

AN ANALYSIS OF FEELING LOVE AND HATE IN SYLVIA PLATH'S POEM "DADDY"

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Article Info	Abstract
Article History Received: August 2020 Revised: September 2020 Published: October 2020	<i>Sylvia Plath's poem "Daddy" remains one of the most controversial modern poems ever written. The aim of this research was to find the expresses of the author's feelings in the poem. The method used in this research was the qualitative method with a narrative approach. It showed the contradictory feelings between love as well as great hatred and disappoints feelings to her beloved daddy, who does not give any affection to her like a biological daughter. The author begins with her present understanding of her father and the kind of man that he was. As Daddy progresses, the readers start to realize that the author has not always hated her father. She has not ever seen him as a brute, although she makes it clear that he still has been oppressive. The author did not know anything apart from her father's mentality and prayed for his recovery and then mourns his death. She even wishes to join him in death. The love came from Plath seeing her father as God when she was a child and from an obsessive need on the Plath's part to love and to be loved. Meanwhile, the hate came from an intense, deep-rooted fear she felt towards her father, who completely dominated her life, viewing her father's unresolved feelings as the root of all her pain and suffering. Plath uses various images to describe how she viewed her father. The images she uses change throughout the poem, causing the attitudes she communicates about her father to be inconsistent.</i>
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INTRODUCTION

"Daddy" was written by Sylvia Plath on October 12, 1962, and published posthumously in Ariel 1963. She wrote Daddy as a complex look at herself, her father, and her husband (Steinberg, 2004:107). Plath's father died when she was only a child; a time when her father was like God. Thus, this poem is about the poet's feelings towards her father, it is about her love and the remembrance of her father. Like all human beings, you have a father. You may love him, you may hate him, or maybe you've never even met him, but he is a part of you. So, by nature, you're connected to the people who have written and made art about their relationships with their fathers for centuries, across continents and spanning all genres of literature and entertainment. Shakespeare's plays often deal with father-child relationships. The author, Daddy is part of this tradition, but it's not just about Plath's relationship with her father. It's also about topics such as death, love, fascism, brutality, war, marriage, femininity, and God – to name a few. "Daddy" is a disturbing – but artful – howl from a woman who has lost her father and her husband. Be warned, Plath's language is as playful as it is scathing.

The poem entitled "Daddy" written by Sylvia Plath, describes an expression in the beauty of the language of some experience that appeals to the human heart, such as love, hate, sincere, deep feeling, touch the heart, appeal to the emotion, etc. The poem also describes

being an interpretation of human life. In Sylvia Plath's poem "Daddy" tells about a girl who suffered from the death of her father when she was a child in the 20th century. So, the writer is interested to analyzing the poem entitled "Daddy" written by Sylvia Plath.

Sylvia Plath's poem "Daddy" remains one of the most controversial modern poems ever written. It is a dark, surreal, and at times painful allegory that uses metaphor and other devices to carry the idea of a female victim, finally freeing herself from her father.

RESEARCH METHOD

This section contains the author(s)'s sufficient detail of the preparation of the current study dealing with data collection and processing. The author(s) should convey a chronological explanation of the study, covering the preparation of research materials, design, and research procedures. Furthermore, it is required to supply an explanation regarding the method(s) used in the research. This section fills 10-15% of the manuscript.

Research Design

In this study, the writer used a qualitative method with a narrative approach. This approach is used to describe love and Hate in Sylvia Plath's Poem "Daddy". The narrative approach is understood as a spoken or written text giving an account of an event/action or series of events/actions, chronologically connected (Czarniawska in Creswell, 2007:54). Qualitative research attempts to describe people, objects, events, places, conversation, and so on, Siahian, (2013: 5). Data in this research are related to the expression of the author's love and her father's remembrance. Her troubled relationship with him was not allowed any resolution; instead, it builds up into an obsessive love and anger towards her father that constrains her entire life. Whereas the source of data in this study is the poem of Daddy by Sylvia Plath.

Subject

The subject of the research was a poem written by Sylvia Plath, entitled Daddy. The researcher took the sentences or fragments of this poem as the data of the research. From the sentences, the researcher analyzed it to answer the research question.

Instruments

Arikunto, 2010 in Aristiawan (2020: 145) states the researcher is very important in qualitative research. Moleong in Aristiawan (2020: 145) also states that the research's main instrument is the researcher himself. In this research, the researcher was the main instrument to collect and analyzed the data based on the researcher's interpretation, then the researcher described and related it with the theory applied to support the analysis. So, the research results were determined by the researcher's point of view in describing the analysis of the research. Before being analyzed, the data were separated into some sentences. After that, the researcher analyzed based on the research question that was mentioned earlier.

