



ANALYSIS THE IMAGERY OF FATHER IN SYLVIA PLATH'S POEMS : 'DADDY' & 'THE COLOSSUS'

Mita Permata Sari*¹, Nurul Wahidah², Anisa Nur'Aini³

*^{1,2,3}Nahdlatul Wathan University, Indonesia

*¹Email: mythaukhair207@gmail.com

²Email: wahidahsepuluhnoltiga84@gmail.com

³Email: anisanicha@gmail.com

Abstract

This research analyzes the use of father imagery in Sylvia Plath's poems "Daddy" and "The Colossus," revealing how Plath depicts power, contradiction, and the complexity of her emotional relationship with her father through visual, auditory, and tactile imagery, reflecting deep personal trauma and turmoil. This study uses a qualitative method with a descriptive and interpretative approach. Data were collected through careful reading of the poems "Daddy" and "The Colossus," followed by an analysis of visual, auditory, and tactile imagery to uncover the meanings, symbolism, and emotional struggles that reflect Plath's relationship with her father. Based on the analysis of father imagery in Sylvia Plath's poems "Daddy" and "The Colossus," it was found that Plath uses visual, auditory, and tactile imagery to depict the power, brutality, and complexity of her emotional relationship with her father, Otto Plath, reflecting deep personal trauma and turmoil. The conclusion from the analysis of Sylvia Plath's poems "Daddy" and "The Colossus" shows the use of strong imagery to depict trauma and the complex relationship with her father, revealing themes of power, brutality, and emotional struggle, reflecting deep and significant personal experiences.

Keywords: *imagery; sylvia plath's poems; the daddy; the colossus; trauma; oppression*

INTRODUCTION

Literature is considered imaginative writing that includes fiction, poetry and drama. Literature reflects the author's life, thoughts and feelings. Through literature, authors can convey complex personal experiences and emotions (Eagleton T., 2006:1). In general, literary works are divided into three types: poetry, prose and drama.

Poetry as one of the literary genres, uses several literary devices such as metaphor, simile, symbolism, and imagery to convey messages and create emotional experiences for readers. (Waluyo, 1987:25) states that poetry is one of the beautiful and effective ways to express something. (Sugihastuti, 2000:45) adds that poetry is the art of painting mental images through words or phrases, so that readers feel as if they are there and feel the same emotions felt by the poet. Imagery is a word or arrangement of words that can create an atmosphere, feeling, or other form of imagination that can stimulate the senses of sight, hearing, and touch (Waluyo, 1987:78). In other words, imagery is a tool used by poets to create visuals, sounds, or feelings in the reader's mind, so that the messages and emotions in poetry can be conveyed deeply and complexly.

The use of imagery in poetry can help the reader in understanding the whole poem. Through imagery, readers can imagine every word, so that they can



see, feel, taste, touch, and smell something described by the poet. Imagery is thus a very important tool in poetry that allows a poet to create visual images, sounds, or feelings in the reader's mind. Through the use of imagery, poets can convey deep and complex emotions and meanings. Imagery can be divided into several types, namely visual, auditory, tactile, gustatory, and olfactory imagery. Effective use of imagery can make poetry more vivid and have a very strong emotional impact (Sugihastuti, 2000:45).

Sylvia Plath is one of the most famous and influential American women poets of the 20th century. Her work often reflects intense personal and emotional struggles, including a complex relationship with her father, Otto Plath. Her poem often deal with themes such as death, loss, and trauma. The influence of this relationship is deeply felt in her poetry, especially in the collections "Ariel".

In this research, researcher will analyzed the imagery of father in the poem of "Daddy" and "The Colossus" , which one are two poems that explicitly describe Plath's relationship with her father. "Daddy" is one of Plath's most recognizable and controversial works, where she uses strong and intense imagery to express her feelings towards her father. Meanwhile, "The Colossus" describes Plath's attempt to understand and overcome the monumental influence of her father. Father imagery in the poem 'Daddy' & 'The Colossus', has been the subject of extensive research, most of which has focused on aspect of psychoanalysis or trauma. These studies has shown that the father imagery in the poem is reflection of plath's experiences with her authoritarian and abusive father, otto plath.

The reason why the researcher chose this study is to examine the poem in terms of father imagery, as this is an aspect that has not been explored much. The father imagery in this poem can provide new insights into Plath's relationship with her father. The father imagery in this poem reflects Plath's relationship with her father, Otto Plath. This analysis can reveal the emotional and psychological dynamics underlying the work. Through the image of the father, plath depicts the power and oppression that she experiences with her authoritarian ad abusive father that she images through her poetry.

Analyzing Sylvia Plath's poetry, especially the poems "Daddy" and "The Colossus", is very important as it allows for understanding the themes, symbolism, and complex structure of the poems. In her poems, Plath often contains ambiguous themes, so analyzing the poems can help us to understand the meaning behind the words and sentences. In addition, the structure of Plath's poetry is often non-linear and requires a deeper analysis to understand how the structure of the poem functions in revealing the theme and meaning. Not only that, analyzing poetry can also develop an understanding of Plath's personal experiences revealed in her poems, especially in the poems "Daddy" and "The Colossus". This research will explore the imagery of fathers in both poems using imagery theory. Imagery theory focuses on the use of imagery, symbols, and metaphors in literature to create meaning and emotion. With this analysis, this research aims to understand how Plath uses father imagery to express her feelings and how does the father imagery in the poems reflect Plath's personal relationship with her father.

