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**LANGUAGE AS RESISTANCE: A STYLISTIC ANALYSIS OF
IMAGERY AND SOUND PATTERNS IN SYLVIA PLATH'S
"DADDY"**

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Abstract

The study is a stylistic analysis of the poem Daddy by Sylvia Plath, specifically how language, imagery and sound patterns all combine to create meaning and frame reader response. Based on the theoretical models of the literary stylistics developed by Leech and Short (2007) and Simpson (2004), the study adopts qualitative, text-based approach to analyzing the poem on the lexical, imagistic, and phonological levels, where style is seen as the primary denoting device instead of ornamental element. It is seen that Plath uses pretentious simple but violent diction, which is characterized by monosyllabic words, the harshness of consonants and repetitive syntax patterns, which create the effect of aggressiveness and amplify the emotional impact. The high occurrence of direct address further makes relationship between the speaker and the addressee intimate, yet confrontational and the readers are attracted to the psychological disturbances of the speaker. Furthermore, the poem is characterized by impressive and sometimes exaggerated imagery including metaphors of entrapment, violence, death, and historical oppression, and the purpose of which is to alienate inner trauma, but also widens the symbolic, ideological reverberation of the poem. These pictures are appalling to the reader and support the speaker in her fight against being controlled and suppressed. Along with that, sound patterns also contribute to the creation of the disturbing impact of the poem as rhyme, alliteration, assonance, and resultant nursery-rhyme rhythm establish a worrying contrast between the lighthearted musicality of the poem and the dark themes presented in it. This conflict adds to the emotional instability of the poem and helps it have a haunting quality. Comprehensively, the research shows that all these stylistic features work together as opposed to their individual roles, and the meaning is released as a result of the reciprocal engagement of form and content. This study can be relevant to the field of stylistics by emphasizing the significance of the micro-level linguistic strategies, which create strong emotional and aesthetic impressions, and provide a fresh perspective on one of the most controversially discussed poems by Sylvia Plath.

Keywords: *stylistic analysis, monosyllabic, diction, metaphors, syntax patterns, dark themes*

Introduction

Background of the Study

The intersectional study of linguistics and literary criticism is according to the determination of how the textual features contribute to the creating meaning, feeling, and aesthetical effect (Simpson, 2004). The approach gives us the preview on the textual characteristics of the works of literature such as diction, imagery, use of sound effects amongst others to talk about how the choice of language affects the interpretations and experiences of the readers (Leech and Short, 2007). Style analysis, in particular in poetry, is a powerful instrument in the direction of depackaging of complex interrelationship between linguistic form and literary expression, especially when the language is particularly dense and musical (Carter and McRae, 1996).

The poem Daddy (1960) by Sylvia Plath gained the attention of many scholarly works due to the provocative nature, the elevated degree of emotional coloring, and the distinctive peculiarities of style (Smith, 2018). The poem was written when the author was experiencing a personal crisis and this has been interpreted in many critical ways including; psychoanalytic, feminist, and historical (Gordon, 2005). Still, despite the plethora of the language texture, there is still space to perform certain research with the perspective of systematically analyzing how the language, imagery and sound patterns of Plath merge to create her poetic effects.

The poem has a complex emotional background with violent language and imagery that is founded on the notions of conquest, suffering, and freedom (Ambrosini, 2012). Plath also applies extended metaphors and cultural objects to enhance the psychological effect of the poem, which are the Holocaust, the figure of the father, etc. These things assist the speaker to delve deeper into his ambivalent psyche (Kumar, 2019). That is why *Daddy* is an ideal subject to initiate a stylistic research as the linguistic patterns of the poem do not only introduce thematic meaning but actually dictate the rhythmic and sonorous characters of the poem.

