

Critical Discourse Analysis of Sylvia Plath's "Daddy"

Wisal Ahmad¹, Mate Ullah²

^{1,2}BS English Student, Department of English, University of Malakand, KP, Pakistan

ABSTRACT

The study at hand critically analyzed Sylvia Plath's most celebrated poem "Daddy" by applying Norman Fairclough's Three Dimensional Model of Critical Discourse Analysis. The method consists of three main steps: linguistic description, interpretation and discourse as a social practice. The researcher clearly and thoroughly analyzed the linguistic details of the poem, leading to how the text could be socially interpreted which is followed by the last step of relating the content of the poem and its hidden ideologies to broader social, cultural and historical perspectives. Plath's poetry has been considered an outright struggle for female liberation. The current study traced Plath's attitude towards Patriarchal norms and how she was enslaved by them. The poem delves into the exploitation of women at the hand of man-centered societies and counters these cruel values through severely criticizing the values of patriarchy. The researcher found out that the poem preaches the ideology of feminism and liberation of women by tearing down the long standing edifice of patriarchy.

KEYWORDS: Daddy, Three Dimensional Model, Patriarchy, exploitation of women.

ARTICLE DETAILS

Published On:
12 September 2024

Available on:
<https://ijmir.com/>

CHAPTER 1

INTRODUCTION

Critical Discourse Analysis of Sylvia Plath's The Daddy with Reference to Patriarchy

Discourse: An Introduction

Discourse is a term that has been variously defined by different scholars that's why it has a multiplicity of meanings and definitions. The definition differs when the field differs. The term "discourse" goes back to 14th century when traced etymologically. It is from a Latin word "discursus" which means a "to converse." In its new usage, the term can be used for a variety of purposes, but in all cases, it connects to language, and is described by it some way. To begin with, discourse can be defined as "a serious speech or piece of writing on a particular subject" (Longman Dictionary of Contemporary English, 2001). This definition takes both spoken and written language into account.

There are two kinds of language to study. One is abstract that is used to teach literacy and the principals of a language: the other is used to communicate something and which is thought of having coherence. The latter kind is called discourse and the things that give discourse coherence is called discourse analysis (Cook, 1989). It is also defined as the analysis of linguistic signs beyond sentence level. This definition mainly focuses not on the language itself but on the use of a language in a particular context with a particular subject matter. The context here means a particular register as the discourse of medicine or the discourse of education. It can also be defined as the interaction of human beings using any verbal or spoken means (Stubbs, 1983).

According to Foucault, discourse is not just a combination of words or sentences but it is the combination of regulated practices that forms whatever they speak of. That is, discourse is that particular group of statements that has some effect on the world and our perception of the world.

This definition forms the idea of discursive structure—a particular form of discourse with its own rules and regulation—detected. So, for Foucault it is the combination of statements that correspond to or enforce a particular ideological belief (Mills, 2004). Foucault's definition of discourse is more detailed which corresponds to the idea of Critical Discourse Analysis.

Critical Discourse Analysis:

Critical Discourse Analysis is a vast term which has been variously defined by different discourse scholars. Following are the definition given by discourse analysts.

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Van Dijk in *Handbook of Discourse Analysis* (Blackwell, 2015, p. 466), explains "Critical Discourse Analysis (CDA) is discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take an explicit position and thus want to understand, expose, and ultimately challenge social inequality. This is also why CDA may be characterized as a social movement of politically committed discourse analysts".

Discourse mainly deals with the abuse of power. The idea of power is central to CDA. Van Dijk's version of CDA takes into account social power by which is meant how power relations in social interactions and social institution or society as a whole work. The emphasis is on the ill use of power. Also, Dijk defines social power as something like control. Since control, which means power, is limited to powerful people in the society. Those who are more powerful can have more access to controlling the mind and activities of people in society than those who are less powerful. Therefore, due to the nature of control over people, power can be exercised through various ways such military power and other such types of power are based on force. The power of rich people is money and parents have persuasive power over their children (Blackwell, 2015). All in all, these are the ways of practicing control over others. CDA, according to Dijk, takes such power relations into account, especially when they are abused.

in the words of Norman Fairclough (1995, p.132), Critical Discourse Analysis aims "to systematically explore often opaque relationship of casualty and determination between (a) discursive practices, events, texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts, arise out of are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society itself a factor securing power and hegemony".