MATERIALS AND METHODS

This study uses qualitative research methodology, which is characterized by its interpretative, descriptive, and contextual nature (Bogdan, 2003:80). Qualitative research was chosen because it allows for in-depth exploration and richer interpretation of the text compared to quantitative methods through qualitative analysis, the researcher can examine the nuances of language, symbolism, and themes in the poems in greater detail, resulting in a deeper understanding of the subject.

As (Creswell, 2013:15) asserts, qualitative research is an interpretative, multimethodological research approach that seeks to understand phenomena in depth and from multiple perspectives, juxtaposing empirical evidence with interpretation and theory. This aligns with the goal with this research to unravel the intricate portrayal of the father figure and the complex emotion evoked by the poem.

Furthermore, Miles, (1994:10) emphasize that qualitative research enables researchers to capture the richness and complexity of human experience and generate insight that may not be apparent through other methods. This aligns with the objective of this research to uncover the multifaceted meanings and layers of significance surrounding the father figure in "Daddy" & 'The Colossus'.

Data Resource

Data sources are anything that can provide information needed by researchers in order to answer research questions, including written texts, speech, symbols, and others. In this study, researchers used text analysis by involving in-depth interpretation of texts, such as literary works, to understand the meaning, themes, and symbolism contained therein (Bungin, 2008:128). In this study, text analysis is used to explore the father imagery in Sylvia Plath's poetry. In addition, data sources can also be divided into two types. Namely primary data and secondary data.

Primary Data

The primary data in this study are the poems "Daddy" and "The Colossus" by Sylvia Plath. The poem "Daddy" was chosen because it is one of Plath's most famous and controversial poems, and explicitly depicts the complex and conflicted relationship between Plath and her father figure. This poem is rich in imagery and symbolism, making it the main focus in the analysis of the father imagery. Meanwhile, "The Colossus" was also chosen because of its similar theme, namely the representation of a dominant and influential father figure. This poem offers comparison and contrast to "Daddy," thus enriching the overall analysis of how Plath depicts her father in her work.

Primary data was chosen because it directly presents the material to be analyzed, namely Plath's poems exploring the image of the father. This data is the original source and provides a firsthand account of how Plath describes her father. Meanwhile Other relevant but unused data might include other Plath poems that do not directly deal with the theme of fatherhood or other literary works from the same period. The reason for not including these data is to keep the focus of the research on the representation of fatherhood in Plath's work, thus keeping the analysis focused and in-depth. Using too much or irrelevant data can blur the focus and reduce the sharpness of the analysis.

"Daddy" consists of 16 stanzas with a total of 80 lines, with each stanza typically consisting of five lines. While it does not have a consistent rhyme scheme, the poem approaches an a-b-a-b-b pattern in some stanzas, with internal and variable rhymes, creating a sense of chaos that fits the theme of the poem. Plath uses a variety of figurative language such as metaphors and similes, describing her father as a "rock" and "big black shoes" that oppress her. The imagery in "Daddy" is very strong, including visual, auditory, and tactile, such as "black shoes" (visual), "trains" (auditory), and "scissors" (tactile). The poem also uses historical and mythological allusions, such as references to World War II and the Nazis, to describe her feelings towards her father. A major theme in "Daddy" is the complex and conflicted relationship between Plath and her father, with her father depicted as an authoritarian figure who evokes feelings of anger and sadness. In addition, the poem explores the theme of identity and Plath's attempts to break free from her father's shadow.

The poem "The Colossus" consists of 30 lines divided into 6 stanzas of 5 lines each. The poem does not have a consistent rhyme scheme, and rhyme is used sporadically to emphasize certain parts of the poem. Plath uses rich metaphors and similes to describe her father as a "Colossus," a large statue that represents unmatched power and majesty. The use of strong imagery depicts her father as a large, insurmountable monument, such as through the images of the "white stone" and the "colossus of Rhodes." There is also personification of natural elements and inanimate objects, giving the impression that everything around Plath is affected by the shadow of her father. The main themes of "The Colossus" include feelings of loss and an inability to overcome the shadow of the past, with Plath depicting her father as a large figure that constantly haunts her life. Additionally, the poem depicts Plath's attempts to understand and come to terms with the dominant image of her father.

Secondary Data

Secondary data is data obtained indirectly from the object of research, such as from internet sites or references that are similar to what is being researched. In this study, researchers have classified secondary data into several sections based on various types of sources that support the research, such as literary theory, analysis and biography of Sylvia Plath, research methods, poetry and language styles, as well as other studies and analyses. Secondary data was chosen because it provides the context and theoretical support needed for an in-depth and informed analysis. These sources help explain, interpret, and validate the findings from the primary data analysis. Secondary data includes several categories, namely:

1. Literary Theory and Poetry Criticism:

Books such as *A Glossary of Literary Terms* by Abrams and Harpham and *Theory of Literature* by Wellek and Warren provide a strong theoretical foundation for analyzing poetry, including an understanding of the literary techniques and terminology used in imagery analysis. These books provide theoretical frameworks and definitions essential to understanding basic concepts in literature and poetry. For example, *A Glossary of Literary Terms* by Abrams and Harpham explains the terminology necessary for literary analysis, while *Theory of Literature* by Wellek and Warren

provides a foundation in literary theory approaches. These sources are essential for understanding the structure, style, and themes in Plath's poetry. These books offer a broad academic perspective on literary theory and criticism. They help in identifying and applying relevant theories for the analysis of imagery and symbolism in Plath's poetry.

