

Misandry and Resistance in Sylvia Plath's Mushrooms and Lady Lazarus

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ABSTRACT:

This paper discusses the two concepts of misandry and resistance in two famous poems by Sylvia Plath, namely Mushrooms (1959) and Lady Lazarus (1962). It focuses on the sufferings of women in the distressful life conditions they witness in patriarchal societies. It also reveals men's perception of women in male-dominated communities and the reaction of women to such perceptions. Through the female speakers of the poems, Plath stands against the patriarchal norms. She expresses her resentment at men's treatment of women. The paper takes into consideration the critical views of three French feminist-psychoanalytic theorists- Julia Kristeva (1941-), Helene Cixous (1937-), and Luce Irigaray (1930-)- to provide a concrete poetic analysis of the two selected poems. In this study, Plath is shown to represent the entire post-WWII female generation. The study sheds light on the domestic environment women were living and how they were oppressed in society by men. It aims to illustrate the obstacles that failed women to speak up and discover their own identity. The study argues that the difficult life women experienced has made them develop the sense of misandry and resist the tyrannical rule of men. The paper covers the two poems in a chronological order: first, Mushrooms, which is normally regarded as Plath's preparation for the fight against patriarchy, and then, Lady Lazarus, which symbolizes resistance and triumph over the oppressive power of men.

Keywords: misandry, resistance, patriarchy, feminism, death.

1. Introduction

Women have been writing in different fields of literature for centuries. The subjects they have tackled are often dictated by the dominant gender of the society and not only by their own brilliant visions and viewpoints since they have mainly felt that they have been marginalized in their own environment.

The major concerns of women during the first half of twentieth century were equal opportunities, the right to vote, and the struggle for woman's identity and existence, concerns characterized as the prominent developments during this period. With the emergence of the Second Wave Feminism in the beginning of the 1960s, women writers and artists started to expand their interests of creative expression and also to celebrate their experiences as women after the achievement of some of their demands through their struggles over the course of history. This movement and way of women's expression paved the way for later writers to freely and openly discover and explore women's experiences in their writings.

Literary works by women writers during the 1960s and later began to concentrate on their viewpoints and included issues such as sexuality, personal freedom, race and gender. The second half of the twentieth century witnessed the emergence of some main feminist literary theorists, as the main analytic figures of this study; Kristeva (1941-), Helene Cixous (1937-), and Luce Irigaray (1930-), who fought for the inclusion of those women writers who suffered from marginalization by the society in general and patriarchy in particular. The main struggle for women writers was to gain respect as independent authors so as to write about their issues freely or they would not write at all without personal independence.

Sylvia Plath was an iconic figure in twentieth century America. She expressed her deep emotions and feelings about identity, death, and feminine sensibility. She was eight years old when her father died. After her father's death, the family was cut off from financial support. Hence, she had to do her best to gain

scholarships to support herself. She always believed in innate existence for the human beings in general, especially women in a male-run system. In her school and college stages, she was always brilliant and successful in everything. She saw poetry as a form for expressing personal emotions and feelings as hatred, humiliation, anguish and oppression. She attempted to break the common and standard images of women in which the woman's duty was to be a wife and give birth to children. Plath believed in perfection which could be achieved through literature. The reader can identify oppression and an unfair male-dominated society in her writings. Hence, her personality suffered from man-hatred due to various surrounding conditions that psychologically affected her in her lifetime.

After the second half of the twentieth century, women in American society were mostly excluded from any social or literary activities or practices. Such activities were mainly believed to belong to the male-dominated realm. Thus, it is crucial to show how women poets have integrated their lives into their texts. Also the text would be seen as a reflection and of high significance for the poet's biography. In the early 1950s and late 1960s, a style of writing emerged which was mainly related to oppressed women. Such a style was called confessional, or the voice of oppressed women, expressed in poetry. Plath was mainly associated with this style of writing.

