

Reimagining Femininity: Sylvia Plath’s Poetic Odyssey into the Realms of Gender Identity, Fluidity and Intersectionality

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ABSTRACT

The poetic oeuvre of Sylvia Plath stands witness to her deep-seated inquiry into gender identity and fluidity and intersectionality that she houses within herself to also offer gender identity as a site of rebellion against the structural society of patriarchy which tasks a feminine form with femininity as inherent. Drawing on feminist theory, psychoanalysis and new critical practice, the paper rides Plath's wave of poetry to a place where we dare to see what it might mean to be woman. The paper would through a critical reading, endeavour to untangle the mystique of her poetry through a few select poems, such as, “Mushrooms”, “Medusa”, “Lesbos”, “The Applicant” and “Ariel” in which Plath may be seen engaging with gender, politics of body and intersectionality. In addition, the paper was going to examine how Plath's poetic imagery and diction troubled traditional gender binaries which could provide suggestions for new ways of existing and expressing the sex. Within the matrices of gender, sexuality, power and resistance, then, her poetry reconfigures itself as a space of both subversion and metamorphosis that disrupts the passive and passive-aggressive spectacles of womanhood and feminine beauty. The paper ultimately would examine how Plath’s poetic discourse sheds light onto the intersection between varying forms of sexual oppression, gender discrimination and identity formation. In conclusion, the paper concludes that Plath poetry surpasses the limitation of gender roles and Patriarchy and speaks of the unity and multi-dimensionality of gender identity, and enrich our understanding of women in literature and society generally.

Keywords: *Poetry, Patriarchy, Hegemony, Gender Construction, Fluidity, Intersectionality.*

A towering figure of twentieth-century American literature, Sylvia Plath has long been looked upon as a writer of significant professional deftness, a poet whose fierce, penetrating plays an essential role in the dissemination of what it is to be female. Although, Plath's life was tragically short, yet her poetic legacy continues to resonate deeply with readers worldwide. Plath's poetry serves as a canvas upon which she paints intricate portraits of the female experience, offering poignant reflections on identity, agency, and the complexities of womanhood. As a young

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woman navigating the social landscape of twentieth-century America, Plath grappled with the myriad expectations placed upon her as a woman. Confronted with societal norms that prescribed roles of wife, mother, and homemaker, she rebelled against the confines of traditional femininity, seeking instead to carve out a space for herself as an independent thinker and artist. Through her poetry, Plath embarked on a journey of self-discovery, interrogating the constructs of gender and power that shaped her existence. In the tumult of her personal struggles and creative endeavours, Plath found solace and sanctuary in the realm of poetry. Her verses, marked by their visceral intensity and lyrical beauty, served as a means of catharsis and self-expression, allowing her to give voice to the myriad emotions and contradictions that defined her inner world. From the searing introspection of her early poems to the haunting imagery of her later work, Plath's poetry offers a rich tapestry of feminine experience, weaving together themes of love, loss, desire, and despair. According to Faber's Sarah Savitt:

Plath is most powerful when she explores what it means to be a woman in an unequal world – and this is why she is considered a feminist icon as well as a brilliant poet. She recreates on the page the experience of having a female body, society's double standards about sex, the emphasis on appearance over intellect, the imbalance of power. She does it with passion, humour and intelligence – and sometimes with anger. In 'The Applicant', she imagines a woman being marketed and sold: 'A living doll, everywhere you look. It can sew, it can cook, it can talk, talk, talk'. (Savitt)