2. Sylvia Plath Analysis and Biography:

Books such as *Sylvia Plath: A Literary Life* by Wagner-Martin and *Sylvia Plath: The Wound and Cure of Words* by Axelrod provide biographical and psychological context about Plath, which is relevant to understanding the emotional background and personal experiences that influenced her works. These books provide a deep insight into Sylvia Plath's life and the context behind her work. *Sylvia Plath: A Literary Life* by Wagner-Martin and *Sylvia Plath: The Wound and Cure of Words* by Axelrod provide a biographical background that helps understand the emotions and psychology behind Plath's poetry. This is relevant for relating Plath's personal experiences to the paternal imagery in her poetry. These sources offer both biographical and psychological perspectives. They explore how Plath's life experiences, including her relationship with her father, influenced her work. This perspective is important for analyzing how Plath projected her feelings through symbolism and imagery in her poetry.

3. Poetry and Style:

Books such as *A Linguistic Guide to English Poetry* by Leech help in analyzing linguistic techniques, including the use of metaphor, symbolism, and imagery in poetry. Books like *A Linguistic Guide to English Poetry* by Leech help in analyzing the use of language in poetry, including techniques like metaphor, simile, and symbolism. This is relevant to understanding how Plath uses language to convey imagery and meaning. These sources offer linguistic and stylistic perspectives. They help analyze the language styles and literary techniques used by Plath in her poetry, providing a deeper understanding of how language is used to create imagery and symbolism.

Data Collection

This study used qualitative methods to collect data, focusing on analyzing the text of the poem "Daddy" and "The Colossus" by Sylvia Plath. This method was chosen because it allows for in-depth exploration and rich interpretation of the meaning and implications of father imagery in the poem.

Stages of Data Collection:

- a. Text selection: Sylvia Plath's poem "Daddy" and "The Daddy" was chosen for the study because it explicitly addresses the theme of fatherhood and the complex relationship between the poet and the father figure.
- b. Close Reading: The poem is read repeatedly and carefully to identify instances of father imagery, including, similes, and personification that Plath uses to describe her father. Thus, at this stage, the researcher not only reads the poem to understand its overall meaning, but also to note any details relating to the depiction of the father figure. This includes paying attention to the language used, the symbolism embedded, and the emotional context of the poem.

- c. Identification of Imagery: Various images related to the father figure in the poem were collected and categorized. Examples of imagery found included comparisons to "black shoes", "Nazis", and "vampires".
- d. Collection of Textual Evidence: Textual evidence and examples of paternal imagery from the poems were collected to support the analysis and interpretation to be carried out.
- e. Interpretation: After analyzing the data, the father imagery is interpreted to reveal its meaning, symbolism, and implications in relation to Plath's personal experiences.

Data Analysis

In a study that analyzes father imagery in the poem "Daddy" and "The Colossus" by Sylvia Plath, the data analysis process involves the following steps:

- 1) Identification of Imagery: The researcher identified and documented various imagery associated with the father figure in the poem, including metaphors, similes, and personification used by Plath to describe her father.
- 2) Thematic Analysis: The researcher analyzes the father imagery within the broader themes of the poem, considering its symbolic meaning, its emotional impact, and its relationship to Plath's personal experiences.
- 3) Interpretation and Synthesis: Through comprehensive data analysis, the researcher interprets the father imagery to uncover its deeper meaning, symbolism, and implications in relation to Plath's relationship with her father.
- 4) Drawing Conclusions: Based on data analysis and interpretation, the researcher draws conclusions about the significance of father imagery in "Daddy" and its broader implications for understanding Plath's poetic expression.

RESULTS AND DISCUSSIONS

Based on the analysis the imagery of father in Sylvia Plath's poem, especially on the poems 'Daddy' and 'The Colossus' and the reflection relationship of Plath that depicted on the poem 'Daddy' and 'The Colossus'. researcher has described, the researcher chose some of the main images that are very influential in this poem, namely: visual imagery, auditory imagery, and tactile imagery, because they are in line with the purpose of this study, which is to explore the imagery of fathers in the poem 'Daddy' & 'The Colossus' and how this imagery reflects Plath's personal relationship with her father.

Researcher finding as follows :

Father imagery in 'Daddy'

Visual imagery:

- The image of the father as statue and god: examples of "*marble-heavy, a bag full of god*" and "*ghastly statue with one gray toe*" (stanza 2). The reason is that these visualizations depict Plath's father as a large, strong, and unshakable figure, emphasizing the power he has in Plath's life.
- The depiction of the father as a terrifying and oppressive figure : For example: "*Not God but a swastika / So black no sky could squeak through*" (stanza 8).

The reason: This visualization depicts Plath's father as a symbol of absolute evil, namely the swastika, emphasizing the dark and oppressive side of the father figure who was a bad influence on Plath's life

- The image of the father as a big and scary figure : For Example: "*Panzer-man, panzer-man, O You—*" (verse 9).

The reason: This imagery creates an image of Plath's father as a powerful and invincible military figure, giving Plath deep feelings of fear and intimidation..

