

Father/Daughter Archetypal Construction in Selected Poems of Sylvia Plath, Anne Sexton, and Forough Farrokhzad: Jungian Approach



Marzieh Kouchaki¹, Valeh Jalali^{2*}, Roohollah Reesi Sistani³

¹Ph.D., Department of Foreign Languages, Kerman Branch, Islamic Azad University, Kerman, Iran

²Assistant Professor, Department of Foreign Languages, Kerman Branch, Islamic Azad University, Kerman, Iran

³Assistant Professor, Department of English Language and Literature, Jiroft University of Kerman, Kerman, Iran

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Abstract

Archetype is essential for psychological development. In Jungian psychology, archetypes are highly developed elements of the collective unconscious: a set of shared memories and ideas that all can identify with regardless of the culture that one was born into or the period in which one lives. Within the collective unconscious there exist several archetypes among which the father figure is of considerable importance and attention in this study. One way to communicate this particular archetype is through literature. The present article tries to examine and sketch how psychological principles and doctrines and psychic stimulants and tensions influence the creation of literary works particularly poetry through the poems as well as the poet's biography. It attempts to plot connections between the tensions that existed in the poems and their creators. In this paper, Carl Jung's theory of daughter/father archetypal construction in the psyche is applied as a critical tool to analyze the relationship between the father and daughter within the poems of the selected poets. The poems that will be discussed include Sylvia Plath's *Full Fathom Five*, Anne Sexton's *One for my Dame*, and Forough Farrokhzad's *I Feel Sympathy for the Garden*. Moreover, this paper investigates the description of fathers and the poets' ambivalent feelings toward their fathers. It is argued that these poets, through their creations, reconstruct the fact (the memory) of their traumatic past, their fathers' images, and themselves in particular.

ساخت کهن الگوی پدر/دختری در گزیده اشعار سیلویا پلات، آن سکستون و فروغ فرخزاد: رویکرد یونگی
کهن الگو برای رشد روانشناختی ضروری است. در روانشناسی یونگ، کهن الگوها عناصر بسیار توسعه یافته ناخودآگاه جمعی هستند: مجموعه ای از خاطرات و ایده های مشترک که همه می توانند بدون در نظر گرفتن فرهنگی که در آن متولد شده یا دوره زمانی که در آن زندگی می کنند، با آنها آشنا شوند. در ضمیر ناخودآگاه جمعی تعدادی کهن الگو وجود دارد که در این پژوهش نقش پدر از اهمیت و توجه قابل توجهی برخوردار است. یکی از راه های ارتباط با این کهن الگوی خاص از طریق ادبیات است. مقاله حاضر سعی دارد تا به بررسی و ترسیم کدام منطق در روان بپردازد. روش هایی که اصول و آموزه ها و محرکها و تنش های روانی بر خلق آثار ادبی به ویژه شعر از طریق اشعار و زندگی نامه شاعر تأثیر می گذارند و تلاش می کند تا پیوندهایی را بین تنش های موجود در اشعار و سازندگان آن ترسیم کند. در روان نیز به عنوان انتقادی به کار می رود برای تجزیه و تحلیل رابطه پدر و دختر در اشعار شاعران منتخب، شعرهایی که مورد بحث قرار خواهند گرفت عبارتند از: سیلویا پلات، یکی از آن سکستون برای دخترم، و فروغ فرخزاد، من با باغ همدردی می کنم. این مقاله به بررسی توصیف پدران و احساسات دوسوگرایانه شاعران نسبت به پدرانشان می پردازد و استدلال می شود که این شاعران با آفرینش های خود، واقعیت (خاطره) گذشته آسیبزا، تصاویر پدرانشان و به ویژه خودشان را بازسازی می کنند.