In this paper, we will try to penetrate to the core of Sylvia Plath's poetic universe and focus on the forms in which femininity appears transformed in her verse. The paper would read through a few of the chosen poems and bring forth layers of meanings and symbols encapsulated in her work, mapping the elements that epitomize the woman. This paper will provide a feminist reading of Plath's work, searching it for the position of gender and power, and contributing to a separate story of a legacy that has survived in part, to the significance of her art. At the heart of this work stands an extensive examination on femininity by Sylvia Plath. In her poetry, Plath grounds her contesting of the conventional role of woman in her contemporary society with the tradition conceptualization of the role of woman. This is a dynamic force of femininity that resists easy categorization, and it is expressed through Plath's poetry. Plath expresses an equal amount of ambivalence towards traditional gender roles, and social norms, in her poetry. She refuses to be contained within prescribed roles and limits; instead, her poetry celebrates the messy slippage of female identity, that whole-bodied range of human emotion and experience. Moving from the domestic to the unconscious, Plath's static landscapes range from the inner to the outer world, she plumbs both subjects in her Salve m, spatial dynamics, with poetically,

shocked to her rivet - a beacon of the feminine penned with Plathesimal depth, honesty and insight.

The poetry of Sylvia Plath often explores the intricate emotions and experiences of women, and often against the backdrop of societal norms. In her outstanding fiction, she has been able to depict perfectly the imploding desire as well as the frustration of the women who are trying to pursue their own lusty lives in front of the harsh identity and limitations enforced by the patriarchy/ the male enforced societal norms. This has struck a chord with feminist readers and scholars who read and question it, and put under pressure, and the traditional gender roles and stereotypes that have either plagued or created millions of women. In such way, Plath expanded feministic discourse and inspired discussions and activism which has called to the abolition of patriarchal structures and striving for gender equality.

Sylvia Plath's poetry is as fine as a well-woven tapestry with its bold metaphors and workmanlike symbols bringing the world of womanhood alive with such suppleness that each thread is suspense itself pushing through the fabric of society's network. Well, Amelia is able to slice through gender roles like a surgeon with both her boots and the ink of her images and words. To Plath, metaphors are not just a rhetorical tool, but a pathway into a different way of perceiving. In pushing against the rules, and in doing so pushing back against the norm, these works could also well hold up a mirror for us to better contort the world to ask, "Why do we expect reality to operate this way? Certain objects and happenstances, under her auspices, are that fills with symbolic weight, become allegorical ciphers regarding other notions. What is interesting about Plath's work is that she concerns herself with women being oppressed and being trapped, to some extent. Her as metaphor calls out to the ways society expects us to see one another. Her imagery, which embodies the bell jar suffocating the leaden sea of *The Bell Jar*, as well as the tightly-knotted shut-in-ness of domesticity in "Morning Song," is freighted with all of the struggle against confinement and desire for release that characterized her own brief life. The poetry of Plath is a devotional exercise taking place on the ways of female sex, so that any of it expands to cover all signs or signifiers and invites the kind of reading into the magic space of which the only objects of evaluation become gender identification and political humanity.

Plath too defies "sex of the body" dualism and feminine normalisation by portraying women as human and autonomous people³¹ who function as full persons with their desires and needs, and whose existences are shaped by their desires irrespective of their sex. Through vivid

pictorial details and graceful articulation, she brings to life both the glory and the agony of the female experience, prompt the reader to face the reality of being a woman with emotion and understanding. The poetry of Plath is not merely a mirror with which the poet navigates through her personal struggle and victory, it is a global venture into the very core of what it means to be a woman, in a world full of complexities and injustices. Through reclaiming the narrative of girlhood, virginity and femininity, Plath helped a generation of women to take back their voices and autonomy and empowered them to rebel against the traditional cultural channels engrained in society, resulting into a wave of change in thought for both themselves and future generations. Based on this foundation, this paper will then examine in detail particular examples of Plath's poetic vision in her poetry that the present writer finds to be most striking, "Mushrooms", "Medusa" and "Lesbos". Drawing on feminist theories of gender identity, fluidity and intersectionality, this paper analyses the ways in which Plath constructs a vision of the feminine which engages with the multifarious nature of feminine experience and evokes a poetics of feminist reimagining.

