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# **Stylistic Analysis of the Representation of Trauma and Female Identity in the Poems "Daddy" and "Lady Lazarus"**

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## **ABSTRACT**

*This research is motivated by the strong representation of trauma and the construction of female identity in Sylvia Plath's poems, which are often discussed in literary studies, literary psychology, and even feminist criticism. This study aims to analyse how stylistic elements in the poems 'Daddy' and 'Lady Lazarus' are used to present traumatic experiences, female identity crises, and resistance to patriarchal domination. The method used is descriptive qualitative through in-depth reading of diction, metaphors, imagery, repetition, and symbols enriched by trauma theory, literary psychology, and stylistics. The results of this study are expected to show that the poem 'Daddy' reveals deep trauma through extreme metaphors such as Nazis, death, and wounds, while the poem 'Lady Lazarus' describes the resurrection of female characters through irony, repetition, and body imagery arranged as symbols of the healing process. Both poems show that poetic language becomes a space for the poet to voice traumatic experiences while simultaneously reconstructing the identity of women who were once constrained by the patriarchal system.*

**Key Words:** *diction, figure of speech, poetry, stylistics, Sylvia Plath, trauma*

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## **INTRODUCTION**

The introduction contains the purpose of article/research that is formulated and presented by an adequate background. The introduction must cover the research urgency, supporting facts from previous studies, gap analysis, research status, research novelty, and research objective. The gap analysis means the gap found within the prior research, while the research status is the position towards

previous studies whether it corrects, debates, or supports. The references must be taken from various Scopus indexed-journals or national standardized journals published not later than 10 years from the article submission.

Contemporary literary studies focus on the role of language in shaping emotional and psychological experiences in literary works. A stylistic approach allows for an examination of the linguistic strategies poets use to represent trauma and the process of identity formation. In this context, Sylvia Plath's poems 'Daddy' and 'Lady Lazarus' are relevant objects of study for examining the relationship between language, trauma, and female identity.

The poems 'Daddy' and 'Lady Lazarus' represent the experiences of trauma and identity crisis in women by using dominant linguistic strategies, such as historical metaphors, extreme diction, body imagery, and repetition. As confessional poems, both poems utilise intense and confrontational poetic language, which serves as an emotional expression as well as a means of articulating inner conflict and resistance to oppressive power relations. Islam and Sharma (2025) explain that Sylvia Plath's work is 'a profound exploration of gender identity, psychological trauma, and rebellion against patriarchal structures' (p. 106), demonstrating the central role of language in presenting trauma and gender power relations.

It is this traumatic experience that has a major influence on the formation of identity. Soesilo (2014) explains that 'Individuals who experience trauma will continue to struggle with the meaning of the events they have experienced even after the traumatic event itself has passed' (p. 1). Psychologically, trauma not only causes emotional harm, but also disrupts a person's ability to build identity and relationships. In poetry, traumatic experiences often emerge through language choices that are not always stable, but tend to use repetition, leaps in meaning, or even hyperbole. This stylistic pattern is clearly seen in the poems 'Daddy' and 'Lady Lazarus', where the poets use profound language to describe the conflicts within their characters.

Based on this background, this study aims to examine the role of stylistic elements in the poems 'Daddy' and 'Lady Lazarus' in representing traumatic experiences and shaping female identity. Thus, this study is directed at answering the following questions

1. How do stylistic elements in the poems 'Daddy' and 'Lady Lazarus' represent women's traumatic experiences?
2. How do poets construct female identity through language style, imagery, and metaphors in these two poems?

3. How is the relationship between the representation of trauma and the formation of female identity displayed through stylistic strategies in these two poems?

## METHOD

This study uses a qualitative descriptive approach because it aims to describe and interpret the meanings formed through the use of stylistic elements in the poems 'Daddy' and 'Lady Lazarus'. This method is used to examine the meanings constructed through the linguistic structure of the poems by applying close reading.

The research data sources consist of the two poems and a number of supporting theoretical references. Data was collected through the process of marking and classifying stylistic elements, including diction, metaphor, imagery, repetition, and symbolism. Data analysis was conducted using a stylistic content analysis approach to interpret representations of trauma, the formation of female identity, and expressions of resistance to patriarchal structures.

