



International Journal of English Literature and Literary Theories

International Peer Reviewed and Refereed English Journal

INTERNATIONAL JOURNAL OF ENGLISH LITERATURE AND LITERARY THEORIES (IJELLT)

ISSN: 3107-6505

Vol.:2: Issue: 6: 2026.

(International Peer Reviewed and refereed English Journal)

Editorial Board:

Dr. R. Gobinath

Prof. Sharif Atiquzzaman

Dr. Dr. Aravindan Balakrishnan

Dr. Athisayaraj Jebakumar J

Dr. P. Dinakar

Dr.P.Chitra

Dr. M.K. Praseeda

Prof. D. Deepikadevi

Dr. K.Usha Savithri

Dr. D.Solomon

Dr. S.Subash

Dr. K.M. Keerthika

Dr. B. Lingeswaran

Mr. B. Damodhara Prasath

Ms. P. Sherli

International Journal of English Literature and Literary Theories (IJELLT) is a peer-reviewed, open access academic journal dedicated to promoting research and scholarship in the fields of English language, literature, and literary theories. Published monthly, IJELLT provides a platform for academicians, scholars, educators, and researchers to present their original work to a global audience. The journal upholds the highest standards of editorial integrity and academic excellence through a rigorous double-blind peer-review process. We welcome a wide range of submissions from theoretical and critical analyses to practical research, creative writing, and pedagogical studies related to English literature and language.

Literary Theories

Embodied Resistance: The Politics of the Female Body in Sylvia Plath's Poetry – A Study

Dr. K. Nithya M.A., M.Phil., B.Ed., Ph. D, Assistant Professor of English, PG & Research Department of English, Sri Ramakrishna College of Arts & Science (Autonomous) – Coimbatore, India.

Dr. Anandhi. M Ph.D., Associate Professor & Head, PG & Research Department of English, Sri Ramakrishna College of Arts & Science (Autonomous) – Coimbatore, India.

Ms. Kiruthika, III BA English Literature, PG & Research Department of English, Sri Ramakrishna College of Arts & Science (Autonomous) – Coimbatore, India.

Dr. J. Senthilkumar M.A., C.A., D.C.A., P.G.D.E.L.T., P.G.D.P.M.I.R., P.G.D.R.M., B.Ed., Ph.D., Assistant Professor of English, PG & Research Department of English, Sri Ramakrishna College of Arts & Science (Autonomous) – Coimbatore, India.

Abstract: This article examines the politics of embodiment in Sylvia Plath's poetry, arguing that Plath's sustained preoccupation with the female body—its confinement, its reproductive capacities, its susceptibility to medical and domestic surveillance, its decay, and its eventual dissolution—constitutes a coherent critique of the ideological structures that governed womanhood in mid-twentieth-century America and Britain. Reading across Plath's major volumes, *The Colossus*, *Ariel*, and the posthumously assembled *Collected Poems*, alongside her novel *The Bell Jar*, this study draws on feminist theories of embodiment, including the work of Simone de Beauvoir, Hélène Cixous, Julia Kristeva, Susan Bordo, and Elizabeth Grosz, together with Michel Foucault's account of biopower and disciplinary institutions, to trace how Plath's poems stage the body as a site of both subjugation and resistance. The article contends that Plath does not simply record female suffering but actively theorizes embodiment as a political category, transforming images of illness, motherhood, domestic labor, and self-annihilation into a poetics that anticipates later feminist and corporeal theory. The final sections consider how Plath's formal choices—compression, violent enjambment, and a vocabulary drawn from medicine, mythology, and the Holocaust—inscribe the body directly into language, thereby enacting the very embodiment the poems describe.

Keywords: Preoccupation, Biopower, Self-Annihilation, Subjugation and Resistance, Political Category.

Introduction

Few poets in the English language have written the female body as insistently, or as violently, as Sylvia Plath. From the clinical whiteness of the hospital room in "Tulips" to the furnace-heat of self-immolation in "Lady Lazarus," from the swelling abdomen of pregnancy in "Metaphors" to the marble stillness of the corpse in "Edge," Plath's poetry returns obsessively to the body as the ground on which selfhood is contested, disciplined, and occasionally reclaimed. This recurrence has often been read biographically, as a symptom of Plath's own struggles with depression, hospitalization, and eventual suicide. Yet to read the body in Plath's work solely through the lens of pathology is to miss the extent to which her poems participate in a broader, and specifically political, interrogation of what it meant to inhabit a female body in the 1950s and early 1960s.