Plath uses clear imagery to personify mushrooms as a powerful symbol of feminine strength and autonomy in "Mushrooms". Those first lines, "Overnight, very whitely, discreetly, / Very quietly", appears to allude to the unspectacular way women often have to declare themselves and move in the world. The agency of women in most societies is often ignored or trivialised, however women continue to settle for such small yet consistent victories. Mushrooms here appear "overnight," and they expand "very whitely, very quietly" in the poem. And they grow, dim, unnoticed, on the ground, and they stand "acquire the air." Even the improper placement of these mushrooms, and their unobtrusive form compared to most of the actors and actresses pushing the mushrooms through the "leafy bedding" and "paving," which cleaving cracks and shouldering through holes, assert themselves. This presentation by Plath shifts traditional female gender roles by casting the mushrooms as active that change showing a flexibility in femininity that goes against preconceived roles This interpretation also ties into our key theme of female reimagining as Plath challenges traditional depictions of women as homemakers to be seen and not heard. Instead, she relishes the simple power and renewal of being female.

In addition, the lines "Our kind multiplies: / We shall by morning / Inherit the earth" might be read as a statement of strength and resistance as well. And although marginalized and subdued, women continue to multiply in numbers and power, like mushrooms, and take their own in the

society step by step. But in its totality, "Mushrooms" is a tribute to women and the resilience, boldness, and silent strength that come with being a girl in a man's world.

In "Medusa" another fantastic poem, Plath's representation of the mythological figure Medusa is a hint at fluidity in various ways. [1] For one, the portrayal of Medusa herself can be fluid, both monstrous and beautiful, both terrifying and yearned for. Plath uses Medusa as an allegory to represent both feminine strengths and vulnerability, The duality of resonates with the cyclical nature of femininity, identity and perception as if the fits in traditional or canonical definitions and values have no more bounds being part of a continuum and a spectrum rather than a space with clear-cut definitions. The poem further delves into the variety of emotions and experiences that we go through in life which come in versatile forms as reflected by the tug-of-war like situation of power and vulnerability within Medusa. Lines like "Was I not pure and honest, a tumbler of clear water?" demonstrate these fickle senses of self and layers of human emotions. This poem also navigates power balances and genders as "Medusa" lives somewhere in-between the past and future of being a woman in a patriarchal world, finding herself in both the role of victim and victor. Plath is exploring how power and agency are not clear-cut concepts and can shift at almost a moment notice. In "Medusa," Sylvia Plath examines the topic of fluidity to an extent that is unlike any of her other discussions of the self, the heart and power. In her vividly disturbing imagery and sharp words, Plath implores the reader to surrender to the messiness of human life, and to resist objectifying, formal and hierarchical portrayals of femininity and strength.

Plath describes Medusa as possessing "Eyes rolled by white sticks / Ears cupping the sea's incoherences" in a way that blends the phenomenologically human with the non-human, feminine with the monstrous. The boundaries blur as neither way of seeing - the myth or the visual representation - can be wholly accurate: as Medusa - slayer, victim, monster, victim of monster, father of monsters - occupies the experienced, penetrable realms between human and divine, living and dead. The lines "Did I escape, I wonder? / My mind winds to you / Old barnacled umbilicus, Atlantic cable" create a state of being entwined with the ocean and by extension her own form of self: Medusa is as fluid as the sea itself. The association with the deep bowels of the ocean evokes the vastness and depths of female experience, the image of the "Atlantic cable". As the poem goes on, Medusa's identity becomes more and more fractured and multifaceted. The poem ultimately resumes in a more recognizable vein with Plath describing her as, "fat and red, a placenta / Paralysing the kicking lovers," before returning to

the transformation on offer in Medusa's gaze. This is followed by “Cobra light/ Singing the breath of blood bells,” imagery of serpentine movement and transformation, accentuates the duality of Medusa's power. In the end of course the poem ends with a refusal of the patriarchal subject and the reins of the Other; with a language that could only carry references to a kind of fallen and then reclaimed language due to its shift to female agency. Medusa claims the right to life “I shall take no bite of your body, Bottle in which I live,” in defiant lines that turn written speech over to speaking Woman as sonnet speaker medusa speaks back using her own languages to take back the means by which she was silenced around of male domination. This dismissal of traditional patriarchy is evidence of the fluidity of resilience and the life-changing power of femininity.

