die, because in the past she had tried suicide twice but she failed, as she will confess in the following stanza.

Twice I have so simply declared myself,
 have possessed the enemy, eaten the enemy,
 have taken on his craft, his magic.(143: 10-12)

She praises suicide in a manner recalling the old cults praising the gods of death and destruction in the classics. After honouring “suicide” and speaking of it as a special group, the focus returns to “I”, and her answer to the question asked in the third stanza. She confesses that she has twice attempted suicide: “twice I have so simply declared myself” (143:10). Here, we have an accurate description of the past suicidal situation. (Clark: 5)The special reference to time, “twice”, specifies the frequency of occasions in which that “unnameable lust” “returned”. It is something “I” did, and it is an official statement “declared myself”. But, however official, it is either something she did without giving it much thought, or something that did not take much effort: “so simply” for this she has failed in her attempts. Then, she gives further justification for her tendency toward suicide in the past and in the present she has “possessed the enemy, eaten the enemy”, which point to a difficult and even hostile relationship to “I” (it could destroy her). There is a conflict between “I” and her body inside her. despite that, she takes on “his craft, his magic” while a craft is an earthly thing that takes practice and skill, “ magic” overrides this

earthly character and transforms the “voyage” into something “higher” and might even signify a religious undertaking. By naming it magic “I” increases and broadens its importance. It gives her “voyage” a spiritual character, almost like calling, and it shows her dedication to it. Here, again there is fantastic and imaginary situation, which is characteristic of Sexton`s poetry. She often creates an imaginary situation by talking about magic and witches to fulfill her wishes and to express herself.

Despite the strong character of the suicide, “I” maintains a sense of agency towards it. She has” declared herself” twice, which indicates a conscious decision and intention on her side. Anne is aware of her situation, she is aware of death that is specifically hers even though death might be a strong force she has to reckon with. She knows what death does to her, how it makes her betray her body, and she reflects on it. She positions herself as part of a special group, the “suicides”. She uses this expression as a way of strengthening her situation: while being alone with it would have made her an exception and therefore a freak. Also, by claiming her identity as suicide, supported by the group, she could speak on behalf of the suicides, grants herself a position of power within, and making them visible despite the taboo resting on the subject. Jeffrey Wain Wright states that “for enthusiasts of what came to be called the ‘Confessional’ school of poetry, the manner of speaking should be open, easy, even slangy and the openness should reveal personal intensity and pain (57). That is why we see Sexton as more realistic than other poets in this respect. She put the “I” in a position of control in facing her suicidal death. Because the relationship is one of bodily closeness, she manages to keep an overview, and her experience with death enhances her sense of agency: it is she who takes her own life and thereby controls the destiny and determination of her own life and body.

In this way, heavy and thoughtful,

warmer than oil or water,

I have rested, drooling at the mouth-hole. (143:13-15)

“In this way”, having given into the craft described above, she admits that she is now “heavy and thoughtful” ; this implies a conscious attitude towards her “voyage”, and the idea of it as being a heavy weight on her shoulders. We could now understand “so simply” as something that, it can easily persuade you when it calls you, however; “heavy” it might be like giving in to an addiction. It is stronger than she wants it to be. But, she further confesses, it is both comforting “warmer than oil or water” (143:14), and peaceful “I have rested” (143: 15). This state of being is now directed to body, “drooling at the mouth –hole:. (143: 15) it is the body that undergoes this journey. Here the body is neglected and experienced from a distance, the body should be extinguished to reach the death state. She is not thinking of her body at this crucial moment and she made her body a martyr.

I did not think of my body at needle point.

Even the cornea and the leftover urine were gone.

Suicides have already betrayed the body. (143: 16-18)

In the sixth stanza she says, “I did not think of my body at needle point” Unlike Plath who cares very much about her body, here Anne does not care about her body, even though her body is in pain, there is no trace of empathy in the description of it. She explains why: “suicides have already betrayed the body” It is a relationship of betrayal and neglect, characteristic of suicides. Here, Anne is more realistic, more honest and more direct than Sylvia. One might see Sexton as an afflicted and alienated protagonist, but this time her alienating relationship is towards her body, her skin, which she often neglects or wishes to leave behind. This might be seen as part of her special position, that of the suicide. With the wish to die comes the wish to leave the body behind, and a distancing or even a destructive approach. That she herself is fragmented is caused by her mental illness; this particular state of mind that places her outside the realm of normality and into one of isolation and alienation. She is both alienated from herself

and others, and she finds kindred spirits only in suicides, this special group with a language of their own.

As pointed out earlier, the relationship between “I” and her body is one of betrayal and neglect. Even though she is left “drooling at mouth hole”, and her “even the cornea and the leftover urine were gone”. Her body has already died. Indeed, she betrays her body, and blames it for giving shelter to this “old wound” that she so much wants to get rid of to contemplate with the self is confessional. While suicide means a denial of life, both in spirit and matter, it is executed by the disposal of the body. Without this cold attitude towards the body, suicide would probably be much harder to do. Paradoxically, the body is also the location of her wish to die. Suicide lingers in her bones as a structural element of her body; it waits patiently to surface, unexpectedly, trying to persuade her to come with her this time. She carries suicide with her and within her, unmarked by time and space. Her body is both the location and aim of her wish to die, thus making it a confusing site on which the struggle with death is made visible.

Still-born, they don't always die,
 but dazzled, they can't forget a drug so sweet
 that even children would look on and smile.(143: 19-21)

But then, born dead “still-born” suicides (i. e. suicidal persons) “don’t always die”, they survive their journey towards death and are left “dazzled”. However, “they can’t forget” the “drug so sweet” which refers to the journey as being addictive. In the next line she tries to find approval for this addiction, because it is “so sweet that even children would look on and smile”. Even the most innocent among us smile at the sight of it. This implies their approval, and it supports the suicides in their motives.

To thrust all that life under your tongue! —

that, all by itself, becomes a passion.

Death's a sad bone; bruised, you'd say, (143: 22-24)

In this stanza, she refers back to the reason of it all, death, and calls it “a sad bone; bruised, you’d say” This indicates death as negative emotion within her own body, and it goes even deeper, because it is located in her bones: the very structure of the body. It seems as if it were built into her system. Yet, even though death did not take her this time, as she says in stanza 9:

and yet she waits for me, year after year,

to so delicately undo an old wound,

to empty my breath from its bad prison. (143:25-27)

Death here is personified. She (death) is patient yet determined to take “I” with her one day, to “so delicately undo an old wound, /to empty my breath from its bad prison”. The “old wound” that has been there for a long time, and only death can undo it, or soothe it. Here, death gets a positive quality including regeneration. It is also therapeutic; she wants to release the “I” from her body which is “prison”. Again there is a cold reference to her body, this “bad prison”. Death, in other words, can free her both from the past “an old wound” and the present, her body “bad prison”.

Balanced there, suicides sometimes meet,

raging at the fruit, a pumped-up moon,

leaving the bread they mistook for a kiss, (143:28-30)

“Balanced there”, on the edge of death, related to spirits that meet. They are “raging”, which indicates a strong emotion, apparently directed at something they misunderstood “leaving

the bread they mistook for a kiss” A feeling of betrayal is sensed here, the suicides are ready to depart , as in the last stanza:

leaving the page of the book carelessly open,
 something unsaid, the phone off the hook
 and the love, whatever it was, an infection.(143: 31-33)

This seems like an intentional gesture, as if they wanted to tell readers something “something unsaid” and also, “the phone off the hook”. They leave because they are disappointed in love whether for another person, for themselves, or for life, and they reduce its importance and she ends the poem with a declaration, a confessions of sorts, that “and the love, whatever it was, an infection”. This increases a sense of deep disillusionment and pain, as if the life-energy were drained out from them. She recognized that all romances are illusory, even that romance which is supposed to outlive all others: the romance with life. It seems that it was not worth it. So, they give up. Finally, death appears stronger, and has more to offer, than life.

3.3 “The Addict”

“*The Addict*” is another poem written by Sexton, published in *Live or Die* book. It deepens the idea of suicide as an addiction. Suicide is a familiar theme in Sexton’s poetry. The poem deals with not only the wish to die, present in various ways in the every-day life of a suicidal person, but also the ways by which death can be achieved, and the central function these practicalities have in the life of that person. The poem is profoundly related to the sense of self and identity of the poetess. It also reflects Sexton’s mental breakdown. She is unable to sleep without pills. The poem shows Sexton’s personal failure and personal weakness, she is unfit to confront life with its difficulties, instead she takes pills. Besides, it shows that the speaker is suffering from great pain, her life is full of problems and to escape from such life, she takes pills.

Feder claims that “from the 1950 through the 1970s, many American poets Carruth, Berryman, Roethke, Sylvia Plath, Anne Sexton, as well as Ginsberg and Lowell expressed the most extreme conditions of modern alienation in autobiographical accounts of the dissolution of the self in madness...[the] fear of and fascination with their own psychic dissolution, the abyss of the self”.(347-348) The above lines can mean that Sexton`s interest in suicide is a kind of madness. To fall in erotic love with Thanatos is a form of extreme madness.

Unlike “Wanting to Die” this poem has a different structure. It is built around the main addressees, in honor of whom the poem is written: the pills. The poem might be regarded as a love poem but in what may be described as a sickly, morbid way just as the drug-addict is in love with her drug, the narrator of this poem is in love with her pills. Sexton is probably the first woman poet who used addiction as a poetic theme. Before her, the ordinary poets hardly ever used this theme in their poetry. The poem gives a vision of a private hell: the poetess bearing her burden of death wish, and she is restricted in a mental ward. She often uses simple images to illustrate her points.

Sleepmonger,
 deathmonger,
 with capsules in my palms each night,
 eight at a time from sweet pharmaceutical bottles
 I make arrangements for a pint-sized journey.
 I'm the queen of this condition.
 I'm an expert on making the trip
 and now they say I'm an addict.
 Now they ask why.
 Why! (165: 1-10)

From the very beginning of the poem there is an explicit death wish. She admits that she wishes she would be dead. Thus, the first two lines make a direct connection between sleep and death; “sleepmonger, deathmonger”. There is a thin line between going to sleep and dying. As she says, “suicide go to a special place.... A sleep for instance”. The pills are taken each night “from sweet pharmaceutical bottles”. As in the previous poem, there is a reference to the “sweetness” and innocence of death or of the means to achieve death. Each night, she prepares for a “pint-sized journey” arranging the pills in the right order to be swallowed down with a glass of water. Nevertheless, this “journey” is different in some ways from the journey in “Wanting to Die” (where it directly refers to suicide), here the journey is aimed at reaching sleep. The pills are her “good night”, eight in total, helping her to go to sleep each night. It is an image of death that is soothing and sweet, and creates the picture of the dead/suicide peacefully lying in bed, without having felt pain or torture. By taking the pills before going to bed, our narrator dies every night.

It seems that Sexton inwardly felt there was a link connecting sleep to death. We, as a middle-east culture much influenced by Muslim education, realize that Surat Al-Ana`am and Surat Al-Zumar can give us clues regarding the affinity of “sleep” and “death”. It is worth mentioning that, there are some verses in Holy Qur’an which focus on the same point that Sexton mentions in her poem. The Almighty God states that “It is He Who takes you by night, and He knows what you earn by day. Then He raises you up in it, until a fixed term is fulfilled. Then to Him is your return, then He will inform you of what you used to do” (Al-An‘am 60). “God takes the souls at the time of their death, and those that have not died during their sleep. He retains those for which He has decreed death, and He releases the others until a predetermined time. In that are signs for people who reflect” (Al-Zumar: 42).

In the context of the Sleep/ Death link, we pay attention that professor Abdullah Arthur Alison was invited to the First Islamic International Conference on the Medical Inimitability in

the Qur'an held in Cairo in September 1985 under the auspices of the Egyptian Medical Syndicate. In the conference he presented a paper on the psychological and spiritual methods of therapy in the light of the Holy Qur'an, in addition to another paper on sleep and death in the light of Verse 42 of Surat Al Zumar in the Holy Qur'an. Prof Abdullah Alison added that he, along with Dr Mohammed Yahya, had presented in the conference on the Medical Inimitability in the Qur'an a paper focusing on the meaning of Verse 42 of Surat Al Zumar in the Holy Qur'an.

Through this verse, he said, they could prove that death and sleep are similar phenomena in which souls depart from the body. In the case of sleep, the soul returns to the body but in death it does not. This verse reminds us that "taking the souls" means both sleep and death. At the concluding session of the Conference Professor Alison declared that Islam is the religion of truth and inborn nature with which Allah has created man. Then he uttered the two testimonies, saying that he bears witness that there is no god but Allah, and that Muhammad is the Prophet of Allah and became a Muslim with the name Abdullah Alison.(Amin: 463) Thus, in a very true sense, there is a link between "sleep" and "death". The quotation from Surat Al Ana'am and Surat Al-Zumar prove that sleep is the brief version of death but death is the endless version of sleep. So, to speak of one is to speak also of the other. It is worth mentioning that S.E. Frost Jr. states that

Early man had his dreams. In these he roamed far and wide, hunted and fished, and had many adventures and endured many perils, But, when he awoke his friends assured him that he had not moved from his cave or tent. Since this happened so often, he came to believe that there was something about him which could free itself from the body and live its own life. This was probably the beginning of a belief in the human soul. But, if man had this soul, other things must also have souls. The early men believed, as we have pointed out, that all nature was alive. The tree had a soul or spirit; the river had a soul; and everything

else in primitive man`s universe had a soul, a spirit which could leave the body and return to it after going where it would and doing what it cared. It was a very early belief that what affected the body had little or no effect upon the soul. The freedom which the soul enjoyed to come and go and the special nature of the soul made it immune, more or less, to the happening of the body. Thus, it was but natural that man should believe that the soul survived the body and continued to be active long after the body had been lost. (170)

In this way mankind gradually built up the believe in the human soul as something distinct from body, and in the immortality of this soul, the existence of the soul after death had destroyed the body. It is good to remember also that according to Bergen Evans, “Thanatos in Greek mythology is death personified. He was the son of night and the brother of sleep and even the gods hated him. He often came after the dead and it was from him that Hercules wrested Alcestis” (251). According to Evans, Sleep and death are linked together in classical mythology. So, to allude to one of these two “sleep and death” is to allude to the other as well.