In addition, the elements employed in the poem such as rhyme, alliteration, assonance, and the musical quality of the poem, as well as their emotional effect, contribute to the musicality of the poem. The phonological components in poetry are not merely used as a decorative element, rhythm, focus and tone are also influenced (Tsur, 1992). These characteristics introduce drastic changes to the poem and the arguments, which are brought forth in the poem, and must be examined in detail in *Daddy*.

It is with the examination of the language, imagery, and sound patterns employed in *Daddy* that the paper aims at developing the understanding of how Sylvia Plath has employed stylistic devices in the construction of meaning and in the development of an effect. The findings make contributions to the study of stylistics and will add to the existing literature on Plath in terms of presenting an in-depth information regarding the micro linguistic mechanisms of one of her most disputable poems.

Statement of the Problem

Daddy is a poem by Sylvia Plath which is referred to as a highly emotional poem, flourishing imagery, and language. The poem, however, lacks a strong body of research, explicitly analyzing the stylistic elements of the poem that contribute to the meaning and aesthetic impact the poem has on the audience: interaction of language, images, and patterns of sound even though the psychoanalytic, feminist, and historical approaches used to analyze it are very broad. The literature is inclined to thematic interpretation more than micro-level linguistic and stylistic processes which introduce some emotional and aesthetic impression. The role of sound patterns, rhyme, alliteration and assonance in reinforcing the rhythm and the strength of the poem is also not well explored. This work is meant to close these gaps and fill them with in-depth stylistic analysis of *Daddy*, considering role of language, imagery, and sound used by Plath in the discussed poem and the expressive impact that it has had on the readers.

Objectives of the Study

1. To analyze the language, imagery, and sound patterns in Sylvia Plath's "*Daddy*."
2. To examine how Plath's stylistic choices shape meaning and reader response.

Research Questions

Following are the research questions:

1. How does Sylvia Plath use language, imagery, and sound patterns in "*Daddy*"?
2. How do these stylistic features contribute to the poem's meaning and affect the reader's response?

Significance of the Research

This research is significant at many academic and practical levels. It provides an academic point of view of the stylistic analysis of the poem *Daddy* by Sylvia Plath and the manipulation of words, images, and patterns of sounds to establish meaning, provoke emotion, and make an impression upon the reader. When such stylistic features are considered in a systematic manner, the study is beneficial to the field of literary stylistics since it offers a methodological framework of analysing

poetic texts that would be used to generate the balance between linguistic accuracy and interpretation of literature (Leech and Short, 2007; Simpson, 2004).

The study is also enlightening to researchers and literary and literature scholars who seek to understand the micro-level processes that actually take place where poetry expresses some complex feelings and themes. Since this work highlights some stylistic peculiarities of Plath, her aggressive style of diction, metaphoric imagery, and the use of rhyme, alliteration, and assonance, this work enlightens the nature of interaction between form and content in the modern literature (Ambrosini, 2012; Kumar, 2019). This awareness could lead to an enhanced, critical reading and interpretation of poetry and the teaching of poetry and this would provide a point of departure of viable guidance to teachers of literature that would guide students to learn how to experience the aesthetic and emotional elements in poetry.

In addition, the work reveals more specific information about psychological and emotional facets of the work by Plath. The discussion of the role of stylistic devices in supporting the concerns of trauma, oppression, and liberation is replete with the discussions of the correspondence of literature, psychology, and self-expression. It also serves as the control point against which the stylistic studies are to be formulated in future so that the future researcher can examine the stylistic pattern of different poets, genres or even periods of literature. In the end, this work does not only enrich the academic understanding of the work of Sylvia Plath but also shows the invaluable importance of analysis as a stylistic device when one tries to figure out the complex connection between the language, the meaning, and the response of the reader.

Literature Review

The study has many implications both scholarly and practical. It offers an academic opinion on the stylistic examination of the poem *Daddy* by Sylvia Plath and how words, pictures, and the sound patterns are manipulated in an attempt to create a meaning, evoke emotion, and make an impression on the reader. Considering these stylistic traits in a systemic manner, the study is valuable to the field of the literary stylistics as it will provide a methodology of the analysis of the poetic texts that can be used to calculate the equilibrium between the linguistic correctness and the interpretation of the literature texts (Leech and Short, 2007; Simpson, 2004).