The researcher acted as the main instrument in the analysis process by referring to Bessel van der Kolk's theory of trauma, Sigmund Freud's psychoanalysis, and Geoffrey Leech's stylistics. This theoretical framework allows for a comprehensive understanding of the function of poetic language in constructing the meaning of poetry.

## RESULTS AND DISCUSSION

### A. Results

Using a qualitative descriptive approach, the data presented was interpreted in the form of a classification of stylistic elements related to two main categories, namely the representation of trauma and female identity in the poems 'Daddy' and 'Lady Lazarus' by Sylvia Plath. These results were obtained through intensive reading, marking diction, metaphors, imagery, repetitions, and symbols related to material concerning trauma and female identity.

#### 1. Results of Stylistic Analysis Related to Trauma

##### a. Table of Stylistic Elements Representing Trauma in the Poem "Daddy"

Quotation	Stylistic Elements	Notes on Meaning
"You do not	Repetition	Demonstrating a

do, you do not do”		clear rejection of the father figure and a desire to end the traumatic relationship.
“Black shoe / In which I have lived like a foot”	Extreme metaphor	Expressing feelings of oppression and living under restrictive domination.
“Daddy, I have had to kill you.”	Angry tone	Demonstrating a desire to kill and free himself from the influence of his tyrannical father who haunted him.
“The tongue stuck in my jaw / It stuck in a barb wire snare.”	Images of torture	Depicting the inability to speak due to trauma; the mouth is likened to being trapped in barbed wire, signifying deep psychological wounds.
“Luftwaffe”, “Panzer-man”, “Aryan eye”, “swastika”	Historical imagery of violence	Associating the father figure with an authoritarian regime such as the Nazis, which reveals the trauma caused by being imprisoned by power.
“Ich, ich, ich, ich” / “I do, I do”	Emotional Repetition	Demonstrating an inability to express feelings and thoughts due to trauma.
“Not God but a swastika”	Personification	Making his father a symbol of evil and the source of his greatest fear.

"A Jew to Dachau, Auschwitz, Belsen"	Holocaust metaphor	Associating the lyrical character with Holocaust victims demonstrates the severity of the lyrical character's psychological trauma.
"At twenty I tried to die / And get back, back, back to you"	Traumatic diction and repetition	Depicting a suicide attempt to return to the father, the repetition of 'back' indicates traumatic obsession and pathological attachment.
"The vampire who said he was you / And drank my blood"	Symbol of emotional abuse	Portraying the father figure as an emotional predator, the vampire symbolises repeated torture.
"black shoe", "black man", "fat black heart"	Dark Symbol	Using black as a symbol of darkness and representing trauma as a dark shadow.

The poem 'Daddy' shows that stylistic elements such as metaphors, repetition, imagery, and symbols serve to describe the trauma resulting from the dominant relationship between the father and the oppressive and restrictive lyrical character. In terms of terminology, trauma is a condition that arises as a result of a bad event experienced by a person. In this poem, trauma is described as a form of psychological restraint that has been going on for a long time.

One prominent form of foregrounding (Leech, 1969) is the repetition used in this poem, such as 'you do not do, you do not do' and 'Ich, ich, ich', which is intended to convey the emotional instability of the lyrical character through stuttering. This is a reflection of the emotional

instability of the lyrical character that is characteristic of the expression of trauma. This repetition is in line with van der Kolk's explanation that trauma is driven by 'the persistence of intrusive and distressing recollections' that affect a person's psychological condition (van der Kolk, 1996, as cited in Soesilo, 2014, p. 3). This repetition reflects how trauma causes a person to be constantly haunted by painful experiences from the past.

The metaphors 'black shoe' and 'lived like a foot' create an image of the lyrical character living under oppressive domination. These metaphors reveal an unequal power relationship, with the woman as the 'foot' (subordinate, oppressed) and the father as the 'shoe' (oppressor, controller). These metaphors depict oppressive patriarchal domination, in line with Freud's explanation of the superego as a source of psychological pressure. The father figure functions as a repressive superego, while the lyrical character is in conflict between the desire for freedom (id) and inherited fear (ego). Sari et al. (2024) assert that poets often portray the father as a source of trauma and a tyrannical figure through extreme metaphors and symbols of violence, thereby revealing the psychoanalytic conflicts underlying traumatic experiences.