Sexton goes on to say that she is “the queen of this condition. I`m an expert on making the trip”. She makes it something to be proud of, because she is both “queen” and “expert” and something that integrated as part of her identity. Sexton`s characterization of herself as a “queen” and “expert” gives her audience an insight into her self-perception and also constructs a personal mythology for herself. Moreover, the pills and their practices are part of her everyday life: each night they are there, she arranges and prepares them, and is careful and dedicated. She handles them with care, for she knows how to make the trip. Then, there is the reproach for her actions: “and now they say I`m an addict. / Now they ask why./ Why!”. There is a sense of blame, and as in the previous poem. She is confronted with her actions and an explanation is demanded of her. But this time it seems that she is tired of the accusations as she says in the second stanza:

Don't they know
 that I promised to die!
 I'm keeping in practice.
 I'm merely staying in shape.
 The pills are a mother, but better,
 every color and as good as sour balls.
 I'm on a diet from death.(165: 11-17)

The pills come as a means for her of “keeping in practice”, of “merely staying in shape” i.e. in shape for death. Here, the speaker tries to tackle the situation by falling back, and discussing it, as Phillips comments: “to return to the feel of reality, to restore some sentiment of being, even at the cost of hellish pain, stood out as a major confessional goal” (90). Again as in “Wanting to Die” the “I” has a position of agency and power. She is in control. She is not only the “queen” of the mentally disturbed, the expert in the craft of suicide; and she also grants herself a position of power within it. The pills are a proof of her claim to her particular identity: they prove that she is not crazy. They are material evidence that allow her the existence of being “mad”. Also, she integrates death in her own identity with pride and confidence.

Yes, I admit
 it has gotten to be a bit of a habit —
 blows eight at a time, socked in the eye,
 hauled away by the pink, the orange,
 the green and the white goodnights.
 I'm becoming something of a chemical
 mixture.
 That's it! (165:18-25)

Sexton readily admits that she promised to die by keeping on taking pills. This direct confession almost seems too straightforward to be the crux of the poem, and the obviousness and frankness are characteristics of her poetry. The procedure of eating the pills has to be carried out with care, for she is on a diet of death and she is unable to indulge herself in it. The poetess is speaking and confessing very frankly without any denial as if she were an addict. Here the narrator is really an addict. She has already admitted that, “it {the procedure of taking pills] has to be a bit of a habit”. She expresses a very clear but confusing relationship to her objects of love, the pills are just like the timer- bomb always ready for ending up her life. She reveals very honestly that she tries to kill herself gradually.

My supply
of tablets
has got to last for years and years.
I like them more than I like me.
Stubborn as hell, they won't let go.
It's a kind of marriage.
It's a kind of war
where I plant bombs inside
of myself.(165: 26-34)

There is a sense within these words as well as within the whole poem that Sexton becomes more aware of her condition, the reader does as well. Sexton knows that the pills are going to kill her gradually. She likes the pills more than she likes herself, “I like them more than I like me”. Nevertheless the confusion appears and the feeling turns around to become a frustration when she says “stubborn as hell, they won’t let go./ it is a kind of marriage” This contradictory attitude towards the tranquilizing drugs is a feature of addicts: she both damns and cherishes the pills because she knows it is going to kill her. Thus it is general attitude. But her

dedication is made clear that again by saying it's like "a marriage". She connects this attitude with that of the promise she made before.

An impressive image of the practical side of suicide is developed when she says "it's a kind of war/ where I plant bombs inside/ of myself". Through metaphor, Sexton makes it clear to the reader that she is deeply afflicted. By allowing her mind to think about death/ suicide and taking pills she readily admits that the damage is done by herself and she is her own enemy as in "Wanting to Die".

Yes

I try

to kill myself in small amounts,

an innocuous occupation.

Actually I'm hung up on it.

But remember I don't make too much noise.

And frankly no one has to lug me out

and I don't stand there in my winding sheet.

I'm a little buttercup in my yellow nightie

eating my eight loaves in a row

and in a certain order as in

the laying on of hands

or the black sacrament. (166:35-47)

This carefulness is one way of her defenses. She does not "make too much noise" and very honestly she says, "no one has to lug me out". This means that, when she decides to kill herself, she will not hurt or annoy anybody with it, only herself. "yes /I try/ to kill myself" The pills must be "in a certain order/ as in the laying on of hands/ or the black sacrament". All these

images have religious connotations, as usual in Sexton's poetry, and as in the previous poem, "wanting to die" the journey to death (or sleep) has a spiritual characteristic although committing suicide contradicts religion.

It's a ceremony
 but like any other sport
 it's full of rules.
 It's like a musical tennis match where
 my mouth keeps catching the ball.
 Then I lie on my altar
 elevated by the eight chemical kisses. (166:48-54)

She transforms those small chemical entities, the pills, into bombs and she goes to bed every night with explosives. It is just like war and this reminds us of the conflict inside her between life and death. She also admits that there is a competition in suicide as in war, also, she elaborates on the process as a sport, full of rules. It is a case of importance and honor that she wants to defend with her life. Once again, she praises the process of taking the pills and regards it as a sacred renders, when the narrator says, "it's like a ceremony". "Then I lie on my alter/ elevated by the eight chemical kisses". She places herself on the altar and yields to this higher evil force.

What a lay me down this is
 with two pink, two orange,
 two green, two white goodnights.
 Fee-fi-fo-fum —
 Now I'm borrowed.
 Now I'm numb.:(166: 55-60)

The poem serves to broaden both her understanding and the reader's understanding: there are eight, "two pink, two orange, two green, two white", these colours may very likely refer to the stages of decay that occur to dead and decomposed bodies in real life. In addition to that, she calls the pills towards her, and for these kisses she praises them: "the pills are a mother, but better" (165: 15). She desires to trust her life in the hands of the pills, brought to her mouth as "capsules in my palms" (165:3). She surrenders herself to them, and by doing so, lends them part of her identity. In addition to this, she gives them her identity, as they form such an important part of her life and of who she is. The sense could be found in the last three lines:" Fee-fi-fo-fum / Now I'm borrowed /Now I'm numb" (166:58-60). She admits that she is not herself but she borrows herself (her identity) from the pills and the ritual they form. Moreover, the concluding lines are like childish verse-innocently sung-it also like a magic spell. They are simple and imply that she is gone and she is asleep. The poem acts as means for mental escape and as justification for her wish to die. Sleeping by the pills every night shows great pain of the speaker. It shows that she is restless, tired, and without pills she cannot sleep. She is addicted to death. Again, as in "Wanting to Die" there is a strong wish to death after taking her precious pills in order to escape her pains and to find resolution for her problems. The pills became important things: i.e., the source of rest, she cannot help taking them. They became an essential part of her life. She is now confused, between life and death. There is a struggle between willing to live and the urge to die, for this; she connects death to sleep, sweetness and innocence, a place of salvation from the torture of life.

One important point remains to be said: i.e., the therapeutic nature of the poem. It is therapeutic as "Wanting to Die". For Anne, writing is her way of staying alive; it often saved her from suicide. She dies little deaths through her poems or "kill herself in small amounts", as she says, by describing her addiction to sleeping pills. In this way, writing could indeed be seen as a substitute; like the addict, she found a way to soothe her cravings for death by making it her

muse. So, the pills are existential proof of her being alive, and by writing about them; they form her as a human being.

3.4 Death in Islamic Religion

This Section is necessary to prove that despite the appearance of progress, the USA lacks the spiritual depth of our culture, especially in the mystery of Life and death. Death is the beginning of a journey to the other world, prophet Muhammad, blessing of Allah and peace be upon him, said “ he who does not believe in the true dream does not believe in Allah and the Day of Reckoning.” According to the great Hadith which opens the Sahih of Imam Muslim, Iman means belief in the Unity of Allah, His Books, Messengers, Angels and the Day of Reckoning.(Al Qadi: 6) In other words, true Iman is not an empty emotional mist but rather a dynamic and clearly delineated inner geography of the unseen. To the Muslim this unseen is real and the so called Qur’an this illusory nature of the world of stuff is called dunya. To the unbelievers (kafir) this world of stuff is what it seems, solid and permanent. (Al Qadi: 7) As Qur’an says of these ignorant people: They say “there is nothing but this our present life we die and we live here; and nothing but time destroys us but they have no knowledge of that; they do but conjecture”. (Al Jathiyah: 25)

The truth is that this ‘dunya’ is moving away from us at every instant and the akhira- the next world- is moving towards us we are continually passing out of this world and approaching into the next. This world is constant diminishment and the next drawing-near. This is why the Muslim who is by definition a man of knowledge will fill his inner reality with the landscape of akhira in order not to be trapped in attachment and obsession with things, people, reputation and idea. The mu’min, the one who has Iman, moves in dunya like a stranger, for his inner and reality is not an inventory of stuff but a realm of beauty and angelic activity. (Al Qadi: 8)

According to Islamic religion death is who parts every lover, who parts every child and mother, who parts husband and wife, who parts brother and sister, who puts houses and castles in ruin, who fills the graves, and who seeks you and overtakes you, even if you are in strong tower. There is no creature but that he tastes it. (Al Qadi: 29-30) As for the knowledge of the end of Terms, when the transcript of death and illness for the slave comes to the Angel of Death, he says: “My God , when shall I take the ruh of the slave, and in what form shall I lift it?” he, may he be exalted, says: “O Angel of Death, this is the knowledge of my unseen. None has knowledge of it except me, but I will inform you of the arrival of his time, and make signs for you that you will understand. The angel who is in charge of their breaths and deeds will come to you and say: ‘the breath of-so and-so is finished.’ The one who is in charge of his provisions and deeds will say: ‘His provision is finished and his deeds as well.’ If he is among the happy, you will see his name (which is written on his scroll which the Angel of Death has) with a line of white light around it. If he is among the wretched, you will see around it a black line. “The knowledge of that is not completed for the angel until a leaf falls on him from the tree which is below the Throne, and the name of the one about to die is written on the leaf. Then the angel takes his ruh. (Al Qadi: 32-33)

It is related from Ka’b al-Ahbar that Allah-ta’ala created a tree under the throne. On it there are leaves as the same number as there are creatures. When the term of slave is over and forty days of his life remain to him, his leaf falls in the room of Izra’il, peace be upon him. By that he knows that he is commanded to take the ruh of its owner. After that he is called dead in the heavens while he is alive on the face of the earth for forty days. It is said that Mika’il, peace be upon him, descends with a scroll to the Angel of Death from Allah, and on it is written the name of the one whose ruh he is commanded to take the place in which the ruh is to be taken and the cause of its being taken. Abu’l-Layth, may Allah be pleased with him, mentioned that two drops fall from below the Throne on the name of its owner. One is green and the other white.

If the green drop falls on the name, he knows that he is wretched; if the white drop falls on the name, he knows that he is happy. As for the knowledge of the place in which he will die, it is said that Alla ta-ala created an angel entrusted with every one born. He is called the Angel of the wombs. When one to be born is created, he is commanded to register in the drop which is in the womb of the mother where in the dust of the earth he will die. So the slave becomes a corpse and changes and returns to the place his earth was taken from. So he dies in it. (Al Qadi: 32-33) His Word, may he be exalted, indicates this: “Say: Even if you had remained in your homes, Surely those on whom fighting had been enjoyed Would have gone forth to their deathbeds” (Ale Imran: 154) The Almighty God in Surat Luqman states that “No soul knows what it will earn tomorrow, and no soul knows in what land it will die. Surely, Allah is All-knowing, All-Aware.” (35) It means that only the Almighty God knows the certain time and the certain place where one dies but those who challenge the wish of God and commit suicide will have an immortal life in Hell. Who knows how Sexton could have ended up, if she had known this information.

To conclude “Wanting to die” was written while she was getting medical treatment from a mental breakdown. She wrote the poem to gain a better understanding of her psyche, thereby granting it a high importance in her life. So, the poem is therapeutic and she directly confronts her death wish, and tries to find answers. The poem saved her. It is like she said, instead of doing it, she creates an image of suicide and therefore she is saved from committing the actual act. Her poem resembles psychoanalytic therapy, they are there to explain herself. She writes the poem in response to void when she speaks of “an old wound” that needs to be so delicately undone by death. Death or suicide is both the return and the filling of this void, which is also confessional. She wrote in response to void trying to use the body in the poem as an opposing strategy, but also using her body in real life: she tried to kill herself many times during her life-time. Moreover, because of all the pills she took, her body showed unexpected reaction and symptoms,

and became the focus of her death wish. She felt she carried death with her inside her body, as implied in the poetic text.

This poem and its subject have a special importance and correspond to Sexton's view on death and suicide. She remarks in a letter to Anne Clarke that "suicides go to a special place...a sleep for instance" (Quoted in Colburn and Arbor, 231) that resonates in this poem. It is a special group, her precious suicides. She declares that she is suicidal just like Plath. The poem is organized as a dramatic narrative. The narrative structure seems to be simple and describes her and her attitude. Her death wish is deeply rooted in her person and may have been unavoidable anyway. Because she was so highly conscious of her own psychological problems and her longing for death, she chose to die, of course, it is sad and deeply tragic, but there is a powerful facet to her death.