واژگان کلیدی: شعر، کهن الگو، رابطه دختر/پدر، سیلویا پلات، آن سکستون، فروغ فرخزاد

*Corresponding Author's Email:
jalalivaleh6385@gmail.com

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Introduction

In the modern age, poetry and psychology are intermingled roughly. Many critics now believe that aesthetic and moral criticisms are not considered the only sufficient ways to analyze literary works, especially poetry. Nasrallah Emami in *Methodologies of Literary Criticism* writes that “we don’t claim that all aspects of literary works can be studied under the light of psychological criticisms, but we confess that psychological criticism can interpret those aspects of literary works that were neglected by other critical criticisms in past” (130). He also continues that “one of the reasons of inclination towards the psychological aspects in the work of poets is the poet’s understanding of their unconsciousness. The poets represent the psychological conflicts in their poems by discovering the unconscious part of their psyche” (131). Therefore, knowing how identity is constituted is considered an important factor in the psychoanalysis of poets’ works.

An identity is defined as “who one is when one is an occupant of a particular role in society, a member of a particular group, or claims particular characteristics that identify him or her as a unique person” (Burke and Stets, 2009). Therefore, identity is not a single entity and many factors contribute to the formation of identity. The closest people, for example, mother, father, and siblings, have a greater effect on the identity than more distant people. Thus, it might be assumed that fathers are this kind of significant others to their daughters and have a great impact on their identity processes as a whole.

The Significance of the Father Image and Archetype

To enter the discussion of the father archetype, knowing about archetypes and how they function seems necessary. The collective unconscious introduced by Carl Jung includes “an inherited receptacle of deep, powerful human themes and commonalities” (Bressler 131). These inherited structures and memories exist in the form of archetypes. They are primordial images that cannot be represented but manifest themselves in their content, archetypal images, or ideas (Jacobi, 1953/1970). It is important to recognize that it is the basic structure and not the contents that are inherited, although archetypal images and ideas are expressed in symbols that resonate with humans across history and cultures (de Laszlo, 1958).

Archetypes, although always unconscious, become obvious in the feelings and actions of the person when they are activated. “They function as a template or a set of expectations against which existential life is experienced. It is from the interaction of the archetype and real-world experience,

including interpersonal relations, that specific images are formed” (Samuels, 1985). When events and encounters with others are at odds with the archetype, images lack resonance and are cacophonous, when experience converges with the archetype, images support and comfort the individual (Fairweather, 1981).

The concept of the inner father propounded by Bowlby (1982) offers a new paradigm for comprehending the meaning of the father to the self. The third dimension of the inner father is the father image. This term is similar to what Samuels (1985) and Lansky (1989) called the father or paternal imago: the image is not a singular entity, but a composite of many images that are contributed from numerous sources, real (external) and imagined (internal).

The father image along with other intrapsychic images operates as a perceptual filter in the personality. These images play a major role in shaping the individual’s interpersonal relationships with others. In Jungian tradition, the father image results from the father archetype, cultural expectations, and personal experience with a particular father (Samuels, 1985).

The Impact of Father Archetype on Poet’s Psyche

Several issues can have a great impact on the poet’s psyche. One of which is the daughter/father relationship. This relationship is of great importance. Carl Jung agreed with Freud’s thesis that “the father is decisive in the destiny of the individual” (1961:303). The daughter/father relationship was under the influence of different cultural and social factors. Western and Iranian cultures with their patriarchal heritage have silenced the daughter and worked against her accessing the full scope of her energy. For generations, a daughter was regarded as the least important member of the family and suppressed. The daughter/father issues remained a dark tension and their relationship was relegated to the shadows. Cultural biases kept daughters docile and fathers untouched as if they were not essential to their daughters’ lives. Countless generations of fathers had no time or emotional accountability to participate in family life and this lack of fathers’ emotional relationships contributed to their daughters’ neuroses.

This study will focus on the daughter/father relationship in poems: *Full Fathom Five* by Sylvia Plath, *And One for my Dame* by Anne Sexton, and *I Feel Sympathy for the Garden* by Forough Farrokhzad based on assumptions of Carl Jung. The aim of this study, on the other hand, is to show how these poets were influenced by the daughter/father relationship by tracing this relationship through the images of both the father and the daughter provided in their poems as well as to demonstrate how these poets could construct themselves by creating these poems.

Literature Review

Although Carl Jung's theories are discussed to a lesser extent than Freud's psychodynamic approach, his doctrines carry an influence whose effects can still be felt today. This section provides a review of theoretical as well as literary productions published about Jung's theory of archetypal construction in the psyche.