Poets channel trauma through images laden with history, such as 'Panzer-man', "swastika", and 'Chuffing me off like a Jew'. The choice of these images includes a form of foregrounding (historical deviation), which emphasises the father figure as a dominant authoritarian figure. The trauma of the lyrical character is not only reflected in personal experiences but also projected through symbols of extreme violence. In Freud's psychoanalytic perspective, it is these striking historical metaphors that mark the return of the repressed, meaning the re-emergence of buried childhood wounds, manifested through symbols of collective violence. Islam and Sharma (2025) argue that the use of such symbols of tyranny is a stylistic strategy employed by the poet to mark the father as an oppressive figure, equating him with the violence perpetrated by totalitarian regimes.

Through the imagery of a bound mouth and language, trauma can also be represented, for example in the lines 'The tongue stuck in my jaw / It stuck in a barb wire snare.' In these lines, the poet reveals that even a body

part such as the tongue bears the burden of trauma, causing deep inner conflict for the lyrical character. According to Soesilo (2014), trauma can cause a person to lose the ability to voice their thoughts and feelings.

In addition, there are several symbols that use dark colours (black), such as 'black shoe', 'black man', and 'fat black heart', which are intended to emphasise the gloomy atmosphere caused by traumatic experiences. The female trauma in this poem is reflected through an inner conflict with the father figure, as in the lines 'At twenty I tried to die / And get back, back, back to you.' The repetition of the word 'back' aims to emphasise the emotional connection to the figure who is the source of the pain. In trauma studies, this pattern is called traumatic bonding.

The poem 'Daddy' ends with the poet emphasising the lyrical character's desire to sever the traumatic relationship through the lines, 'Daddy, daddy, you bastard, I'm through,' harsh diction that is a lexical deviation as a form of self-rejection of the father figure. Psychoanalytically, this expression can be read as an attempt to break free from the repressive superego and a symbol of liberation from trauma. Ramadhini et al. (2025) state that in stories of traumatic experiences, women living under patriarchy often end up resisting the controlling figure. In this poem, harsh metaphors, images of a constrained body, and emotionally charged repetition become strategies for the poet to describe the process of women facing, remembering, and ultimately rejecting trauma inherited through patriarchal power relations.

**b. Table of Stylistic Elements Representing Trauma in the Poem "Lady Lazarus"**

Quotation	Stylistic Elements	Notes on Meaning
"My skin / Bright as a Nazi lampshade"	Distorted body image	Depicting the body as an object of dehumanisation, concerning extreme violence.
"The grave cave ate will be / At home on me"	The image of death	Making death a comfortable home and an incentive to end one's life due to

		trauma.
"Dying is an art"	Irony	Making death a profession, normalising suffering
"I turn and burn"	Imagery	Describing trauma as a process of self-destruction
"I have done it again. / One year in every ten / I manage it"	Repetition of death actions	Demonstrating continuous destructive behaviour and death are the main ideas of the lyrical character.
"Ash, ash— / You poke and stir. / Flesh, bone, there is nothing there"	Symbol of Destruction	Symbolising loss of identity due to trauma

In the poem 'Lady Lazarus', the poet depicts female trauma through images of a damaged body, symbols of deviant resurrection, extreme metaphors, and making oneself an object of spectacle. Unlike 'Daddy,' which focuses on the figure of the father, this poem presents trauma as a painful, recurring experience. The repetition in the lines 'I have done it again. / One year in every ten / I manage it' shows that the lyrical character's traumatic experiences are cyclical because they recur. According to Sims Schouten (2025), trauma is recurrent and can be transmitted across generations, so that a person continues to be haunted by memories and sensations of past wounds without ever truly being able to free themselves. In the poem, the motifs of death and resurrection reflect that trauma is not just a past experience, but rather a cycle that continues to repeat itself and shapes the identity of the lyrical character on an ongoing basis.

