

A Conceptual Reading on Suffering in the Poems of St. John of the Cross and Sylvia Plath

Lalju P. J.

Abstract: *This study is planned to uncover the idea of experiencing in the sonnets of St. John of the cross and Sylvia Plath's importance making accounts inside her life's jigsaw of parts. Plath was picked as the subject which is as it should be: she is generally viewed as one of the most known and persuasive figures in 20th century Anglo-American culture and writing. Notwithstanding the way that she just had one book distributed. In the course of her life, she distributed "The Colossus," an assortment of sonnets, and "The Bell Jar," a novel, just as an abundance of short stories, sonnets, and journal sections. Her status as a strong and inventive voice was established by her letters, which were distributed after her passing. Additionally, St. John of the cross' Dark Night of the Soul alludes to a period in an individual's otherworldly life that is set apart by an emergency of confidence or profound worries around one's relationship with God, and which contains inborn highlights of profound development. This examination looks at how individuals who are encountering snapshots of uneasiness and misery don't view them as disarranged.*

Keywords: Suffering, otherworldliness, spiritual, encounter, misery

1. Introduction

Sylvia Plath has been hailed as one of the most conspicuous and critical figures in writing in the 20th century. Despite the way that she just distributed one assortment of sonnets during her lifetime, the plenty of brief tales, sonnets, diary passages, and letters distributed after her demise not just established her standing as a strong women's activist voice, yet additionally added to the frightful charm of her life, which was covered in a trap of debates. The way that Sylvia was as yet hitched to Ted Hughes when she kicked the bucket added to the issues, bringing about the Plath Estate passing to Ted and his sister, Olwyn. They not just put all types of study and translation down, yet they likewise took steps to sue biographers who wouldn't submit to the Plath Estate's requests and necessities. In spite of a plenty of abstract studies, journals, and personal understandings, Sylvia Plath's biography has been a subject of a mentally educated history, a reality that gave the driving force to this exploration, which meant to enlighten the mental parts of this artistic virtuoso's secrets.

Concept of Suffering in the Poems of St. John of the Cross:

Indeed, even among followers of the incomparable Eastern religions, St John of the Cross is consistently viewed as an expert of otherworldliness. He is viewed as a prepared expert, demanding and firm with himself and his understudies, equipped for depicting the incredible excursion through the dim evening and the inebriating delights that soak the refined soul in divine light and love in expressions of specialized accuracy and passionate energy. Not many people believe him to be their beloved profound creator. He portrays the standards of the street driving up the Mount of Perfection in a manner that is extremely brutal to be respected on a well-known level.

The term Dark Night of the Soul has risen above from the Christian profound practice where it was destined to assign explicit stages in an individual's otherworldly excursion. It is a representation for encountering forlornness and destruction in one's life because of a strict emergency or genuine otherworldly worries around one's relationship with God. Dim Night of the Soul alludes to a period in an individual's

profound life that is set apart by an emergency of confidence or otherworldly worries around one's relationship with God, and which contains intrinsic highlights of profound development. This exploration inspects how individuals who are encountering snapshots of tension and depression don't see them as scattered. In actuality, they consider them to be chances to think about their lives and as specialists for positive change because of a course of task of strict significance. Utilizing the tales of five conspicuous strict characters, the similitudes and contrasts between the Dark Night and a burdensome episode are broken down and illustrated. Their accounts and unique original copies were utilized to make their storylines.

It's normal to hear strict people portray themselves as being amidst a Dark Night of the Soul. A few people might be acquainted with the title of the sixteenth-century Spanish work of art, Dark Night of the Soul a sonnet and its religious discourse via Carmelite cleric Saint John of the Cross. The Roman Catholic spiritualist defined the spirit's troublesome excursion to otherworldly adore in this book, which he appropriately named a "dark evening." The artist depicts God's relationship with him in enthusiastic, euphoric words like these:

The people who have encountered the Dark Night underscore the significance of having an individual relationship to go with them during this time of otherworldly torment. Profound coaches and inquisitors can be priceless partners during the Dark Night since they can give direction and knowledge from somebody who has experienced it previously and realizes what you're going through. Being an individual from a strict local area or petition bunch has likewise been distinguished as a decent wellspring of friendship and an inspiration to live.

J. Textual style, a specialist, Jesuit, and scholar, recognizes two sorts of strict sorrow: "healthy" strict trouble (or the alleged "Dull Night of the Soul," "distresses," "destructions") and "obsessive" strict melancholy, which is psychiatry's region." One of his huge commitments to the investigation of strict psychopathology is this. Textual style's "healthy" strict sorrow gives a hypothetical establishment to depictions of the Dark Night, stressing the

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differentiations among it and a burdensome episode. The otherworldly melancholy addressed by holy people and spiritualists - some of whom lived quite a while back - bears a huge association with this thought of "healthy" strict sadness, which will be clarified beneath. In this part, we will give an outline of the indications just as psychodynamic highlights.

Concept of Suffering in the Poems of Sylvia Plath:

The fantasies that have been worked with regards to Sylvia Plath, especially those that started after her passing, are the after-effect of artistic commentators' mistaken presumptions, yet additionally of American philosophy, which endeavored to depict Plath into a hazardous lady. Regardless of pundits' declarations that Sylvia Plath's works were generally founded on a discouraging individual encounter, Kumlu (2011) recommended that the genuine Plath prevailed with regards to taking shape her age's injuries, yet in addition an assortment of artistic fills in as a reaction to the philosophy of her day. Sylvia Plath's colleague, and a vital agent for the women's activist development, shares this perspective.