Theoretical Productions

Since for most of human history, humans lived in households with an adult male and an adult female, human children may possess behavioral systems and symbolic structures that make them ready to form a bond with the father as well as the mother. In other words, the father is a powerful archetype dwelling in the psyche of the child. The father provides some important survival needs. Anthropologist Ashley Montagu (1966) observed that cooperation is of vital importance for survival over the course of human history and that individuals in early societies would not have been able to survive without the ability to interact with others. Therefore, a high level of cooperation and communication seems necessary for humans to overcome their confronted challenges. It is in this case that the father as an archetype provides an important set of skills for the children.

Greenspan (1982) described the father as the "second other", as the one who introduces the child to the world beyond the mother. The father's attachment and relationship with the young child help him/her to transform the intense, comfortable, and symbiotic connection formed with the mother into a relationship that includes others and that promotes the development of independence and autonomy. Fathers appear to facilitate the development of empathy. The child's individuation process becomes much easier if the father himself is a warm, friendly, emotionally available, and empathic figure.

Literary Productions

It is also possible to apply Jung's theory of archetypal construction to literature. Archetypes frequently appear in literary works. Critics such as Maud Bodkin (1963) have sought to recover archetypal patterns in literature and assess the significance of the appearance of such patterns. Presenting her study *Archetypal Patterns in Poetry* as a testing of Jung's hypotheses, Bodkin concludes that *Hamlet*, *Paradise Lost*, *The Rime of the Ancient Mariner*, and *Kubla Khan*, among

other works, do indeed gain their power from their use of archetypal images that appeal to readers at a fundamental emotional level.

Symbolic readings of Joseph Conrad's representation of Africa in *Heart of Darkness* suggest several potential psychoanalytic approaches. Albert J. Guerard (1958) believes that both the Congo River and the African Jungle are described as elements of primal human experience, a representation that suggests the use of Carl Jung's notion of archetypes to explore the symbolic significance of these images.

In *Beloved* by Toni Morrison, Beloved feels excessively possessive towards her mother, Sethe, whose constant presence she desires. Psychoanalytic descriptions of mother-daughter relationships can illuminate the link between Sethe and Beloved. Barbara Schapiro (1991), for example, explores the significance of interpersonal relationships in *Beloved* within the framework of psychology.

Sanna Pietiläinen (2012) in her study tries to look at fictional literature through socio-psychological lenses to better understand the effect fathers have on their daughters' identity in Sandra Cisneros's fictional works. Naina Jain (2015) also investigates the influence of father-daughter attachment patterns on a daughter's development.

According to the above literature review, many works dealt with archetypal constructions from different perspectives, and only a few concentrated on the father-daughter archetypal construction that their prominent lack is their inattentiveness to the absence of father figures in such an archetypal construction. This study's effort is to investigate the traumatic effect caused by the absence of the father as an archetypal image in the daughter's psychic development mainly through the three mentioned poems as well as the poets' biography.

Conceptual Framework

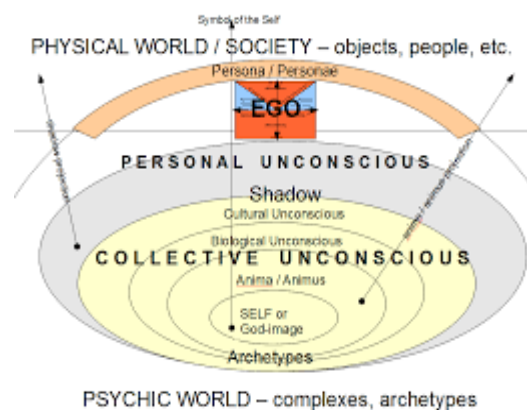
The theories of Carl Jung have been important to literary critics. He was Freud's most famous disciple. "Selecting Jung as his favorite student and 'son', Freud appointed him his successor" (Bressler, 130). But later, some of his theoretical differences with Freud caused him to be separated substantially from his former teacher concerning the model of the human psyche. He constructed his model of the human psyche which is considered as a great contribution to psychology and literary criticism.