This trauma is represented by images of dehumanised bodies, such as 'My skin / Bright as a Nazi lampshade' and 'Ash, ash— / You poke and stir', which liken women's bodies to inhuman or lifeless objects, a form of visual deviation that emphasises the destruction of women's identities through their bodies. According to Cersosimo

(2025), gender-based trauma in literary works is often depicted through images of a damaged or objectified body. This reinforces Soesilo's (2014) view that 'alter the structural and functional components of the self' (p.2), meaning that trauma not only causes psychological harm, but also disrupts the way individuals perceive their bodies and identities. Thus, this imagery is intended to emphasise that women's bodies and identities are often the targets of oppression.

Seen from the scene where the body of the lyrical character is displayed to the public, the trauma in this poem is performative, as in the section 'The peanut-crunching crowd / Shoves in to see / Them unwrap me hand and foot / The big strip tease.' This is a form of ironic foregrounding, where this section shows the suffering of women becoming entertainment for others. According to Werner (2024), this imagery fosters empathy in readers while criticising a society that treats women's suffering as entertainment.

The irony of 'Dying / Is an art... I do it exceptionally well' reveals deep trauma through actions that harm the speaker, as if death is the only space left that the speaker can control. This is in line with Soesilo's (2014) concept of 'the tyranny of the past', which is a condition where unresolved traumatic experiences 'interfere with the victims' ability to pay attention to new and familiar situations' (p. 3). The lyrical character can never escape her traumatic experiences, so the act of 'dying and rising again' becomes an unstoppable cycle.

In the final section, the poet shows a transformation in the form of a metaphor for resurrection: 'Out of the ash / I rise with my red hair / And I eat men like air.' This resurrection is a form of resistance to trauma, even though it does not completely escape the shadow of past trauma. According to Soesilo (2014), unhealed trauma tends to reshape the way a person builds resilience.

Thus, the poem 'Lady Lazarus' illustrates how trauma in women shapes the body, language, domination, and unresolved traumatic experiences that continue to haunt women today.

## 2. Results of Stylistic Analysis Related to Female Identity

a. Table of Stylistic Elements Regarding Female Identity in the Poem “Daddy”

Quotation	Stylistic Elements	Notes on Meaning
“Daddy, daddy, you bastard, I’m through”	Symbol of resistance	Affirming one's boundaries and acting to free oneself from constraints.
“I made a model of you”	Self-empowerment metaphor	Demonstrating self-awareness that patriarchal domination can be resisted and stopped
“Every woman adores a Fascist”	Irony	Criticising patriarchal culture, which positions men as the highest authority.
“I may be a bit of a Jew”	Change of persona	Articulating female identity through vulnerability, yet still able to rise up.

In the poem ‘Daddy’, female identity appears to be constructed through the use of metaphors, irony, symbols, and shifts in persona, all of which serve to express resistance to patriarchal domination. From Leech's perspective, this process of identity formation is reinforced by the use of foregrounding and semantic deviation, which highlight the intensity of the lyrical character's emotional experience. These stylistic elements allow the lyrical character to negotiate her identity, moving from a position of oppression towards self-awareness and freedom. The climax of this resistance is reflected in the line ‘Daddy, daddy, you bastard, I'm through’, where harsh diction and repetition signify the transformation from a victim to a subject who rejects patriarchal control.

The metaphor ‘I made a model of you’ reveals the lyrical character's awareness of her father as a representation of patriarchal power that shaped her traumatic experience. This awareness can be read through

Freud's psychoanalytic perspective as a process of working-through, namely the lyrical character's attempt to rearrange her trauma and construct a new identity.

The ironic expression 'Every woman adores a Fascist' is a form of criticism of social acceptance of patriarchy or domination. As a form of pragmatic deviation, this expression highlights how women's identities are shaped within social structures that demand obedience to authoritarian male figures, while also revealing the power relations that underlie women's experiences in the poem. According to Ramadhini et al. (2025), patriarchy creates social structures that require women to accept subordination. The irony in this poem serves to make women aware of cultural constructs that demand obedience, while also opening up space for resistance.