- Nazi and fascist imagery: for example, "*I thought every german was you*" and "*and engine, an engine / chuffing off like a jew.*". (stanzas 6 and 7). the reason is that this imagery creates the image of Plath's father as an oppressive and monstrous figure, depicting feelings of terror and oppression.

Auditory imagery

- The sound of boots: for example, "*the boot in the face, the brute / brute heart of a brute like you*" (10th stanza). The reason is because the sound of a boot symbolizes violence and oppressive power, intensifying feelings of fear and hatred.
- The sound of the engine roaring : for example, "*An engine, an engine / Chuffing me off like a Jew*" (Stanza 6 & 7).The reason: The sound of the roaring engine creates an image of the father as an unstoppable and frightening force, reminiscent of the cruel and inevitable deportation, thus emphasizing the threatening power of oppression.
- German Voice : For example, "*In the German tongue, in the Polish town / Scraped flat by the roller / Of wars, wars, wars.*" (Stanza 3). The reason: The use of German language and repetitive words creates a harsh and aggressive impression, depicting the father as a frightening and dangerous figure, and adding to the sense of intimidation and cruelty that Plath experiences.

Tactile imagery

- Sensation of violence: for example, "*I have always been scared of you*" (9th stanza). The reason is to create a feeling of fear and physical helplessness felt by Plath, showing the emotional distress she is experiencing.
- Trapped sensation :For example, "*The tongue stuck in my jaw. / It stuck in a barb wire snare*" (stanza 6). The reason, The sensation of the tongue being trapped in a barbed wire snare creates physical pain and helplessness, showing how difficult and painful communication with her father was, as well as the emotional stress Plath experienced.
- Breaking and cracking sensation : For example, "*I made a model of you, / A man in black with a Meinkampf look / And a love of the rack and the screw*" (Stanza 11). The reason, Modeling the father with the image of loving a torture device creates a sense of physical discomfort and fear, depicting the father as a cruel and painful figure, both physically and emotionally.
- Blood sucking sensation : For example, "*The vampire who said he was you / And drank my blood for a year*" (Stanza 11). The reason, The sensation of blood being sucked by a vampire creates a sense of loss and energy drain,

depicting the father as a figure who sucks the life and strength from Plath, adding to the feelings of helplessness and suffering.

Father imagery in 'The Colossus'

Visual imagery

- The broken and large statue: For example, "*I shall never get you put together entirely, / Pieced, glued, and properly jointed*". This imagery depicts the speaker's attempts to put the large, broken statue back together, which could be seen as a representation of an attempt to understand or repair the relationship with her father. (stanza1).
"*it's worse than a barnyard.*" Comparing the sound from the statue with the sound in the animal cage, gives the impression of disorder and chaos (stanza 1).
- Oracle-like figures: For example, "*perhaps you consider yourself an oracle, / Mouthpiece of the dead, or of some god or other.*" Describing the statue as a figure who may feel himself to be a wise advisor or messenger from the dead or gods reflects the plath's view of an authoritative or dominant father figure (stanza 2).
- Vain effort: For example, "*Thirty years now i have labored / To dredge the silt from your throat. / I am none the wiser.*"
Depicting the long and arduous efforts made over many years to clear the mud from the statue's throat, it suggests a futile attempt to understand or communicate with the father figure (stanza 2).
- Walking through the statues: For example, "*Scaling little ladders with glue pots and pails of lysol / I crawl like an ant in mourning / over the weedy across of your brow.*"
The visualization of the speaker crawling over a large, crumbling statue shows how large and unreachable the father figure is (stanza 3).
- Statue body details: For example, "*To mend the immerse skull plates and clear / The bald white tumuli of your eyes.*"
The details of the statue's skull and eyes convey a sense of decay and age, reflecting a complex view of the father figure (stanza 3).
"*your fluted bones and acanthine hair are littered / In their old anarchy to the horzone-line.*" The statue's scattered bones and hair create an image of destruction and disorder, illustrating the speaker's view of the insubstantiality and complexity of the father figure (stanza 4-5).
- Environment atmosphere: For example, "*The sun rises under the pillar of your tongue.*" The sun rises beneath the statue's tongue pillars. Creating an impressive visual image of the father figure's immense power and influence (stanza 6).
"*my hours are married to shadow.*" The speaker's hours spent in the shadows show how in the presence of father figure always influenced his life (stanza 6).

Auditory imagery

- Animalistic sound: For example, "*Mule-bray, pig-grunt and bawdy cackles / Proceed from your great lips. / It's worse than a barnyard.*" These lines suggest a father whose voice and presence are overwhelming and chaotic,

similar to the noisy and disordered sound of a barnyard. This auditory imagery paints a picture of father who is perhaps crude, powerful and intimidating, contributing to a sense of disorder and lack of refinement (stanza 1).

- Oracle-like voice: For example, *“Perhaps you consider yourself an oracle/ Mouthpiece of the dead, or of some god or other.”* This implies that the father’s voice carries a sense of authority and gravitas, as if he speaks with the wisdom or finality of an oracle. This adds a layer of reverence and power to father’s image, suggesting he might have been seen as a figure of significant influence or wisdom, though perhaps with a hint of arrogance or distance (stanza 2).
- The effort of communication: For example, *“Thirty years now I have labored/ To dredge the silt from your throat.”* This suggests that the father’s voice has been obscured or difficult to access, indicating a struggle to communicate or understand him. The laborious effort to clear the “silt” implies a sense of frustration and difficulty, adding complexity to the auditory imagery of the father (stanza 2).
- Sound of wind : For example, *“Nights, I squat in the cornucopia/ Of your left ear out of the wind.”*

This creates an image of father as a large, almost mythic figure whose ear is a shelter from the wind. The auditory imagery here evokes a sense of protection and intimacy but also the vastness and incomprehensibility of the father (stanza 5).