In his formulation of the model of the human psyche, Jung acknowledges Freud's assumption about the existence of the unconscious and the role it plays in making conscious decisions, but he

rejects Freud's analysis of the unconscious. Jung writes, "By psyche, I understand the totality of all psychic processes, conscious as well as unconscious" (1921, 797). He then classifies the human psyche into three parts: "the personal conscious, the personal unconscious, and the collective unconscious" (Bressler, 131). Therefore, the unconscious part of the psyche is the point that arises the difference between Jung and Freud.

Jung developed the idea that "the unconscious mind is not merely a place of individual fantasies but also includes a 'collective unconscious, or a repository of shared primordial desires and impressions common to the entire human race'" (Booker, 34). He has chosen the term 'collective' because this part of the unconscious is impersonal and universal: "It has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us" (Jung, 4). According to Jung, in this universal psychic aspect resides several fundamental images and motifs in the form of archetypes: "patterns or images of repeated human experiences" (Bressler, 131). Archetypes are of different types and of great importance in psychic formation.

The Concept of Archetype



The concept of archetype is among the better-known theories developed by Carl Jung. Jung provided several definitions for this term in his book *The Archetypes and the Collective Unconscious*: "The contents of the collective unconscious are known as archetypes" (4), or "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear"

(5). Bressler also provides an introduction to Jung's theory of archetype in *Literary Criticism: An Introduction to Theory and Practice*: "Archetypes are not ready-made ideas, but are predispositions, causing us to respond to stimuli in certain ways" (131). Therefore, the archetypes predispose individuals to approach life and experience it in particular ways, according to patterns laid down in the psyche. There are archetypal figures, such as mother and father, as well as archetypal events and archetypal objects. These images find expression in the psyche and behavior. The father figure is considered as one of the important archetypes in the formation of the psyche.

According to Jung, there are psychological consequences of personal experience combined with archetypal images in the collective unconscious, these are called imago: "Imago is constituted on the one hand by the personally acquired image of the personal parents, but on the other hand by the parent archetype" (1946: 212). The term is thus used to differentiate the objective reality of a parent from the subjective perception of its importance. The biological father of the child can serve as a promoter of the father archetype. "Behind every individual father, there stands the primordial image of the Father", says Jung (97). The entire human experience is governed by the archetypal father and introject of the 'real' father. The father archetype exerts his influence on the human mind and serves as a regulator of boundaries, restrictions, and social values that are imposed as rules. The father-imago, on the other hand, develops its potential significance in discovering responsibility, the state, the spirit, etc.

Daughter/father Archetypal Construction of the Psyche

So far, the daughter/father relationship has been surrounded by silence and caused the perpetuation of the traumatic nature of their connection. Carl Jung provides an answer to the cause of the erasure of the daughter and believes that the un-lived life of the parent can exert a great influence upon children and says "the unconscious repetition of the family pattern can be disastrous, linked to psychological original sin" (1959:232). Jungian analyst, Lyn Cowman contributes to the understanding of the archetypal construction in the psyche when he says "because our culture is a patriarchy the very air she breathes, the boundaries of her consciousness, the contents of her unconscious psyche, and the complete cast of the collective psyche, are full of The Man: his marriage, his history,, his power, his money, and his ambivalent, unrealistic image of her" (2004:12).

A daughter's attachment to her father leads to her conscious internalization of the fathering qualities and images. From the very beginning as a baby, the daughter sees herself reflected in the

eyes of her father so that what she looks like in part is related to what she sees from him. Fathers also mirror images of security, consistency, and presence. A father can provide a window to the world. His interaction with his daughter forms the foundation upon which she builds herself. In other words, he is integral to her identity formation as a woman. Jung writes that “the feminine element can only get into its right place by a detour that includes coming to terms with the masculine factor ... The first stage is the withdrawal of the projection by recognizing it as such and thus freeing it from the object” (1978: 13). In fact, a daughter has to experience a close enough attachment to her father as part of understanding herself.

