

	MORNING SONG	THE APPLICANT	LADY LAZARUS	DADDY	BEE-BOX	FEVER 103	WORDS
SCIENCE	Blending of the natural and scientific worlds: <i>"and your bald cry took its place among the elements."</i> Poem is filled with natural imagery that works in contrast to the paradigm, There is contrast between <i>"Love set you going like a fat gold watch."</i> Plath continually references nature (stars, clouds, wind, cow, cat) which works against the paradigm.	Science as a healing force for human weaknesses / deformity: <i>"Do you wear an eye-glass, false teeth or a crutch?" / "It is waterproof, shatterproof, proof against fire and bombs through the roof."</i> Images of dehumanisation – the repetition of <i>"it"</i> as unnatural, a creation of science.	This poem contains a great deal of natural imagery, and metaphors, and it steers clear of the scientific, or the <i>"product"</i> of humankind. It does reference the scientific events of the holocaust, and the burning of bodies: <i>"Ash, ash – you poke and stir. Flesh, bone, there is nothing there—"</i>	Again a great deal of natural imagery that has images of machinery <i>"the engine"</i> and <i>"the Luftwaffe"</i> as part of the description of her Daddy Quick fix, referencing psychological remedies of the time <i>"They stuck me together with glue."</i>	<i>"In my mood suit and funeral veil"</i> links to the space era of exploration. The metaphor of the bee-keepers suit links to the context. Creation and life through trapped nature.	Only poem to directly reference Hiroshima and the bomb: <i>"Like Hiroshima ash."</i> Hothouse use for creation <i>"Hothouse baby in its crib."</i> Referencing herself to the bomb: <i>"Does not my heat astound you, and my light."</i> <i>"The beads of hot metal fly, and I, I, love, I am a pure acetylene."</i> <i>"Radiation turned it white and killed it in an hour."</i> <i>"Devilish leopard"</i> as a reference to the spots that emerge after radiation poisoning. Medicated for the fever.	Mirrors Stars
RELIGION		If you read it as marriage being a religious institution, then the whole poem is defiant against religion and organised ceremony. <i>"Will you marry it, marry it, marry it."</i> Creation – who creates <i>"it"</i> ? Is man playing God?	Direct religious allusion to the resurrection of Lazarus and the miracle of Christ. <i>"A miracle!"</i> She talks repeatedly of Heaven and Hell, <i>"Dying feels like Hell", "Herr God, Herr Lucifer Beware, Beware."</i> Imagery of resurrection: <i>"Out of the ash, I rise with my red hair and I eat men like air."</i>	<i>"A bag full of God"</i> comparing her father-figure to a God-like figure, strong <i>"marble-heavy"</i> . Using religion as a means of healing <i>"I used to pray to recover you."</i> Religious persecution of the Jewish, aligns herself with them as a victim of persecution <i>"Chuffing me off like a Jew... I began to talk like a Jew. I think I may well be a Jew."</i> Comparison of figures of WW2 power: <i>"Not God but a Swastika."</i>	Persona playing God <i>"Tomorrow I will be sweet God, I will set them free."</i>	Mythological referencing to Pagan Gods, and the idea of Hell. <i>"The tongues of hell are dull, dull as the triple tongues of fat dull Cerberus."</i> Referencing to herself as the <i>"virgin"</i> – purity. <i>"I am too pure for you, or anyone."</i> Idea of adultery as a sin (bible): <i>"The sin, the sin."</i> Comparisons to God: <i>"Hurt me, as the world hurts God."</i> Heaven: <i>"Not him, Not him... to Paradise."</i> Catharsis of healing from the worst experiences – or sins.	Life as governed, or ruled by something bigger <i>"Govern a life."</i>
PHILOSOPHY	Perhaps a philosophy of all life being a part of the natural world: <i>"I am no</i>	Creationism of the man-made, product-like human: <i>"A living doll"</i>	Eternal life and resurrection, <i>"Like a cat I have nine times to die."</i>	Freudian – major Daddy issues. Freedom from male oppression	Idea of confinement, order versus chaos.	Idea of cleansing the soul through the fever – Catharsis.	Fate <i>"From the bottom of a pool, fixed stars govern a life."</i>