Anne Sexton contextualizes her emotions for the reader by speaking frankly, directly allowing herself to overtake in her emotion in the poem "Addict". For the first time she presents death as something that is present every day. She makes it a reality to live with, visible in her body and in the ritual belonging to it. She makes suicide live and re-live every day by writing about death and taking the pills. The narrator is telling her story by using simple present tense, free verse form, colloquial expressions such as "nightie" instead of nightdress, "lug me out" instead of "pull me out" and conversational form of words such as "I'm ", "Don't, that's, it's"... and so on.

Sexton participates in breaking through the tradition construction of poetry, with intensely personal poetry in free verse. She uses simple but highly effective language to translate her personal experience as a woman struggling with mental illness, depression and addiction into poems that astonish the reader. Her situations are often fantastical and include impressive imaginary situations and scenarios. Moreover, Sexton contextualizes her emotions for the readers

by speaking freely and allowing herself to get caught up in her emotion. The reckless dream imagery is conspicuous in Sexton's poetry, when she allows herself to indulge in nightmare fantasies that will never come true. Sexton is able to reassure herself by escaping to an imaginary world where she is worse off than she is in reality. She writes about the most confrontational issues in life especially in a woman life: suicide and death. She was not only writing for herself, but for many others who could not express why they felt what they felt. Sexton says what many others are unwilling and unable to say; her position in the writing world both as a woman and as a woman writing about suicide and madness is exceptional as she delights in writing. She is "that rare creature in American culture, a popular poet:", as Middlebrook says her forceful imagery appeals to an audience that is eager for immediacy and relevance, and Anne's direct approach to abortion, relationships, death, mental illness and sex is what they are looking for (11). Sexton tries to manage to convey the special relevance to her contemporary world, a world of increasing disjunction between personal and social selves with her chaotic, literally maddening effect on her mind that is her special magic.

Unlike Plath, Sexton is a more straightforward, a highly emotional artist who faces her experience with disturbed directness, largely innocent of tradition and individually developing an idiom exactly suited to that experience. There is a sense of direct and seemingly spontaneous quality in her poems especially in "wanting to Die" and "The Addict". She wrote such poems as a form of personal therapy, a way of formalizing past emotional shocks as Plath, and of coping with an increasing sense of confusion in her conventional role of suburban wife and mother. In her poems, Sexton implies that Death is, when it is the result of suicide, the outcome of free choice. But life given to us is the choice of someone else (like our parents) imposed upon us against our will.

Chapter four

Eros in Sylvia Plath`s Selected Poems

4.1 Introduction

Plath's early poems include those poems which are written by her from 1956 to 1961; from the beginning of her marriage to Ted Hughes until her separation. During this period, which is called the calm and brighter period, Plath is very pleased with her husband. As she looks at her husband as her father, during this period she thinks of her father as a great and holy person. In her early poems like "Full Fathom Five" and "The Colossus", she uses light and positive imagery to describe her father and bring him to life again , and she has a little hope.

4.2 The Biography of Sylvia Plath

Sylvia Plath is considered as one of the best-known American poetic voices since the Second World War. She achieves fame through her death, and along with Anne Sexton originates an era of American poetry. Few twentieth century women poets in the English language have earned such success or been surrounded by such burdensome cloaks of legend as Sylvia Plath. She writes poetry that deals with very personal and painful subjects in her life. Her poetry is confessional in nature and she is a troubled woman who tragically takes her own life. The imagery and attitudes in her poetry have their roots in her life experience. She writes without embarrassment or excuse, with remarkable passion, savagery and courage. (Gill: 3)

Sylvia Plath lived an outwardly exemplary life. She led a tragic existence from her childhood to her death, her life had influenced her writing, especially her later age. There is no doubt about that if she had not had such a tragic life, she would have missed the chance to write such dreadful and frightful poems. She was afflicted with her father`s death while she was a little girl. Furthermore she was grievously affected with a discontented marriage which

ended with divorce. As a result toward the end of her life, she was left alone with her two children to confront the difficulty of life (Gill:4).

She was born in Boston, on 27th October, 1932 in Jamaica plain, Massachusetts. Her father, Otto Emile Plath, an immigrant from Grabow, Germany, was a professor of biology at Boston University and the author of a book about bumblebees. Her mother, Aurelia Schober Plath, a first generation American of Jewish Austrian descent, was almost twenty-one years younger than her husband. Aurelia met Otto Plath when she participated in one of his classes at Boston University. They got married in January 1932 and continued to stay and live in Boston. Sylvia's brother, Warren, was born in April 1935. The family moved to Winthrop Massachusetts in 1936 and Sylvia spent much of her childhood in Johnson Avenue. Otto Plath had treatable diabetes but he thought that he had lung cancer. When a close friend died of lung cancer, Otto became convinced that he, too, had lung cancer and did not seek treatment until his diabetes progressed too far and caused a leg amputation and was operated on. After this operation, he stayed in hospital until he died in 1940. Sylvia was eight years old when her father died. Meantime she published her first poem in the Boston Herald Children's section. After her father's death, she experienced a loss of faith and remained ambivalent about religion throughout her life. Although it is not apparent from her biography, through her autobiographical novel *The Bell Jar*, one might see that Plath attempting her first suicide at the age of ten by swimming in the hope of drowning but was pulled back. So the death wish is, evidently, deep-rooted in Plath (Bloom:11) .

4.3 Psychoanalytic Approach to Plath's poems

Psychoanalysis is one of the approaches to interpret the psychological aspects of any literary work including the stories, the characters and the authors. Psychoanalytic literary criticism is derived first from the work of Sigmund Freud (1856 – 1939) to show the unconscious forces, desires and fears that are hidden beyond our mind. Freud's major theory is

the generational conflict between children and parents which is called Oedipus complex. This theory is based on the feelings of sexual desire which a boy has for his mother and the jealous feelings towards his father. For the girl it is called the Electra complex which is the love for the father and hatred of the mother. The Electra complex is described in Freud's *Sexuality and the Psychology of Love* which is to the girl just as the Oedipus Complex to the boy (Hall: 103,107).

The Electra complex, which is one of the recurrent themes in the confessional poetry, can be obviously seen in Sylvia Plath's poems. At the age of eight Plath's father passed away and she is forbidden to attend the funeral. This prohibition causes her an everlasting trauma for she thinks that her father is still alive in her mind and she tries to revive her father's image in her poems, this is why she has an ambivalent relationship and feelings towards her father (Chung: 88). In fact the theme of the Electra Complex is vigorously used by Plath in the poem "Full Fathom *Five*" (1958) for she reveals it in a direct and effective way to show a sexual scene :

Your shelled bed I remember

Father, this thick air is murderous

I would breathe water (93: 43-45).

The above lines confirm that the poet is eager to join her father by committing suicide. So here, she also expresses ambivalent feelings towards her father. One might observe that Plath's trauma throughout her life is caused by her father's early death for she is psychologically confused and suffered a lot by thinking of him and it becomes a source of inspiration for her to write. Indeed the theme of the Electra Complex is erotically expounded by Plath in *Electra on Azalea Path* (1959), that is to say she uses sexual imagery to demonstrate her relationship with her father: "O pardon the one who knocks for pardon at /

Your gate , father ... your hound bitch daughter , friend” (117: 44-45) . These lines affirm Plath’s emotional feelings towards her father and that she desires to die and join her father. Freud’s analysis of a girl who had the same situation as Plath’s case might be concerned as he states that “a girl was totally suffering with everlasting Electra Complex when she was finally disappointed” (Freud: 134)

4.4 Full Fathom Five

"Full Fathom Five" belongs to a group of poems entitled *The Colossus* which was written by Sylvia Plath in 1958 and published in 1960. The title "Full Fathom Five" literally means the depth of the sea which is equal to thirty feet. But intellectually and methodologically, it is taken from the famous song of Ariel in William Shakespeare’s *The Tempest* (Martiny, 2012: 123) .

Full fathom five thy father lies

Of his bones are coral made;

Those are pearls that were his

Nothing of him that does fade,

But doth suffer a sea-change

Into something rich and strange.

Sea-nymphs hourly ring his knell: Ding-dong,

Hark! Now I hear them Ding-dong, bell . (395)

In the play, Ariel sings this song to Ferdinand who could swim through the tempest from the shipwreck to the island. Ferdinand believes that his father is now drowned and that he is a part of the sea and the Ariel tells him that his father is thirty feet under the water. Similarly, Plath thinks that her father is part of the sea . She spends her childhood by swimming and sunbathing on America's North Atlantic coast but now after her father's death and her leaving away from the coast , she tries to cherish the memory of her father and her childhood . So, childhood happiness ends with the death of her father as it moves Plath away from the location in which such happiness is possessed. Wagner states "The time before her father's death had become idealized for Plath" (160) . Since Plath's poetic treatment of the seascapes indicates her psychological disturbance as she believes that she can join her father by writing about the sea and even at the age of ten she tried her first suicide attempt by swimming in the hope of drowning. Concerning her childhood memory on the sea, Plath says : "And this is how it stiffens, my vision of that seaside childhood . My father died, we moved inland whereon those nine first years of my life sealed themselves off like a ship in a bottle beautiful, inaccessible, obsolete, a fine, white flying myth" (Plath:124) .

Plath's "Full Fathom Five" is the first poem which is written about her father as a sea god. Plath herself describes "Full Fathom Five" as "one of the best and curiously moving poems about my father-sea-god muse" (Plath:339). She portrays her father as a majestic, magnificent and grandiose figure, and she feels of his presence in her life and her desire to join him in the sea :

Old man, you surface seldom.

Then you come in with the tide's coming

When seas wash cold, foam-

Capped: white hair, white beard, far-flung,

A dragnet, rising, falling, as waves

Crest and trough. Miles long (92, 1-6)

At the very beginning of the poem, Plath sheds light on the image of rebirth as she imagines that her father rarely comes up in the sea “You surface seldom” . The metaphors and diction which are used by Plath display the sympathy and love she feels toward her father after his death . Plath thinks that her father is resurrected when he is pushed by the waves of the sea . She compares his hair to a dragnet (a fishing net dragged along the bottom of a body of water) that rises and falls with the waves. The concept of the sea and the waves refers to Plath`s childhood memory as she permanently thinks that her father is a part of the sea and by looking at the sea she sees him and gives her comfort and relaxation as she states “When I was learning to creep, my mother set me down on the beach to see what I thought of it . I crawled straight for the coming waves and was just through the wall of green when she caught my heels “(Plath: 117).

Plath has an imaginative and romantic depiction of her father when he is floating. As she hopes her father`s resurrection, she thinks that when her father floats on the sea he has become older; his hair is white, spread and there are wrinkles and knots on his face . She even compares her father to the old myth that is unimaginable and she glorifies her father as the ice-mountains are kneeling for him:

Extend the radial sheaves

Of your spread hair, in which wrinkling skeins

Knotted, caught, survives

The old myth of origins

Unimaginable. You float near

As kneeled ice-mountains (92, 7-12)

Another reason that Plath links her father to the sea is that, during her childhood she hears a poem of Mathew Arnold from her mother "The Forsaken Merman" in this poem the Merman is depressed and bewailed because his wife leaves him for the land and never comes back to the undersea world and she neglects him. Eventually, the Merman goes to the land to find his lost wife. According to Plath's imagination she has the same case as Merman but the difference is that her father goes to sea and she remains on land. At the end of the poem the Merman sings mournfully.

There dwells a lov'd one,

But cruel is she.

She left lonely for ever

The kings of the sea . (Arnold: 105)

This circumstance leads Plath to discover both where her father dwells and her creative writing of poetry which is one of the reasons that Plath called the sea " her poetic heritage" (Plath: 345) . This probation makes Plath think that writing poetry about the sea and her lost father is the means of lamenting, rebuilding and reunion with her father. The concept of the sea connects Plath's childhood memory with the events of the tempest, her father's image in the sea and even her husband who is thought to be her father's substitute. Plath says:

"Full Fathom Five" has the background of *The Tempest*, the association of the sea, which is a central metaphor for my childhood , my poems and the

artist's subconscious , to the father image relating to my own father , the buried male muse and god-creator risen to be my mate in Ted , to the sea-father Neptune and the pearls and coral highly-wrought to art: pearls sea changed from the ubiquitous grit of sorrow and dull routine (222) .

Then, Plath describes the strangeness and peculiarity of her father after his surfacing and resurrecting:

Of the north, to be steered clear

Of, not fathomed. All obscurity

Starts with a danger:

Your dangers are many. I

Cannot look much but your form suffers

Some strange injury (92, 13-18).

Plath knows that her father is dead, yet psychologically she thinks that he is part of the sea and he may come back to her , therefore, she is waiting for her father on the shore which is the border of her kingdom. Then she depicts the deformity of her father after resurrection. She believes that her father is punished since he leaves his daughter alone from her childhood. Her father`s body is deformed and dangerous in such a way that even Plath is unable to look at him. Here, Plath`s psychological disturbance clearly can be felt as she is subconsciously shifting her opinions towards her father from nobility to obscurity and from myth to danger. Moreover, her belief is changing to the idea of death:

And seems to die: so vapors

Ravel to clearness on the dawn sea.