Similarly, Ruth Wodak in *Methods of Critical Discourse Analysis* (2001, p.2) also relates discourse to social dominance through language by defining it "as fundamentally concerned with analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. In other words, CDA aims to investigate critically social inequality as it is expressed, signaled, constituted, legitimized and so on by language use (or in discourse)".

After considering the above definitions, it has become clear that Critical Discourse Analysis cannot be delimited one single definition. However, there are some points in each of the above definition that can make the most part of the term clear. It takes into account how social power is abused in social relations through language. Moreover, it can also be defined how social relations, social events, texts and discursive practices arise out of ideology. This approach not just only tells us that how these all things are connected, but it also shows us that how these events give way to power relations and power struggle. In short, this area of CDA is more ideologically oriented considering that how language reflects an ideology. One thing is common to all definitions and that is the power of language which can be used to enforce ideology, abuse power, discriminate, dominate and control society.

Sylvia Plath

Sylvia Plath was born on 27th October, 1932. She got into Smith College in 1950. She was awarded with three scholarships on her first year, proving her worth. She got heavily depressed she found out that she had not been selected for writing course at Harvard. After this, she won a full bright scholarship to Cambridge. She married Ted Hughes, a well-known poet in 1956. She published her first book in 1960, *The Colossus and Other Poems*. Plath also wrote essays, book reviews, and radio plays. She took her life in 1963. Some of her famous works include: *The Bell Jar*, *Ariel*, *Lazy Lazarus*, *Colossus*, and *The Collected Poems*.

Some of the main themes of her poetry are femininity, identity, patriarchy, love and relationship, power and control, rebirth and transformation, nature, imagery, gender and mortality (Bloom, 2001).

Sylvia Plath's Daddy:

Daddy is one of the most important poems in the whole collection of Sylvia Plath's work. It was published in 1962 and was included in her *Collected Poems*. The poem has attracted many a critic for its ambivalent nature and the content therein. It tells us about the relationship of daughter with his father and how she got disillusioned as her father died.

Daddy

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 breathe or Achoo.
Daddy, I have had to kill you.
You died before I had time
S Marble-heavy, a bag full of God,
Ghastly statue with one gray toe
Big as a Frisco seal
And a head in the freakish Atlantic
Where it pours bean green over blue In the waters off beautiful
Nauset.
I used to pray to recover you.

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Ach, du.
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
Says there are a dozen or two.
So I never could tell where you
Put your foot, your root,
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.
I thought every German was you.
And the language obscene
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.
The snows of the Tyrol, the clear beer of Vienna
Are not very pure or true.
With my gipsy ancestress and my weird luck
And my Taroc pack and my Taroc pack
I may be a bit of a Jew.
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
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.
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.
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.
But they pulled me out of the sack,
And they stuck me together
with glue.
And then I knew what to do.
I made a model of you,
A man in black with a Meinkampf look
And a love of the rack and the screw.
And I said I do, I do.
So daddy, I'm finally through.
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.

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Daddy, you can lie back now. 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

Theoretical Framework:

The current research work applied Norman Fairclough's 3 Dimensional Model as a theoretical framework to analyze Sylvia Plath's Daddy. The 3D model is an analytical model developed by a linguist and a social critic, Norman Fairclough that approaches a text with three analytical tools. This method helps in analyzing a text from different angles to make good sense of it.