2. French Feminist-psychoanalytic Theory

In France, feminism refers to female oppression in society and life in general. It is highly associated with the psychoanalytic theories of Freud and Lacan. Thus, this paper makes use of three main figures of feminist theory who are Kristeva, Cixous, and Irigaray since Freud and Lacan are regarded as their primary inspiration and sources in writing their psychoanalytic theories. According to Freud, women are characterized as incomplete males. He states that women "possess penis envy" (Bressler, 2011). It can be said that Freud shows an opponent position toward women in describing them for having the

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desire to obtain the male ‘phallus’¹ so as to gain power. Hence, according to Bressler, Lacan saves French psychoanalysis from “Freud’s misogynistic theories” (*ibid.*). The above French feminist figures have borrowed elements of psychoanalysis written by Freud and Lacan to develop and make forms of feminist theories of their own.

French feminism emerged to signify an academic feminism that has been deeply influenced by the poststructuralist thought, notably Lacan’s psychoanalysis and Derrida’s deconstruction, that are mainly concerned with language, sexual difference, and the unconscious part of human’s psyche. It developed out of the United States academic feminism of the early 1980s as embodied in its acknowledged formation by the works of Julia Kristeva, Hélène Cixous, and Luce Irigaray. French feminism is basically not written in France but from personal and institutional linkages between France and the United States. Gyatari Spivak in her essay “French Feminism in an International Frame” (1997) appeals to this analysis about French feminism of being ‘universal’ and she argues that “French feminist theorists cannot and should not be transferred onto the Third World women”.

As a tool of analysis of this study, Kristeva studies the notion of abjection—the repressed and unspeakable forces that remain inside a person’s psyche (Kristeva, 1982)², and suggests the role the abject has in the progression of history, especially in religion. Kristeva initiates with what she calls a ‘phenomenological’ examination of the abject. Kristeva employs her personal experience—and the expressed experiences of others—to have some notions of what the abject is. Based on that, she continues to give it a more elaborate definition. Shortly, the abject is a type of non-object that stays in a person’s psyche which results from the consequence of repression. To understand why the abject is not an object, one shall understand the post-modernist theory of language that Kristeva contributes to. Kristeva believes that the entire world is understood through language. According to her, it is the only perspective by which “one can understand anything” (Kristeva, 1982).

Kristeva states that the abject has a “notable psychological impact on the being” (Kristeva, 1982). She follows Freud and believes that repressed desires seek to present themselves symbolically and unconsciously. Art is crucial to investigate the abject. It cannot be directly expressed because of its non-linguistic nature. The only way that one has to escape from the repression of religion and political bodies is ‘art’. Institutions exercising power in the modern world, which she believes to be “oppressive and inhumane” (*ibid.*), are built according to the notion that man must be protected from the abject.

Cixous, whose works have been influenced by Derrida’s deconstruction notions, attempts to present or discover a writing that is transgressive or beyond the logical system of binary oppositions in her *The Laugh of the Medusa* (1975). Cixous claims that women have rarely written in history since they have been denied such position as if a woman’s writing is considered ‘nonsense’. She encourages women to write and not be stopped by any obstacle, “Write, let no one hold you back, let nothing stop you: not man; not the imbecilic capitalist machinery” (Cixous, 1975).

Cixous emphasizes that women should not adopt images anticipated by men, images that have made them suffer from alienation. The history of Western writing is intensely ‘phallogocentric’ since it tends to adopt a male’s point of view (Cixous, 1975). A woman can write from a position that is different from the one that a man has. Cixous’s essay *The*

Laugh of the Medusa (1975) shows her style of writing which is highly intertextual, making use of a wide range of literary allusions. Cixous argues that a woman should write texts on a personal level in which she returns to her body to feel comfortable. Writing, according to Cixous (1975), will grant the woman her possessions and desires which have been restricted and will set her free from guilt, as she states:

By writing herself, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display—the ailing or dead figure, which so often turns out to be the nasty companion, the cause and location of inhibition. Censor the body and you censor breath and speech at the same time.