This was an era in which women's bodies were regulated by an interlocking set of institutions: the medical establishment, which pathologized female emotion and prescribed rest cures, electroconvulsive therapy, and tranquilizers for conditions ranging from postpartum distress to ordinary unhappiness; the domestic ideology of the postwar suburb, which located female value almost entirely in appearance, marriage, and maternity; and a literary culture that, as Sandra Gilbert and Susan Gubar demonstrated in their landmark study of women's writing, offered female authors few models through which to represent embodied female experience without recourse to images of madness, monstrosity, or confinement (Gilbert and Gubar). Plath wrote directly into this constraint. Rather than evading the images of illness, hysteria, and grotesquerie that patriarchal culture attached to women, she seized them, exaggerated them, and turned them into instruments of critique.

This article argues that Plath's poetry develops what might be called a corporeal politics: a sustained argument, conducted through image and form rather than discursive statement, about the ways in which female bodies are made into objects of institutional control, and about the possibilities—however partial, however costly—of resistance available to a body that cannot simply step outside the discourses that construct it. The argument proceeds in five movements. The first situates Plath's work within feminist and philosophical theories of embodiment. The second examines the institutionalized body, focusing on poems that stage encounters between the female patient and medical or domestic authority. The third turns to the maternal body and the biopolitics of reproduction. The fourth considers Plath's use of grotesque and abject imagery as a strategy for representing embodied horror.

The fifth addresses the relationship between body and language in Plath's late style, before a concluding section considers death and self-transformation as the horizon toward which much of this corporeal politics tends.

Theoretical Framework: Embodiment as a Political Category

The claim that the body is political rather than simply biological has a long history in twentieth-century feminist thought. Simone de Beauvoir's foundational argument that one is not born, but rather becomes, a woman established the female body as a social construction shaped by custom, expectation, and institutional discipline rather than as a fixed biological given (Beauvoir). Michel Foucault extended this insight into a general theory of power, arguing that modern institutions—the clinic, the prison, the school—do not simply repress bodies from the outside but actively produce them as docile, legible, and manageable subjects through continuous surveillance and normalization (Foucault, *Discipline and Punish*). His later work on biopower described how the regulation of reproduction, sexuality, and health becomes a central technology of modern governance, one that operates with particular intensity on female bodies through their association with fertility and the family (Foucault, *History of Sexuality*).

Feminist theorists writing after Beauvoir and Foucault have refined this account of embodiment in ways directly relevant to Plath. Julia Kristeva's theory of abjection describes how cultures maintain the boundary between self and other, clean and unclean, by expelling from the symbolic order those substances and images—blood, vomit, decay, the corpse—that threaten to dissolve that boundary; because women's bodies are already coded as leaky, cyclical, and permeable, the maternal and menstrual body becomes a privileged site of abjection within patriarchal symbolic systems (Kristeva). Hélène Cixous, writing from a very different theoretical position, called on women to write the body directly into language, arguing that a genuinely feminine writing practice, which she termed *écriture féminine*, could recover the corporeal and libidinal energies that phallogocentric discourse had historically suppressed (Cixous). Susan Bordo's later work on the disciplined body showed how ordinary practices of dieting, exercise, and self-presentation function as micro-technologies of femininity, training women to police their own bodies according to cultural ideals of slenderness and control (Bordo). Elizabeth Grosz, synthesizing phenomenological and poststructuralist approaches, proposed that the body should be understood neither as a natural substrate nor as a purely discursive construction but as a lived, material surface on which social meanings are inscribed and through which they are also contested (Grosz).

Taken together, these frameworks suggest that embodiment is never simply personal. The pregnant body, the hospitalized body, the aging body, and the dead body are all, in this account, sites where institutional power meets lived experience, and where resistance—when it occurs—takes corporeal as well as discursive form. Reading Plath's poetry through this lens does not require treating her as a systematic theorist; rather, it allows us to see how her recurring images of enclosure, mutilation, and transformation participate in a long feminist tradition of thinking the body politically, a tradition that Plath's poetry in many respects anticipates. As Marianne Egeland's study of Plath's critical reception notes, Gilbert and Gubar themselves read Plath's poetry as staging a repeated pattern of enclosure and violent self-liberation, in which the speaker escapes confinement only by way of a monstrous or maddened double of the self (Egeland). This pattern of enclosure and eruption will recur throughout the following analysis.