Norman Fairclough's 3 Dimensional Model:

Norman Fairclough talks about his Three Dimensional model in his book *Language and Social Change*. The 3D model is a combination of three analytical traditions. All of them are necessary for a successful analysis of a text. This model consists of three major parts. Firstly, the discourse analyst has to analyze the linguistic properties of a text. Secondly, he has to take into account the production, distribution and consumption of a text in Discursive Practise. Thirdly and lastly, the text is analyzed following its interaction with the social context and how the broader social and cultural context influenced it. The figure below has been taken from Fairclough's book *Language and Social Change*. The following figure represents the three dimensional approach given by Norman Fairclough:

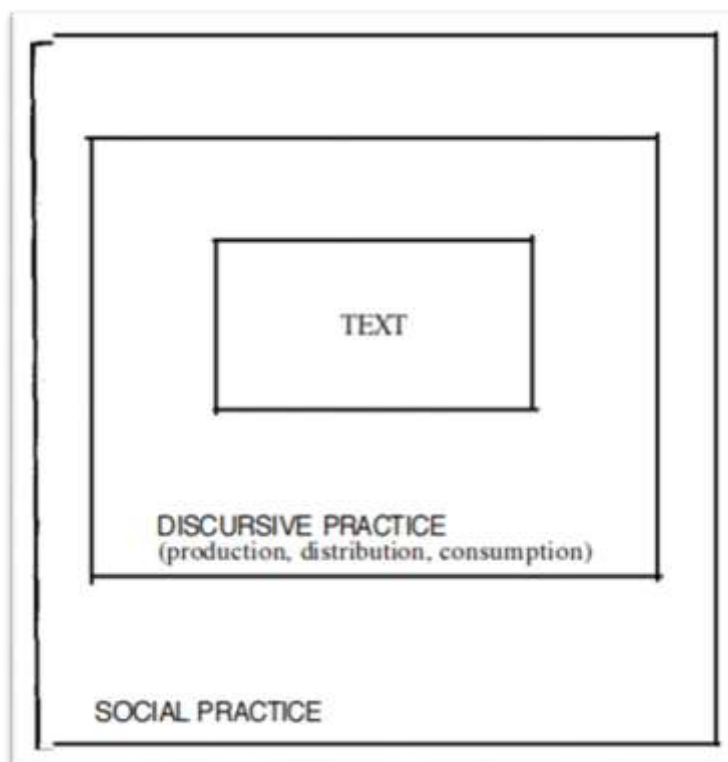


Figure 1. Fairclough's 3 dimensional model of discourse (Fairclough, 1989, adopted)

Textual Dimension:

Textual dimension is related the description of the kind of language used in a particular discursive event. The analyst has to take into account the choices of words, forms and structures of sentences and clauses and all grammatical details, along literary devices. Because, language contains our thoughts and perception and our ideological inclination, the analysis must be initiated to understand the nature of textual organization. According to Norman Fairclough, (1992. p,75), "text analysis can be organized under four mam headings: 'grammar', 'cohesion', and 'text structure'. These can be thought of as ascending in scale: vocabulary deals mainly individual words, gram mar deals with words combined into clauses and sentences, cohesion deals with how clauses and sentences are linked together, and text structure deals with largeale organizational properties of texts".

Dimension of Production or Discursive Practice or Interpretation

This dimension involves the production, distribution and consumption of a text. To illustrate, this sections takes into account the producer of a text, and how they produced it and who are the consumer of it. This is relatively complex. The determination of the position from which the producer of the text speaks is difficult to comprehend. Similarly, the nature of distribution and consumption differs with the context in which it's interpreted. Fairclough (1992. p, 80) explains the production of text as "there are specifically

'socio-cognitive' dimensions of text production and interpretation, which upon the interplay between the members' resources which discourse participants have internalized and bring with them to processing, and the text itself, as a set of 'traces' of the production, process, or a set of 'cues' for the interpretation processes generally proceed in a non-conscious and automatic way, which is an important factor in determining their ideological effectiveness".

Social Dimension or Social Practice

This dimension is more complex and broader in nature. It is related to the idea that discourse is a social practice. Norman Fairclough relates this dimension to the idea of power and hegemony. This is a macro-level analysis. It takes into account the reflection of power relations, hidden agendas or ideological inclination of the author in a text. The consumption of a text by a particular group of people confirms to their beliefs, and world views that's why they readily consume it. In this dimension, the text related larger ideological and cultural, social and historical context.