The muddy rumors

Of your burial move me

To half-believe: your reappearance

Proves rumors shallow, (93, 19-24)

Here, Plath is entirely mystified within the idea of death and rebirth. She has been led to half-belief in the death of her father but she hopes him to revive and she has been awaiting him. She is eager to see her father again despite of his deformity and danger and risk. As death and rebirth are the major current themes in most of Plath's poems, she thinks that the only way to join her father is death. Marjory Stone states that Plath's "Full Fathom Five" imagines self-destruction and explicitly suggests that a suicide would reunite the speaker with her dead father" (Stone and Thompson: 272) . Thus, Plath is remembering her father when she is thinking of contemplating suicide and end up her life. Rita Horvath explains:

In "Full Fathom Five" Plath attempted to identify one calamity , her father's untimely death , as the original traumatic loss that included , epitomized , and caused all the other traumatic losses of her life Plath's poems reveal that the identification of trauma is by no means unequivocal or satisfactory. Many of Plath's critics sense this deficiency and suggest alternative traumas, psychoanalytic, medical, or feminist in nature (Horvath: 56-57).

In the following lines, Plath makes a philosophical and skilful depiction of death. As everyone throughout the world have different desires and hopes to be earned in the future, her only anticipation and hope is to join her father in death so as to be resurrected in a better way:

For the archaic trenched lines

Of your grained face shed time in runnels:

Ages beat like rains

On the unbeaten channels

Of the ocean. Such sage humor and

Durance are whirlpools (93, 25-30)

She sheds light on the duration of the age which is passing swiftly just like the speed of rains. She also compares the passage of time to the waterfall that runs down into the ocean . Plath's intention of this description is to satisfy herself that her age is passing quickly and approaching to the end which is death. So, she always indicates the idea of death and rebirth in her poems. She insists on joining her father in the sea as she wants to get rid of the earth:

To make away with the ground-

Work of the earth and the sky's ridgepole.

Waist down, you may wind

One labyrinthine tangle

To root deep among knuckles, shinbones,

Skulls. Inscrutable (93, 31-36).

Plath keenly tries her best to extract herself from the current life and join her father in the sea which is the permanent world. Then she describes the waist of her father's body that is rooted into knuckles, shine-bones and skulls. Here, Plath once again connects her depiction of her father to Ariel's song who tells Ferdinand that his father's body is not coral, but remains like the husk of the hermit crab. In both descriptions the dead bodies are unchanged but rather

sunk in the water so as to resurface and appear again. At the end of the poem, Plath becomes impatient towards her father as she shows her father's pride and vanity. He ignores her and he does not reply to her as she is on the shore and waits for his response:

You defy questions;

You defy godhood.

I walk dry on your kingdom's border

Exiled to no good.

Your shelled bed I remember.

Father, this thick air is murderous.

I would breathe water. (93, 39-45)

Eventually she believes that her staying on the land is useless when she is far from her father. And the direction of Plath's attention and idea is varying when the old man is finally called father. As she is unable to persuade her father to be resurrected and come back to her, she thinks of joining him in the sea and breathes water instead of air. Anne Stevenson says:

Although Otto Plath had died two years earlier, the family's move away from the sea dramatically sealed him in a moonstruck, glassed-in compartment of Sylvia's imagination, where he evolved into his godlike /devil-like manifestations, stripped of reality. Eventually she came to associate her father with a block of time she had sealed into a never-land of childhood (12).

4.5 The Colossus

"The Colossus" is a poem written by Sylvia Plath in October 1959. It is also the title of her first collection of poems published in the UK in October 1960 by William Heinemann, and in the USA in 1962 by Knopf. This collection is very significant as Linda-Wagner Martin says "In *The Colossus* which is her first collection of poems she writes with a degree of assurance that would be rare in her contemporaries of either sex on this side of the Atlantic" (Wagner-Martin: 32). In the poem "The Colossus" Plath transforms the image of her father into a huge colossus that once prevailed over the harbor at Rhodes in ancient Greece, which lies now into pieces. The Colossus at Rhodes was one of the seven wonders of the ancient world and it was the Greek sun god. It is estimated to have been 100 to 115 feet high and was destroyed in an earthquake in 224 B.C.

In "The Colossus", Plath ascertains a personal experience about her relationship with her father. She loves and hates him at the same time because he still influences her life. The main theme of "The Colossus" is recreating and rebuilding. Plath thinks that the Colossus is her father's dead body that has been destroyed within the passage of time. Comparing her father to the Colossus exposes Plath's psychological alluring to her father and her admiration for the colossal power that her father once possessed.

Plath's selection of "The Colossus" as the title for her poem and her first collection of poetry raises her fear of the monumental stone and of violent natural destruction, powerful gods and history. Although Plath loves her father and she wants to glorify and magnify him by comparing him to a well-known huge statue, from the beginning of the poem it is obvious that Plath is unable to re-erect and repair the statue which is broken into pieces. It means that her father just like the statue is unable to be resurrected and regained to the real father as she wanted (Bloom:15).

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's worse than a barnyard. (129, 1-5)

She is unable to put the broken pieces of the statue together, it means that her father's force and power will not be reestablished since the broken statue represents the death of her father. As Plath is psychologically confused between love and hatred towards her father, she belittles the role and prestige of the great statue to compare it with some animals that make sounds. Here, Plath may refer to the religious aspect as she thinks that making this sound implies that her father cries because he is accused and tortured for leaving his daughter. Although Plath does not believe in religion, she thinks so just to please and satisfy her inner side.

Melanie Klein states that Plath's sorrow and trauma from the loss of her father is apparently destructive and profound, therefore, the early mourning of her father forced her to the depressive position that later reacted in her life and her poems. So, her father's death leaves a hole in her inner world this is why she struggles to reinstate her father and her inner world (344). Plath writes in her journal "I rail and rage against the taking of my father ... my villanelle was to my father; and the best one. I lust for the knowing of him" (Plath, 2000: 129). Here, Plath tries to regain the lost loved object by writing poetry. Thus, writing about her father through her poems not only enabled her to make contact with her lost father but also to restore and reestablish her shattered inner world.

In the second stanza Plath realizes that her attempt to recreate her father and to bring him back to life is useless, that is why Steven Gould states that Plath describes the image of her father as an object rather than a human being. Her father remains as a symbol just like the colossus not as individual. (26)

Perhaps you consider yourself an oracle,
Mouthpiece of the dead, or of some god or other.

Thirty years now I have labored
To dredge the silt from your throat.

I am none the wiser. (129, 6-10) Plath concentrates on her failure that she is unable to revive her father and to speak with him for many years.. Hanna Segal describes Plath's feeling as the manic-depression or the paranoid-schizoid position ; as she is torn between love and hatred towards her father she is in a manic position to raise her father . Hanna Segal States :

To protect itself from total despair the ego must have recourse to violent defence mechanisms. Those defense mechanisms which protect it from the feelings arising out of the loss of the good object form a system of manic defences . The essential features of manic defences are denial of psychic reality, omnipotent control and a partial regression to the paranoid position and its defences: splitting, idealization, denial, projective identification, etc. This regression strengthens the fear of persecution and that in turn leads to the strengthening of omnipotent control (197) .

Plath reveals that her father considers himself a religious authoritative source or a god "Perhaps you consider yourself an oracle / Mouthpiece of the dead or of some god or other". In fact Plath is psychologically confused and she regards her father as her private god of poetry.

Her father's death always becomes a source of inspiration for Plath to write poetry and she gives immortal life to her father in her poems. Grace Shulman (2) says " 'The Colossus' represents a turning point in her poems about the father , about the gods in her mythology , and about what she speaks of as her 'death' the failed suicide attempt of 1953"

Plath's endeavor to re-erect the statue is getting worse. She compares her father to the colossus as she wants to resurrect her father and brings him back to life. The tools and devices she uses to repair the statue are inadequate as the ladder is small and the gluepot is farcical for her work. Here, she affirms the greatness of her father's once again as she describes herself as an ant crawling and mourning . When she is unable to forget her father, she is impatiently trying to mend his head which has become just a skull and his eyes which are hopelessly bald. So, she acquires her self-assurance and mental satisfaction only through attending, serving and repairing her colossal-like father. She alludes to take the role of the heroine who tends the statue and exerts to resurrect the dead father through writing her poems. Regarding Plath's relationship with her father and her psychological disturbance with male figures Rees-Jones Deryn says:

"The Colossus" explores Plath's identification and resurrection of the father, at a time when she has returned to her country of birth . . . it points up how the poem is exploring the relationship Plath has between male and female integrated self , her English and American self, playing out both on screen and in still images , part of her continuing mythology of her relationships with men.
(105)

Scaling little ladders with gluepots and pails of Lysol

I crawl like an ant in mourning

Over the weedy acres of your brow

To mend the immense skull-plates and clear

The bald, white tumuli of your eyes. (129, 11-15)

Plath still strives to praise her father as she uses light imagery and metaphors to describe him. She has hope as she describes the blue sky that bending over them as “out of the Oresteia” a trilogy of ancient Greek plays. She also praises the role of her father to compare him to the Roman Forum and shows his hair as “acanthine” which is the acanthus leaf that was repeatedly used as part of the sculptural décor at the top of the ancient Greek columns. Accordingly, she describes the colossus and her father as part of the famous historical Greek tradition of art and civilization (Bloom 16) .

Plath's intention to use mythological references is to create an epic dimension. She is no longer the unknown girl who mourns and laments the death of her father, but rather a prototype of the mythological Electra. So, her piety and devotion to her father becomes a kind of destructive obsession rather than love :

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 acanthine hair are littered (129, 16-20).

Plath`s love for her father is so influential that she creates visionary and fancy world for both of them. Once she states “A blue sky out of Oresteia” she considers herself and her father as characters out of a Greek drama which means that they are unreal people. Consequently, they become more than themselves when they are identified with the devoted daughter and

dead father archetype. Keiko Kimura says “This poem tells the story of the speaker’s Electra Complex. She regards her father as the hero of the Oresteia. The speaker’s psyche is made by a patriarchal culture. She devotes herself to the patriarch”(17). Thus, Plath is keenly adhering and sticking to her father that apparently relates her to the concept of Electra Complex. The reference to black colour is vital and significant as the power and supremacy of the colossus is a dark one offering no pity or passion at all. In her later poems, “Ariel” Plath uses the black colour recurrently to describe her father, while she always uses white colour for herself which hints her impotence and weakness in front of her father.

As Plath failed in resurrecting her father and bringing him back to life, obligingly she describes the enormity of his death that is an immense ruin:

In their old anarchy to the horizon-line.

It would take more than a lightning-stroke

To create such a ruin.

Nights, I squat in the cornucopia

Of your left ear, out of the wind, (130, 21-25)

Plath’s confusion and mystification might clearly be observed as she is tirelessly shifting her ideas from the attempting of resurrecting her father to the description of his death and then she demonstrate her fears of the grandeur of the collapsed colossus. Margaret Dickie says “Her fears also center on the catastrophe that produced the crumbling of the idol. This admission, if the statue is her father or a dying god, recalls Plath’s early poetic concerns about creative paralysis and the sense of a collapsing order” (1) . Yet, in spite of her pessimism and amid her despair, there is still relief and comfort as the narrator stays during the nights “Nights I squat in the cornucopia”. A close relationship and intimation can be felt between Plath and

the colossus as she contentedly reveals that she is safe with squatting in his ear which can no longer listen but can keep and protect her. The ear is not just described to protect her but also as a cornucopia which is the opposite of ruin and death . Jahan Ramazani states :

In 'The Colossus' she begins by mocking the dead man's vast incoherence but by the end of the poem she seems to have been sucked into his enormous bulk . She has partially reserved this picture by her last paternal elegy, her discourse expanding to envelop her dead father , dilating into heterogeneous and imperious modes that could incorporate him . (282-83)

There is an important image in the last stanza. Here the colossus is straightly under the light of the sun, whereas Plath keeps herself and stays in the shadow. This image indicates that Plath has to live under the shadow of some male power; being either the force of her late father's memory or under the domain of her husband. This need springs from the lack of confidence and emotional insecurity. She married Ted Hughes to be a replacement of her father. Henceforth, the image of the shadow shows Plath's conflict between self and other's dominion. Since she confesses that her "hours are married to shadow", she affirms that she is bound to the memory of her father; thus to death itself:

Counting the red stars and those of plum-color.

The sun rises under the pillar of your tongue.

My hours are married to shadow.

No longer do I listen for the scrape of a keel

On the blank stones of the landing (130, 26-30).

The image of sunrise might also be considered. As she is bound to her father and she thinks that she is under his shadow, she uses the image of sunrise just to prolong her life and to remain married to shadow then obliquely married to her dead father. Steven Gould Axelord notices in 'The Colossus' the textual 'I' states that her "hours are married to shadow" that is, to the soul of the inanimate and oppressive father-husband who lives only in her remembrance. As a result, she herself becomes increasingly shadow like" (2). In fact, Plath fails to make a shadow of her own, thus her poetic creativity lacks the full maturity she would have possessed if she had been free and independent. The crucial self is imprisoned by both the internal lack of confidence and the external authoritarian male figures. The most outstanding point of shifting location for Plath is that, she always wants to entertain the memory of her childhood. As she is deprived of her father and the sea at the very beginning of her life, now she wants to compensate them and go back to both of them. For Plath the sea and her father are two unseparated twin, her deprivation of the sea is as painful as the death of her father.

To conclude Plath is considered to be one of the most outstanding poets in the twentieth century. As Plath's poems precisely reflect the misery and melancholy of her own life, the readers are effectively attracted and shocked by her disastrous life and experiences. So, through her poem, the reader becomes familiar with her private life.