	<p><i>more your mother than the cloud that distils a mirror to reflect its own slow effacement at the wind's hand.</i> Is the idea of motherhood universal?</p>	<p>Consumerism – human life as a trading tool. Certainty in an uncertain world: <i>"It is guaranteed"</i> Filling a void: <i>"You have a hole, it's a poultice. You have an eye, it's an image."</i> Desperation: <i>"My boy, it's your last resort."</i> <i>"Open you hand. Empty? Empty. Here is a hand."</i> Repetition throughout of "emptiness"</p>	<p>Voyeurism of a crowd paying to watch her live and die <i>"The peanut crunching crowd shoves in to see..."</i> & <i>"For the eying of my scars there is a charge."</i> Dying as a means of art and for the pleasure of self and others. <i>"Dying is an art, like everything else, I do it exceptionally well."</i></p>	<p>from both the father and the husband. <i>"I made a model of you."</i> <i>"If I've killed one man, I've killed two – The vampire who said he was you."</i> Nazism and political philosophy of fascism: <i>"Every woman adores a Fascist, the boot in the face, the brute."</i> Pagan imagery and iconography of vampires and being burnt at the stake.</p>	<p>Capitalism and communism in the metaphors of the ownership of the bees versus the communal nature of the natural world.</p>	<p>Suffering as a means to prove purity. Confession poetry. Confession as used to cleanse of sins. Angelic imagery of the <i>"my head a moon."</i> On the way to death seen through the metaphorical <i>"I am a huge camellia."</i> Survival of the fittest: <i>"Choking the aged and the meek, the weak."</i></p>	<p>Cathartic nature of reaching rock bottom in order to have the clarity that is evident in this poem. References to the horses suggestive of a re-gaining of power over herself and her words: <i>"Words dry and riderless, The indefatigable hoof-taps."</i> Immortality of her words: <i>"Echoes travelling off from the center like horses."</i> Mirror – a reflection of a life past, and also her own narcissism. <i>"To re-establish its mirror over the rock."</i></p>
ECONOMIC	<p><i>"Love set you going like a fat gold watch"</i> implies the economic value of a mother's love, value and emotion are linked. Life / Emotions as currency in her world.</p>	<p>Value of human life and relationships, measured in economic terms: <i>"In twenty-five years she'll be silver, In fifty, gold."</i> <i>"How about this suit, black and stiff, but not a bad fit. Will you marry it?"</i> Whole poem represents the economic paradigm, in line with consumerism and product / capitalism.</p>	<p>The value of self in a commercial world: <i>"I am your opus, I am your valuable, The pure gold baby"</i> Holocaust references to Jewish valuables: <i>"A cake of soap, a wedding ring, a gold filling."</i> The value of bearing witness to suffering or trauma: <i>"There is a charge, a very large charge."</i></p>	<p>Her value is directly linked to her father <i>"For thirty years, poor and white."</i> Value attributed to her father: <i>"marble-heavy, bag full of God."</i> Sense of deprivation, rather than value in this poem.</p>	<p>Idea of ownership: <i>"They can die, I need feed them nothing, I am the owner."</i> The idea of the working bees, <i>"Like a Roman Mob, small, taken one by one, but my God, together!"</i> reflects the values of capitalism as a society works together to achieve a product. Slavery – <i>"the swarming feeling of African hands"</i> products to be traded. <i>"I am no source of honey."</i> Persona has no sense of value.</p>	<p>Comparing her own worth / value to gold (again) <i>"my gold beaten skin, Infinitely delicate and infinitely expensive."</i> <i>"I am too pure for you or anyone."</i></p>	
OTHER TEXTS	<p><i>"We stand round blankly as walls"</i> – direct link to Godot, <i>"Nothing to be done."</i> Links to Words through powerful natural imagery. Ideas of purity and impurity, unworthiness as shown also in</p>	<p>Value placed on material wealth and compared to human life throughout Plath's works. Images of the bomb links to Hiroshima, as does images of death and scaring.</p>	<p>Imagery and references of ash, melting and burning that could link to the post-Hiroshima. Eyeing of the scars as a metaphor in her poetry, but also the physical scars of the Hiroshima</p>	<p>Poverty as a link to Godot. Sense of extreme loneliness and abandonment links to Godot. – maybe if Godot was a father figure who was never around. Links to her other poems through textual</p>	<p>Deformity of the victims of Hiroshima and the <i>"midgets"</i> in the poem. Links to Godot: <i>"Stood back and turned into a tree."</i> Ideas of personal value.</p>	<p>Hiroshima – links in the imagery of the effects of the bomb. <i>"Radiation turned it white and killed it in an hour."</i> Link to Godot: ideas of Paradise and hell on Earth, the</p>	<p>Imagery of trees and nature, being cut down and destroyed links to Godot, as does the tree. There is an innate sense of violence that is also throughout Godot. Ideas of self-discovery /</p>

	<p>Fever 103 and The Applicant</p> <p>Recurring imagery of the sea throughout her poems as a link to her childhood. <i>"The window square whitens and swallows its dull stars."</i></p> <p>Trapped and isolated, like in Godot. <i>"Our voices echo, magnifying your arrival"</i> Links to both Godot and Hiroshima as the wait for the arrival or someone or something – anxiety and anticipation about the unknown.</p>		<p>victims. Trauma as an art-form <i>"There is a charge"</i>, people pay to watch the play 'Godot', people pay to visit museum. <i>"It's the theatrical"</i></p> <p>The performance of death.</p>	<p>imagery of marble, and male oppression, And suicidal thoughts. Marriage references <i>"I do, I do."</i> Jewish imagery, comparing her suffering to the victims of the Holocaust. Violent imagery and references throughout this poem and several others. <i>"I made a model of you"</i> links to 'The Applicant' and the creation of a substitute father / husband figure. Sense of betrayal. Imagery of her childhood and the sea links to Morning Song.</p>	<p>Links to the bomb <i>"The box is locked, it is dangerous."</i></p> <p>Idea of no escape, <i>"there are no windows, I can't see what is in there. There is only a little grid, no exit."</i></p>	<p>incapability to clean away the past / or do anything: <i>"Incapable of licking clean the aguey tendon, the sin, the sin."</i></p> <p>Obvious links to other poems, especially Lady Lazarus for imagery of religion, purity and self value.</p> <p>Links to Daddy <i>"the bodies of adulterers"</i> which is talking about Hughes.</p>	<p>moments of clarity being governed by a higher power – like Godot.</p> <p>Link to Hiroshima by the droplet (bomb) that falls and then there is a <i>"white skull"</i> – decomposed bodies of Hiroshima.</p> <p>Sense of learning from the past like in Hersey's Hiroshima <i>"Years later I encounter them on the road."</i></p>
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