The Institutionalized Body: Medicine, Domesticity, and Surveillance

Many of Plath's most anthologized poems stage an encounter between a female speaker and an external authority that claims the right to observe, diagnose, and manage her body. "Tulips" offers perhaps the clearest example. The poem's speaker lies in a hospital bed, stripped of the small possessions and relationships that had constituted her identity outside the ward, and finds in that stripping a strange, even desired, peace; the arrival of a bouquet of red tulips disrupts this peace, reintroducing color, demand, and the pressure to feel and to recover. The hospital in this poem functions much as Foucault describes the clinic: a space in which the patient's body becomes legible to medical authority precisely by being emptied of the particularities—clothing, name, relationships—that had made it a self rather than a case. The poem's flat, affectless tone dramatizes the disciplinary effect of this institutional gaze, in which calm is indistinguishable from erasure.

A related dynamic appears in "The Applicant," where Plath satirizes the marriage market by figuring the prospective bride as a kind of manufactured product, assembled and inspected according to a checklist of functional attributes rather than desired as a person. The poem's clipped, interrogative structure, addressed to an unnamed applicant by an equally unnamed examiner, exposes the extent to which the domestic ideology of the period treated the female body as an instrument to be fitted to male need, its worth measured by its capacity to perform labor, bear children, and simulate devotion. Here the institution is not the hospital but marriage itself, understood as a system of social surveillance every bit as normalizing as the clinic.

"In Plaster" extends this critique of institutional embodiment into an allegory of the divided self. The poem imagines the speaker's body encased within a plaster cast that is figured as a second, idealized self: white, patient, uncomplaining, everything the speaker's own body is not permitted to be. The relationship between the two bodies, at first grudgingly cooperative, becomes increasingly adversarial, as the speaker comes to recognize the plaster self as a rival that would, if allowed, entirely displace her. The poem can be read as a meditation on the impossible standard of composure and self-effacement that mid-century femininity demanded, a standard the speaker's own body, with its restlessness and its needs, cannot meet without being, in effect, encased alive.

Even poems not explicitly set within an institution register the pressure of surveillance on the female body. "Face Lift" imagines cosmetic surgery as a second birth, in which the aging woman purchases a smoother, younger face at the price of a kind of death to her former self; the poem's clinical vocabulary of anesthesia and incision underscores how thoroughly the pursuit of youthful appearance had become, by the early 1960s, a medicalized project, one more instance of the female body submitting to expert authority in exchange for social legibility. Across these poems, the institutionalized body emerges as a body under observation, one whose comfort, whose appearance, and even whose emotional affect are subject to external correction. Yet Plath rarely leaves her speakers simply passive within these structures; even the flattened calm of the hospitalized speaker in "Tulips" carries an edge of resistance, a refusal to be fully reclaimed by the world of visitors, flowers, and expected gratitude that the poem's final images hold at bay.

The Maternal Body: Reproduction and the Biopolitics of Motherhood

If the institutionalized body registers the discipline exerted on women from without, the maternal body in Plath's poetry reveals how deeply that discipline extends into the most intimate biological processes. Adrienne Rich's distinction between motherhood as a patriarchal institution, which regulates and often exploits women's reproductive capacity, and mothering as a lived, potentially self-defining experience, offers a useful frame for Plath's maternal poems, which move constantly between these two registers (Rich). "Metaphors," with its nine syllables arranged in nine lines to mimic the nine months of gestation, presents pregnancy through a series of dehumanizing comparisons—the pregnant body as melon, as elephant, as a purse of money that cannot be refused—that render the speaker simultaneously central and instrumental, valuable only for what she contains and produces.

The poem's wit does not soften its critique; rather, it sharpens the sense that pregnancy strips the speaker of individual identity, reducing her to a vessel whose worth is measured by fertility and productivity, terms drawn as much from economics as from biology.

"Morning Song," by contrast, captures the ambivalence of new motherhood with unusual honesty for its period. The speaker describes feeling estranged from her newborn, listening to the baby's cry from another room with something closer to bewilderment than instinctive tenderness, even as the poem also registers moments of startled love. This refusal to sentimentalize maternal feeling constitutes its own form of resistance to a culture that permitted women only one acceptable emotional script for motherhood. By representing ambivalence rather than uncomplicated devotion, Plath challenges the biopolitical assumption, embedded in postwar domestic ideology, that female bodies exist to produce not only children but also the emotional performance of maternal fulfillment.