Irigaray in her work *Speculum of the Other Woman* (1974) writes about the dilemma of how a woman is treated in society. Her work incorporates detailed discussions about the definition of sexual difference and femininity and identifies the risks of the historical literary categories used by men to oppress women. It mainly represents a break with the traditional psychoanalytic principles practiced by some prominent figures of psychoanalysis like Lacan and Freud. Irigaray has effectively participated in the feminist movement in Italy. According to Irigaray “sexual differences are not of great consequence: they can be outweighed by individual variations. For our immediate purpose they can be disregarded” (Irigaray, 1985: 24). The main idea to be benefited from her work and be cultivated in this study is when she defines a girl or woman as a ‘disadvantaged man’:

So we must admit that the little girl is therefore a little man. A little man who will suffer a more painful and complicated evolution than the little boy in order to become a normal woman! A little man with a smaller penis. A disadvantaged little man. A little man whose libido will suffer a greater repression, and yet whose faculty for sublimating instincts will remain weaker. Whose needs are less catered to by nature and who will yet have a lesser share of culture. A more narcissistic little man because of the mediocrity of her genital organs (?). More modest because ashamed of that unfavorable comparison. More envious and jealous because less well endowed. Unattracted to the social interests shared by men. A little man who would have no other desire than to be, or remain, a man (Irigaray, 1985: 26).

The reinvigorated body of a boy is the result of the patriarchal cultural construction, “through which male bodies affirm themselves against female bodies” (Stone, 2006: 43). Irigaray shows great detestation of sexual difference. She attacks the assumptions made by patriarchy regarding psychoanalysis. Therefore, the impact on women is negatively represented when they are compared to men. With representative examples, this study unveils injustice suffered by Plath though she reaches a level since her childhood that an adult man would not have reached.

“Mushrooms” (1959)

It comes at the core of this study to discuss the main concerns circulating around the silencing and marginalizing of women in a patriarchal culture that is organized in favor of men. Fetterly argues that “literature is political” (cited in Guerin and *et al.*, 2011: 253) and its politics “is male” (*ibid.*). Plath’s poetry acts like a mirror to reflect her own dilemma in a patriarchal environment. She inserts her own female politics into her writings. In *Mushrooms*, Plath sheds light on the

translated edition by Roudiez from French into English will be one of the main sources that Kristeva’s notions will be extracted from to analyze Plath’s personality and illustrate her sense of misogyny in the selected poems.

¹ A term coined by Freud to refer to a stage of time between three to five years of age. It denotes the child’s development who can understand the genital organ.

² Kristeva, J. (1982). *The Powers of Horrors: An Essay on Abjection...* Trans. Leon S. Roudiez. New York: Columbia University Press. This

persistent struggle of women against patriarchy. She demonstrates the awful conditions of women within a male-dominated society. Masal (2006) comments that the poem describes “the mass growth and movement of mushrooms as they come upward through the ground. That the mushrooms eventually have taken over the world”.

The word ‘Mushrooms’ stands for a weak voiceless group of oppressed women. They enormously hate men due to their aggressive treatment. They resist the state of triviality that they suffer from “Nobody sees us” (Hughes, 1982: 139)³. The overall meaning of the poem carries the idea of gaining power and control. Though they seem highly vulnerable and oppressed, their struggle is powerful against those who are oppressing them. Their strength is in their unity when they speak up as one entity. They will take control over the world since they believe in their struggle “We shall by morning/ Inherit the earth” (*ibid.*: 140).

Despite the oppression, the speaking female group is confident that they will win. Their resistance entails a sacred goal. They are so close to triumph “Our foot’s in the door” (Hughes, 1982: 140). Their victory is guaranteed due to their bravery, as Cixous claims “women be unafraid of any other place, of any same, or any other” (1975: 890). Women’s hatred of men leads them to resist the patriarchal norms. Plath’s concise lines of the poem show patriarchy as her great rival. The way she addresses her female fighters embodies a powerful articulation of misandry. Constantakis (2010) argues that the main theme of the poem is about:

The feminist struggle and growth to greater self-awareness. This is treated through the symbolism of the mushrooms, which can be assumed to stand for women... The mushrooms with the victims of the Holocaust, jostling for space in cramped conditions; those who suffer mental illness.