One can notice that the theme of Eros has a significant place in Sylvia Plath`s poetry and she would like to have a normal childhood just like any other children. Throughout the study of this poem, we realize that she wants to compensate the absence of her father with something else. She creates an imaginary world sometimes she compares her father to the sea another time she compares her father to the statue. She intends just to fill the gab she encounters due to the missing of her father. She attempts to get some kind of comfort at least for a while it means that she is seeking for pleasure and that is the aim of everyone in this life yet she can never reach it.

Finally, Plath states that she will not concern herself with listening to the scrape of a keel on the colossus's stone. Describing the image "keel" again refers to the Colossus statue from ancient times, for the statue stood astride a harbor entrance where ships would sail under its legs. So, the last two lines show a woman who is exhausted of waiting and hoping "No longer do I listen for the scrape of a keel / On the blank stones of the landing". Plath is perhaps becoming a shadow of her estranged self. The landing stones are "blank" of promise; she will not be sailing anymore to the shores of hope. Eventually, the poem concludes with the notion that the more Plath attempts to flee the memory of her father, the more she is bound to him, which means that she is entrapped within her world of agony and disturbance. Thus, she can never forget her father and she exerts to use different images to relish the memory of him and to bring him back to life which alludes to the image of rebirth.

Chapter five

Thanatos in Sylvia Plath`s Selected poems

5.1 Introduction

Sylvia Plath`s attitude towards men takes a negative turn after her separation from her husband, Ted Hughes, in 1962. She regards her husband as her father, she thinks that her husband`s abandonment is the repetition of her father`s abandonment twenty two years earlier. In her later poems such as “Daddy”, “Lady Lazarus” and “Ariel” she uses dark imagery to describe her dead father and her former husband, that is why she uses archetypal myths, names, and images.

5.2 Daddy

“Daddy” is one of Plath`s autobiographical and best known poems. It belongs to a group of poems entitled Ariel, written in October 1962 but published in 1965. In order to understand and appreciate this poem, one should know about her life. It is a complicated poem because it does call upon specific incidents in Plath`s biography, her father`s death, her suicide attempts, and her departure from her husband. In “Daddy”, she describes her true feelings about her deceased father. Throughout the dialogue, the reader can find many instances that illustrate great feelings toward the author`s father. Generally it represents Plath`s struggle to deal with the haunting influence of her father. Subsequently, she expresses this struggle with less decorative imagery, often striking in its accuracy to the private facts it conveys. She conveys her outlook on the wars being fought in Germany. She continues by explaining her life since her father`s death and how it has related to him. She also conveys her anger and feeling of hatred toward her husband Ted Hughes in that he left her behind. Plath reveals herself in it; it comes out of her emotional experiences, her disappointing experience with her father and later on with her husband. Her images and symbols are undeniably derived from the autobiographic

facts of her life. The poem can be viewed as the moving record of a deeply troubled mind. The occasion of her suicide reinforces this view, while calling additional attention to the correspondence between her poetry and life. Her poems encourage her to keep on singing for death. Rather than using the verses as an outlet of the deadly sentiments, she is encouraging herself with her own verses to continue the suicidal path.

The poem consists of sixteen stanzas that can be divided into two parts. The first eight stanzas concerned with the father and the last eight gradually introducing the husband. The title of the poem is a childish word, she uses “Daddy” instead of “Father” this indicates the lack of formality and reveals her great intimacy to her father.

You do not do, you do not do

Any more , black shoe

In which I have lived like a foot

For thirty years , poor and white,

Barely daring to breath or Achoo (222, 1-5).

Plath declares that she is unable anymore to adore and look at her father as a holy person. She is no longer trying to escape from her personal emotions; rather, she explains how she feels in explicit terms. She feels that her father is unable to hurt her anymore. Through metaphor “anymore black shoe” plath makes it clear she is deeply afflicted. She imagines herself as a prisoner living like a foot in the black shoes of her father for thirty years. Due to this mournful event she is incapable to breathe or even speak any words freely (Bloom: 41). She shows secret family argument between parents and children, husbands and wives. This poem is viewed by many critics as the more aggressive poem. Reviewing the American publication of *Ariel* , in 1966 , *Time Magazine* wrote :

Within a week of her death , intellectual London was hunched over copies of a strange and terrible poem she had written during her last sick slide toward suicide . ‘Daddy’ was its title ; its subject was her morbid love – hatred of her father ; its style was as brutal as a truncheon . what is more , ‘Daddy’ was merely the first jet of flame from a literary dragon who in the last months of her life breathed a burning river of bale across the literary landscape (Plath, 1966: 118) .

In the second stanza, Plath is indicating to her father`s death and she struggles to kill his memory. She thinks that her father`s memory has imposed itself on her and it lives inside her since her childhood. She describes her need to rid herself of the ghost of her father who abandoned her by dying and explains the extent of hatred toward him. She is so appalled by his character that she would end his life if only she had the strength but he dies before she grows strong enough to stand up to his horrible countenance. Here, the speaker admits that she is weak and unsatisfied with the situation she finds herself in. she wants to kill her father, to get out the image of her father but she is unable to do so. The death of her father negatively affected Plath`s relationship with men, especially her husband.

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 fresco seal (222, 6-10)

She is referring to her father's death by describing him as a huge statue with a frightening shape and one gray toe. This shows how large she sees his presence, comparing him to the weight of marble with the powers of god. He is a god in her eyes, however, the one gray toe, which is injured and allows sickness to set in, brings him down to nothingness. According to K.G. Srivastava the autobiographical element in this stanza is that "the gray colour of the toe refers to the gangrene that Otto Plath contracted and the image of frisco seal recalls the amputation from the thigh of the gangrened foot and leg and the consequent prosthesis" (127). These references to the father's fatal injury continue to indicate the daughter's trauma. "Daddy" is a poem of absolute rejection, more precisely a dreadful poem as it is full of darkness and hopelessness. It is one of the most outstanding poems ever written.

As "Daddy" sheds light on the death of Otto Plath, it is about the death of his language as well. Plath asserts that her father was born in Poland and his language is German, but he speaks to her as an American. Since Poland and Germany have been destroyed by wars, his original language has been lost too (Aurelia Plath 169).

In the German tongue , in the Polish town

Scraped flat by the roller

Of wars, wars, wars

But the name of the town is common

My Polack friend (222, 16-20)

The fourth stanza shows the plot of the poem, where everything takes place and she becomes clearer. So, she thinks that her father is physically and morally lost the common town where her father was born disappeared and collapsed due to the war. She is unable to find the exact place where he is raised or what his background is. Therefore, it is difficult for Plath to

understand his upbringing, which develops his cold-hearted character. She tries to learn German language but she fails to do so as she says:

Wickedly didn't do German for the last two days , in a spell of perversity and paralysis --- do German that I can do , German and French would give me self – respect , why don't I act on this ? --- Am very painstakingly studying German two hours a day --- At least I have begun my German . Painful , as if “part were cut out of my brain” --- worked on German for two days , then let up --- Take hold . Study German today (Bloom 41) .

As Sylvia gets older and begins to understand the wars in Germany, she relates her life to the many conflicts they bring with them. She desires to speak to her father but she cannot. Since she is unable to talk to him, a meaningless and soundless sound “ich” cuts off her speech in such a way that she feels that she has a nightmare or that she is blocked in a snare. As she repeats the word “ich” it is just increasing her pain and magnifying her trauma and separation:

So 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 (223, 24-28)

She suffered from manic depression and as a depressed person, it is easy to delve into her world. It is her gift of association that allows this. It is important to understand and appreciate this fact. She exploits her experience to stir emotions in the readers who can identify with her. One might understand from the lines above that Plath is afraid of her father and she

describes her fear of him again. The barbwire represents the war that is taking place. She relates to the victims of war and sees herself caught in the barbwire that has been put up by her father, which keeps them separated. (Deedari and Mansuri: 308)

Then, there is a profound change from personal and social contexts to historical and political ones. She sees the similarities between the Nazi Germans and her father. Her father sometimes treats her as badly as the Jews were being treated by the Nazi Germans. She compares herself to the Jew only for making a metaphor and as vehicle for creating an atmosphere of horror and evil. The metaphor of Nazi here indicates her personal pain and suppression. On the other hand she sympathizes with them: there is empathy in her poetic utterance. This relates to her mother's ancestor, perhaps her mother, Aurelia Frances Schober, is the Jewess as hinted from her family name "Schober". Accordingly, the attachment between Plath and her father or husband takes the form of victim and victimizer: (Deedari and Mansuri: 313)

An engine , an engine

Chuffing me off like a Jew

A Jew to Dachau , Auschwitz , Belsen

I began to talk like a Jew

I think I may well be a Jew (223, 31-35)

The diversion from father–daughter to the Nazi–Jew association is an immense and effective turning point in the poem . “Dachau , Auschwitz , Belsen” are concentration camps; she compares her inner fear of her father and her hatred for him with these camps. She feels as if she were trapped inside one of these camps with no one to turn to. So she no longer adores him or looks at him as god.

In this stanza apparently, it seems that she admits her fear of her father again and again. One might notice that the words of stanza directs to her husband too. This time “*you*” is italicized unlike the previous “*you*” s. A likely explanation is that at this point the word`s meaning shifts. It can be said that this “*you*” may mean her husband although she unannounces her marriage until line 67, there is a reason to believe that she finds a replacement for her father much earlier such as in lines(48-50 and 55-56). This is different from saying that her husband is the only focus in the rest of the poem because the appearance of the father as a teacher, and the reference to Plath`s suicide attempt logically refer to the incidents in the life of Plath before she got married.

I have always been scared of *you*,

With your Luftwaffe, your gobbledygoo.

And your neat mustache

And your Aryan eye, bright blue.

Panzer-man, panzer-man, O You (223, 41-45)

Her address to her father changes to her husband, her real hatred is no longer directed to her father only but to her husband, likewise. This is the first time she stands up to them, even though the father is dead and the husband is absent. Yes! Daddy is dead to you and me. But, to her? He lives on! Her husband, too, is always present! sometimes, she praises her father and sympathies rather than condemning him as in stanza 11, when she describes her father as a teacher. Not so with her husband! On the other hand, she describes her husband as a black devil. This shift in expression is an indication to her mental condition. In fact she is tired of both of them, but she is hesitant because she is anxious to express true feelings. By (neat mustache, Aryan eye and panzer-man) she makes reference to the distinguishing characteristic

of the Aryan race. The German belief in a perfect civilization where every one that has blue eyes and blonde hair is the root of their social and racial discrimination.

Not God but a Swastika

So black no sky could squeak through

Every woman adores a Fascist

The boot in the face, the brute

Brute heart of a brute like you. (223, 46-50)

In the tenth stanza, she disagrees with the swastika symbol and thinks of it as an evil idol, seeing everything it stands for as wrong and unjust, she is opposed to it. She considers her father as swastika. In her opinion, he is no longer God but swastika or the emblem of the devil. Then, she mocks the brutality which the Germans show toward women. Generally, she is criticizing the German militant culture, which developed a behaviour of a man that had little respect for women in their society! specifically, the language of these lines connotes an abusive relationship between husband and wife. She psychologically focuses on the relationship of oppressor and oppressed as she thinks that she is persecuted by her father and husband. She thinks that there is a relationship between love and violence and that she can express her love through violence. In her later years, Sylvia is able to reflect on life with her father in a more objective manner:

You stand at the blackboard, daddy,

In the picture I have of you

A cleft in your chin instead of your foot

But no less a devil for that, no not

Any less the black man who

Bit my pretty red heart in two(224, 51-56)

She describes her husband this time as a devil, rather than her father. The phrase “the black man who bit my pretty heart in two” is much more appropriate and applicable to a spouse, or a lover than a parent. This time, the husband is a monster of whom she is afraid to confront all of her life. She confesses that he has hurt her. She refers to him with the colour black to illustrate that he is a kind of dark person. On the other hand she prolongs her mental struggle with her father`s death, psychologically and imaginatively, she creates a sadomasochistic relationship with her father and with her husband who is her father`s representative. This is why; this poem resembles a trip toward the edge of death. (Deedari and Mansuri: 314)

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. (224, 57-60)

Once again, the image of death is used by Plath. She regards herself as an afflicted protagonist alienated from her father when she was very young. She compares her father`s death to her attempted suicide. She feels that it would be better to die than marry Hughes. She had a desire to be united again with her father, and she believed that dying is the only way to join her father:

I thought even the bones would do

But they pulled me out of the sack

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

And a love of the rack and the screw

And I said I do, I do (224, 60-67).

In this stanza she states that she almost dies. People take care of her and prevent her from committing suicide. After three days of being semiconscious in her family's cellar, she is found and placed in a hospital where she receives electroshock therapy. Here, it is factual accuracy of personal experience as it is in many places in the poem. She recalls her suicide attempt while she was at Smith College. Then she clarifies her point and makes a clear connection between her father and her husband. Here, she begins discussing her case with her husband. Since she is unable to bring back her father to life she decides to find someone just like her father. She gets married with a man that resembles her father and even acts like him. She realizes that the man whom she marries is as bad and diabolic as her father. The man, who has broken her heart in two, cheats her with a woman, who is renting their flat in London, an affair which ruins Plath. The rack and the screw refer to a medieval torture device. Ted loves such tools, which metaphorically mean that he loves torturing his wife. Plath then goes back to describe her husband by using the color black, perhaps to represent a void of sorts in her life like a black hole. The hole that Hughes made when he leaves her, the hole that Otto Plath leaves when he dies. She compares her husband to Adolph Hitler for stating his wickedness.