"Nick and the Candlestick" pushes this ambivalence toward its furthest point, imagining the mother as a miner descending into a dangerous, cave-like darkness in search of her sleeping child, whom she finds glowing like the single source of warmth in an otherwise hostile world. The poem's imagery of enclosure recalls the institutional spaces of "Tulips" and "In Plaster," but here the enclosure is maternal rather than medical, and the speaker's relationship to it is correspondingly more complex: at once trap and sanctuary, burden and the one relationship the poem's speaker is willing to protect absolutely. Read alongside the unfinished radio drama *Three Women*, which follows three women through simultaneous experiences of childbirth, miscarriage, and the decision to give a child up for adoption, this maternal strand of Plath's work resists any single ideological position on motherhood. Instead, it insists on the biopolitical stakes of reproduction: the ways in which the pregnant and maternal body is claimed by medical institutions, economic metaphors, and cultural expectation alike, even as it remains the site of the poet's most complicated, least resolved feeling.

International Journal of English Literature and Literary Theories

The Grotesque Body: Abjection, Decay, and the Aesthetics of Horror

Where the institutional and maternal poems expose the disciplinary structures acting on the female body, a third group of poems turns to imagery of decay, mutilation, and monstrosity in order to represent, and to weaponize, the abjection that patriarchal culture projects onto women. Kristeva's account of abjection is again instructive here: the corpse, the wound, and the decaying body all threaten the boundary between self and world that culture works to maintain, and women's bodies, coded as cyclical and permeable, have long been associated with precisely this threatening excess (Kristeva).

Plath does not shy away from this association; she inhabits it, deliberately. "Cut," for instance, transforms a minor kitchen accident—a sliced thumb—into an extended meditation on violence, injury, and the strange pleasure the speaker takes in her own wound, which she compares to a series of increasingly startling images drawn from history and anatomy. The poem's tonal instability, moving between horror and something close to fascination, refuses the reader any comfortable distance from the body's vulnerability.

"Medusa" offers the most sustained engagement with the mythic figure of monstrous femininity. Addressed to the poet's mother, the poem transforms the classical image of Medusa—petrifying, serpent-haired, simultaneously horrifying and fascinating to men—into a vehicle for exploring the suffocating intensity of the mother-daughter bond. As critics working from a psychoanalytic tradition have noted, the mythic Medusa has long functioned as a screen for masculine anxiety about the maternal and the female body, an anxiety Freud famously associated with the fear of castration; Plath's poem redirects this figure toward a specifically feminine and familial context, using the grotesque not to punish the female body but to articulate an ambivalence about maternal power that more conventional imagery could not carry. The poem's final address, which pushes the mother figure away even as it acknowledges an inescapable connection, exemplifies the pattern Gilbert and Gubar identify across women's writing: liberation from enclosure achieved only through identification with a monstrous or excessive double of the self (Egeland).

"Lady Lazarus," perhaps Plath's most widely discussed poem, brings the grotesque body into explicit contact with historical atrocity and public spectacle. The speaker describes her own repeated returns from near-death, presenting her body as an exhibit, her scars and injuries as a performance staged for a paying and voyeuristic crowd. The poem's deliberately shocking comparison of the speaker's suffering to the historical horror of the Holocaust has drawn sustained critical debate, with some readers objecting to the appropriation of atrocity for personal expression and others arguing that the comparison exposes how thoroughly women's suffering bodies had themselves become objects of public consumption, display, and even entertainment. Whatever position one takes on this question, the poem's central strategy is unmistakable: it takes the abject, damaged female body that patriarchal culture prefers to hide or pathologize and puts it deliberately on display, daring its audience to look. The speaker's final promise to rise from her own ashes and consume those who would objectify her transforms abjection into a source of terrifying power, converting the very grotesqueness imposed on the female body into an instrument of retaliation.

This strategy of embracing rather than disavowing the grotesque recurs across Plath's late work, from the swollen, feverish body of "Fever 103°" to the multiplying, faceless growth of "Mushrooms," in which an entire ecosystem of the small, the overlooked, and the feminine quietly and inexorably takes possession of the earth. In each case, qualities that patriarchal aesthetics code as repulsive—excess, proliferation, decay, disease—are reclaimed as sources of energy and even triumph, a reversal that anticipates later feminist theorizations of the grotesque female body as a site of subversive power rather than simple victimization.