CHAPTER 2

LITERATURE REVIEW

Kukuh Prayitno Subagyo (2009) in his article *Confronted Patriarchy in Sylvia Plath's Poems* explains that the symbols that Plath makes us of in her poems best demonstrate her attitude towards the destructive influence of Patriarchy. The article mainly focuses on four main poems of Plath, namely *Lady Lazarus*, *Death and Co*, *Daddy* and *Fever 103*. These poems not only tell us about the position of women in Patriarchal setup but also show us how women struggle against this cultural malice and come out of it. The confrontation comes when the oppressed women question their roles and duties. But the liberation, according to Subagyo, comes at a cost of death. The women have to die to become free. And the death symbolizes the futility of Feminism of the time to liberate women from the respective oppressive rules. In short, the article highlights that the only duty of a woman, who wants to live a happy life, has to fight for her identity which she only finds when she succumbs to death, but she will, at last find, it (Subagyo, 2009).

This article only tells us about the symbols that Plath uses to tell us about Patriarchy. Also, it is a selective study of Plath's poems. Moreover, the writer only tries to find traces of Patriarchy in Plath's selected poems. He does not take into account how the oppression of men can lead to various psychological and cultural effects which can endanger women's existence. Similarly, it is a straightforward analysis of Patriarchy in the mentioned poem. He did not do its Critical Discourse

Analysis which could have been more dynamic and wholesome in picturing the intricacies of Patriarchy in Plath's poems.

There are no specific collections of books, research papers and articles that can represent the tradition of Patriarchy as a whole in American poetry. However, individual literary artists and their works have been analyzed through feminism to point out the historical development of Patriarchy and its influence over women and society. An article, written by Usama Raslan (2019), comparatively analyzes the poetry of American writer Adrienne Rich and Egyptian poet Fatima Naoot through a feminist lens to point how patriarchy, an institutionalized experience, oppresses women and mentally and physically tortures them by making them live an alienated life. Though the article is more about Feminism, the discussion of which includes Patriarchy, their main focus is on how these two writers make use of Feminism as a source to showcase the marginalization of women. It also takes into account how the two writers put emphasis on the objectification of women. The article explores that Patriarchy is a human-construct that dehumanizes women. This human construction breeds the idea that a woman is a sexual object and a nonentity. Moreover, the writer explores that both Naoot and Rich are from different geographical backgrounds but they clearly portrayed the ills of Patriarchy by clearly holding Beauvoir and Millet's theory of Patriarchy. Though both may have some similarities but they have a different poetic vision. Rich clearly expresses her Feminist inclination and the use of her poetry to expose the atrocities committed by male over female under the guise of Patriarchy whereas Naoot never considered herself a Feminist due to her belief that art should never be used for gender specification and if someone does so it will lose its value. In short, the article explains the idea that these two writers explore the systematic oppression of women. In American literature, there are countless such writers who use their artistic skills to tear down the long standing edifice of Patriarchy (Raslan, 2019).

Norman Fairclough's Three Dimensional method has been employed in many poems. Dr. Mehmood Azhar has applied to Fairclough's 3D model to William Black's *Sun-flower*. The method, as usually used for pointing hidden agendas or ideologies in texts, has been applied to the poem to point out the hidden ideology to which Blake confirms. Through the poem, the authors explored the oppressive and cruel patriarchal practices of the 18th century. Since CDA's purpose is to replace a more repressive and negative reality with a more liberating and positive reality. Dr. Azhar clearly demonstrates, through the method's three steps that Blake's poem heavily criticizes the ideology of the time and how it maligned the social structure and eventual the survival of the people and highlighted that Blake's is more into the existence of free and liberated society. This research though different in content relates the current research in nature (Azhar & Bezar, 2018).

The current paper also analyzed Plath's *Daddy* through the same lens to find out the hidden ideological inclination of the poet as well as her critical attitude in the poem to the explicit ideology in the text. There are no research articles available on Plath's poetry regarding Critical Discourse

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Analysis, especially her poem *Daddy*. Therefore, the researcher approached the poem using Norman Fairclough's famous Three Dimensional Model to analyze Plath's critique of Patriarchy and alteration of the political and social ideology with more liberal and all-inclusive one which has never been explored by anyone through CDA in Plath's poetry.