Tactile imagery

- Physical effort and labor: For example, *“Scaling little ladders with glue pots and pails of lysol / I crawl like an ant in mourning/ Over the weedy acres of your brows.”* This tactile imagery conveys the physical effort and meticulous labor involved in trying to mend and clean the vast and damaged figure of the father. The sensation of crawling and climbing over rough, weed-covered surface suggests the father as a monumental and difficult-to-maintain presence, indicating a relationship that requires constant, pain-taking effort (stanza 3).
- Texture and condition of the patung: For example, *“To mend the immense skull plates and clear/ The bald, white tumuli of your eyes.”* The tactile description of “immense skull plates” and “ bald, white tumuli of your eyes” (mounds) of the eyes suggests a hard, unyielding texture. This imagery paints the father as a figure with a rigid and possibly impenetrable exterior, contributing to a sense of distance and inaccessibility (stanza 3).
- Physical disarray: For example, *“Your fluted bones and acanthine hair are littered/ In their old anarchy to the horizon-line.”* The tactile imagery of “fluted bones” and “acanthine hair” scattered in disarray gives a sense of physical fragmentation and decay. This contributes to an image of the father as a once-majestic figure now reduced to a state of ruin, indicating a relationship marked by loss and disintegration (stanza 4- 5).
- Physical positioning and shelter: For example, *“Nights, I squat the cornucopia/ Of your left ear, out of the wind.”* This tactile imagery of squatting in the “cornucopia” of the ear, seeking shelter from the wind,

evokes a sense of seeking refuge and comfort in the presence of the father. It suggests that, despite his overwhelming and decayed state, there is still a desire to find protection and closeness with him (stanza 5).

Based on the results of research on analysis the imagery of father in Sylvia Plath's poem: 'Daddy' & 'The Colossus', that have been described above, they will be discussed more broadly below :

Father Imagery Depicted In The Poems "Daddy" and "The Colossus"

Based on the results of the research analysis, the researcher will divide several parts that will be discussed regarding how Plath uses imagery to describe the figure of her father and the feelings she feels that Plath wanted to convey this through her poetry. The researchers divided these parts into three parts as follows :

Interpretation and Synthesis Of Imagery In "Daddy" and "The Colossus"

Sylvia Plath's poems "Daddy" and "The Colossus" are rich with imagery that serves to deepen the reader's understanding of her complex relationship with her father. Through the use of vivid visual, auditory, and tactile imagery, Plath crafts a multi-layered portrayal that reflects her emotional and psychological experiences.

Interpretation Of Imagery In "Daddy"

Visual Imagery :

- Statue and God Imagery: Phrases like "*marble-heavy, a bag full of god*" and "*ghastly statue with one gray toe*" create an image of her father as a monumental and almost divine figure. This suggests that Plath viewed her father as a powerful and overwhelming presence in her life, emphasizing his significant and unyielding influence.
- Nazi and Fascist Imagery: Descriptions such as "*Not God but a swastika / So black no sky could squeak through*" and "*Panzer-man, panzer-man, O You—*" depict her father as an embodiment of absolute evil and oppression. This comparison to Nazi imagery highlights the terror and control he exerted over her, suggesting a relationship marked by domination and fear.

Auditory Imagery :

- Boot Sounds: The recurring imagery of boots, as in "*the boot in the face, the brute / Brute heart of a brute like you,*" conveys a sense of violence and oppressive power. This auditory image underscores the physical and emotional abuse she associates with her father.
- Engine Roaring: The lines "*An engine, an engine / Chuffing me off like a Jew*" evoke the sound of a relentless and unstoppable force. This comparison to a deportation train during the Holocaust intensifies the sense of inevitable doom and oppression that she felt in her relationship with her father.

Tactile Imagery :

- Sensation of Violence and Trapped Sensation: Phrases like "*I have always been scared of you*" and "*The tongue stuck in my jaw. / It stuck in a barbed wire snare*" illustrate the physical and emotional pain Plath experienced. These images convey the deep-seated fear and the feeling of being trapped and unable to communicate freely with her father.

- Blood-Sucking Sensation: The imagery of *"The vampire who said he was you / And drank my blood for a year"* portrays her father as a parasitic figure who drained her vitality. This reinforces the idea of her father as a malevolent force that sapped her strength and well-being.

Interpretation Of Imagery In "The Colossus"

Visual Imagery :

- Broken Statue: The imagery of a fragmented statue, as in *"I shall never get you put together entirely / Pieced, glued, and properly jointed,"* symbolizes Plath's struggle to comprehend and reconcile her feelings towards her father. The broken statue represents the incomplete and unresolved nature of their relationship.
- Oracle-like Figure: Describing her father as an oracle, *"perhaps you consider yourself an oracle / Mouthpiece of the dead or of some god or other,"* suggests that she saw him as a wise but distant figure. This adds a layer of reverence and mystery to her perception of him, indicating his authoritative and somewhat unreachable nature.

