

[Home](#) / [Archives](#) / [Vol 3 \(2010\): Summer 2010](#)  
/ Sylvia Plath and Material Culture Guest Edited by Amanda Golden

# Early Public Representations of Sylvia Plath: An Analysis of the Sylvia Plath issue of The Review

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## Abstract

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Issue

[Vol 3 \(2010\): Summer 2010](#)

Section

Sylvia Plath and Material Culture Guest Edited by Amanda Golden

Author Biography

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Gina Hodnik received her Master of Arts degree in English Literature from Northern Illinois University in 2009. She will begin her first year of graduate work in the Library Science program at the University of Illinois in the Fall of 2010, where she hopes to specialize in reference studies and archival work in order to obtain a job at an academic library, helping students with their scholarship. Her research interests center around manuscripts related to Plath, specifically examining the annotations and editing marks on these manuscripts. She also remains curious about how online searching tools affect the way students research.

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[RSS 2.0](#)

[RSS 1.0](#)

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Because of the naked honesty and vulnerable pain associated with such works, Sylvia Plath has garnered the title of a “confessional poet.” Poems of this variety are ones where “they [the poets] put the speaker himself at the centre of the poem in such a way as to make his psychological shame and vulnerability an embodiment of his civilization” (Britzolakis). Her categorization as a confessional poet has led many to criticize her works; for example, Irving Howe claims that “Sylvia Plath herself, has abandoned the sense of audience and cares nothing about—indeed, is hardly aware of—the presence The Iowa Review. Sylvia Plath and Confessional Poetry: A Reconsideration. Masthead Logo. Volume 8 Issue 1 Winter. The Iowa Review. Article 36. 1977. Sylvia Plath and Confessional Poetry: A Reconsideration. M. D. Uroff. Follow this and additional works at: <https://ir.uiowa.edu/iowareview> Part of the Creative Writing Commons. Recommended Citation. Uroff, M. D.. "Sylvia Plath and Confessional Poetry: A Reconsideration." Rosenthal was careful to limit the possibilities of the mode but he did name Sylvia Plath a confessional poet as well because, he said, she put the speaker herself at the center of her poems in such a way as to make her psychological vulnerability and shame an embodiment of her civilization.<sup>1</sup> Rosenthal's widely accepted estimation was challenged first by. So the poem kind of looks forward - Sylvia Plath anticipates through the use of metaphor what she will be feeling like when she really is with child. And just to confirm, she did become pregnant a few months later, with her first child to fellow poet Ted Hughes. From a poetic angle Metaphors is fascinating. In nine lines, each with nine syllables, the poet creates numerous images that bring to the reader's mind a variation on a theme of a swollen mother-to-be. The poem was included in a slim volume The Colossus, published in the UK by William Heinemann in 1960. Metaphors.