In *Mushrooms*, Plath opens the poem with the natural description of mushrooms. The poem’s voice is narrated through first person plural. Plath regards herself as part of the mushrooms, a characteristic of the confessional style. They force themselves to rise from the harshness of dirt and stones. The process seems tough and may include casualties. It is a clear metaphor referring to the restraints of the patriarchal society. They tend to create their own society apart from the society that they have been excluded from, “As with any society, the counter-society is based on the expulsion of an excluded element, a scapegoat (Moi, 1986: 203)⁴. The poem carries a resilient theme of an objection against the male’s oppression of women. It indicates the uprising of women. It really urges women to unite to form a common voice in the face of oppression:

Little or nothing.
So many of us!
So many of us!
We are shelves, we are
Tables, we are meek,
We are edible,
Nudgers and shovers
In spite of ourselves.
Our kind multiplies (Hughes, 1982: 139).

According to Plath, in any patriarchal society, women shall not be misjudged or underestimated. Although they are treated as “Earless and eyeless, /perfectly voiceless” (Hughes, 1982: 139.), a day will come when they challenge the beliefs and norms of the patriarchal society. Women shall be allowed to

live and lead the same life as men since they have suffered enough under the dominant rule of men.

The whole poem of *Mushrooms* includes a powerful feminine influence despite the fact that women are metaphorically compared to normal and ordinary objects as mushrooms. The women are verbally and physically trapped in the male-dominated environment. Plath’s hatred towards men unaccountably grows when a woman is not seen as a free individual or existing in life, as Irigaray (1985) states:

Theoretically there would be no such thing as woman. She would not exist. The best that can be said is that she does not exist yet. Something of her a-specificity might be found in the between that occur in being, or beings. These gaps reopen the question of the “void,” and thereby most commonly give rise to vigorous, horrified rejection.

Plath moves on to the climax of the poem where she urges the reader to realize that there is always a chance to reclaim one’s rights. The mushrooms seem weak and edible, but they still endure the pain since they have a universal goal. The unity of mushrooms is an intentional message by Plath to reveal the power while putting hand in hand in facing their common enemy. They hate their enemy who is standardized as the whole patriarchal society. They will eventually inherit the world as Constantakis writes “Plath uses a visible thing, the growth of mushrooms, to suggest an abstract thing, the feminist uprising and the empowerment of women” (2010: 125).

Thus, the poem implies an approaching resistance and uprising against patriarchy. The poem’s words indicate an inner strength in the mushrooms. They are determined to grow and face obstacles despite their “Soft fists insist on” (Hughes, 1982: 139). As a result, the female army is ready for the second phase which is resisting the patriarchal norms. Plath’s rage increases when women are treated as domestic objects: ‘chair,’ ‘shelves,’ and ‘tables.’ Her feeling of love towards man changes totally as Irigaray explains that the object “begins to change sexual object-libido into narcissistic libido” (1985: 86). The man with his tyrannical treatment has left no place for love. Plath’s love converts to misandry. She makes sure for the reader that the woman’s initiation is fully justified and will prevail eventually. Qazzaz (2017) concludes:

At the beginning, we see her as the recipient of the male actions in which she appears to be acted upon, then when she starts gaining power, she becomes the vigorous agent of resistance, who are now reduced to be the ones acted upon. The female speaker moves from being caged and confined by the chains of patriarchy to being liberated. So, this poem can be described as a journey from life of abuse and nightmare to one of liberation. In the first phase, women are treated unjustly and their rights are taken away from them. They are forcibly silenced through patriarchal practices. The only way for the oppressed speakers is to speak out loud in the face of oppression. They successfully manage to stage resistance against the brutality of patriarchy. Plath is confident of the resistance against oppression and she believes in her initiation “We shall by morning/ Inherit the earth” (Hughes, 1982: 140). Since it seems a sacred duty, they may sacrifice themselves to gain liberation. They are regarded as fearless warriors who persistently fight for their freedom in a society which lacks justice and equality for the female sex. Possible victory could elicit from their sense of misandry. Prior to their resistance, they looked controlled and powerless. They were locked up in the private space as prisoners by patriarchy. Then, they moved from the state of being fully confined to the state of liberation.