Through a shift in persona, the lyrical character equates herself with a group of historical victims, as seen in the phrase 'I may be a bit of a Jew,' which emphasises both vulnerability and resilience. Tan (2023) states that in narratives related to violence, identity is formed through the encounter between traumatic experiences and the ability to survive.

Therefore, the poem 'Daddy' presents female identity as a subject that develops through stages of awareness of oppression, resistance to domination, and the reformation of identity through personal strength.

**b. Table of Stylistic Elements Regarding Female Identity in the Poem "Lady Lazarus"**

Quotation	Stylistic Elements	Notes on Meaning
"Out of the ash / I rise with my red hair"	Symbol of resurrection	Demonstrating the rise of women as resilient subjects..
"And I eat men like air"	Hyperbole	Affirming the shift of women from victims of oppression to empowered and autonomous subjects.
"A sort of walking miracle"	The metaphor is reborn	Shaping female identity through post-traumatic

		rebirth.
"I am your opus, I am your valuable, / The pure gold baby"	Objectification	Positioning women as objects of patriarchy.
"These are my hands / My knees"	Body image	Demonstrating the reclaiming of women's bodies as their own property.
"Herr Doktor... Herr Enemy... Herr God... Herr Lucifer"	Religious and historical connotations	Criticising the patriarchal structure that treats women's bodies as something that can be controlled by male authority.
"I do it exceptionally well"	Irony	Demonstrating women's awareness of the experience of life and death, as well as controlling it.
"The peanut-crunching crowd / Shoves in to see"	Satire	Depicting women's identities and suffering as entertainment for the public.

In 'Lady Lazarus', the poet depicts women as figures capable of rising from trauma. Through symbols, body imagery, hyperbole, and satire, the transformation of identity is depicted from destruction to resurrection. The symbol of rebirth is seen in the lines 'Out of the ash / I rise with my red hair,' signifying self-recovery after destruction, like a phoenix reborn. According to Batten (2017), this theme of resurrection reflects the restoration of identity and psychological transformation after trauma, while the phrase 'red hair' signifies vitality and courage (a symbol of women regaining control over themselves).

The hyperbolic expression 'And I eat men like air' affirms a shift in power relations. Through Leech's stylistic perspective, this language is a semantic deviation that

affirms resistance to patriarchy. Female characters who were previously oppressed now emerge as active subjects who challenge male domination. This representation is in line with Ramadhini et al. (2025), who state that literary works often present female resistance through the reversal of gender-based power hierarchies.

The concept of rebirth is expressed through the metaphor 'A sort of walking miracle', which depicts the lyrical character as a post-traumatic woman undergoing psychological change. According to Panico (2024), the formation of a new post-traumatic identity requires a reflective process that enables mental and emotional recovery. Therefore, this metaphor can be understood as an affirmation of the lyrical character's ability to formulate and rebuild her identity.

On the other hand, the phrase 'I am your opus / I am your valuable / The pure gold baby' portrays the objectification of women in a patriarchal structure, where women's value is determined by men. As Cersosimo (2025) states, this form of objectification is symbolic violence that weakens women's identities, while also serving as a critique of patriarchal constructs that reduce women's existence.

The process of reclaiming is evident through the imagery of the body in the lines 'These are my hands / my knees', as the lyrical character reaffirms control over her body. Werner (2024) states that identity recovery often begins with the recognition of the body as one's own property. By explicitly naming parts of her body, the lyrical character asserts her ownership while relinquishing the male authority figure's claim over her.

The series of addresses 'Herr Doktor... Herr Enemy... Herr God... Herr Lucifer' presents religious and historical connotations, placing male authority in an almost divine position. This linguistic strategy conveys criticism of various forms of power, be it medical, religious, or moral, which place women in a position of obedience. This representation also becomes a rejection of male domination.

The phrase 'I do it exceptionally well' contains irony that reflects the narrator's awareness of the cycle of life and death she experiences. The ironic tone emphasises

women's ability to recognise suffering while maintaining control in interpreting their traumatic experiences.