Another poem that sheds significant light on intersectionality is “Lesbos.” Sylvia Plath, in her poem “Lesbos,” depicts the island as a refuge for women to embrace female closeness and support - essentially what would later be labelled as lesbian bed death. Although it is clearly about women and their relationships and desires, “Lesbos” is also a statement about the unavoidable constellation of gender and sexuality and power. In doing so, Plath elevates Lesbos away from binary definitions of heterosexual versus homosexual and allows for more in depth reading of Lesbos as sanctuary for women, no matter their varying social circumstances. In presenting the island space, in which women may assert themselves with agency and independence, free from male domination, Plath speaks to woman's multiple oppressions, trans historically encountered. Further, the poem also touches on how gender overlaps with other markers of identity, including class and social position. Through a vision of Lesbos as a utopian space wherein all women can take refuge, and find empowerment, Plath points directly to how gender is complicit with these broader systems of oppression. It is in its depiction of female friendship and sisterhood and of women pushing back against patriarchal norms where “Lesbos’s interrogation of patriarchy with an intersectional frame is acutely timely. So “Lesbos” is arguably Sylvia Plath's most engaging study in intersectionality; she uses that complex and intersectional notion intersects of gender, power, and identity to construct a multifaceted vision of women's experience.

In the poem, ‘The Applicant’, she critiques existing social norms and gender norms and adheres them to feminist principles, making full use of literary expression to do so. Here, Plath uses a tone of irony, to make the woman seem like nothing more than anyone else, weaving her being to a household item, this portrayal is a critical insight into the undervalued place women are

in... Their usefulness when they are kept within the home. It is the poem, where it appears as if a speaker, probably a male, is speaking with an applicant (presumably male) about the possibilities of selecting his future wife. In the line “first, are you a sort of person”, the speaker is essentially asking, in a kind of way, is the applicant fit for the job? This brings judgment and evaluation into play, as if this was a job interview where the job fit is measured against predetermined standards and personality traits. Plath uses this rhetoric of a job search to drive home the point that women are, in the public eye, up for grabs or not with old-fashioned or no thought. Through her choice of a job comparison, this author is pointing out what is wrong with the way society expects women to conform to a certain way of thinking and acting to get a husband.

The poem intertextually compares the woman, openly about a ‘living doll’ reared to undertake housework: “She’s a living doll, seen at every turn. Capable of sewing, capable of cooking”. In this explanation, the term “living doll” has been used to illustrate a woman being objectified and having her agency stripped from her. The implication is that she is just a toy or something, with no identity, with nothing to define her but a role for which society has structured. Being compared to a doll denotes that she is expected to cater to domestic responsibilities such as to sew, to cook, and in other matters, never to be regarded as a being with independent wishes and dreams and to function of her own free will. In the mainstream, women have been often viewed in such dehumanised manner-gender roles that the socio-cultural scenario has been presented in a manner which hardly undergoes any change and concomitantly to burn in the fire of the need for change, with a spirit that desire change the structure, need mushrooming gender equality. By starting with the word ‘it’, the woman is objectified, which echoes the feminist motif that deals with the image of the woman as an object on a man-made world. “It can talk about things you like, to entertain you”

It builds on the commodification that the previous line described. The statement is problematic, in that it illustrates how women are constructed as providing pleasure and entertainment for men, thus reducing women to objects and marginalising them. It is a feminist commentary, expressing disdain for the objectification and amusement that women serve, and consideration as human beings in their own right with thoughts and feelings, and agency. This representation underscores why it is so crucial to defy and disassemble the normative gender roles and power structures that result in the sexualization of women. The heavy, dry ironic ending is the gist of Plath's satire: “Will you marry it, marry it, marry it”. This repetition of “marry it” emphasizes