³ Plath’s husband Ted Hughes has collected all her poems in a volume called *Collected Poems* (1982). The two selected poems of this study are taken from this source.

⁴ *The Kristeva Reader* (1986) by Toril Moi is an introduction to Kristeva’s contributions in English. The essays have been selected as representative of the three main areas of Kristeva’s psychoanalysis, semiotics, and political theory.

“Lady Lazarus” (1962)

Throughout history, humans have resisted different types of oppression practiced by their controlling systems. In this study, the oppression that Plath conveys in her poem is conducted by the close members of her family in particular and the male-dominated society in general. Women have been subjugated and oppressed by different individuals in society. As a writer, Plath seeks to deliver her message of victimization to her readers through her writings. As in *Mushrooms*, there are various images of women’s act of resistance in *Lady Lazarus* (1962). This is the second phase where Plath starts her fight against patriarchy. The female speaker in this poem suffers from oppression which transforms to resistance at the end. This poem discusses the sufferings of women within the patriarchal society. It includes depictions considered as a “response to the norms and values of the fifties and sixties in which women were restricted and limited to stereotypical images of mothers and wives” (Qazzaz, 2017: 210).

Plath puts her female speaker in a male-dominated society. She reprimands men who are oppressing her. The speaker addresses both her loved males and other people who occupy certain positions in the society. She is tired of those who are controlling her freedom. The speaker tends to end her life to escape the dingy reality that she lives. But, instead, she wants to come back to life again to get her revenge. Plath suggests that a woman cannot celebrate her self-autonomy in a patriarchal society. Consequently, the female speaker seeks a path to resist the patriarchal oppression that affects both her internal and external sides of her personality. Plath desires that a woman escapes the cage in the house “because petty housework crushes, strangles, stultifies and degrades her” (Irigaray, 1985: 122).

The female speaker in *Lady Lazarus* is powerful and is not afraid of her enemy “Oh my enemy./ Do I terrify?” (Hughes, 1982: 244). She confronts patriarchy with a spirit of resistance. She tries to defend herself and her goal is to keep her identity. Moi states that Kristeva refers to a woman’s fight for her identity as “the only means of self-defense in the struggle to safeguard an identity” (1986: 201). The poem is about the risk of annihilation and the power of a female warrior. It is about a female who fearlessly faces her oppressors. Bloom (2001) asserts that:

The poem’s title, its final line, and much of what is in between, focus on annihilation, rebirth, and female power. Its title refers to the biblical story in which Christ brought Lazarus back from the dead. However, in this poem, it is a woman who comes back from the dead—on her own—without the help of a male/God figure.

Plath is devastated with the treatment she receives from the patriarchal figures that mainly include her father and husband. For the time being, the concept of misandry can develop conspicuously. Wagner-Martin argues that Plath’s main antagonists are “more often men_ husbands, fathers, power figures at large (2011: 113), and that is why she particularly resents men. She is desperate because no one listens or pays attention to her agony. Cixous criticizes patriarchy for ignoring women’s voice and viewing them guilty of no matter what they do “A double distress, for even if she transgresses, her words fall almost always upon the deaf male ear, which hears in language only that which speaks in the masculine” (1975).

Wagner-Martin believes that in *Lady Lazarus* the speaker resists the conventional social norms as “moving from her conventional state of social acceptance to the flourish of triumph, no matter how unconventional her behavior has become” (2011: 111). The speaker warns her oppressors that she is immortal and she will devour them. She is an aggressive rebel. If she loses the battle, she will eventually win the war. Her enthusiasm is fueled by misandry. Subagyo (2009) writes:

Lady Lazarus is concerned with the troubles that a good woman should face to be reborn as a new self. The creation of a new self is a symbol of freedom from man’s domination. Consequently, the woman in *Lady Lazarus* is willing to suffer, to die one time every decade. To begin with, she tried to liberate herself from male control when she was very young.