A father has an important role to establish individuality for his daughter. An adequate relationship creates confidence, acceptance, love, stability, discipline, and self-strength. Adler Kavalier states that “at each stage of a daughter’s development, the relationship with her father affects her sense of self and, when sufficient, gives her the confidence to express her creative potential” (1993: 187). The father is considered a part of what contributes to her ability to be present in the many aspects of her inner and outer life and the form of their relationship affects the collective images carried about daughters and fathers. Also, a father’s neglect can have an impact on internal vacuity, vulnerability, and lack of psychological connection. These appear as passivity and a general loss of feeling:

“When a father cannot fulfill his daughter’s needs for love and affirmation, self-denigrating habits and mood develop in her. A daughter experiences low self-worth develops hesitancy in the world and avoids intimacy. The internalized negative energy creates self-isolation and both the masculine and feminine energies betray her from within and without. The internalized persecutory father figure creates a hostile inner world of rage, numbness, or manic reactions obstructing inspiration and arresting self-integration” (Kavalier, 1993: 40).

Adler Kavalier continues his discussion of the daughter/father relationship by saying that

“When the father figure has no limits by giving too much or too little or is a rigid disciplinarian encased in a distant and foreboding authoring, a daughter cannot be personally or lovingly touched by him. She is betrayed, loses her identity, and is deprived of authority or voice. If he is emotionally absent or physically unavailable, no guidance is imparted but rather a vacuum of bewilderment forms, a void that fills with various adversities. And, as an extension of this, the father figure can turn

malicious and malignant to the feminine through her internalizing his sadomasochist enactments” (85).

The daughter/father complex can include self-alienation for both, affecting them so that each becomes estranged from the self and the other. Each can live with no sense of time or of life going by. This gives the daughter little interest or access to anything outside herself. It may become so severe for the daughter that she doesn't have a connection with the world and she is taken over by helplessness and passivity. Her real self remains silent and isolated in a state of non-communication with her father.

Textual Analysis

The present paper investigates the daughter/father relationship as well as the effect the father archetype or image can have on the three following poets as reflected in their poems.

Sylvia Plath, Anne Sexton, and Forough Farrokhzad are all inspired by their childhood traumatic memories. These poets mix these memories with sweet childhood memories and represent different aspects of the relationship between the daughter and the father. The father's image has an important position in these poets' traumatic childhood as well as their present real life. These poets are characterized as confessional poets. The confession is considered a method to remove the poet's trauma from a psychological perspective.

As Dianne Middlebrook suggests, one of the chief characteristics of confessional poetry was “its investigation of the pressure on the family as an institution and issues such as divorce, sexual infidelity, childhood neglect, and the mental disorders that follow from deep emotional wounds received in early life” (636). Therefore, the daughter/father relationship can be considered the subject matter of confessional poetry containing a description of the father who appears in memory. The father's images influence the daughters so profoundly and haunt their memories, even though the father died a long time ago. For these poets, the father's image became one of their creative sources and inspired them. A reference to the biographies of these poets can be helpful to the creations of their fathers as revealed in their poems.

The Trace of Father Image in Sylvia Plath's “Full Fathom Five”

Sylvia Plath lost his father, Emil Otto Plath, at the age of eight. When her father died, she was forbidden to take part in her father's funeral and this prohibition led to her trauma. As Marilyn Manner notes in “The Doxies of Daughterhood: Plath, Cixous, and the Father,” Plath

treats “the father’s early death as a kind of primary trauma which is written into the painful coming-of-age of the daughter as a writer” (1996:152). The death of Plath’s father seemed like a crime against her. Judith Kroll writes, “Death imposes on her a role of a vengeful victim. The specter of her father appearing everywhere became a way to mourn the dead god who ruled her life” (1976: 109).

In “Full Fathom Five,” Sylvia Plath represents her father as Poseidon, the God of the sea, through the lines: old man, you surface seldom / Then you come in with the tide’s coming / When seas wash cold, foam- / Capped: white hair, white beard, far-flung, / A dragnet, rising, falling, as waves / Crest and trough. Miles long, the poet tries to emphasize his father’s colossal figure and magnificence. She presents a figure of such immense proportion that cannot be grasped by the eyes. Her father’s early death causes Plath to have an extreme longing for him. She loves her father so deeply that she cannot accept the reality of his death.