Data Analysis

Aristiawan (2020: 145) conducted two steps in collecting the data adopted in the current study. First, the researcher identified the words, phrases, sentences, or fragments that described the writer's feeling. This step was taken by reading the Poem "Daddy" written by Sylvia Plath several times. After reading the poem several times, the writer found some words, phrases, sentences, or fragments that described the writer's feelings. The second step was to expose related theories in which the researcher viewed the words, phrases, sentences, and fragments based on moral value theories.

Aristiawan (2020: 145) also asserted that by reading the poem several times, the researcher found some words, phrases, sentences, or fragments that contained the feeling of the writer found especially attributes "love" and "hate". In this research the words, phrases, sentences, or fragments were selected and analyzed using the theories of moral value and sub-

theories of moral value attributes. After reading the poem as a whole, the researcher takes sentences or fragments that have emotional feelings about “love” and hate in the poem entitled “Daddy”. After the researcher got the data, the researcher analyzed the data and looked for an emotional feeling of love and hate in the sentence or fragment. Some theoretical views from some theorists quoted, reviewed, detailed, and compared. After the theoretical views were compared, the researcher makes the discussion so that the reader with good understanding can read the process of data analysis and the results.

RESEARCH FINDINGS AND DISCUSSION

Research Findings

Research finding of this research consists of words, fragments, and sentences; these data will be analyzed and interpret based on theory and researcher interpretation. The research findings in this research they are as follows:

Table 1: Data of the research (words, fragments and sentences)

DATUM 1	<i>Daddy, I have had to kill you./ You died before I had time</i> (line 6-7)
DATUM 2	<i>in the freakish Atlantic, in the Nauset”, and “in the Polish town”</i> (line 11, 13, 16),
DATUM 3	<i>I used to pray to recover you</i> (line 14)
DATUM 4	<i>I never could tell where you put your foot, your root,/ I never could talk to you</i> (line 22-24)
DATUM 5	<i>I could never talk to you. The tongue stuck in my jaw. It stuck in a barb wire snare</i> (lines 24-26).
DATUM 6	<i>chuffing me off like a Jew</i> (line 32)
DATUM 7	<i>I began to talk like a Jew./ I think I may well be a Jew,” and “I may be a bit of Jew</i> (lines 34-35, 40)
DATUM 8	<i>I have always been scared of you,/ With your Luftwaffe, your gobbledygoo...</i> (lines 41-42)
DATUM 9	<i>Aryan eye, bright blue</i> (lines 44-45).
DATUM 10	<i>Every woman adores a Fascist</i> (line 48)
DATUM 11	<i>A cleft in your chin instead of your foot</i> (line 53)
DATUM 12	<i>Bit my pretty red heart in two”</i> (line 56)
DATUM 13	<i>At twenty I tried to die - And get back, back, back to you</i> (lines 58-59)
DATUM 14	<i>And they stuck me together with glue</i> (line 62)
DATUM 15	<i>I made a model of you”</i> (line 64)
DATUM 16	<i>man in black with a Meinkampf look</i> (line 65)
DATUM 17	<i>a love of the rack and the screw</i> (line 66).
DATUM 18	<i>I do, I do</i> (line 67)
DATUM 19	<i>The black telephone’s off at the root. The voices just can’t worm through</i> (lines 69-70)
DATUM 20	<i>I’ve killed one man, I’ve killed two</i> (line 71)
DATUM 21	<i>the vampire</i> (line 72)
DATUM 22	<i>There’s a stake in your fat, black heart</i> (line 76)
DATUM 23	<i>Daddy, daddy, you bastard, I’m through</i> (line 80)

Discussion

1. Father – Daughter’s Relationship in Sylvia Plath’s “Daddy”

As one of the researchers who conducted the research in this field, Susan E. Schwartz told us how strong Sylvia Plath was, Sylvia Plath’s life is a mixture of tragedy and accomplishment. The internalized destructive power from the absent and emotionally bereft father became devouring aggression inside of her. Her words reflect a disturbing netherworld shaped by her father’s influence. Psychological oppression, desire for release, and vengeful reactions are central to her poetry. If she remained mute, she would be psychologically mutilated and avoid the necessary self-knowledge. Although she expressed a desire for reconstruction, her body became one of carnal vengeance--and ultimately denied. There was no way to find herself in the mirror of an absent and dead father.