The use of satire in 'The peanut-crunching crowd / Shoves in to see' highlights society's attitude of treating women's suffering as entertainment. Tan (2023) shows that in trauma narratives, women's bodies are often reduced to a space for social interests and power relations, rather than being seen as subjects with authority over themselves. Thus, the criticism conveyed by this poem emphasises that women's struggles are not only directed at male domination, but also at the practices of judgement and voyeurism by the social environment.

## B. Discussion

### 1. Discussion of Stylistic Analysis of Trauma Representation in the Poems "Daddy" and "Lady Lazarus"

The poems 'Daddy' and 'Lady Lazarus' show a strong connection in representing female trauma, even though each presents a different traumatic phase. These two poems form a complementary network of meanings in describing how trauma is experienced, remembered, and articulated through poetic language. Trauma is not presented as a linear process of recovery, but rather as an experience that is repeated and reappears in various symbolic forms.

The poem 'Daddy' emphasises trauma as a psychological wound rooted in unequal personal relationships and patriarchal structures, particularly the father-child relationship. Meanwhile, the poem 'Lady Lazarus' represents trauma as a recurring experience, internalised in the body, and continuously re-enacted through the cycle of life and death. The two are linked through poetic language that serves to contain traumatic memories that are never fully resolved.

In the poem 'Daddy', trauma appears as scars from the past that continue to haunt the narrator's consciousness. Sylvia Plath emphasises this through extreme metaphors, repetition, and historical imagery laden with violence. The father figure is depicted as a symbol of absolute power, associated with Nazi symbols, the Holocaust, and even vampires, so that personal trauma expands into historical and collective experience. This approach shows that women's trauma cannot be separated from the language

of violence that has become cultural. Bessel van der Kolk emphasises that trauma often manifests uncontrollably through fragmented and repetitive language, reflected in the repetition of the phrases 'you do not do' and 'Ich, ich, ich', which mark the lyrical character's difficulty in fully conveying her traumatic experience.

In addition, the trauma in the poem 'Daddy' is also closely related to the dynamics of patriarchal power. The father figure is depicted as a source of fear and domination, so that the woman's traumatic experiences are systemic and structural, not merely personal phenomena. The poem serves as a means of expressing repressed traumatic memories, in line with Freud's idea of the return of the repressed, in which repressed experiences reappear in symbolic form.

Unlike 'Daddy', the poem 'Lady Lazarus' presents trauma as a recurring and dynamic experience. The focus of trauma shifts from the father figure to the body and identity of the lyrical character. Trauma is exposed through images of death, physical damage, and dramatic resurrection, making the female body the centre of traumatic experience as well as an object of social scrutiny. The suffering of the lyrical character seems to become public consumption, while the repetition of suicide attempts and the use of metaphors of the body as an object reinforce the pattern of trauma that continues to repeat itself without resolution, in accordance with the concept of the tyranny of the past (Soesilo, 2014), where past experiences continue to haunt and influence an individual's life.

The relationship between the two poems can be seen in their use of similar extreme imagery, particularly through Nazi symbols and representations of the body as a victim of violence. The main difference lies in the focus of the trauma: the poem 'Daddy' highlights direct confrontation with the source of past trauma, while the poem 'Lady Lazarus' describes trauma that has been internalised, becoming part of the cycle of life and the experience of women as subjects in a continuous process.

Thus, these two poems form a continuous line of representation of female trauma, namely relational trauma originating from patriarchal structures, while 'Lady Lazarus' emphasises internalised, recurring trauma

manifested through the body and language. Stylistic language through extreme metaphors, repetition, and bodily imagery serves as the primary means of expressing trauma that is difficult to express literally, while also emphasising the limitations of language in dealing with deep psychological wounds.

## 2. Discussion of Stylistic Analysis of Female Identity in the poems "Daddy" and "Lady Lazarus"

In addition to representing trauma, the poems 'Daddy' and 'Lady Lazarus' also show a connection in their depiction of the process of female identity formation. Identity in both works is not static, but rather formed through a continuous struggle with trauma, bodily experiences, and patriarchal pressure. The main difference lies in the focus of the identity formation stage: nevertheless, both poems emphasise the same idea of women's struggle in negotiating themselves.