It is also an educative study by researchers and students of literary and literature who would desire to know the actual micro-processes on which poetry draws complicated feelings and themes. Because this study establishes a focus on the stylistic peculiarities of Plath, her violent language, metaphorical images, and phonological techniques of rhyme, alliteration, and assonance, the study sheds light on the nature of interrelation between the form and content in the modern poetry (Ambrosini, 2012; Kumar, 2019). This knowledge can assist in creating a more critical reading and interpretation of the poetry and the teaching of poetry and provide a point of departure of practical recommendation to the literature teachers that can guide the students learn how to attain the aesthetic and emotional aspect of poetry.

In addition to that, the available work informs us about psychological and emotional aspects of the work of Plath in more detail. The discussion of how the issues of trauma, oppression, and liberation were reinforced with the help of stylistic devices saturates the discourses related to the intersections of the literature, psychology, and personal expression. It also serves as the point of reference to the stylistic studies that will be constituted in the future so that the future researchers can study the stylistic pattern of various poets, genres or even period in literature. In the long run, the work not only adds to the academic knowledge of the work by Sylvia Plath but also proves the immeasurable importance of analysis as a style technique when one tries to identify the complex correlation between the wording, the meaning and the response of the reader. Those who perceive it as an object of condemnation like Rosenblatt (1979) and Kumar (2019) explore how the mention of Nazism,

Jews, and the concentration camps are the most extreme metaphorical images of oppression and victimization. The papers have mentioned such imagery to discuss the moral and aesthetic worth of such imagery, which is based on shock factor and the emotional reaction. But even when they agree that the imagery represented by Plath works, they will hardly devise their own techniques as to how certain words, intonation and repetitions of the rhythm can be used to strengthen the effects.

Literature stylistics theorists introduce out theoretical constructs in their stylistic sense, which would be highly applicable to the practice of daddy. Linguistics and literary criticism have a bridge as it has been noted by Leech and Short (2007), which is a stylistic analysis whose focus is on how formalities of a language can be utilized to construct a meaning and a reaction of a reader. Likewise, Simpson (2004) believes that stylistics also allows a person to examine the tendencies of the text in a methodical way, including repetitions, deviations and foregrounding which is especially significant when it comes to poetry. All these theoretical speculations imply that the poem such as the one under consideration, *Daddy*, which we can characterize as repetition of structures and the use of effective phonological tools, can be addressed in the perspective of a stylistic study.

The phonological analysis is also brought into the spotlight in the works that have been devoted to the sound patterns in poetry. In the development of emotionality and aesthetic experience, Tsur (1992) and Carter and McRae (1996) had discovered that rhyme, alliteration, assonance and rhythm were also significant factors. The critics like Smith (2018) are quick to point out that the poem *Daddy* by Plath contains nursery-rhyme pattern and heavy end rhymes, which implies that these rhyme patterns add the figures of aggression and irony to the poem. These observations are, however, very accidental and need not be due to a long term study of style.

It has been reviewed by the literature on Sylvia Plath and her poem *Daddy* in a diversity of critical approaches, which contributed even more to the appreciation of the linguistic and stylistic multifariousness of the poem. The placement of the poem in the confessionally poetic tradition as many critics have understood it is that the poem is produced by the force of its massively personal voice through the use of deliberate stylistic choices. As explained by Axelrod (1990), the confessional mode of Plath greatly relies on the diction, repetition and exaggerated imagery to transform the personal trauma into a poetic happening within the populace. The stylistic surplus in the poem, in this point of view, is not an expressive projection of the language but a performative one, where emotional conflict is enacted.