Writing the Body: *Écriture Féminine* and Poetic Form

Plath's corporeal politics operates not only at the level of image but at the level of form. Cixous's call for women to write their bodies directly into language finds an unlikely anticipation in Plath's late style, which is characterized by short, heavily stressed lines, insistent alliteration, and a syntax that frequently strains against or breaks conventional grammatical continuity (Cixous). The effect, particularly in poems composed during the intensely productive final months of Plath's life, is of language under physical pressure, as though the poem's body were itself straining, contracting, and threatening to rupture. "Ariel," the collection's title poem, enacts this pressure directly: its opening images of stasis give way to an accelerating rush of verbs and compressed, unpunctuated phrases that mimic the increasing speed of a horse—and, by extension, of the speaker's own consciousness—hurtling toward a self-annihilating union with the rising sun. The poem's grammar becomes progressively more elliptical as it approaches its climactic final image, formally enacting the very dissolution of stable, bounded selfhood that its content describes.

"Fever 103°" performs a similar fusion of bodily and linguistic excess. As the speaker's fever rises, the poem's images multiply and intensify, moving through associations with hellfire, sin, and purification that mirror the body's own escalating temperature; language itself seems to catch fire, generating images faster than the poem's syntax can comfortably contain them. This formal excess is not incidental ornamentation but the poem's argument: it insists that bodily experience—illness, fever, pain—cannot be represented within calm, orderly, conventionally 'feminine' poetic diction, and that an adequate account of embodiment requires a correspondingly urgent and disruptive form.

"Mirror," by contrast, achieves its effect through restraint rather than excess, adopting the flat, first-person voice of a mirror that claims to reflect its subject without love or cruelty, only truth. As the poem tracks a woman's daily confrontation with her own aging reflection, the mirror's claimed neutrality becomes its own quiet indictment of a culture that trains women to search their reflections for evidence of declining value. The poem's chilling final image, in which the aging woman rises toward the speaker "like a terrible fish" out of the depths of the mirror, exemplifies how Plath could achieve the grotesque through understatement as readily as through the accumulating excess of "Fever 103°." Across these formal registers, from breathless acceleration to icy restraint, Plath consistently makes form answerable to body: the poems do not simply describe embodied experience but attempt, through rhythm, syntax, and sound, to reproduce its pressures directly on the reader.

The Body as Threshold: Death, Transcendence, and Self-Fashioning

The trajectory traced by the preceding sections—confinement, reproduction, abjection, and linguistic embodiment—arrives, in much of Plath's late work, at images of death figured not simply as defeat but as a final, ambiguous act of self-fashioning. "Edge," among the last poems Plath completed, presents the body of a dead woman with an eerie, classical composure, her form compared to the folds of a Greek robe, her dead children curled beside her like white serpents, the entire tableau described with an aesthetic precision that has troubled many readers precisely because it renders death so still and so complete. Critics have long debated whether this composure represents a final capitulation to the aestheticizing, objectifying gaze the poems elsewhere resist, or whether it represents the speaker's last assertion of control over a body that institutional and domestic structures had persistently sought to manage on her behalf. Al Alvarez, who knew Plath personally and wrote extensively on the cultural history of suicide, argued that Plath approached her own death with the same exacting craft she brought to her poems, a claim that, whatever its biographical accuracy, illuminates how thoroughly "Edge" treats death as a formal, even artistic, achievement rather than simple collapse (Alvarez).

International Journal of English Literature and

"Lady Lazarus" complicates any straightforward reading of death as defeat by figuring the speaker's repeated near-deaths as a performance she controls and ultimately profits from, culminating in the promise of a fiery resurrection in which the speaker rises from her own ashes to consume the men who have objectified her. Here death and rebirth become inseparable from spectacle, and the speaker's body, rather than being simply destroyed, is transformed into an instrument of vengeance against precisely the voyeuristic, medicalizing, and commodifying gazes examined earlier in this article.

Jacqueline Rose's influential study of Plath's posthumous reputation argues that this fusion of victimhood and aggression is central to the discomfort Plath's work continues to provoke, since it refuses to offer readers a stable position from which to consume her suffering safely (Rose). The poem's speaker is neither purely victim nor purely avenger, and it is precisely this instability that makes the poem's politics so difficult to resolve into a single, comfortable meaning.