The black telephone`s off at the root
 The voices just can`t worm through
 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. (224, 69-75)

After her husband left her and her relationship with him ended, she decides to desert people and to give up hope of living and she wishes she were dead. She expresses the peak of her depression. She is unwilling to hear anyone anymore trying to tell her to live. She refuses to listen to them anymore. All she sees now in people is bad and black, the black telephone, and the good cannot get through. So, she feels alone and isolated. She tries to get rid of both the husband`s control and the father`s haunting image. The Vampire image is the climax of the poem. By killing such a Vampire, she is able to separate the figures of father and husband. The period of seven years corresponds absolutely to the duration of the poetess`s marriage (Wagner-Martin 130).

However, Plath and Hughes are married for exactly seven years, identifying the Vampire as her husband, not her father, as we have shown. But at the same time she is able to devastate the image of her father as a good person, and she ruined the ability to see good in anyone. She can no longer trust anybody. Here Plath`s mental state certainly comes into question. She calls her husband a vampire, who for seven years she thought he is good, but later she realizes that he is drinking her blood for all these years and sucking her dry of life. (Van Dyne: 50)

Finally she expresses a feeling similar to that of the general German population, many of which disliked the way of Nazis. She compares herself to the German people and her father again to a Nazi soldier.

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. (224,76-80)

The people that know her father do not like him, they are glad that the father and the powers of the Nazi are dead and even the villagers are celebrating for his death and they also know that he is the real monster who is still alive or undead. One might remark that the word “knew” is italicized: by this, she could overcome her father`s haunted image and her husband`s control and conquer her grief by bastardizing the father and vampirizing the husband. At the end she declares that her life of worrying and being scared of them is over. She has been running from the thought of them her entire life. She has resolved all her problems with them. Thus, Sylvia is able to cure herself from her depression and her poetry especially her last statement is highly purgative. She concludes the poem with a victorious note, she does not want to deal with pain anymore, so she decides to end it and to rest the feelings that have torture her for years. Here, again as in the previous lines Plath is not afraid to be honest and clear about what she is saying. She is revealing disdainful and disgraceful things about her father. Also exposing shameful relationship with him, admitting that, she was wrong because she was incestuous.

Plath wants her addressees, Otto Plath and Ted Hughes to understand her pains, and the emotions in the poem feel powerfully intimate. The words are emotionally charged toward her father and her husband. By allowing her mind to wander and wonder about her father, her husband and their actions, the poetess has created a mythical life for them, and the poem acts both as a means for mental escape and as a justification for her loneliness.

At the end of this poem, there is a great affirmation on the idea of exorcism. Plath makes a great shift of her father's image from good to bad. She begins the poem by using the images "bag full of God / Ghastly statue" which show him as a godlike colossus , then she identifies and changes the images into "panzer-man , swastika , Fascist , brute , devil , bastard" which transform her father from a holy being creature to demonic creature . She believes that her father deserves to be cast out and when she says 'The black telephone's off at the root' she exposes that she has successfully cut her relationship and got rid of her father (Kroll 13).

5.3 Lady Lazarus

Lady Lazarus is one of those poems written during Plath's last days between twenty third to twenty ninth October 1962. The poem is seen as a suicide note. She writes many poems that express her suicidal tendencies and longing to cease to exist, for, she was mentally ill and the concept of death appeals to her. In this poem, Plath defines her consecutive attempted suicides and describes her internal conflicts surrounding them as well as the failures of committing suicide.

As in "Daddy", Plath puts herself at the centre of the poem. It is about herself and her real feelings. It is concerned with psychological conflicts that lead her toward suicide and death. Plath sees death as a way of overcoming a life without a meaning, and the road to self-knowledge and revelation is the road to death. "*Lady Lazarus*" is also an autobiographical poem, the reader will understand Sylvia Plath's poem only if he understands her life and knows

what happened in her life. So, to subtract Plath from her poetry, it will be senseless. She recalls her suicide attempts and how people have saved her. Plath uses historical events for expressing her agonies; she always fuses between her very private painful experience and realistic historical events in the universe.

The title of the poem is of great significance. It is a biblical allusion; she uses the biblical character Lazarus as an extended metaphor for the speaker, to create a character to the opposite effect of the biblical Lazarus. She wants to develop the character of Lazarus by comparison and contrast with actual Lazarus. In the New Testament Lazarus is a man who is resurrected after death by the miracle of Jesus Christ (John 11:38) The title of the poem "*Lady Lazarus*" (the lady undoubtedly referring to Plath herself) is an accurate indicator of the content of the poem.

The poem consists of twenty-eight stanzas, each of three lines. Throughout these stanzas the speaker is angry that her unnamed enemies and her doctor have interrupted her peace. As the poem starts, Plath directly focuses on the image of death. She tells the reader how she tried to end her life once in every ten years. The word again refers to the numbers of times Plath attempts refers to commit suicide at ten and twenty. Then at thirty she intentionally drove her car off the road. In all the attempts Plath is saved. This is why she compares herself with the Biblical Lazarus and thinks that she is resurrected after her suicides (Bloom 74)

I have done it again

One year in every ten

I manage it.

Plath repeats trying to commit suicide to cleanse herself of her guilt but unfortunately these attempts are unsuccessful for every time her enemies (as she regards them) rescue her.

(Rosenblatt: 4) despite of that she never gives up, she concentrates on her extraordinary power to bring herself back to life. As Lazarus is resurrected by a divine power, Plath humanizes this power “I managed it” to show that she has had the similar power and ability to resurrect herself. Occasionally, Plath thinks that she can simply command and dominate her life and death. Regarding Plath`s fearlessness and intrepidity, Linda Wagner-Martin says that “ The speaker is a woman who readily defies death to taunt the society that would contain and constrain her” (Wagner-Martin 111).

In the second and third stanzas, the speaker also makes herself pitiable as a tortured person and as in “Daddy”, Plath uses the Holocaust imagery again. She compares herself to a Jewess. She mentions that when she has been rescued from being dead. She is just like a miracle walking among people or people regarded her rescue as a miracle.

A sort of walking miracle , my skin

Bright as a Nazi lampshades

My right foot .

A paperweight ,

My face a featureless , fine

Jew Linen (244, 4-9)

Plath describes her “skin as bright as a Nazi lampshade”. Lampshades are made from parts of Jewish victim`s bodies and the Nazis made paperweight out of their feet. She says: “ My right foot / A paperweight” she depicts how her body parts will be detached and scattered as if German Nazi exploits them in manufacturing. She uses the Holocaust imagery only for the sake of metaphor to explain intense and painful emotions, moreover, she makes a

comparison between her own suffering and trauma and that of the victims of the Nazi camps. As in "Daddy", she psychologically focuses on the relationship between persecutor and persecuted for she believes that she is persecuted by her Nazi father and husband. She portrays how her face is deformed just like the Jews who were burned in the Nazi camps. (Deedari and Mansuri: 316)

In the fourth stanza the speaker orders her enemies to remove the napkin, (the "napkin" is the linen wrappings of Lazarus) telling the audience that there is a charge for her performance, but death to her is nothing but a big uncover torment. "Do I terrify" she asks rhetorically, she knows her effect on them and she addresses them rather mockingly (Breslin 3).

Peel off the napkin

O my enemy

Do I terrify? (244, 10-12)

"Lady Lazarus", much more than "Daddy" , magnetizes and tampers with the responses of the reader and the speaker of the poem attracts the reader's sympathy. In the subsequent lines, she describes the procedure of death and showing that she will not be afraid of death. She wants to die so much to purify herself from the enormous guilt and distress that she suffers from. She wants to cleanse herself from any sin she has committed in her life by dying and rebirth after short period of time. Just like Lazarus who has been resurrected after death.

The nose, the eye pits , the full set of teeth ?

The sour breath

Will vanish in a day.

Soon , soon the flesh

The grave cave ate will be

At home on me . (244, 13-18)

She makes a fascinating description of her body after her death . She states that all the parts of her body will be faded and wilted just in a day. She wants to come back to life as a completely new form. John Rosenblatt says :

The entire symbolic procedure of death and rebirth in "Lady Lazarus" has been deliberately chosen by the speaker . She enacts her death repeatedly in order to cleanse herself of the "million filaments" of guilt and anguish that torment her . After she has returned to the womblike state of being trapped in her cave , like the biblical Lazarus, or of being rocked "shut as a seashell," she expects to emerge reborn in a new form (39) .

(The "grave cave" is the tomb in which Lazarus was laid after his death). After her resurrection she will be relieved, she will smile for she would be happy, but, unfortunately from her opinion all the attempts are unsuccessful because they are interrupted by others to rescue her from being dead. In the next stanza, she gives accurate information about herself, she states that she is only thirty years old, moreover, she compares herself with a cat who has nine souls and nine times to die as she attempted suicide three times but she was saved :

And I a smiling woman

I am only thirty .

And like the cat I have nine times to die . (244, 19-21)

As she says “a smiling woman”, it indicates her happiness for she is certain to be reborn each time after she dies just like the cat. The focusing attention of this idea is that people usually say that a cat has nine lives but Plath says “nine times to die” just to concentrate on the image of death and rebirth rather than to stay alive. So, the idea asserts a woman who is desperate, hopeless, afflicted and lonely. She believes that the only way to end this misery is to join her father in death and to be resurrected into a better life.

In the following lines , Plath mentions the number of the times she attempts to commit suicide :

This is Number Three.

What a trash

To annihilate each decade.

What a million filaments.

The peanut-crunching crowd

Shoves into see . (245, 22-27)

While Plath is only thirty years old, she tries to commit suicide three times, once in every decade. She decides to celebrate each decade of her life with suicide . She believes that her life is a trash that should be annihilated and be cleaned from million filaments and defects. Nevertheless, she describes her suicide as a form of entertainment for an on looking “peanut-crunching crowd” she mocks her situation and compares it to a freak show at a carnival (Breslin 7).

Then, Plath illustrates and portrays the relationship between the speaker of the poem and the reader . She believes that the reader looks at the speaker as an object. The crowd has no sense toward her and they see her just like a machine, this is why she addresses the reader that she is also a human :

Then unwrap me hand and foot

The big striptease,

Gentlemen, ladies

These are my hands

My knees.

I may be skin and bone (245, 28-33)

Here, Plath might be seen as a plain and rightful person for she uses the dramatic monologue to depict her personal experience to the reader. She decides to play the role of the striptease to reveal her secrets and hidden defects. When a striptease dances, she takes off her secret masques and opens her heart to the reader. She even tells the reader about the number of suicide attempts she experienced:

Nevertheless , I am the same , identical woman

The first time it happened I was ten.

It was an accident.

The second time I meant

To last it out and not come back at all

I rocked shut (245, 34-39)

There are three deaths mentioned in “Lady Lazarus” Plath’s first death is when she is ten years old. Here she refers to her father’s death as her death too. She dies once her father dies. Then she talks about her second death. She recalls her suicide attempt in the summer before her senior year at Smith, when she is twenty years old. This time she does not mean to come back at all.

As a seashell

They had to call and call

And pick the worms off me like sticky peals (245, 40-42)

Her suicide attempt is interrupted by the calls for her, she is discovered and her plan of self-destruction ruined. Paul Breslin remarks that: “The poem, by this reckoning, reveals a woman gradually caught up in her anger and carried by it toward a recognition of its true object: not the crowd of insensitive onlookers, but the father and husband who have driven her to attempt suicide (Breslin: 3).

Dying

Is an art, like everything else

I do it exceptionally well

I do it so it feels like hell

I do it so it feels real

I guess you could say I've a call (245, 43-48)

She mocks her pretensions to tragedy, of course; ironically, she describes dying as being “an art”. However, suicide is not so simple for her. Plath is a perfectionist she strives to be the best at literally everything she does, and she describes that here. She manages to turn her misery into art, poetry, and her various ways of suicide and artistic expression also. She brags about her expertise at the art of dying. She admits that dying is not even particularly hard to do. she informs the reader that she can commit it every time in a different way just like any other jobs. Consequently, she thinks that death is her art and rebirth is her talent. She announces that her unbearable anger and suicide attempts are a response to a call “ I guess you could say I have a call” or this line may refer to the idea of hallucination, schizophrenia and psychological disturbance as she believes that she has contacts with the dead father. She no longer endures the misery and the suffering of her life and she is insisting on ending her life to be reborn into a better life.

She continues her boasting about killing trails of herself by stating that it is quite easy to kill yourself in dark places such as in a cell, and it is quite easy if you are not rescued by others, if you remain in your place which means no body removes you from the cell.

It's easy enough to do it in a cell.

It's easy enough to do it and stay put.

It's the theatrical

Comeback in broad day

To the same place, the same face, the same brute

Amused shout (245, 49-54)

Here, Plath is torn between the wish to end her life and not come back at all and the desire to be reborn in a better way but she believes that the latter is her choice". Then she describes her resurrection by those who rescue her, asserting that "It's the theatrical / Comeback in broad day" overcomes her desire of being dead. She sees the same place, same face, and the same people who save her life. She calls them brute for they interrupted her peace and comfort. Harold Bloom states that:

The ironic twist here is that dying is not really the art ; what attracts the Peanut crunchers is the fact that the narrator is reborn . Coming back to life , not dying , is the art .In fact , dying can be seen as what the narrator does exceptionally poorly , since it never lasts . Of course without it the rebirth could never take place . Just as the narrator tells us that when she is reborn she is the same identical woman (75-76) .

'A miracle!'

That knocks me out.

There is a charge

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 (246, 55-63)

Plath states that, those who rescue her call her coming back to life “A miracle”. She compares herself to Lazarus who has been raised miraculously from death. She begins to launch an evident verbal attack against those who performed such miracle that she was overcome. She describes her method of coping with brutalities suffered such as rape and the feeling that she is in when she writes it after her suicide attempts.