She denies his death as if she imagines him as alive within her mind. Cannot look much but your form suffers / Some strange injury / and seems to die: so vapors / Ravel to clearness on the dawn sea. / The muddy rumors / Of your burial move me / To half-believe: your reappearance / Proves rumors shallow. Equally, Plath demonstrates and struggles with her ambivalent feelings toward her father, oscillating between her love and her doubt for him. In other words, although the poet desires to meet him, she lacks the courage to face him. Of the north, to be steered clear / Of, not fathomed. All obscurity / Starts with a danger: Your dangers are many. I.

The poet also describes her father as “ice-mountains” in the line: You float near / As kneeled ice-mountains. Her glacial language is a mimesis of the father, who is as cold as ice mountains. This tone is impassive and stoic, suggesting a level of resentment and emotional distance. But the last stanza suggests that the poet desires to unite with her father: Father, this thick air is murderous / I would breathe water. Her father’s death brought destruction to the childhood attachment before the natural separation between daughter and father. Her father is unapproachable and she is yearning for a missed father and his affection, recognition, and security.

The Father-Image Reflection in Anne Sexton’s “And One for My Dame”

Like Sylvia Plath, Ann Sexton has almost become identified with the genre of confessional poetry. Like Plath, Sexton creates her father’s image based on his profession. According to Diane Wood Middlebrook’s *Ann Sexton: A Biography*, “Sexton’s father, Ralph Churchill Harvey, is a wool

businessman who used to take voyages as well as a drunkard who suffered from mental illness, tending to repeatedly do the same things” (4). In “And One for My Dame,” Sexton exposes her privacy in public. Sexton portrays her father as a born salesman who sells wool to Fieldcrest, Woolrich, and Faribo.

Also, her father is represented as a born talker who is capable of selling one-hundred wetted-down bales of that white stuff. A born salesman / My father made all his dough / By selling wool to Fieldcrest, Woolrich, and Faribo / A born talker / He could sell one hundred wet-down bales / Of that white stuff / At home each sentence he would utter/have first pleased the buyer who'd paid him off in butter / Each word / had been tried over and over, at any rate, / On the man who was sold by the man who filled my plate.

Through these lines, it can be understood that Sexton's father mostly spent his time on business and making money rather than being with his family. Sexton continues depicting the image of his father's absence both physically and mentally. Her father is always on business travel and whenever he is at home, he is either drunk and stays in his bedroom or busy with maps and thinking about his next voyage. He could clock the miles and sales / Each night at home / My father was in love with maps / Except when he did / in his bedroom on a three-day drunk / He typed out complex itineraries, packed his trunk / His matched luggage / And pocketed a confirmed reservation / His heart already pushing over the red routes of the nation.

Her father's habitual absence causes Sexton to germinate a sense of loneliness and isolation as well as to be incapable of being a fully developed person. How suddenly gauche I was / With my old-maid heart and my funny teenage applause. The image of her father's absence completes with his death and Sexton shows how much helpless and alone she was as well as the over-lasting impact of his permanent absence on the world where she stands and waits. He died on the road / His heart pushed from neck to back / His white hanky signaling from the window of the Cadillac / I sit at my desk / Each night with no place to go / Opening the wrinkled maps of Milwaukee and Buffalo.

Such an unhappy experience for her is a trauma-generating humiliation and an inferiority complex. For Sexton, confession is a “technique ... for producing truth” (Foucault, 1984: 59). In her poems, Sexton infuses that the father is more important than the mother since the father for the daughter acts as a guardian who can protect against the dangers of the external world that threaten from the darkness of her psyche. As Diana Hume George comments: “Sexton plays out the effects

of such something and overprotective love on the part of fathers for the “purity” and “safety” of their daughters” (38).

Archetypal Construction of the Father in Forough Farrokhzad’s “I Feel Sympathy for the Garden¹”

Like the other two mentioned poets, Forough Farrokhzad is considered as a confessional poet. Forough Farrokhzad was born in a nine-member family in Tehran. Her father, Mohammad Farrokhzad, was a military man. Farrokhzad’s father had an important impact on her childhood. Her father’s face was always accompanied by a strange harshness. He was bitter and coarse. This led Farrokhzad to depict her father’s image in several of her poems including “I Feel Sympathy for the Garden”. She portrayed her father as an irresponsible father in this poem. Father says / Nothing can be done / I feather my nest / My works come to end.