that marriage is more of a contract in subtle than a true bond with love as the foundation. This is a distinctly feminist viewpoint that sees marriage as potentially oppressive, especially for women, and limiting their autonomy and ability to self-actualize. The poem ends brutally, utterly ironically: here, Plath's critique cuts the deepest. Despite its complex architecture the poem itself is sutured together with an insistent, repeated desire to "marry it." This fixation on 'marry it' is a clear representation of the central, driving point; that marriage is a service contract, not a shared life. From a feminist perspective, this portrayal hints at one of the major lessons of the film: marriage as defined by the norms of society is a trap, especially - or exclusively - for women. It demonstrates how marriage is often seen as an obstacle to female empowerment and fulfilment, limiting them to socially constructed roles rather than allowing them to be their own person, and chase after their own dreams.

Sylvia Plath's poem "Ariel" is a poem that moves us through the transformation and empowerment of the poet. She re-invents the speaker as a powerful, confident entity who ascends beyond the obstacles and restrictions that have weighed her down. Plath expresses an ideal image of the sort of character that the speaker in "Ariel" is and is becoming victims of their own persona; times that is a background of strength and this corresponds to the trials they found which includes moments of subjugation and victory in their lives. Through the poem, women as a whole, and through the speaker, are strong and are individual human beings. The poem, by referencing a woman riding a horse and showing herself to be powerful and independent, draws attention to the fact that women can empower themselves to conquer their own adversity and obtain their inherent strength. The visual and vocal themes present in the poem suggest a feeling of independence or freedom such that the speaker pilots her fate while emerging from the expectations of society and the woes of herself. In a sense, "Ariel" is a testament to the personal and the universally human process of growth and empowerment, the journey of the individual struggling against the world to never be defeated. The poem is a celebration of how agents can rewrite the script, of how one can overcome adversity to truly be free, and live life as it is meant to be lived. The horse the speaker is riding in this poem is a metaphor for a feeling of supreme power and life. Horseback riding represents freedom, power, and possession, the ability of a rider to steer the mighty animal between their legs. The imagery implies that the speaker has a powerful core of inner strength and inner energy, able to move through obstacles and the challenges of life with a sense of assuredness in his own body and his own life. In addition, the speaker, as a confident and incapable character, builds the topic

of female strength and strength. The poem subverts centuries-old notions of gender, casting the speaker as daring and self-contained, writing as if it was nothing, shaking off the shackles of so often being written about as if she simply exists in a man's world and not for her own stride. By contrast, the speaker embraces traits of bravery, independence, and endurance by emphasizing her autonomy and occupation of the world on her own conditions.

In asserting that she is one of his “arrows” and aligning herself with traditional male iconography of strength and violence, the speaker subjects preconceived notions of women into examination that possible may suggests women are capable of being violent and conceivably may surpass the strength of men. “And I am the arrow”

The metaphor of the arrow in Sylvia Plath, signifies the determination and purpose of the speaker. The speaker compares herself to an arrow, indicating a focus of intent, pointing towards the arrow's one and only desired ending as a target. The arrow is a metaphor for the strength and focus with which the speaker lives her life, and her determination to achieve her goals by any means necessary. Like an arrow, she is flung with an immense force, but a force of a different nature, powered internally - speaking with a vengeance. The arrowlike image reiterates that point that the speaker is not willing to be diverted from her direction and she is solid in her goal. The speaker in Sylvia Plath's “Ariel” identifies herself as the arrow, giving readers a glimpse of her clear motivation and aspirations. The metaphor of an arrow encourages the reader to visualize how, as if an arrow, wholly fixated on her end goals, the speaker aims relentlessly. Because arrows are intended to strike their targets with intent and corresponding strength, as this too reflects the pilot light of her drives to reach her mark. Additionally, the arrow suggests the direction and the acceleration of the action. The way and the time the arrow strictly goes to the target, associated with a clear sense of intent, the speaker also pushes itself forward to the inevitable goal indifferent to difficulties and distractions. If, the speaker here seems to say to herself, she keeps the image of the arrow before her, she will keep her goals in want of a will ever unswayed by determination or intent. By doing so, she highlights the natural strength and defiance of women, breaking stereotypes and fighting for gender equality. On the other hand, given that Sylvia Plath's poem “Ariel” thus stands as a significant critique on patriarchal systems, notably through the figurative representation of the speaker as an arrow. Plath is defying the cultural standards that suppress female strength and independence and introduces the speaker as a front figure with the qualities of vigour and resolve. In conclusion, Ariel asserts the assertion by Plath of the rights of women and is a protest over sexual