Some scholars have paid attention to the imagery employed by Plath particularly her violent and historically informed imagery. As Rosenblatt (1979) notes, both extreme imagery used in the poem *Daddy* is an amplification mechanism of emotion whereby the mysterious speaker of the poem can assert feelings of entrapment and wrath that otherwise can not be mentioned. Similarly, metaphoric form of Plath, according to Wagner (1984), is also founded on dramatic binary relationships i.e. victim/oppressor, silence/speech that are imposed with the assistance of some recurrent tendencies in lexes. These works are aware of the relevance of imagery, but they are inclined to leave before a more systematic stylistic breakdown of the linguistic realisation of such imagery.

Sound effects of rhythm peculiar to this poem have been noted by other critics. According to Perloff (1985), the irrationality between the nursery rhyme rhythmic and sing-song attributes and the violent release of the poem is a disturbing factor that contributes to the emotional value of the poem. Bloom (2007) too argues that the clash of the sense of sound is because of extensive use of end rhyme and repetitions, Plath is more like a chant, this reflective sound acquires the signs of obsession and psychological obsession. According to these studies, sound patterns do play a significant role in influencing the reader response, though it is most probably that they have been discussed in an impressionistic manner rather than critically assessing the phonological patterns.

More recent approaches have made stylistic and linguistic approaches to this gap more popular. Jamil, Liaqat, and Zafar (2024) also take into account the lexical choices, metaphors, and sound

effects in the poem in their article to create a feminist stylistic framework and examine how they can help establish a discourse of resistance against patriarchal power in the poem *Daddy*. According to their analysis, these features as cruel consonance, rhyme of repetitions, and brutal verbs belong to the ideological position of the poem.

As discourse-based studies observe, it is further noted by discourse-based scholars that these elementary structures of syntax and repetitive patterns are not only literary devices; rather, these contribute to making the poem accessible to approach, along with intensifying the emotional experience of it as well. Reader response and cognitive studies-based scholars contribute some depth to it as well. The theory of sound symbolism by Tsur (1992) suggests that it is, in fact, the use of vowels and the repetitive rhythm in ‘*Daddy*’ that contributes to creating the voice of a child, encouraging the reader towards experiencing vulnerability and regression in the poem. Carter & McRae (1996) further suggest that phonological prominence is essential in directing the reader towards emotionally rich experiences, an observation that aptly describes how these deliberative patterns of rhymes and alliterations contribute towards creating experience in Plath’s poem.

Research Methodology

This paper uses a descriptive research design, which is qualitative in nature using the concepts of literary stylistics. The methodology is rather text-based and analytical, as it is intended to study the functioning of linguistic elements, in a poem titled *Daddy* by Sylvia Plath in order to create a meaning and provoke emotion. The stylistic analysis is chosen as the most suitable due to its ability to conduct a systematic study of the language on several levels, including lexical, imagistic and phonological levels, and it is directly related to the process of literary interpretation (Simpson, 2004; Leech and Short, 2007).

The source of data in this study is the poem *Daddy* (1960), which is part of a collection of poems in *Ariel* by Sylvia Plath. Since the given research is based on the analysis of one poem, it has a depth but not breadth meaning because it allows paying close attention to the text and to studying the pattern of style. The poem is approached as a text in itself, but with the understanding that any pertinent contextual allusions to the life and the critical scholarship of Plath does exist where they can help to explain why this style is chosen, but not to subject the language to the dominance of any biographical intervention.

The analysis framework is based on the well-known models of stylistics that were suggested by Leech and Short (2007) and Simpson (2004). The poem is discussed at three levels that are related to each other. Diction, repetitions, use of pronouns, verbs, and structure of the sentence are focused at the lexical and grammatical level to determine patterns of aggression, power, and intensity of emotions. The deviations of the standard language usage, foregrounding and repetitions are examined to comprehend the way the linguistic decisions determine the meaning and the way it is perceived by a reader.