The ruling male figures in Plath’s life have put her in a tight corner. She is absorbed of freedom that she has dreamed of since she was a little girl. In feminist perspective, the male characters stand for the whole patriarchal members. In Plath’s poetry, the form of resistance and revolt is conducted through her revolutionary style of writing. Kristeva sees such written language as:

Potentially revolutionary, [...], by attending to what is repressed, new, eccentric, incomprehensible and therefore threatening to the paternal code, can women hope to disrupt its order and acquire our own voice (Birkle, 1996: 10-1).

To achieve self-liberation, Plath has to remove the two figures_ her father and husband_ from her life who are seen the first oppressors in her life. Through her revolutionary words, Plath tends to speak up so her voice is loudly heard. She resists the oppression and subjugation conducted by patriarchy. She crosses the limits of transgression which are imposed on women by society. Cixous encourages women to speak up and resist the transgression. She realizes that:

Every woman has known the torment of getting up to speak. Her heart racing, at times entirely lost for words, ground and language slipping away—that’s how daring a feat, how great a transgression it is for a woman to speak—even just open her mouth—in public. (1975: 880).

Senses of empowerment and salvation is best seen in Plath’s *Lady Lazarus* which is indicating suicide and death. It presents a world of personal experiences in the oppressive patriarchal world. There are disturbing images of women’s victimization and discrimination that are established to depict Plath’s own personal experiences. Plath is an expert in suicide and the killing of self. Her behavior is not inherited, rather it is constructed through certain actions of the patriarchal society. She has sought this path since it is the only way for self-liberation. Dying is considered as an art for her. Men have brutally oppressed women and have made them take suicide and death as a personal field of their own. Women’s hatred towards men is the cause of their suicidal attempts:

Dying

Is an art, like everything else.

I do it exceptionally well (Hughes, 1982: 245).

Through her female speaker, Plath confesses her two suicidal attempts to end her life “I have done it again” (Hughes 1982: 245). Such attempts have strengthened her personality. It can be said that she is used to it. After the suicidal attempts, she is still the strong woman and she has even become stronger. This is all the result of her misandry. She cannot stand men any longer. Death is not the end. It is a process of rebirth and reincarnation. She will be reincarnated and resurrected in a more powerful figure. Masal remarks:

The poems of Sylvia Plath are related to her vulnerable self, inner loneliness and death wish. Her whole experience is depicted in her poems. The pain and torture of living finally ends in the art of dying, symbolizes rebirth. Most of the poems of Plath reflect her socio-psychological situations. The suffering and tormented self could easily be seen in her poetry (2006: 79).

Plath experiences sexual difference in society. Her death wish is the result of the unfair treatment of her fellow members of society. She believes if she dies, she will come back to life again to have her revenge. She will be equally treating patriarchy. Kristeva mentions the process of incarnation regarding sexual difference as saying “as soon as the One is incarnated ..., it makes its way toward the recognition of differences, sexual difference primary among them (2011: 53).

Plath has more than one life to live. She is not afraid to sacrifice herself for the sake of salvation “And like the cat I have nine times to die” (Hughes, 1982: 244). Death seems painful and real for her, but she glorifies it since it is like a holy duty towards a better life. She is ready to be scapegoated so other oppressed women may live a life that prospers with equality and fair treatment:

I do it so it feels like hell.

I do it so it feels real.

I guess you could say I've a call (*ibid.*: 245).

Plath understands that she is the victim of men in her life, including her close family members as her father and husband, and the rest of male-dominated society. Her poetry can be regarded as a reply to the feelings of victimization. The male figures in her poems can be inferred as referring to most or all the male figures in her life. The theme of death in Plath's poetry refers to women's strength since it is the only way to escape the abject reality they live in. Cixous points out that:

Men say that there are two unrepresentable things: death and feminine sex. That's because they need femininity to be associated with death; it's the jitters that gives them a hard-on! for themselves! (1975: 885).