To the crowd, Plath has previously referred to as “a million filaments”. Now she says: “ there is a charge/ For the eyeing of my scars, there is a charge”. She is competing with the power of those who saved her with her own god like omniscience. She sees the gathered crowd for what they are, their concern is as fake as the light from a light bulb`s filament compared with that of the sun. There now seems to be a reversal of roles in this control-based relationship, as one can notice that *Lady Lazarus* is the one “charg[ing]” the crowd. Aside from demanding money for it is a continuation of the metaphor of strip tease or freak show in these lines, she exhibits herself to her spectators paying “for a word or a touch” she influences the audience as if she were an actress in a theatrical show, she is also the source of the electric current causing the “filaments” to glow.

Or a piece of my hair or my clothes

So , so Herr Doktor

So , Herr Enemy

I am your opus

I am your valuable

The pure gold baby (246, 64-69)

Once again there is a recall of the “Nazi lampshade”. Plath`s enemies, those, who save her life, will kill her and dismember her body for manufacturing. In this sense she is regarded as martyr. She describes the doctors as vulture-like, and lines 61-64 state this.

Assonance (charge, large charge) is used in this example in a mocking fashion towards the doctors. (Bloom 88)

Or a piece of my hair or my clothes

So , so Herr Doktor

So , Herr Enemy

I am your opus

I am your valuable

The pure gold baby (246, 64-69)

Here in this section, Plath transfers to mockery. After mocking the audience with violent words, she now invites them to look at her and enjoy her body. The climax of this poem occurs in lines 65-79. Plath compares the doctors who help revive her after an attempted suicide to the Nazis, she feels that the doctors` giving back her life is worse than killing her. She uses apostrophe to address the doctors in her past: “ So, so Herr Doktor/So, Herr Enemy” (‘Herr’ is Mister in German) as the word ‘Doktor’ alludes to the terrible treatment that the Nazi doctors performed on their Jewish prisoners. These “doktors”, are pictured as evil Nazis that must be taken into account and cannot be ignored. The “doktors” are enemies, people that only want to hurt not help. She looks at them as enemies because they revive her after she attempts to kill herself. She is a victim of suicide who resents the doctors that rescue her life for she is now forced to suffer through a return to society. (Ibid)

Lines 67-68 establish the speaker`s fear that her fate is being used by the doctors for achieving in the field of science, so, she continues to address the doctors in a most unusual fashion not out of gratitude, but out of contempt for their services. She refers to herself as a character that is their “opus”, nothing more than an important, creative work, of course, mockingly. The speaker also refers herself as their “valuable”, their “pure gold baby”.

Probably, she feels that by reviving such a famous person, that the doctors themselves will gain fame.

That melts to a shriek.

I turn and burn.

Do not think I underestimate your great concern. (246, 70-72)

As a result, Plath makes sure that the best solution to avenge herself on her persecutors is through rebirth by burning all her body. This will allow her to be reborn as a new form without the ash of her body. The only thing which is left behind in her ash is her wedding ring that is symbolizing her marriage failure as she wishes :

Ash, ash —

You poke and stir.

Flesh, bone, there is nothing there ...

A cake of soap,

A wedding ring,

A gold filling. (246, 73-78)

Here Plath returns to the holocaust images. The speaker continues to identify herself as a Nazi victim. She uses allusions to Nazi death camps as a way to develop this idea and to describe her attempted suicides. By saying “ash, ash” she is referring to the huge ovens that German Nazis use to burn the remains of their victims. A “cake of soap” is made from the fat bodies of the victims.

After she is totally burned, Plath thinks that she is now free and she can defeat her oppressors. Identifying herself with the phoenix myth of resurrection (a magic bird that lives for several hundred years before burning itself and then being reborn again from its ashes) (Hornby: 947) , Plath thinks that , after rebirth , she becomes a pure spirit rising from her ashes against the male oppressors :

Herr God, Herr Lucifer

Beware

Beware.

Out of the ash

I rise with my red hair

And I eat men like air. (246, 79-84)

Toward the end, she addresses the Doctors as “Herr God, Herr Lucifer” warning that she will seek revenge on them and on those who continue to disturb her. The line reminds the reader of the metaphor of the title. The doctors are like God who resurrected Lazarus, and also they are like Lucifer for committing an act so evil, forcing her into hell: earth.

She concludes her hatred for the people that save her and warns them by saying “Beware / Beware” says for she plans to return to seek some form of revenge. She rises out of the ashes, rejoicing in the power that she has over mere mortal men and says with an intense shock of strength and power: “ I eat men like air”. She exposes that “ she is neither a miracle nor an opus, and she fends off those who would regard her in this way” (Dickkie 2). The last line is her laughing in the face of men, her power over them stronger than they can

comprehend. Plath carried out this revenge when she ends her life tragically causing great pain to befall her family, her husband and friends.

Death is a phenomenon which is very real and it is mentioned several times in the Holy Quran, for instance “Every soul shall have a taste of death” (Al imran: 185). Wherever you may be aware of death, even if you are in a well-built Bruges (Al Nisaa: 78). “The truth of death came to you, and that is what you were of.” (Qaf : 19). "Let the king of death die, who is all yours, and then to your Lord, you shall return. (Al Sajda 11). Throughout these verses, one might realize that death has a significance role in Arab heritage and Islamic society. In addition to that is a terrible thought and running in our mind day and night, no one can escape from it. Plath`s view point about death is various from any other people. She is falling in love with death rather than falling in love with life.

Sylvia comes from the generation of mass and massive death: death in world wars, death by the H-bomb and death due to A. Bomb. The U.S.A statement and politicians are also in love with death. She is in love with death for herself but the U.S.A politicians are in love with death to happen to other people, in the overseas countries. Sylvia`s ordeal is that she lost everything to fight for. So to keep alive you have to fight for something and someone. She lost both. So, death is her next step: her only step.

5.4 A Comparison and Contrast between Anne Sexton and Sylvia Plath

Anne Sexton was born on November 9, 1928, Newton, Massachusetts and Sylvia Plath, born on October 27, 1932, was just four years younger than Anne Sexton. But Sylvia died eleven years before Anne Sexton. Like as many similarities, they committed suicide. Sylvia died putting her head into an oven in 1963 and after eleven years of this horrible incident, Anne Sexton committed suicide by carbon monoxide poisoning in 1974. After the suicide of Sylvia Plath, Anne Sexton was depressed and wrote the poem maybe it is the most spoken topic of the tragic

but dramatic suicide of both poetesses than their poetry in American literature. Anne Sexton and Sylvia Plath became the friend after meeting each other in a workshop in 1958. Both of them were appreciated widely for their confessional poetry in the sixties. Struggling with the psychological disorder, going through several medical treatments, the desire to be the poet, the fascination with death, complicated personal relations and affairs etc. similarities brought them intimated. Anne Sexton wrote the poem “wanting to die” after the death of Sylvia Plath which shows how emotionally attached they were.

Both Anne Sexton’s “wanting to die” and Sylvia Plath’s “Daddy” are considered to be confessional poems in which the two poets poured out their scattered dark feelings. The poems tend to show an undeniable atmosphere of alienation and isolation from the father and the husband in the case of Sylvia, and from society in the case of Anne Sexton. Their sense of alienation is almost the same since they both feel out casted and unable to fit within the environment they live in, however; this feeling is derived from different sources. Sylvia Plath is suffering from Electra complex ever since her early years, and she portrayed this in her poem “Daddy” as already explained in the previous chapter.

In contrast to Sylvia Plath, Anne Sexton’s father did not die when she was a young girl; he lived till she was full grown. However, at the age of thirty-one she unexpectedly lost both of her parents, which was traumatic. She wrote in two separate letters to her friend W.D Snodgrass, saying how worried she was about her father and what she thinks of her mother:

My father is now ill with a cerebral hemorrhage and so I have that to worry about, now. Though I shan’t write a long poem about it. No guilt there – sorrow is easier than guilt. She is staying with us because my father is ill, in the hospital with a stroke. My mother keeps telling me that soon I will be rich because they will be dead (she is greedily wordy about it) and I listen to her and think about a poem by

you about a mother.... She is like a star... everything MUST center around her.”

(Sexton: 41)

Both poets, Sylvia Plath and Anne Sexton portray their feelings of alienation and isolation by playing the roles of various characters that were outcast and shunned by society throughout history. In the case of Sylvia, she portrays her alienation in her poem “Daddy” by playing two different roles that were outcast and treated violently in inhumane ways by the Nazi regime. So, by taking over the character of a “Jewess” and a “gypsy” she victimizes herself. As a daughter she thinks that she is a victim of her father as a young girl, and as a wife she feels a victim of her unfaithful husband. Then, she generalizes her feelings of victimization to include all the women of her society by saying that

Every woman adores a fascist

The boot in the face, the brute

Brute heart of a brute like you (223, 48-50)

In the lines above, she lets all women stand apart from men, in an ironic way she tries to transmit to the reader how men mistreat and physically abuse the weaker sex. It is explicit that there is no woman on earth who loves being treated as something less than an animal, like a trash, however she uses her sense of humor in order to shed some light on the heart breaking living circumstances of women in the fifties and sixties to make the reader sympathize with women who are living in such patriarchal society. Consequently, she is also dramatizing her personal situation; the fact that she was treated harshly by her father as a young girl.

Much like Sylvia Plath, Anne Sexton also feels that she and the women of the fifties and sixties are victims of the patriarchal society of that time. However, unlike Sylvia she does not dramatize her tragedy nor does she pretend to be perfect. As a matter of fact, by identifying with the witch she admits that she feels abnormal and different than the others. By admitting that she

is unlike the others, it means that the superego is functioning at it should be, since she knows that she has committed sin by following her Id's desires so blindly.

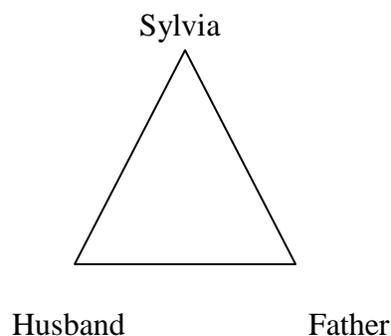
One notable point from both poetesses is "personal life" Sylvia Plath in her personal life was very loyal to her husband and her psychological disorder mostly happened because of the fear of losing Ted Hughes forever. She was cheated and betrayed by Hughes several times as Ted had an affair with other women. So she is unable to come out from the feeling of insecurity. Moreover, there was a feeling of inferiority that Sylvia was always confused about her poetic genius to compare with Ted Hughes. Apart from Sylvia's case, in personal life, Anne Sexton had many lovers and was accused to have an affair with even her psycho therapist. Her affair with Phil Legler made Phil Psychologically ill and his indecision of standing by which side-his love for Anne or responsibilities of marriage life drove him insane.(Linda: 82)

Anne Sexton was given the award of the Pulitzer Prize for poetry in 1967 for her book "Live or Die". Anne succeeded to bring out her best poems in her life. She has been able to delight in the compliment and popularity of her poetry while she was alive. But for Sylvia Plath, while her poetic career was blooming, she committed suicide. Consequently, she was unable to see how her poetry has been celebrated throughout the half of the century. Plath's best poems came out only after her death. Though her earlier works are blamed by the critiques as the echo of W.B. Yeats, Wallace Stevens, and even T. S. Eliot. But later on, she had overcome the tone and succeeded to have her own natural style. Anne Sexton and Sylvia Plath's poetry are the description of their life, relationships, apostatize, psychological trauma etc. Living with the extraordinarily brilliant poet, Ted Hughes, leads Plath always feels that she is inferior and dominated. She suffered in the sense of insecurity and to be left by her husband. During the separation from Hughes, Plath wrote flabbergasting twenty-six poems in a single month. In many ways, she is called one of the best confessional poets who balance her classical sophistication with a passionate sensibility, and she, along with Sexton, inaugurated a new era of American poetry that

influences next generations vividly. Anne is mentally tormented after giving birth to the first child and her first psychological breakdown happened that time.

Both of these poets seem to think, as S. E. Frost Jr. the American philosopher says “ is it true, as some hold, that we come from the unknown, are buffeted around by forces of which we have no control, and at last return to the unknown? Do our ideals, hopes, acts, and wills mean anything in the universe? Is man free to mould his own destiny, or is he a mere straw in the wind of fate?” (140) They believe that human beings are ignored creatures, have no right to choose his birth, family, nation, language, and death, all of these are imposed on them. Among these destinies only death is changeable and they altered it by committing suicide.

To conclude “Daddy” is a poem that talks about the failure of relationship, in other words it is Love-Hate relationships. It is a triangle of hatred; this triangle includes three people who hate each other, even though they are supposed to be the triangle of love, in love with each other, in both cases love shifts to hatred. This is the dynamics of thanatos and the dynamics of how death and suicide work on Plath`s troubled mind.



The poem is universal in its understanding of the complexities of parent / child and husband / wife relationships. Sylvia is a victim twice as a child and as a woman. It is noticed that Sylvia wishes to describe her feelings of oppression from her childhood and conjures the struggle, which a woman faces in a western male-dominated society. The upbringing and treatment is often harsh and mentally destructive in that society. She has many struggles in her

life, caused either by her father or her husband. All left her with a feeling of insignificance as if they would have been happier without her. So she tries all the ways to have a normal life and someone replaces her father, but she fails and believes that the only solution is suicide thus all the roads go to thanatos.

To conclude, the poem is subjective, dramatic, ironic and mythical. The poem is so much an account of a true-life situation as a demonstration of the mind confronting its own suffering and trying to control that by which it feels controlled. Along with tradition, regarding the use of formal verse as the poem falls in and out of it to suggest attraction / repulsion to all formality and order.