In the poem 'Daddy', female identity is formed through an awareness of oppression and an attempt to break free from patriarchal power relations. In the opening lines of the poem, the lyrical character is depicted in a subordinate position, reflected through metaphors of restraint such as 'black shoe' and images of a suppressed body, which symbolise the psychological condition of women under the domination of authoritative male figures. As the poem progresses, the subject slowly moves towards awareness and resistance to this oppressive structure. The line 'Daddy, daddy, you bastard, I'm through' marks a crucial performative moment, while also affirming the lyrical character's boundaries and autonomy.

The ironic expression 'Every woman adores a Fascist' illustrates the lyrical character's critical awareness of the patriarchal cultural construct that normalises male domination and violence. Through the use of irony and historical metaphors, this poem not only records personal experiences but also reveals the social structures that demand women's obedience. Thus, the female identity in 'Daddy' is formed through the courage to confront authoritarian figures while rejecting oppressive patriarchal values.

In contrast, 'Lady Lazarus' represents a further phase in identity formation, namely transformation. Identity is

now formed not only through rejection, but also through the ability to rise, claim one's body, and reverse power relations. The symbol of resurrection in 'Out of the ash / I rise with my red hair' marks the birth of a new identity from destruction. The female character is positioned as an active subject, who is in control of the narrative of her own life, death, and resurrection.

The relationship between the two poems lies in the continuity of the process of female identity formation. 'Daddy' presents the phase of dismantling the old identity formed by patriarchal relations, while 'Lady Lazarus' describes the stage of post-traumatic identity reconstruction. The hyperbole 'And I eat men like air' serves as a symbolic reversal of the subordinate position depicted in the poem 'Daddy'. If in "Daddy" women are still struggling to free themselves from domination, then in 'Lady Lazarus' they appear as subjects who challenge and transcend that power.

However, the female identity in 'Lady Lazarus' remains overshadowed by trauma. Satire and irony that portray suffering as public spectacle show that self-formation is still taking place within exploitative social relations, indicating that female identity is dynamic, capable of fighting back while leaving scars that have not yet fully healed.

Overall, the relationship between 'Daddy' and 'Lady Lazarus' displays the stages of female identity formation, beginning with awareness of patriarchal oppression, continuing with rejection, and finally leading to post-traumatic transformation and self-affirmation. This process is mediated through stylistic elements, such as bodily metaphors, symbols of resurrection, irony, hyperbole, and repetition. In this context, poetic language serves not only as a means of expressing trauma, but also as a symbolic space for women to reconstruct the meaning of identity amid patriarchal pressures.

## CONCLUSION

Based on the analysis conducted, it can be concluded that Sylvia Plath's poems 'Daddy' and 'Lady Lazarus' represent trauma and the formation of female identity through interrelated stylistic strategies. Elements such as extreme metaphors, repetition, body imagery, historical symbols, irony, and hyperbole not only serve an

aesthetic function, but also become symbolic tools for articulating women's traumatic experiences that are difficult to express directly.

Trauma in 'Daddy' is represented as relational wounds rooted in patriarchal domination, with the figure of the father as a symbol of repressive authority. Meanwhile, 'Lady Lazarus' presents the development of this trauma as an internalised, recurring experience manifested through the body and the life-death cycle of the lyrical character. This difference shows that women's trauma is non-linear and continues to influence how female subjects remember and interpret themselves.

In addition to trauma, both poems also describe women's identity as a dynamic process. 'Daddy' represents a phase of awareness and rejection of patriarchal oppression, while 'Lady Lazarus' depicts a phase of transformation and reconstruction of identity after trauma. Female identity in "Daddy" and 'Lady Lazarus' is formed through the struggle against trauma and patriarchal pressure, although it is not completely free from its influence.

The connection between the two poems shows that the poet's poetic language becomes a symbolic space for negotiating traumatic experiences and rebuilding identity. Through metaphors, body imagery, irony, and repetition, these poems show how trauma shapes women's experiences while demonstrating the role of language in understanding and redefining the self.

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