The blood that is presented in her poem signifies the body's torment and pain. It is an image of oppression that Plath tends to stir readers' emotions and sympathy. So, it is a form of abjection that can be concluded from Plath's poetic lines. The idea is that if women are seen as abject bodies in the eyes of the patriarchy, the feeling is mutually treated by women in viewing their oppressors. The response is the grown misogyny in the female speakers' personalities towards the unfair treatment they have received. They express colossal resentment against the standard norms of patriarchy. They hate men because they are dealt with as objects. She does not pay any attention to her body since it is seen as an object. The destruction of the body represents freedom for the speaker as Bloom (2001: 86) sees it: In the final invocation to Herr God, Herr Lucifer, there is no self-mockery. She is in deadly earnest. The warning “Beware” sounds as though a dangerous circus animal has escaped and refuses to perform anymore. The lioness turns on trainer and audience alike, baring her claws instead of her wounds, and revealing her untamed powers for the first time. She gives everyone a bigger “charge” than they wanted or expected.

The last part of *Lady Lazarus* is an obvious triumph over patriarchy through rejecting further objectification of the female speaker's body and life. The last two lines mean a new hope for the female speaker who is Plath herself. Now, she is in a position to reclaim herself by challenging the norms set by patriarchy. Suicide and death are the best means to regain her identity that has been stolen. She is resurrected with a great feminine power. She is a strong avenger that can easily eat men. So, her death is not gone in vain. It is her source of empowerment in the face of patriarchy's oppression:

Beware

Beware.

Out of the ash

I rise with my red hair

And I eat men like air (Hughes, 1982: 246-7).

3. Conclusion

The study of the two poems shows that Plath has serious issues against men. Since she is one of the pioneers of confessional style, her personal emotions and experiences are evidently reflected in the poems. The analysis of the poems provides the

readers with an insight into Plath's inner personality and character. Plath's close family members as her father and husband are dealt with as main figures of patriarchy in her poetry. It can be concluded that her father's failure to appreciate her creative ability develops in her the sense of misogyny since an early age. Meanwhile, her husband acts as a threat to her identity. Throughout the study, it becomes clear that Plath seeks to separate herself from the rest of the society to create her own female identity.

In *Mushrooms* (1959), Plath wages a war against the patriarchal structure. She shows female power in unity. The poem raises an objection against the male oppression of women. It indicates the uprising of women. It is considered as a shout of anger in the face of oppression. Plath threatens her enemy with having a great number of female fighters “So many of us!” (Hughes, 1982: 139). While *Lady Lazarus* represents the second stage which is Plath's resistance against patriarchy. One of Plath's powerful methods of overcoming patriarchy is by committing suicide. From Plath's perspective, suicide is a new beginning for winning her individual power and personal identity “I rise with my red hair/And I eat men like air” (*ibid.*: 247). Thus, Plath rejects the objectification of female body. She regards her body as her own and free from any male domination.

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زەلام - نەفرەتی و بەرخودان ل هەردوو هەلبەستین سیلیفیا پلاسی قارچک و خاتوو لازاروس

پۆختە:

ئەفە قەكولين گفتوگويی لسه‌ر دوو بېروكین كارىگەر (زەلام - نەفرەتی و بەرگری) دكەت ل هەردوو هوزانین ناڤ و دەنگین سیلیفیا پلاس قارچک (1959) و خاتوو لازاروس (1962). قەكولين تەكەزى ل سەر ئازارکیشانا ئەندامین ژن بێن جفاتى و بارودوخین تەنگاسیا ژيانى دكەت ل جفاتین مېرى (بابى) دى رېفەبرن. ئەفە ژى تىگەهشتنا زەلامى ل هەمبەر ژنى ل جفاتین دینە رېفەبرن ژلايى زەلامى دياردكەت لگەل نەرازىبوونا ژنى ل هەمبەر فان نەرىنن هەنى. ب ریکا گوته‌فانین ژن ل هەردوو هوزانان دە، پلاس دژى نورمېن نەهەق بێن زەلامى (جفاتى بابى) رادووستە. ئەو نەرازىبوونا خو ديار دكەت ل هەمبەر رەفتارین زەلامان دژى ژنان. قەكولين مفا ژ نەرىنن رەخەبى هەرسى تېورناسین فەرەنسى بېن فمېنست - ساپکونالیتیک وەردگریت: جولیا کرسیتفا (1941-) و هیلین سیکسو (1937-) و لويس ئریگرەى (1930-) کو بو هەردوو هوزانین هەلبەستى شلوفەکرەکا شیکارى پەیدا بکەت. د قى قەكولينى دا، پلاس دەیتە ديارکین وەکو نونەرا تەفاهیا نەشى ژن بېن پەشتى جەنگى جیهانیا دووی. قەكولين روینى ل سەر ژینگەها ناف مالی دكەت ئەوا ژن د وی دەمیدا د ژیان و چەوا ئەو بن دەست بوون ل جفاتى دە ژلايى زەلامان قە. مەرەما قەكولينى ئەوان ناستەنگان دياربکەت کو دبنە ئەگەرئ سەرئەگەفتنا ژنى و نە ئاخفیت و ناهیلە ناسنامەیا خو دياربکەت. قەكولين ل سەر ژيانا دژوار یا ژنى رادووستە ئەوا بویه سەدەما شێوازا نەرازىبوونى پێش بېخ و ل دژى حوکمرانیا زوردار یا زەلامان ب رادووستن. قەكولين هەردوو هوزان ب شێوہیەکی کرونولوژیک د وەشبنە: یەکەم، مارشرووم، وەکی ئامادەکارییا پلاسی یە ژ بو تیکوشینا ل دژى رژیما بابى (رېفەبرن ژلايى زەلامان)، و پاشى لەدی لازاروس، کو سیمبولا بە رخدان و سەرفەرازى یە ل سەر هینزا دژبەرا زەلامان.

پەییقین سەرەکی: زەلام - نەفرەتی ، بەرخودان ، جفاکی بابى ، قیتمینم ، مرن.

كره الرجال و المقاومة في القصيدتين الفطر و السيدة لازاروس من قبل سيلفيا بلاث

الملخص:

یناقش هذه البحث المفهومين المؤثرين لكراهية الجنس الذكر والمقاومة في قصيدتين شهيرتين لسيلفيا بلاث ، وهما الفطر (1959) والسيدة لازاروس (1962). يركز على معاناة عضوات المجتمع وظروف الحياة المؤلمة التي يعيشها في المجتمعات الأبوية. كما يكشف عن تصور الرجال للمرأة في المجتمعات التي يسيطر عليها الذكور ورد فعل النساء على هذه التصورات. من خلال الناطقين بالقائد ، يقف بلاث ضد القواعد الأبوية غير العادلة. تعرب عن استيائها من معاملة الرجال للمرأة. يستفيد البحث من الآراء النقدية لثلاث من منظري التحليل النفسي النسوي الفرنسي: جوليا كريستيفا (1941-) وهيلين سیکسوس (1937-) ولويس إيريجاراي (1930-) - لتقديم تحليل شعري ملموس للقصيدتين المختارتين. في هذه الدراسة ، تبين أن بلاث تمثل كامل جيل الإناث بعد الحرب العالمية الثانية. تلقي الدراسة الضوء على البيئة المنزلية التي كانت تعيش فيها النساء في ذلك الوقت وكيف تعرضن للاضطهاد في المجتمع من قبل الرجال. ويهدف إلى توضيح العقبات التي أخفقت المرأة في التحدث واكتشاف هويتها الخاصة. تجادل الدراسة بأن الحياة الصعبة التي مرت بها النساء جعلتهن يطورن شعورهن بالكره ويقاومن حكم الرجال الاستبدادي. يغطي البحث القصيدتين بترتيب زمني: أولاً ، الفطر ، الذي يُنظر إليه عادةً على أنه إعداد بلاث لمحاربة النظام الأبوي ، ثم السيدة لازاروس ، التي ترمز إلى المقاومة والانتصار على القوة القمعية للرجال.

كلمات الدالة: كره الرجال، مقاومة ، أبوية ، نسوية ، موت.