Auditory Imagery :

- Animalistic Sounds: The depiction of *"Mule-bray, pig-grunt, and bawdy cackles"* likens her father to chaotic and overwhelming barnyard noises. This auditory imagery conveys a sense of disorder and intimidation, reflecting the tumultuous nature of their relationship.
- Effort of Communication: The line *"Thirty years now I have labored / To dredge the silt from your throat"* indicates the prolonged and difficult attempts to understand and communicate with her father. This imagery highlights the frustration and the seemingly futile efforts to bridge the emotional gap between them.

Tactile Imagery :

- Physical Effort and Labor: The tactile imagery of *"Scaling little ladders with glue pots and pails of Lysol / I crawl like an ant in mourning / Over the weedy acres of your brow"* illustrates the painstaking effort required to maintain or repair the relationship. This reflects the monumental and often overwhelming task of dealing with her father's influence.
- Physical Disarray: Descriptions like *"Your fluted bones and acanthine hair are littered / In their old anarchy to the horizon-line"* convey a sense of decay and fragmentation. This tactile imagery underscores the disintegration of her father's presence and the relationship marked by loss and disorder.

Synthesis of Imagery

The imagery in both "Daddy" and "The Colossus" serves to synthesize Plath's multifaceted relationship with her father into a cohesive and poignant narrative. By using consistent themes and symbols across both poems, Plath effectively conveys the duality of her emotions:

- a. Power and Oppression: Both poems emphasize the oppressive power her father held over her. The Nazi and swastika imagery in "Daddy" and the colossal, fragmented statue in "The Colossus" symbolize the overwhelming and sometimes destructive influence he had on her life.

- b. Fear and Anger: The recurring images of violence, entrapment, and vampirism in "Daddy" highlight the fear and resentment Plath felt. These powerful visual and tactile images evoke a sense of deep emotional turmoil and anger towards her father.
- c. Reverence and Distance: In "The Colossus," the oracle-like figure and the meticulous effort to mend the broken statue indicate a reverence for her father's wisdom and authority, albeit coupled with a sense of distance and inaccessibility. This reflects her ongoing struggle to understand and come to terms with his impact on her life.
- d. Unresolved Trauma: Both poems depict the unresolved trauma and lasting psychological impact of her father's presence and absence. The fragmented and decaying imagery in "The Colossus" and the vampiric imagery in "Daddy" illustrate the enduring pain and the struggle for resolution.

Through the synthesis of these images, Plath crafts a deeply personal and emotionally charged portrayal of her relationship with her father. The imagery not only reflects her internal conflicts and emotions but also invites readers to engage with the complexities of her experiences, making her poetry both poignant and universally relatable.

Reflection Of Plath's Relationship With Her Father

Sylvia Plath's relationship with her father, Otto Plath, is a central theme in her poetry, particularly in "Daddy" and "The Colossus." These poems reflect a complex mix of emotions, including fear, reverence, anger, and unresolved trauma, which are expressed through vivid and powerful imagery.

1) Fear and Oppression

In "Daddy," Plath uses intense and often violent imagery to convey the fear and oppression she felt in her relationship with her father. The depiction of her father as a Nazi and herself as a victim of the Holocaust illustrates the extreme power dynamics and sense of persecution she experienced. Lines like *"Not God but a swastika / So black no sky could squeak through"* portray her father as an omnipotent and malevolent force, emphasizing the absolute control and terror he exerted over her.

The auditory imagery of boots—*"the boot in the face, the brute / Brute heart of a brute like you"*—further reinforces the sense of violence and domination. The use of German language and repetitive war imagery—*"In the German tongue, in the Polish town / Scraped flat by the roller / Of wars, wars, wars"*—intensifies the impression of her father as a tyrannical figure, contributing to the atmosphere of fear and oppression.

2) Reverence and Distance

While "Daddy" expresses intense anger and fear, "The Colossus" reveals a more nuanced and complex reflection of Plath's relationship with her father. The imagery of the father as a broken statue—*"I shall never get you put together entirely / Pieced, glued, and properly jointed"*—suggests an ongoing struggle to understand and reconcile her feelings towards him. This portrayal indicates a sense of reverence and the recognition of his significant influence, but also highlights the distance and fragmentation in their relationship.

The depiction of the father as an oracle-like figure—*“perhaps you consider yourself an oracle / Mouthpiece of the dead or of some god or other”*—adds a layer of authority and mystique, suggesting that Plath saw her father as a wise and powerful figure. However, this also implies a sense of inaccessibility and emotional distance, as oracles are often seen as remote and enigmatic.

3) Anger and Resentment

In "Daddy," Plath's anger and resentment towards her father are palpable. The poem's powerful and accusatory tone is evident in lines like *“Panzer-man, panzer-man, O You—”* and *“The vampire who said he was you / And drank my blood for a year.”* These lines suggest that Plath viewed her father as an oppressor who drained her vitality and inflicted lasting psychological wounds. The imagery of vampirism underscores the exploitative and parasitic nature of their relationship, indicating deep-seated anger and a sense of betrayal.

The visual imagery of the father as a terrifying and oppressive figure—*“Not God but a swastika / So black no sky could squeak through”*—further conveys the intensity of Plath's negative emotions. The recurring Nazi and fascist imagery not only reflects her father's authoritarian nature but also symbolizes the broader themes of domination and subjugation that characterized their relationship.