On the imagery and figurative language level, the paper examines metaphors, symbols, and cultural allusions that are used in the poem. Special emphasis is on the use of extended metaphors, violent and historical metaphors and how they are used to portray the theme of domination, trauma, and resistance. The analysis covers the way in which imagery is applied in both thematic and stylistic ways to support both emotional coloring and psychological depth using linguistic realization.

The research looks at sound patterns at phonological level and they include rhyme, alliteration, assonance, consonance, and rhythm. Based on findings of phonological stylistics and cognitive poetics (Tsur, 1992; Carter and McRae, 1996), sound devices are examined in their role to play musicality, strengthen repetition and heighten emotional appeal. The nursery-rhyme rhythm and repetition of vowels are considered with particular attention and evaluated in terms of their influence on timing, mood, and reaction of readers.

The analysis process entails series of intensive reading of the poem. Afterwards the text is read as one whole and stylistic features which are predominant are identified. Then the poem is divided into significant units, the usage of language, imagery, and sound patterns are taken out and discussed qualitatively. To ensure the rigor and consistency of interpretations, textual evidence will support interpretations and associate them with relevant stylistic theories.

To promote validity and reliability, the research depends on the existing stylistic structures and conducts a comparison between the results and prior critical literature on Plath. Instead of giving personal impressions, the interpretations are based on notions of observable linguistic patterns in the text. The qualitative status of the study provides the flexibility of interpretations without compromising the methodological transparency.

The approach will allow conducting a thorough stylistic analysis of Daddy, revealing the interaction of linguistic, imagery, and sound patterns to create meaning and the impact on the reader. The hope of this research is to provide contributions to both stylistics and the scholarship of Sylvia Plath by presenting it in a well-organized and text-focused manner by means of combining linguistic analysis with literary interpretation.

Analysis and Discussion

Analysis of Objective 1

(To analyze the language, imagery, and sound patterns in Sylvia Plath's "Daddy")

In this section, Sylvia Plath's poem 'Daddy' is critically evaluated by examining language, imagery, and auditory features in great detail, with specific examples from the poem itself demonstrating how these stylistic features operate at a textual level. This reflects a methodology for stylistics, as it concentrates upon language use observable at a text level, independently of semantic interpretation.

This linguistic effect in "Daddy" is a quality of using very simple statements and words. For example, "You do not do, you do not do" sets the tone of repetition from the very beginning. The second person pronoun "you" is very direct in addressing the father. The word "you" exhibits a sense of accusation as if the speaker is talking directly to the father. As an example, "Daddy, I have had to kill you" is a statement consisting of a very simple sentence, but the word "kill" is of high intensity in terms of emotions. This sets the context of how Plath uses very simple statements to express high emotions.

The poem also evidences aggressive diction through verbs like "bit", "chuffing", "stamp", and "kill". The use of these lexical items emphasizes violence and domination, further elaborating the hostile tone of the poem. Similarly, the frequent use of modal verbs in "I never could talk to you" underlines powerlessness and emotional repression, further illustrating the way in which language functions to encode mental states.

One of the most striking stylistic features is the imagery in Plath's "Daddy". The poem extensively uses metaphor and symbolism, most notably in representations of the oppressive character of the father figure. The metaphor in "I have lived like a foot / For thirty years, poor and white" presents the speaker as something crushed and silenced, suggesting prolonged subjugation. This extended metaphor is stylistically effective because it compresses emotional suffering into a vivid, concrete image.

One of the most controversial ways in which the poem expresses this is through Plath's use of Holocaust imagery. Lines such as "I thought every German was you" and "I think I may well be a Jew" draw on historical and cultural symbols of persecution. Stylistically, these images function as extreme metaphors rather than literal references, raising the emotional stakes of the poem. The images of Nazism-"Panzer-man," "Luftwaffe," and "swastika"-create a semantic field of terror and domination. This lexical clustering reinforces the speaker's perception of the father as an all-

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powerful tyrant. The exaggeration implicit in such imagery adds to the poem's confessional intensity and overrides historical realism in favor of emotional truth.