differentiation; making it timeless in its form due to Plath's identity as a feminist poet who confronts the dominant values.

As the study of Sylvia Plath's poetry winds down, the implication emerges that her poetry is not only a mirror but a recast of femininity. In *Medusa*, she confronts femininity as terrible feminine power, ransacking traditional femininity, knocking over notions of female beauty and vulnerability on her way past, horns aglow. "The Applicant" critiques the demands of being a woman in a patriarchal society, pointing to how femininity has been monetised in startling ways. In "Lesbos," Plath takes on the layers of desire and autonomy, attempting to declare female sexuality for her own instead of in the possession of the male hand. Similarly, "Mushrooms" presents a nuanced view of female heroism, casting women as the silent soldiers on the front line, slowly and softly revolutionizing the world from the other side of the tracks. In "Ariel," Plath produces the finest achievement of her art, by flying as high as they could possibly go in the regions of sheer expression and self-manumission. In these poems she becomes more than what society says a woman should be and she paves her own way through a femininity untied to the chains of yesterday.

At the same time Plath's femininity reveals itself as not a fixed, rigid thing, but an ever-changing and developing identity – one that develops and redefines itself over time. It is something to be reckoned with, the source of all that can be made or undone, both beauty and the beast, the one who carries the power of devastation and the power of creation. Poetry for Plath also becomes a liquid and constantly moving terrain where anything can grow and emerge. In her own words, she calls on us to re-envision femininity as not a list of roles and norms, but a limitless sea of creative potential and persistence, ripe for celebration - in all of its beauty and all of its nuances. Plath faces this maiden problem with a refreshed cosmopolitan understanding of sexuality and forces us to confront that gender in a lot of ways is something to be transcended, a kind of dyadic battery that charges her very humanity by never being fully resolved, by always being so intricate and nagging. She explores the multifaceted nature of the barrier that is equity; intersectionality - the complex intertwining (ha!) of gendered, racial (and raced), classed, and mental health identity as an intricate patchwork of dynamics of power, allows voices to speak from areas of the margins. For coming out of the mind of a person who turned descriptive individual suffering of a one human being into a command to arms to revolt against attitudinal causes of social change. Plath boldly encourages us to do more than scrutinize our ego, she invites us to reject a myopic cultural formation, that is the same and

restrictive where we ourselves are different. To this day Plath's legacy also reminds us of the need for grit and freedom to reconceptualize and remember that true empowerment comes from owning the subtler shades of identity, and the aesthetics of storytelling that is our humanity.

Thus, Sylvia Plath's negotiation of the terrain she plots in "Mushrooms", "Medusa," and "Lesbos" rebounds as more than a stroller in the poetic park so much as directions to her circuitous swim through its dystopian marshes — another way out, after all, from the stifling squeeze delivered by gender-based forces of conformity. A complex mix of storytelling, comedy, slam poetry and downright honesty, she challenges us to reimagine femininity, not just as outside lifestyles but as a spectrum of set power and strength, in an effort to shatter barriers by questioning our own guilt of destroying the cervix. Plath enjoins us to identify systemic roots of discrimination and address them on a gender spectrum, as she urges us to construct a global culture that celebrates and cherishes all forms of gender. Thus, we bid adieu to this journey through the obscure maze of gender identity, fluidity, intersectionality and more, to carry forth this torch in the spirit of Plath, with that same defiance in our gait never once forgetting - her poems still echo in the very souls of those who still dare to revolt, to dream, to liberate the unleashed.

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