4) Unresolved Trauma and Loss

Both "Daddy" and "The Colossus" reflect the unresolved trauma and sense of loss that Plath experienced following her father's death. In "Daddy," the imagery of a broken and decaying figure—*“The vampire who said he was you / And drank my blood for a year”*—suggests that her father's death left a lasting and painful void in her life. The poem's conclusion—*“Daddy, daddy, you bastard, I'm through”*—indicates an attempt to sever ties with the traumatic memories of her father, but also reveals the difficulty and emotional turmoil involved in doing so.

In "The Colossus," the imagery of futile efforts to reconstruct the father figure—*“Thirty years now I have labored / To dredge the silt from your throat”*—symbolizes Plath's ongoing struggle to come to terms with her father's influence and the impact of his absence. The detailed and decaying body parts—*“Your fluted bones and acanthine hair are littered / In their old anarchy to the horizon-line”*—reflect the disintegration and fragmentation of her memories and emotions, indicating a relationship marked by profound loss and unresolved grief.

Broader Implications Of Father Imagery In Sylvia Plath's Poetry

Sylvia Plath's use of father imagery in "Daddy" and "The Colossus" extends beyond her personal experiences, resonating with universal themes of power, oppression, and familial relationships.

Universal Themes Of Power and Oppression

1) Power Dynamics:

Plath's portrayal of her father as a Nazi and a god-like figure in "Daddy" exemplifies extreme power dynamics. The image of her father as an

authoritarian and oppressive figure encapsulates the broader societal structures of power and dominance that extend beyond the personal to the political and historical.

- **Nazi Imagery:** By likening her father to a Nazi, Plath taps into a powerful symbol of absolute tyranny and evil. This comparison highlights the extent of his control over her life, suggesting that his influence was as pervasive and destructive as that of a totalitarian regime. This imagery resonates with readers on a historical and emotional level, evoking feelings of fear and oppression.

2) Oppression and Control:

In "The Colossus," the imagery of the fragmented statue that Plath attempts to repair symbolizes the enduring and unyielding control her father had over her. The painstaking effort to mend the statue reflects the struggle against an oppressive force that remains powerful even in its absence.

- **Oracle-like Figure:** Describing her father as an oracle or a mouthpiece of the gods underscores his authoritative and dominant presence. This imagery suggests that her father's influence was not only physical but also intellectual and spiritual, permeating every aspect of her life.

3) Familial Relationships and Emotional Impact

Complex Familial Bonds

Plath's poems explore the deep and often ambivalent emotions tied to familial relationships. The imagery in "Daddy" and "The Colossus" illustrates the conflicting feelings of fear, reverence, anger, and love that characterize her relationship with her father.

- **Vampiric Imagery in "Daddy":** The image of her father as a vampire who "drank my blood for a year" highlights the draining and life-sapping effect he had on her. This metaphor extends beyond the personal to comment on the ways in which familial relationships can be exploitative and harmful, sapping one's energy and creativity.

a) Emotional Turmoil:

The tactile and auditory imagery in Plath's poetry vividly conveys the emotional turmoil associated with her father. The sense of being trapped, the violent sounds, and the physical sensations of pain and fear all contribute to a portrayal of a relationship marked by trauma and unresolved emotions.

- **Tactile Imagery of Violence:** The recurring descriptions of physical and emotional violence in "Daddy," such as *"the boot in the face,"* illustrate the lasting impact of her father's actions on her psyche. This imagery resonates with readers who have experienced similar familial conflicts, making Plath's personal pain universally relatable.

CONCLUSIONS & RECOMMENDATIONS

In "Daddy," Sylvia Plath portrays her father as a dominant and oppressive figure, using Nazi imagery and metaphors like "black shoe" and "ghastly statue" to reflect feelings of entrapment, fear, and anger. The relationship is marked by emotional trauma and a mix of love and hatred, highlighting the psychological scars left by her father's death and absence.



In contrast, "The Colossus" presents a more introspective and fragmented depiction of her father as a broken and ancient statue, symbolizing his lasting influence and Plath's efforts to reconstruct and understand his memory. This reflective tone illustrates a mix of reverence, distance, and an ongoing struggle to reconcile with her father's legacy.

Both poems use evocative imagery to explore the profound emotional impact of Plath's father, contrasting sharp, oppressive metaphors in "Daddy" with the more subdued and contemplative symbolism in "The Colossus." Together, they reveal the complexity of her relationship, marked by intense emotional conflict and a reflective quest for resolution.

This study aims to provide insights into the use of imagery in Sylvia Plath's works, specifically in exploring the father figure. Future researchers are encouraged to delve deeper into Plath's other poems or literary works using different theoretical frameworks. This research aspires to inspire further studies in the field of literature and serve as a reference for linguistic writers, fostering new perspectives in literary analysis.

ACKNOWLEDGEMENTS

Thanks to the lecture of english departmen in letters faculty of Nahdlatul wathan university. This reserach was independently conducted.

APPENDICES (if applicable)

Appendix A in this research subject: Sylvia Plath's Poetry (Daddy)

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——
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.
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.
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.

First published in Ariel, 1965. Reprinted in The Collected Poems, 1981.
Sylvia Plath, "Daddy" from Collected Poems. Copyright © 1960, 1965, 1971,
1981 by the Estate of Sylvia Plath. Editorial matter copyright © 1981 by Ted
Hughes. Used by permission of HarperCollins Publishers.
Source: Collected Poems (HarperCollins Publishers Inc, 1999)

Appendix B : "The Colossus"
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.