Besides visual imagery, Plath shows metaphorical transformation to portray liberation. The line "There's a stake in your fat black heart" points out vampirism imagery, symbolizing the speaker's attempt to destroy the lingering influence of the father figure. This image marks a shift from victimhood to agency, achieved through violent but symbolic language.

The poem's sound patterns are very important in reinforcing its emotional force. Heavy use of end rhyme is one of the most prominent phonological features, particularly the recurring "-oo" sound of "do," "you," "shoe," "Achoo," and "through." This repeated vowel sound produces a chant-like rhythm reminiscent of nursery rhymes. Thus, "You do not do, you do not do / Any more, black shoe" conjoins childlike rhyme with violent imagery. This is an example of how, stylistically, this contrast heightens the poem's unsettling tone by juxtaposing innocence with violence.

Sonic Texture: The poem's sonic texture can be enhanced by the interplay and contrast between sounds. For example, in the phrase "I have always been scared of you," the gentle hissing sound expresses itself as if it were an actual hiss. But afterwards, with the use of hard and exploding consonants in phrases such as "brute heart of a brute," an aggressive tone surfaces. This use of sounds does by no means add an aesthetic appeal; rather, it directs the tone for the reader.

Another important aspect of the poem is the significance of the repetition of the word "Daddy". This becomes an important device that demonstrates its significance as the "calls of a child" as well as "chant." The final line of the poem, "Daddy, daddy, you bastard, I'm through," also encompasses elements of the "blunt termination of talk" while showcasing its emphasis upon "insult."

Taken together, these elements of the poem demonstrate the connection between Plath's skill, language, images, and sound. The use of uncomplicated, forceful language in combination with graphic, symbolic images, along with the strong patterns of sound, produces an intensely charged piece. These features do not merely decorate the poem but actively construct its meaning and intensity, fulfilling the first objective of the study by revealing how stylistic elements operate within the text itself.

Analysis and Discussion of Objective 2

(To examine how Plath's stylistic choices shape meaning and reader response)

The style in Sylvia Plath's "Daddy" serves to energize both the meaning and the visceral experience for the reader. Rather than expediting meaning on foot of explicit themes, she relies on the sound and meaning of language, and what she sees in her mind's eye, in an attempt to guide it in an attempt to surprise the reader. The effect of this is that meaning emerges when you read it.

The language, she draws you in with direct address and the use of the second person in a way that attracted the audience to herself. The use of the second person address throughout the poem, as in "You do not do, you do not do" and "I have always been scared of you," makes the reader identify with the sandals of the poet as the reader is presented with a private moment of confrontation, which may be awkward yet direct.

The use of the simple sentences at the end also achieves a sense of directness, with the blunt prophecies of the poem being heralded by the staccato beats of the simple sentences of blame—urgent prophecies that strip away much of the distance of interpretation, propelling the reader direct into the emotion unmediated.

Word choice in Plath's work captures meaning through the use of exaggerated, at times violent, words in conveying emotional experiences. Words such as "kill," "brute," "bastard," and "devil" carry strong negative connotations, constructing the father figure as an embodiment of evil and oppression. For readers, this extreme diction blurs the boundary between literal and symbolic meaning. The poem is not read as a factual account but as an emotional truth expressed through

linguistic excess. Consequently, readers are guided to interpret the poem as a psychological and emotional struggle rather than a realistic narrative.

The poem hinges on its images, which direct how we create meaning. Drawing on stark, even brutal metaphors—especially those referring to the Holocaust—Plath foregrounds the speaker's victimized identity and the power imbalance among figures. Lines like "I think I may well be a Jew" and "Every woman adores a Fascist" strike with a visceral impact, drawing on shock and moral discomfiture. These images stylistically do not work to record events so much as dramatize psychic oppression. They press readers to understand these metaphors figuratively, recognizing that Plath is working within collective trauma to express personal pain. That alone deepens engagement while opening the door to controversy—one of many reasons for the critical conversation surrounding this poem.