Susan Van Dyne's detailed study of the manuscript drafts behind the Ariel poems demonstrates that this ambiguity was not an accident of composition but the result of sustained revision, as Plath repeatedly reworked her late poems to heighten rather than resolve their contradictions, sharpening the tension between vulnerability and aggression, victimhood and triumph, that characterizes so much of her late work (Van Dyne). Read in this light, the death imagery that pervades Plath's final poems should not be reduced to biographical foreshadowing of her suicide, however difficult that biographical fact makes such poems to read. Rather, these poems extend the corporeal politics traced throughout this article to its furthest point, imagining death as the one transformation of the female body that cannot be reclaimed, medicalized, or aestheticized by an external authority, precisely because the speaker herself seizes control of its representation. Whether this final seizure of control constitutes genuine liberation or merely the last, most devastating form of the enclosure-and-eruption pattern that Gilbert and Gubar identify across Plath's work remains, appropriately, an open question, one the poems themselves refuse to answer on behalf of their readers (Egeland).

Conclusion

Sylvia Plath's poetry offers one of the most sustained and formally inventive treatments of embodied female experience in twentieth-century literature. Across the hospital wards of "Tulips," the reproductive economies of "Metaphors" and "Morning Song," the mythic monstrosity of "Medusa," the spectacular suffering of "Lady Lazarus," and the eerie composure of "Edge," Plath consistently represents the female body as a site claimed by competing institutional and cultural forces: medicine, marriage, motherhood, and an aesthetic tradition that has long demanded female suffering be either hidden or prettified. Rather than accepting these terms, Plath's poems repeatedly seize the very images of confinement, monstrosity, and decay that patriarchal culture uses to discipline female bodies and turn them into instruments of critique, even when, as in the late death poems, that critique shades into something more ambiguous and more costly.

Reading Plath through the frameworks offered by Beauvoir, Foucault, Kristeva, Cixous, Bordo, and Grosz allows us to see this body of work not merely as a record of personal suffering but as a sustained, if often unsystematic, theorization of embodiment as a political condition, one that anticipates central concerns of later feminist and corporeal theory by nearly two decades. This does not require setting aside the biographical circumstances of Plath's life, including her hospitalizations and her death, but it does require resisting the tendency to read her poetry as simply symptomatic of those circumstances. Plath's female bodies are not only sites of suffering; they are also, and just as insistently, sites of formal invention, critical intelligence, and a resistance that, however partial and however dearly bought, continues to unsettle readers more than six decades after her death. It is this combination of vulnerability and defiance, rendered with unmatched formal precision, that secures Plath's poetry its continuing place at the center of feminist literary history.

Works Cited

1. Alvarez, Al. *The Savage God: A Study of Suicide*. Random House, 1972.
2. Beauvoir, Simone de. *The Second Sex*. Translated by H. M. Parshley, Alfred A. Knopf, 1953.
3. Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body*. University of California Press, 1993.
4. Cixous, Hélène. "The Laugh of the Medusa." Translated by Keith Cohen and Paula Cohen, *Signs*, vol. 1, no. 4, 1976, pp. 875–893.
5. Egeland, Marianne. *Claiming Sylvia Plath: The Poet as Exemplary Figure*. Cambridge Scholars Publishing, 2013.
6. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1977.
7. Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*. Translated by Robert Hurley, Pantheon Books, 1978.
8. Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 1979.
9. Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Indiana University Press, 1994.
10. Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez, Columbia University Press, 1982.
11. Plath, Sylvia. *Ariel*. Harper & Row, 1965.
12. Plath, Sylvia. *The Bell Jar*. William Heinemann, 1963.
13. Plath, Sylvia. *The Collected Poems*. Edited by Ted Hughes, Harper & Row, 1981.
14. Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. W. W. Norton, 1976.
15. Rose, Jacqueline. *The Haunting of Sylvia Plath*. Virago Press, 1991.
16. Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977.
17. Van Dyne, Susan R. *Revising Life: Sylvia Plath's Ariel Poems*. University of North Carolina Press, 1993.
18. Yorke, Liz. *Impertinent Voices: Subversive Strategies in Contemporary Women's Poetry*. Routledge, 1991.