“Lady Lazarus” is a confessional one for its biographical element, her contempt and distaste for the crowd, and later on to her doctors can be interrupted as contempt and hatred toward her father Otto Plath and her husband who have driven her to attempt suicide. Plath is dealing with emotions she had for years and emotions that have just arisen. She felt a sense of abandonment when her father passed away and a sense of abandonment and anger when her husband left her. Plath has to once again face her demons here, and address the tragedy of her father`s death and her broken marriage directly by combining the two cases into a memorable poem as in “daddy”

Plath has to face her demons here, and address the tragedy of her father`s death and her broken marriage directly by linking the two cases into a memorable poem as in “Daddy”. The end of the poem can be interpreted as “ breaks free” of defensive irony to release such feeling. The poem can be interpreted as a struggle for control over one`s own art. For “ *Lady Lazarus*” , her torturer, “ Herr Doktor” prevents her art (death). The powerful character is a Nazi doctor who brings the speaker back to life from her suicides, performing experiments that echo actual atrocities of the Jewish Holocaust. The poet uses Holocaust imagery and references

to magnify the oppressor/ oppressed relationship. The poem hints at the speaker`s manipulation of her horrific experience to set the stage for her art. The whole process of dying and being brought back to life intensifies her life.

As other poems written by Plath, “Lady Lazarus” is also a poem of social criticism. Through the use of political, biblical, historical, and personal allusions the poet succeeded in developing the speaker as a victim, not only of suicide, but also of the society`s opinion that life should be preserved, that everyone must love life. In addition to focusing on the speaker`s depression, the poem focuses on her irritation for those who viewed her depression as something that is abnormal, strange, and wrong. Plath continues to wrestle with familiar issues: the relation of her poems to her childhood experiences and suicide, the conflicts surrounding femininity, wifehood, and maternity, and the recurrent imagery of death, violence and self-dividedness, in addition to that most of her poems have a tone of self-mortification.

Conclusions

From the analytic process conducted in this dissertation, the results may be put in this way. American poetry was and still is immensely indebted to the contributions of Anne Sexton and Sylvia Plath, especially when it comes to confessional poetry since they were its pioneers without any possible competition. They shared with the reader everything in their lives; their mental illnesses, romantic lives, relationship with their parents, and their suicidal tendencies. The poems that we have studied focus more on the horrifying estrangement and embracement of death and suicide that are scattered in every corner of the poems.

Plath viewed annihilation and suicide as a means of vendetta. She thought that by harming herself she was revenging herself upon her father and husband. She was unstable sometimes she praised her father and compared him to god another time she criticized him and compared him to Demon. Anne's self destruction was an act of kindness and guilt. She saw that she was nothing but a burden to her beloved ones despite her bright academic career. Plath distances herself from the direct and blatant style of Sexton. She does use self-mortification to her benefit. Unlike Sexton she creates a personal mythology for herself. She contextualizes her struggles and losses within mythology; she moves the reader's focus away from her and onto the familiar myths, in addition to creating mythological life for those around her. In her poems, Plath wanted her surrounding to be according to her mood. The frustration that inflicted her made her find the justification that her husband had left her. Because she could not confront her husband, she blamed her father. She wanted to die to meet her father and condemn him. She had no one and she simply regarded death as the end of her problems.

Anne Sexton is the most confessional among the confessional poets. In many ways, she continued in the paths paved by Plath. In other ways, through her use of fantasy she broke away from her predecessors and took confessional poetry to a new horizon. Sexton is fantastical and

dramatic. She created for herself clear fantasy world, where her emotions have more freedom to be explained than they do in reality. She often employed fantasy to express her clear, and always tortured emotion. In her poems, she expresses a wider range of feelings. Her poetry exhibits a more extreme sensibility. She offers the readers an intimate view of emotional anguish that characterizes her life. But, much of all this focused on Thanatos as the outcome of Eros with death.

Like Plath, Sexton`s poems are full of anger that is hardly tempered, and her poems, like Plath, are characterized by emotional extremism, which is another way to demonstrate pathos. But her poetry is more autobiographical than Sylvia Plath`s is. In her poetic content, she is a realistic poetess and describes her very personal experiences with almost exact accuracy. This appears in both her themes and the style that is in the logos which she uses for portraying her subject matters. The Ethnic cleansing is reflected in the poem “Daddy” and she illustrates it through the historical events such as Holocaust, how ethnicity brings death or thanatos to millions of people.

Sexton`s poetry is more personal and more dependent upon her actual life than Plath. She is more open and honest in her poetry than her predecessor. Her poetry is the poetry of Eros, leading to Thanatos. Unlike other confessional poets, her poetry does not always describe experiences ridden with guilt or pain. Plath mythologizes death with impressive power and compactness, and puts herself at the centre of myth whose meaning is blackness and silence; her view is savagely nihilistic, and she embraces it willingly. Plath`s struggle is that of a mythmaker, more artistic than personal, for the personal self is harshly excluded in her poetry out of consideration for the controlling myth which is Thanatos-centred. Sexton on the other hand, speaks longingly and lovingly of a world of death, suicide, of childlike wholeness a world toward which she struggles courageously and against unconquerable odds.

The mixture of two various reading of suicide from the west and east culture is a new critical reading is called Glocalization. It is a portmanteau of globalization and localization. One might achieve that Sexton and Plath have their own perspective about Eros and Thanatos which is quite different from the Islamic perspective about the concept of life and death. Plath and Sexton made them a successful poetic topic from the creative point of view. They made a sweet propaganda for suicide, on the other hand the Islamic vision discourage people to commit suicide. Thus, the dissertation keeps a balance between these two opinions in order to glocalize it.

One of the significant points I reached throughout writing this dissertation is that most of the people who think or attempt to commit suicide once in their life, they will commit suicide in the end. It is true that, through psychiatrists it could be delayed for some years but eventually they do it, to support my claim is the examples of Anne Sexton, Sylvia Plath and the Kurdish poet Muhammad Omer Othman who committed suicide on twenty second October 2019. All of them had endeavored to commit suicide once or twice before. During 1960s and 1970s committing suicide was a rare phenomenon in comparison to the twenty-first century, which is a common phenomenon in the world, sadly.

Recommendations

We recommend that, these poems should be taught or dealt with in post graduate program because for undergraduate they may send wrong messages to some of them.

Suggestions

We highly suggest that further studies be conducted using similar themes with the late Kurdish poet Mr. Muhamad Omer Othman, whose unexpected suicide coincided with the writing of this dissertation.

We kindly suggest The Study of Eros and Thanatos in Kurdish and English Novel.

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ملخص البحث

في الستينيات ، أصبح العديد من الأفراد والعديد من المثقفين متشائمين للغاية في العالم ، وظهرت بعض الأمراض النفسية بين عامة الناس وأهل النخبة على وجه الخصوص. كان هناك جيل صاعد من الكتاب المبدعين، صنعوا دعاية ساحرة للانتحار. الشاعرتان آن سيكستون وسيلفيا بلاث اللتان ركزت هذه الإطروحة على إنتحارهما. لم تكونا منافقتين. كانت حياتهما مثل قصائدهما تماماً وكانت أفعالهما تتعكس في أقولهما تماماً. على الرغم من أنهما كانتا تعلمان بأن مصيرهما الموت ، فقد رفضتا تجربة كل أنواع الموت المحتملة، بل إنهما أرادتتا اختيار ذلك الموت الذي يستمتعان به لينتهي بهما المطاف في مكانٍ و زمانٍ معينين.

تنقسم الإطروحة إلى خمسة فصول. يبدأ الفصل الأول بالمقدمة ، ويشمل قراءةً نفسيةً لإيروس و ثاناتوس، ويركز أيضاً على القراءة التاريخية للعرق والباتوس والإيثوس ولوغوس. تتناول الأطروحة موضوع الموت في بعض القصائد الإنكليزية وتستشهد ببعض الأمثلة.

يتناول الفصل الثاني الشعر الإعترافي و السيرة الذاتية لأن سيكستون، كما يتناول أيضاً ثيمة إيروس في إثنين من قصائدها "حياة" و "الرجل والزوجة". يوضح الباحث كل قصيدة و يقوم بتحليلها بالتفصيل كما يلقي الضوء على مفهوم الحياة في هاتين القصيدتين مع إستنتاجاتهما.

يتناول الفصل الثالث ثيمة ثاناتوس في إثنين من قصائد آن سيكستون "الرغبة في الموت" و "المدمن"، ويركز مفهوم الموت على هاتين القصيدتين والسبب الذي قاد الشاعرة لتكون متشائمة و ترى الموت حلاً. كما يركز هذا الفصل على الموت في الدين الإسلامي مستشهداً بأمثلة من القرآن الكريم.

يبدأ الفصل الرابع بسيرة حياة سيلفيا بلاث و يتناول النهج النفسي لقصائدها بإهتمامٍ بالغ. تتضح مفاهيم الحياة والإنتحار أو فنياً إيروس و ثاناتوس من خلال القراءة النقدية لقصيدتي "Full Fathom Five" و "The Colossus".

يناقش الفصل الخامس ثيمة ثاناتوس في قصيدتي بلاث "دادي" و "السيدة لازاروس" حيث ينصب التركيز على الحالة النفسية للشاعرة بعد فقدانها والدها. وهناك أيضاً دراسة مقارنة و تناقض بين آن سيكستون و سيلفيا بلاث في نهاية هذا الفصل.

يضم الجزء الأخير من هذه الإطروحة الإستنتاجات الرئيسية المستخلصة من الدراسة تليها بعض التوصيات و الإقتراحات لمزيد من الدراسات. يتبع ذلك قائمة بالمصادر و المراجع التي تم اعتمادها في اعداد هذه الإطروحة بالإضافة إلى ملخصٍ باللغتين العربية و الكردية.

□ پوختەى تىزەكە

ئەشەستەكاندا ، ژمارەبەكە زۆر ئەخەئكى پۇشنىپرو تاكەكەسەش ئەجىھاندا رەشىپىن بوون وە ئەخۇشپە دەرونيەكان زياتر بوون ئەناو خەئكى بەشپوويەكە گەشتى و ئەنيو خەئكى نوخبەدا بەتاببەتى . ئەوويەكە داھىنەرى نوسەر سەريان ھەئدا كەبەزمانى شىرپىن پروپاگەندە يان دەكرد بۇ خۇكۇشتن . □

ئەم تىزە تىشكى خستوتەسەر دوو ژنە شاعىر كەھەردووگىيان خۇيان كوشت . ئەوان دووروو ئەبوون ژيانىيان وەكو ھۇنراوەكانىيان وابوو ئەووى وتىيان ئەھۇنراوەكەنىيان ھەر ئەووشىيان كرد ئەژيانىادا سەرەراى ئەووى ئەوان دەيان زانى قەدەرى ئەوان مردنە بەلام رەتتەيان كەردەو كە ھەموو جۇرە مردنەك تاقىببەكەنەو ، ئەوان پىيان خۇش بوو جۇرە مردنەك ھەئبىژىر كە خۇيان پىيان خۇشە ئەشونى دىيارىكراو دا وە ئەكاتى دىيارىكراو دا . □

ئەم تىزە ئە پىنج بەش پىكەتو وە بەتپۇرى دەرون شىكارى ھۇنراوەكان شىكردنەوويان بۇكراو . بەشى بەكەم بە پىشەكەك دەست پىدەكات دواتر خويندەوويەكە دەرونيانە بۇ چەمكى ژيان و مردن كراو . ھەرەھا خويندەوويەكە مېژووش بۇ ئىسنستى و پەيسۇس و ئىسۇس و ئوگۇس كراو ئەكۇتاي بەشى بەكەمدا مردن ئەھەندى ھۇنراوئى ئىنگىلىزى دا باسكراو و بە نمونە رونكراوئەو . □

ئەبەشى دووم باسى ژيانى ئان سىكستون دەكات و ھۇنراوئى دانپىدانان دەكات ھەرەھا خويندەوويە بۇ چەمكى ژيان دەكات ئە شەرى " ژيان " و " ژن و پىاودا " ھەر شەرىك شىكردنەوويە راقەكردنى بە دووروو درىژى بۇكراو دواتر دەرنە نجام ھەردوو شەركە تاوتۇى كراو . □

بەشى سىيەم خويندەوويە بۇ چەمكى مردن كراو ئە شەرى سىكستوندا كەئەوانىش " ئەمەوى بمرم " " ئائودەبوو " ھەرەھا ئەوھۇكارانەى باسكارون كەدەبىتەھۇ رەشپىنى و وە مردن بەچارەسەر ئەزانن ھەرەھا تىكشك خراوئەسەر مردن ئەدىنى ئىسلامدا بە نمونە رونكراوئەو بە پىي دەقى قورئانى پىرۇزدا . □

بەشى چوارەم بەژياننامەى سىلشيا پلاس دەست پىدەكات وەگرنكى داو بەتپۇرى دەرون شىكارى ئەھۇندراوەكانىياندا ھەرەھا خويندەوويەكە رەخنەگرانەكراو بۇ چەمكى ژيان ئەھەردوو شەرى " فول فازەم فايف " و " كۇلەس " . □

بەشى پىنجەم كەنگەشەى چەمكى مردن دەكات ئەھردوو شىعەرى " باوك " و " مادام لازەرەس " كە روناكى خراوئە سەر بارى دەرونى ژنە شاعىرى كەورەى سلشيا پلاس ئەدواى ئەدەست دانى باوكى . ھەرەھا ئەكۇتاي ئەم بەشەدا بەراورد و ئەبەكچون كراو ئەنيوان نان سىكستون و سىلشيا پلاس . □