Alongside this, confinement and release work in imagery to build a response through the poem. Early lines, such as "I have lived like a foot", which posit the speaker in a passive, unheard role, stir sympathy and a creeping claustrophobia. Later images, such as "There's a stake in your fat black heart", latch onto a more violent and defining break into freedom. The shift is guiding us on an emotional arc—from oppression toward release—that underscores the poem's push toward closure and empowerment.

"The Sounds" creates meaning and response through its juxtaposition of mismatched form and content with an immediately jarring start and an incongruously childlike rhythm. A childlike rhythm is created by the rhythm generated by the repetition of end rhymes and the repetition of the "-oo" sound—to-shoe, yo-you, Achoo-through—giving the poem an almost childlike songfulness. Its playfulness with this childlike element juxtaposed with the violent imagery and words creates an almost heightened sense of emotional stress and emphasizes the theme that arrested emotional development is caused by trauma.

Repetition also influences the way the reader consumes the poem. The repetitive use of the word "Daddy" traces the reliance of the child but at the same time represents a momentous and attacking gesture. The repetition in the poem when viewed from the reader's perspective represents an obsessive behavior and the unresolved emotions within the poem. The final repetition in the poem, which reads "Daddy, daddy, you bastard, I'm through," has a sense of finality.

To sum up, the skills of Plath's craft are actively at work in shaping how meaning is constructed in experience with the poem itself. The language creates immediacy and conflict; imagery sustains both the emotional and symbolic aspects, and acoustical patterns influence rhythm and mood to maintain the tension. The various components of the poem influence readers whereby their response is not limited to the level of understanding. In addressing the second purpose, it is evident from the explanation that the strength of "Daddy" is not only vested in what it communicates, but rather it is linked to the language used to convey meaning.

Conclusion

This particular study examines Sylvia Plath's poem "Daddy" through the concept of style, an examination of how the linguistic, visual, as well as aural elements of a poem create a particular meaning as well as a reaction. This particular poem demonstrates how, instead of relating to stylistic themes in a poem, the particular craftsmanship of Sylvia Plath as a poet is more concerned with how she connects particular stylistic devices in a particular poem.

Concerning the first objective, the analysis reveals that "Daddy" is constructed out of a deliberately patterned use of language, including repetition, simple syntax, and a deliberate use of words. These work in combination with quite striking imagery—metaphors of entrapment, violence, and oppression—that convey the speaker's troubled emotional state. The poem's sonic features of rhyme, alliteration, and rhythmic repetition are also fuel to the emotional fire. Language, imagery, and sound are very closely entangled in "Daddy."

The second aim is unpacked through the discussion of how Sylvia Plath's stylistic decision-making produces meaning and her readers' responses to it. The application of apostrophe, a brusque tone of voice, and childlike rhythms, which echo those of the heartbeat, draws the reader into an emotionally charged space, reducing critical distance and making an affective involvement. Heavy, intense imagery with violent diction shocks readers into shock, discomfort, and, subsequently, contemplation, while movement from oppression imagery to release imagery orients interpretation toward symbolic freedom. The poem's sound patterns-cadence, tempo, and sonic texture-manipulate mood and pace, increasing psychological tension and propelling the cathartic conclusion.

In other words, this research confirms that "Daddy" endures not just for what it says but for how it is said-the intricate weaving of language, image, and sound. Plath converts personal trauma into an extraordinary poetic expression illuminating a deep pathos that strikes at the very core of readers. This stylistic reading not only meets the objectives of the study but also develops stylistics as a methodological resource within which poetic meaning has been made both conceptual and affective.

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