Her father thinks he does not need to do something anymore. He believes he did what was necessary: to survive, to grow her children, and to reach this age in are few instances. Now, he wants to be free and alone. And in his room from dawn to dusk / He reads Shahnameh or Navasekh Altarikh. It can be deduced that he became a negligible father who likes to stay in his room and read his favorite books rather than take part in his family relationships. In other words, he doesn’t care about his surrounding but his books. The father says to mom / Curse on fish and bird / Whenever I die / It makes no difference whether the garden be / Or not / For me, the retiring pension is sufficient.

This causes a distance between Farrokhzad and her father. She cannot feel her father’s support. She says, “Our house’s yard is confused”. This means that she doesn’t know what the end will be. She feels fear and this fear is the beginning of despair although she attempts not to lose hope. She articulates her fear through the following lines: I am afraid of the time which has lost his heart / of the picture of futile hands / of supposing these alien hands / of imagining all these faces.

The time is shown without a heart. This implies that time is stagnant and unchangeable. The futile hands represent disability and failure. Alien faces also demonstrate departure and loneliness. The absence of a proper relationship with the father hurt Farrokhzad’s individual life and this caused her to feel lonely and disappointed.

¹ The translation of the poem is done by the writers

Conclusion

As mentioned earlier, based on Carl Jung's doctrine, the unconscious part of the psyche is considered an important factor in the constitution of an individual's mind and identity. Deep in the unconscious lay the archetypes which are of different types. The father archetype plays an important role in the formation of the daughter's psyche. The archetype of the father is essential for the daughter's activity and dynamic movement. The father image has relevance to individuality, consciousness/self-awareness, and the ability to be autonomous. In other words, in this process, a daughter discovers the meaning in her drama and fathers have the opportunity to become attuned to the emotional, psychological, and physical life of their daughters by taking an active part in relating to them from the beginning. But the absence of the father archetype or dead father creates a hole in the psyche and the daughter's inner core may be deprived of all the qualities related to the father. This lack may have a traumatic effect/tragedy on their psyche.

Undoubtedly, literature, particularly poetry, confronts us with numerous notable works that manifest psychological trauma caused by the absence of the father archetype/imago in the formation of the daughter's identity. Meanwhile, by narrating the trauma of the loss of such an archetype in the construction of the daughter's psyche, literature attempts to provide a process by which authors as well as poets can heal from the aftermath of this tragedy on an individual's traumatized psyche. Numerous women poets addressed this issue in their poems. Good examples would be the selected poems of Sylvia Plath, Anne Sexton, and Forough Farrokhzad.

In this investigation, the acquisition of the conclusion is based on inference and comparison. The concept of Jung's archetypal construction of the psyche in general and the impact of the father archetype/imago on the construction of the daughter's psyche and her formation of identity in specific is linked obviously to identified behavioral symptoms reflected and manifested by the characters in these selected poems.

The current psychoanalytical research on these selected poems provides a testimony to the vital influence of the father/daughter interactions of the individuals on their adulthood lives. On the other hand, it is important to mention that studying the individual characters in these selected poems from a psychoanalytical point of view, it is attempted to correspond the behavior of the characters to their early childhood relationship problems.

The distance and the silence of the father as an archetypal image experienced by each of these poets suggest a possible psychological sequence of various internalizations and re-projections. In these poems, the poets reflect not only the image they had of their fathers but also their

relationships. These poems also both deal with the theme of identity and convey how the relationship between father and daughter consequently affects the daughter's feelings toward her father later on in her life. The father's absence haunted them with fluctuating psychological symptoms and brought destruction to their identity and individual life.

By retelling their psychological traumas through their poems, the three women poets courageously accept their traumatic past and frankly pardon their fathers. Most importantly, through the act of creation, they in reviewing their psychological traumas, and reconstruct their past, their fathers' images, and themselves in particular.

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