CHAPTER 3

ANALYSIS

In this chapter the writer applied Norman Fairclough's Three Dimensional Model to analyze Sylvia Plath's *Daddy*. The purpose of this chapter is critical evaluation of how the idea of Patriarchy is manifested in the concerned poem. The chapter analyzed the poem through three layers of linguistic description, power relation and ideological supremacy through the use of language. It also too into account how the poem addressed and represented Patriarchal constructs.

Textual Dimension:

This part in the method deals with linguistic details. It is all about the how and what kind of language has been used by the writer to convey their meaning. The researcher has to take into account the prosodic features of the text, diction of the text and other grammatical details that either enforce or disapprove an idea. Sylvia Plath, in her poem *Daddy*, makes use of many literary devices, pictographic verbal signs, harsh and rough tone and a variety of clauses that enforce the negative, destructive and oppressive nature of Patriarchy.

Literary Devices in the Poem

According to Norman Fairclough, language is a social practice by which he means that through language and its use and analysis one comes to know about social relations and power dynamics and ideological supremacy. Sylvia Plath makes excessive use of literary device to reflect upon Patriarchy.

Some of the most important literary devices have been highlighted below:

Metaphors:

There are numerous metaphors in the poem. Usually, the influence of metaphor is more direct, concrete and convincing. Sylvia Plath makes use many of metaphors to convey her emotional response to her life experience with her father who can also be taken as metaphor. Following are the most important metaphors of the poem:

The first metaphor in stanza two "Daddy I have had to kill you" is not about literally killing the father rather it shows how the lyrical person lived her life with her father. It seems that she has been so tortured that she reached the point of metaphorically killing her father.

The second metaphor is in the same stanza in line three in which the writer compares the image of her father to that of a heavy weight marble. It also depicts the oppressive nature of the father figure in the poem. He is attributed the authority of a deity to further emphasize his power.

"Marble-heavy a bag full of God,
Ghastly statue with one gray toe"

The third metaphor is more forceful than the last two. The lyrical person labels her day by saying "I thought every German was you"

The fourth metaphor represents the father as a metaphorical vampire, "the vampire who said he was you/ And drank my blood for a year"

The fifth and most important one which labels her father as "And your Aryan eye, bright blue", enforcing the idea of Nazism.

Similes:

The very first stanza of the poem contains the first simile in which the poet compares herself to a foot in a black shoe. "You do not do, you do not do/Any more black shoe/ In which I have lived like a foot"

There are two similes in stanza seven in which writer compares herself to the Jew.

"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."

Personification

There are no clear cut instances of personification. However, the writer does attribute qualities to other objects in the poem. She says, "If I have killed one man/ I have killed two". It is the personification of her actions. Some other examples include:

"I have always been scared of you,/ With your Luftwaffe, your gobblededyyoo".

"I thought every person was you. / And the language obscene"

"The vampire who said he was you / And drank my blood for a year"

Imagery

Sylvia Plath makes excessive use of imagery to convey her ideas and emotions about the ideology she wants to tear down. One of the most striking instances of imagery is when she describes the burial of her father when she was a child.

"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."

Symbolism

Plath also uses symbolism to target patriarchy. Through the whole poem, the poet uses her father image as a symbol for patriarchy. The word Daddy is a symbol which means the system of Patriarchy.

Tone of the Poem

The tone of the poem is aggressive as well as emotional. The language and the choice of diction strike through one's heart. The pain and dissatisfaction is evident in the poem.

Prosodic Features

The poem Daddy is written in a free verse. Therefore it does not follow any specific rhyme pattern, as well as metre. The use of Blank Verse makes the poet freely express their emotions. That's Plath made use of the most liberal form of poetry.

The poem is simple and direct and does contain some allusions to Germany and Hitler. Also, it utilizes both dependent and independent clauses, with pauses and caesuras and many such other things. But the most important things that give value to the technicality and linguistic perfection of the poem have been discussed above.

Discursive Practice or Interpretation:

This part in Fairclough's three dimensional model involves the social interpretation of a text. It is about digging deep into the poem's deep meaning and getting into the hidden meanings that might describe, evaluate, criticize or support an ideology or a social institution through the use of language. It may also represent the reality of or conflict between two discourses at a social level. Sylvia Plath uses simple language and literary devices to convey her ideological inclination in the poem. She uses similes, metaphors, personification, irony, allusions, along with other such devices to forcefully, aggressively and emotionally interpret patriarchy and enforce for announce through her poem the formal end of patriarchy and the dominance of feminism.