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.

Scaling little ladders with glue pots 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.

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

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,

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.

Sylvia Plath, "The Colossus" from The Colossus. Copyright © 1957, 1958, 1959, 1960, 1961, 1962 by Sylvia Plath. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

Source: The Colossus (Random House, Inc., 1962).

REFERENCES

- Abrams, M. &. (2009). *A Glossary of Literary Terms Ninth Edition*. USA: Michael Rosenberg.
- Alexander, P. (1991). *Rough Magic: A Biography Of Sylvia Plath*. New York: Viking Penguin.
- Andrews, R. (2018). Multimodality, Poetry and Poetics. *Imagery in Poetry implicit and explicit*, 14.
- Annas, P. J. (1988). *A Disturbance in Mirrors: The Poetry of Sylvia Plath*. New York: Greenwood Press.
- Axelrod, S. G. (1990). *Sylvia plath: The Wound and Cure of Words*. Baltimore: John Hopkins University Press.
- Bassnett, S. (2005). *Sylvia Plath: An Introduction to the Poetry (2nd ed.)*. New York: Palgrave Macmillan.
- Bogdan, R. (2003). *Qualitative research for education: An Introduction (5th ed.)*. Boston: Allyn & Bacon.
- Britzolakis, C. (1999). *Sylvia Plath and the Theatre of Mourning*. England: Clarendon Press.



- Bungin, B. (2008). *Penelitian Kualitatif: Komunikasi, Ekonomi, Kebijakan Publik, dan Ilmu Sosial Lainnya*. Jakarta: Kencana.
- Butscher, E. (2003). *Sylvia Plath : Method and Madness*. Tucson, Ariz: Schaffner Press.
- Creswell, J. (2013). *Qualitative inquiry: Research design, concept development, and data collection*. New York: Sage Publication.
- Cuddon, J. (2013). *A Dictionary Of Literary Terms and Literary Theory*. Hoboken, New Jersey: Wiley-Blackwell.
- Sugihastuti, M. (2000). *Wanita Dimata Wanita: Perspektif Sajak-sajak Toetry Heraty*. Bandung: Penerbit Nuansa Cendekia.
- Eagleton, T. (2006). *Teori sastra: Sebuah Pengantar komprehensif*. Yogyakarta & Bandung: Jalasutra.
- Eagleton, T. (2007). *how to Read a Poem*. New Jersey: Blackwell.
- Frye, N. (1957). *Anatomy of Criticism*. New Jersey: Princeton University Press.
- Gill, J. (2008). *The Cambridge Introduction To Sylvia Plath*. New York: Cambridge University Press.
- Hammer, L. (2001). Plath's Lives. *Representations*, 61-88.
- Hibbard, W. F. (1960). *A Handbook to Literature*. New York: Odssey Press.
- Holbrook, D. (1976). "Sylvia Plath: Poetry and Existence. London: THE ATHLONE PRESS.
- Hughes, T. (1982). *Sylvia plath: The Wound and The Cure Of Words*. London, England: Faber and Faber.
- Jairo, A. G. (2020). La Fotografía Como Método de Ilustración de un libro álbum. *Universidad Nacional de Costa Rica*, 1-26.
- Kendall, T. (2001). *Sylvia Plath: A Critical Study*. London: Faber & Faber.
- Leech, G. N. (1969). *A Linguistic Guide to English Poetry*. London: Longman.
- Lewis, C. D. (1947). *THE POETIC IMAGE*. New York: Oxford University Press.
- Marloes, M. C. (2020). The Influence of mental imagery instruction and personality characteristics on reading. *UNIVERSITY of CALIFORNIA PRESS*, 43.
- Middlebrook, D. W. (1991). *Anne Sexton: A Biography*. New York: Vintage Book.
- Miles, M. H. (1994). *Qualitative data analysis: A SourceBook of methods, techniques, and parctice*. New York: Sage Publication.
- Otis, L. (2022). The Role Of Multimodal imagery in Life Writing. *John Hopkins University Press*, 115-131.
- Perrine, L. (1956). *Literature: Structure, Sounds ,Sense*. New York: Harcourt Brace Jovanovich.
- Richards, I. A. (1924). *Principles of Literary Criticism*. London: Routledge and Kegan Paul.
- Rose, J. (1991). *The Haunting Of Sylvia Plath*. London, England: Virago Press.
- Rosenblatt, J. (1979). *Sylia Plath: The Poetry of Initiation*. Chapel Hill: University Of North Carolina Press.
- Sharma Paudyal, H. (2023). The Outlook: J.Engl. Stud. *The Use Of Imagery and Its significance In Literary Studies*, 14,114-127.
- Susan R, V. D. (1993). *Revising Life: Sylvia plath's Ariel Poems*. Chapel Hill: University Of North Carolina Press.



- Wagner, E. (2001). *Ariel's gift: Ted Hughes, Sylvia Plath, and the Story of Birthday Letters*. New York: W.W. Norton.
- Wagner-Martin, L. (1988). *Sylvia Plath: A Literary Life*. New York: Palgrave Macmillan.
- Waluyo, H. J. (1987). *Teori dan Apresiasi Puisi*. Jakarta: Erlangga.
- Warren, R. W. (1956). *Theory of Literature (3rd ed.)*. New York: A Harvest book/ Harcourt, Brace & Co.