The poem “Daddy” by Sylvia Plath paints a great picture of a daughter and her father, but this poem is more than just that. It symbolizes the relationship that they once had and how it has affected her throughout her whole life. The father in the poem, just like Plath’s father, died when the protagonist was just a child, a young girl. Like many young girls, she saw her father as a larger than life figure, a “*bag full of God*”. He was a strong figure, and to the young girl, he must have seemed omnipotent. Thus, he became her father and an image of Daddy, an amalgam of memory and ideal. As such, he is untouchable, “*marble heavy*”, a “*ghastly statue*” that is too implacable, too distant to reach. Marble is associated with luxury (and thus power), but also it is cold and hard, suggesting a cold, unreachable father.

As a child, she could not communicate with him as she recalls with the words “*I could never talk to you. The tongue stuck in my jaw. It stuck in a barb wire snare*” (lines 24-26). For a child who would become a poet, this inability must have been torture. Perhaps had he lived, she would have been able to find a voice to speak to him, to communicate, but with his death, she could not. It could be that the knowledge accentuated Plath’s own anger that the death of her father, Otto, was completely preventable. He refused to deal with a sore on his toe until it became septic and he required hospitalization. By then it was too late. Such a futile, stupid death could only make his daughter’s frustration worse.

Plath’s anger would not have been so strong; however, her love had not been so deep. “*Every woman adores a Fascist*” (line 48) speaks of another aspect of Plath’s attitude to her father. She has retained a child’s devotion to her father, and in his absence, that love has not diminished but grown into a love bordering on obsession. She wanted her father back, “*I used to pray to recover you*” (line 14), and her whole life has been an attempt to fulfill that love. Like Electra, her entire life is subsumed in her devotion to Daddy. Love and hate, resistance and submission have dogged Plath through her life because of it. In a way, her life stopped when her father died. Through the poem, the use of childish language such as “*Achoo*”, “*gobbledygook*” and indeed, the reference to “*Daddy*” suggests a woman frozen in time: no grown woman calls her father “*daddy*.” As a child-adult still, she is still submissive to him, suggested by the “*black shoe*” metaphor. She is constrained, a pale white foot within his black, tight shoe, unable to express herself fully in his presence or with the memory of him alive around her.

“*Every woman adores a Fascist*”(line 48) also suggests that Plath has lost herself in her father’s domination, her personality subsumed to him. She no longer can speak for herself but rather speaks for the whole of womankind, trying to find communion in perception of shared pain. Exhibiting a masochistic side, she suggests symptomatic of womankind; she both loves and hates the control he has over her and would seem to suggest that other women would, do, feel the same.

Plath uses multiple metaphors for her father. The first and most powerful is the comparison between her father and a Nazi. At the time the poem was written, the shadow of Nazism was still clear in many minds and the imagery provides an immediate visual picture to

the reader. Here is an authoritarian figure, a dangerous, evil, black monster, utterly towering over the young girl. Plath's father, Otto, was of German descent and to the poet's ears even his language was "obscene". Plath counterpoints this by comparing herself to a Jew: impotent in the face of her father's control, being driven by her father's hateful language – "chuffing me off like a Jew" (line 32)– to the concentration camps of the psyche, wherein lies only pain and hardship. This Nazi imagery recurs throughout the poem. Her father is described as "panzer-man" with the "Aryan eye, bright blue" (lines 44-45).

The second description of Plath's father is as a devil with "A cleft in your chin instead of your foot" (line 53) that "Bit my pretty red heart in two" (line 56). Her recurrent use of the word "black" fits with both this image and the others the poet uses. Nazis were often pictured dressed in black, as is the archetypal vampire. Her father is not merely a shoe, but a black shoe; he is described as a "black man" with a "black heart". Black here is a potent symbol of evil, of the darkness in her father and the effect he has had upon her.

The final comparison is that of the vampire. The vampire is a mythological creature that, although dead, lives an unlike by sucking the lifeblood from its victims. Plath is still her father's victim, just as she was a Jew to her father's Nazi. He has been dead yet still alive for years, sucking at her life blood, draining her of vitae. The vampire archetype is also often a metaphor for sexuality and might further suggest the Electra complex in the young woman. Plath tries different methods of coping with the death of his father and his control of him. Her first action is to attempt suicide by an overdose. She does not do this for herself, but rather she does it for him, for her father. She cannot reach him in life, and needing to connect with him, she sees no alternative but connecting with him in death, as she writes: "At twenty I tried to die - And get back, back, back to you" (lines 58-59). However, her attempt is foiled, and "And they stuck me together with glue" (line 62). But she cannot really be whole again, a broken vase that is shattered can be glued together, but it will never be as strong, never perfect again.