As it has been clarified that Plath uses so many devices and linguistic choices to portray power dynamics, the most of important element in reflects a discourse practice is confessional narrative. She uses first person pronoun to portray patriarchal power dynamics. Through the use of personal pronoun in the poem, she makes it clear that she has been personally involved in oppression of a man-oriented society. She begins tracing the effects of a male dominant society from her own home. She uses the metaphor of "daddy" to symbolize patriarchy which clearly opens a personal window and involvement in the outcome of masculinity over femininity. She lived in her home like "a foot".

But she never remained there for a long time. The poem demonstrates the idea of resistance also. She had "to kill" her father if he were not already dead. This attitude in the poem broods over the idea of defiance and confrontation against social totalitarianism. Her allusions to German forces and Hitler communicate the deadly nature of patriarchy and her expression of the Jews makes it clear that the oppression of women was never natural rather it was intentional. It was to control women for the betterment of men's lives.

Similarly, she utilizes repetition as a source of communicating the defiant attitude of female subject in an oppressive, male-dominant setup. She says "Daddy, daddy you bastard I am through" highlights the realization by women of their continuous servitude and their eventual triumph over this system. Some of the verses like "I could never talk to you" shows the effects of breaking a way the communication between a father and a daughter. It shows that if women break away from this system, they will be vulnerable for some time but they will get through it with passage of time and will turn out successful.

Moreover, the emotional world of women in a male-dominated society is evident from the tone of the poem which shifts from one emotion to another making the complexity and confusion of the emotional lives of women clear. She is at times contemptuous, angry, sorrowful and weak. She uses the clause "I thought every German was you" to mix personal and historic trauma and point out the universality of the totalitarian social system.

In relation to that, the internalization of Patriarchy as a natural state has also been kept at the forefront. Previously, the practice of patriarchal discourse constructed its own reality making the system completely natural. Women never resisted it until they got educated. This idea can be extracted from the lines "I have made a model of you" and "I used to pray to recover you". She is trying to idealize her father which is a kind of representation of the pre-feminist state of the world where patriarchy was considered the word of god. Nazism is all about violence. The imagery of the poem reflecting references to German armies and its leader strengthen the idea that Patriarchy contains violence, cruelties and oppression with the structure.

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Apart from literary devices, the structure of the poem can be analyzed as discourse practice itself. It does not follow any traditional artistic values rather it deviates from all those strict classical rules formulated by literary men. By not following any of them, the poem reflects the idea of resistance towards manliness.

In short, the poem uses so many discourse practices to submit its rebellious attitude toward social totalitarianism. It constructs a reality completely different to the one being challenged. It preaches the idea feminism and the liberation of women y criticizing the ills in patriarchy.

Social Dimension or Social Practice:

The third and the last step in Fairclough's Three Dimensional Model is Social Practice. In this step, according to Fairclough, the critic digs deep into power relations, ideological positions, and the contextualization of societal norms. It also takes into account any inter-textual references, discursive strategies and implication of justice. In short, this step is more about the influences that the current discourse has on society. Sylvia Plath's poem contains the reflection of power relations in Patriarchy. In her poem, Daddy, through her relation with her father, which is a metaphor for Patriarchy, clearly explicates that women are always slaves, oppressed and mentally and physically tortured in totalitarianism. The very first stanza of the poem bespeaks of how a female being lives her life in the power dynamics of patriarchy. She says:

"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 breathe or Achoo"

"The black shoe" here represents the merciless nature of patriarchy and its indifferent attitude to the "foot" which is a subject in the system concerned. Plath's highlights the duality of this social system that it's never against women, which is completely untrue. Moreover, the ideological position in the poem is feministic and liberating in nature. The lyrical person speaks from the stand point of liberalism and feminism. The poem highlights how women can peacefully survive under social totalitarianism and how they can get out of it through metaphorically killing the father of patriarchy and turn out to be triumphant in their struggle against male-dominancy. The language is more emotional and personal than practical. That's why the audience directly agrees with the representation of manliness and its outcome on the lives of women. Words like, freakish Atlantic, German tongue, barb wire snare, ich, ich, ich, ich and gypsy ancestress clearly show that Plath seems to be very critical of the relevancy of Patriarchy.

It has clearly been stated that the poem deviates from the prevailing norms of the society. During the 19th century, women were forced to do domestic chores. They were not given the right of education. They were also considered weak and inferior to men. The poem in question through the use of heavy words shatters down this long standing edifice of patriarchy. The line "I have killed one man—I have killed two" is a recorded response to "I have always scared of you". The poem is contemptuous toward manliness and other manly norms of the time and relate to the Feminist works that were triggered against male-dominancy.

Another important feature of the poem is the use of cross culture references to universally acknowledge the evil of patriarchy. The representation of patriarchs as Hitler and his Soldiers and female subjects as Jews takes the problem to completely different level. It broadens the heavy wings manliness to different cultures as it also critiques the massacre of Jews at the hands of Hitler.

It was a man who washed away a single race off the surface of the earth.

In addition to that, discursive practice also takes into account whether the text contains any truth or incidents of justice or not and which ideas does it support and how. Plath's poem "Daddy" presents two contradictory ideologies, namely patriarchy and feminism. The way the poem approaches patriarchy is quite critical. It does not seem that, according the poem, that Patriarchy is a just system for women. The evidence in the poem makes it concrete. The most striking instance is Plath's own life-experiences. She is so personal in the poem that stops thinking about its universal theme and delves deep into the life of the lyrical person. The other ideology that the poem preaches or support is a somewhat earlier from feminism. The idea that if one breaks away with patriarchy, they are not actually vulnerable rather they have another safer abode, the abode of femininity and a more liberal existence. It is clearly visible that Sylvia Plath is ideologically inclined to more liberal, non-patriarchal way of life.

CHAPTER 4

CONCLUSION

After going through the most important work of Sylvia Plath, namely Daddy, several things came to the fore front. First of all, in the linguistic description or analysis of the poem, the researcher found out that Sylvia Plath made the best use of figurative devices. The subject of the poem is more than emotional, personal as well as universal. Her personal involvement and life experiences expressed in the poem through pictographic imagery, direct similes and metaphors, and outright personifications, along with relatable allusions added to the overall effect of the poem. Through metaphors and vivid similes, she explores her psychological traumas and intimate, though oppressive, relationship with her father. She compares her father to Hitler and herself to a powerless

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and exploited Jew, enforcing the idea that the father had enslaved his daughter, that the daughter never realized until the father was on his death-bed. The use of images to stimulate different responses from the readers is also commendable. Her attitude in the poem was mainly aggressive and responsive which governed the tone of the poem.

In the interpretation, the researcher came to know that Sylvia Plath, through the use of language, expressed her inclination toward feminist ideology. She tries to make her own identity throughout the poem. It is not just the father-daughter relation but a striking struggle to sustain one's life in a society ruled by men-centered policies where women are constantly exploited for one's personal gains. They have no existence of their own. This poem is that struggle for independent existence and the downgrading effects of the system in which this struggle is undertaken. She makes use of personal pronouns to make her claims more realistic and her confessions more exact. The language that she uses, decorated with allusions, attracts the attention of the readers and influences them to validate the ideological inclination of the poet. The language and structure of resistance as a discourse practice takes into account the conflicting nature of discourse which is expanded in the social practice.

Similarly, the last part which is discourse as social practice deals with the broader themes of oppression, regaining identity, patriarchy and the eventual triumph of good, which is feminism, over bad, which is patriarchy. The poem is the clear cut representation of the social values of 19th century American life, especially the life of female beings. In the mid-nineties, American women were facing severe difficulties in their social life. The poem in question represents the state of each and every woman of the era. It is also a voice for the women of the time who needed a stimulus to withstand patriarchy. Sylvia Plath's Daddy is the manifestation of the reality of Patriarchy and the place of women in its social structure. This poem clearly advocates liberation of enslaved women and tortured female souls. The researched thinks that it can e variously interpreted. One of the areas still unexplored is the elements of misogyny in the poem which can be explored by the upcoming researchers.

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