After the suicide attempt, the poet writes that "I made a model of you" (line 64) as she attempts to recreate her father in another man, her husband. She looked for a man as strong as her father, a "man in black with a Meinkampf look" (line 65) who recollects her father's Nazi image and with "[his] love of the rack and the screw" (line 66) her father's ability to torture her. She believes that having the husband-father to interact with, she will be able to end her father's influence upon her life. She will be able to refuse to listen to her father's voice, "The black telephone's off at the root. The voices just can't worm through" (lines 69-70). It is debatable how much success she manages this.

Plath's real marriage to the poet Ted Hughes was unhappy, and while they had children, they had separated by the time this poem was written. Finally, however, Plath begins to fight back against her father's malign influence. Leaving her husband, she has, in her mind, also left her father, "I've killed one man, I've killed two" (line 71). Recognizing the way that her father-husband has sucked at her life-force, she strikes a blow against it "There's a stake in your fat, black heart" (line 76). She cannot do this alone, as she is still too weak against his force, but she can manage it with the "villagers". The villagers are the other women, the other people, oppressed and fearful, who can finally rise up and destroy their oppressors. With their strength, she can begin to purge his influence from her battered psyche. Although not altogether convincingly, she can declare that "Daddy, daddy, you bastard, I'm through" (line 80).

2. The Conflict of Love and Hate in Sylvia Plath's "Daddy"

Evelyn Y. Huang research entitled *The Contradiction in Sylvia Plath's "Daddy"*. Huang research argues that the structure points out the immaturity of a little girl and the dependency on her father, which can be explained in the way that if Plath had no dependency on her father, she could never have written down those similar structures in the poem. Besides, normally, if a girl hates a person she is talking to, she will not use the repetitive structure of

language to show how she feels because the poem's structure is rather playful than serious. Therefore, if Plath really feared and loathed her father, she would never use repetitiveness like a little girl to show her dislike. As for the content of "Daddy," the poem contradicts itself much indeed. In this poem, no matter what words Plath uses to show her hatred toward her father, there are always clues to be found to oppose what she has mentioned in the poem. And the way she contradicts herself in this poem can also be seen at the way she was mentally disordered in her life.

In this poem, Plath used heavy and dreadful wording to show her hatred to her father as well as the agony in her miserable life. However, what is seen literally in this poem does not refer to what was really in Plath's mind. While her words want to "kill" her father (line 6) is untrue, Plath herself indeed deeply loved him, which can be perceived in the poem between the lines. The poem is the binary opposition between her love and hatred to her father.

The title of the poem "Daddy" shows great contradiction to the whole poem, the poem, despite everything; it is a love poem, because "Daddy" is often a word used in a more intimate way than "Father". If Plath really hated her father in the extreme, she would never use the word "Daddy"; it obviously shows that in fact, she loved her father.

As for the content of "Daddy", the poem contradicts itself much indeed. In this poem, no matter what words that she used to show her hatred toward her father, there are always clues to be found to oppose what she has mentioned, and the way she contradicts herself in this poem can also be seen as the way she was mentally disordered in her life.

The metaphor of the "shoe" as her father and the "foot" as herself at the beginning of the poem also contradict her hate toward her father. She wants to stop the relationship with her father by saying that her father cannot be "a black shoe any more", for she, like a poor and white foot, has already stuck in it for "thirty years" and even dares not to "breathe or achoo" (line 2-5). However, the figure of the years for how long she has stayed in that shoe, "thirty" years, has secretly exposed her unwillingness to run away from the relationship, because if she really did not want to live in the shoe, she could just have escaped from the shoe thirty years ago instead of writing down this poem, complaining about her suffering from being in it thirty years later. For the past thirty years, she still loved her father deeply.

Then, from line six to fifteen is also expressed in a very contradictory. At first, Plath clearly declares, "Daddy, I have had to kill you./ You died before I had time" (line 6-7), but very shortly in line fourteen, she just says "I used to pray to recover you". And in between, no matter what she describes, whether the words are terrible or bizarre, the three sentences do evidently make a violent contradiction with one another. If she really hated her father to the degree that she could have killed him, it is, however, unnecessary to find him back in the end.

In the line sixteen to sixty-four, the Jew-German relationship is the main subject, also for which the poem "Daddy" is well-known. The German/Jewish metaphor in this poem points out not simply the hatred in the victim-criminal relationship but also the inescapable fate of Jews in this relationship, which implicitly reveals Plath's contradictory feelings to her father, who was a German.

From line sixteen, Plath starts to look for her father but in vain: "I never could tell where you put your foot, your root,/ I never could talk to you" (line 22-24). But contradictorily, she then compares herself to a Jew and her father a German to show her fear for her father. Even though she could not find her father "in the freakish Atlantic", "in the Nauset", and "in the Polish town" (line 11, 13, 16), she still considers every German as her father whom she could never escape from. She again and tries to run away from her father, but again she pulls herself back to him and to the "snare" she sets for herself (line 26).

In the following, she considered herself to be a Jew in the lines "I began to talk like a Jew./ I think I may well be a Jew," and "I may be a bit of Jew" (lines 34-35, 40), in contrast to the horrible image of her father as a German in the lines "I have always been scared of you,/"

With your Luftwaffe, your gobbledygoo...” (lines 41-42). In these lines, she emphasizes her subordinate status to her father to show her terror of him. Nevertheless, these lines also show her passively accepting the fate of being a Jew (Marsack, 1992:48). Compared to a Jew, she can do nothing to change the situation where the society has already denied the existence of her great anger. Therefore, in the end she contradictorily indulges herself into this tragic character of a Jew. Besides, this “*brutal relationship of tyrant and victim*” is even strengthened by the sound “*Jew*” and “*you*” everywhere in the poem (Marsack, 1992:47).

Plath also contradicts herself in the line “*every woman adores a Fascist*” (line 48). She as a woman, although comparing her father as a brute, still “*adores*” him, which shows that she has already entirely accepted to be the oppressed and even behaved just like the oppressed. In other words, she is annoyed with her fate stuck in her father’s “*Fascist*” snare; on the other hand, she quite enjoys it.

In line fifty-eight and fifty-nine, she mentions that at twenty she committed suicide to get “*back, back, back*” to her father, but was prevented by others. However, after others saved her from death, from her going back to her father, Plath still made a model of her father to keep herself haunted by her father’s image (line 64-65). And then she found this model, her husband, to whom she said “*I do, I do*” (line 67), who kept imprisoning her like “*a love of the rack and the screw*” (line 66). And by the act that she continuously went back to find love from her father, she seemed to be willing to fall into this cage.

Moreover, in final ten lines, Plath portrays the relationship between her and her husband and combines her father and her husband's images into a terrifying creature, “*the vampire*” (line 72), to demonstrate how the men affected her. And Plath clearly knows that she could not get rid of the trauma her father’s death caused at all, but she could not stop loving her father and her husband, so she just lets herself collapse in the end to show the painful struggle between the hatred and love by saying “*I’m through*” (line 80).

Like a little girl, Plath tried hard to pursue her father's lost love and then she married her husband in adulthood. Ironically, in the end, it is the enduring love for her father that led to her tragedy. She desperately wanted to find love in her husband; however, her husband's disloyalty, like her father’s death, again struck her. Therefore, finally in the poem, she is through, exhaustedly capitulated by the affection which brings not simply happiness but also severe pain to her, resulting in her contradictory feelings to her father.

CONCLUSION

The conclusion, the poem “*Daddy*” reflects the relationship between father and daughter. It shows contradictory feelings between love and great hatred and disappoints feelings to her beloved daddy, who does not affection her as a biological daughter. Like a little girl, Plath tried hard to pursue the lost love of her father (Zhang), and then she married her husband in the adulthood. Ironically, in the end, it is this enduring love to her father that led to her tragedy. She desperately wanted to find love in her husband; however, her husband's disloyalty, like her father’s death, again struck her. Therefore, finally, in the poem, she is through, exhaustedly capitulated by the affection which brings not simply happiness but also severe pain to her, resulting in her contradictory feelings to her father. In conclusion, a deconstructive reading of the poem “*Daddy*” shows some significant features, including “*sliding, abyssal, and undecidable.*” And all of the contradictory feelings appearing in the lines prove Plath’s great hatred and love for her beloved daddy. Nevertheless, because of the characteristic of deconstruction that the meaning in the text is interconnected among “*textuality,*” “*rhetoricity,*” and “*intertextuality*”.

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