Sylvia's developing instability made her structure a nearer bond with her dad, whom she endeavoured to please and intrigue through her scholarly capacity. Her exiles admired her dad, whom she said as "a monster of a man" who "dreaded nothing" in their assurance to be saved. Sylvia's hounded assurance to gain proficiency with the letters in order, and her ensuing dedication to words as a swap for adoration, observer to her basic, controlling Striver's strong impact.

One more significant qualification between the Dark Night of the Soul and neurotic strict bitterness is that the individual never loses trust from the adoration object (God), and it doesn't prompt self-destruction. Rather than the "healthy" sadness, there is frequently a feeling of misery in the "neurotic" despondency; in the most natural sounding way for Font about the experience of the Dark Night of the Soul: "regardless of whether the little light is really shaky that it appears to be totally off, despite everything, you can see without seeing, it isn't aching for everything except yearning for all."

The Dark Night's desolate tone is a useful depiction of the distress welcomed on by the extreme quest for God. God might seem far off or non-existent; rather than a caring God, there is murkiness, an agonizing vacancy (p. 105). A strict encounter can now and then result in a "obsessive" strict discouragement that meets the prerequisites for a burdensome episode. Text style proposes two explanations behind the development of mental sickness with regards to strict experience: the presence of a hidden, psychopathologically, discouraging construction or the seriousness of the contention and the subject's weakness. A portion of the manifestations of these "obsessive" strict burdensome occasions, which he arranged into three sorts, include: (1) enthusiastic precariousness in light of outside conditions, crabbiness, provocative and consideration looking for perspectives, self-destruction endeavours and intentional self-damage (receptive - dramatic - type); (2) passionate insecurity in view of outer conditions, peevishness, provocative and consideration looking for

mentalities, pseudo-endeavours at self-destruction and conscious self-mischief (responsive - theatrical - type); (3) enthusiastic unsteadiness in light of outer conditions (2) sleepiness, ineptitude, powerlessness to work or study, dependence on others with rehashed charges of not being paid attention to and frustrated, failure to bear disappointment.

The Contradiction in Sylvia Plath's "Daddy," by Evelyn Y. Huang, is a concentrate by Evelyn Y. Huang. As per Huang's examination, the design features a little kid's adolescence and dependence on her dad, which can be clarified by the way that assuming Plath had no dependence on her dad, she couldn't have ever put down those indistinguishable examples in the sonnet. Therefore, in the event that Plath genuinely abhorred and loathed her dad, she could never communicate her dismay by rehashing the same thing like a kid. As far as content, "Daddy" is a sonnet full of logical inconsistencies. Regardless of the language Plath utilizes to communicate her resentment for her dad in this sonnet, there are consistently clues to be observed that go against what she has said. Furthermore, the manner in which she goes against herself in this sonnet reflects how she was deranged all through her life.

Plath used weighty and awful stating in this sonnet to communicate her indignation for her dad just as the wretchedness she felt in her dismal life. In any case, what is depicted in a real sense in this sonnet doesn't relate to Plath's actual considerations. While her assertions about needing to "murder" her dad (line 6) are inaccurate, Plath cherished him beyond all doubt, as should be visible in the sonnet hidden therein. The sonnet portrays her affection and abhorring for her dad as a double resistance. The sonnet's title, "Daddy," remains as an unmistakable difference to the remainder of the sonnet, which is an affectionate sonnet in spite of the way that "Daddy" is regularly utilized in a cozier setting than "Father." Plath could never utilize "Daddy" assuming she really disdained her dad; it plainly exhibits that she cherished him.

Clerics, priests, nuns, and other seriously strict people oftentimes describe their battles with the difficult experience of the Dark Night of the Soul, trailed by cases of arising changed and revived leaning on an unshakable conviction and sureness, with their strict employments affirmed. Spiritualists and loved strict lights were not resistant to the Dark Night, and they were adequately unassuming enough to provide narrative confirmation of their otherworldly battles in their works and letters, some of them with extraordinary honesty. A portion of these were not momentary profound emergencies, yet rather kept going a very long while, leaving submitted Christians feeling deserted by God and scrutinizing his reality. J. Van Vurst (2007) recommended that Jesus was the main casualty of the Dark Night, encountering God's deserting during his own enthusiasm and demise: As these accounts illustrate, individuals relate to Christ's Passion all through their profound misery, considering it to be a chance to be nearer to Christ's experiencing on the cross.

The Saint explains that God brings the souls of initiates—those who are still practising discursive meditation—into the

state of proficiency—the state of "contemplatives," and that they eventually move through this latter state into the state of the perfect, or the desired union with God. As previously stated, this night is divided into two parts: one dealing with the sensory aspects of the soul and the other with its spiritual components. Beginners' experience is equivalent to the former, whereas proficient's' experience is equivalent to the latter.

To categorise these many defects, the Saint employs the seven capital vices of pride, greed, lust, wrath, gluttony, envy, and sloth. For our purposes, a cursory review of these flaws will suffice, as a thorough examination of their identifying qualities is not required for what follows. The Saint tells us that it is this satisfaction, as well as the accompanying consolation that motivates them to perform these activities or objects, a motivation that stems from certain egoism, and an egoism that manifests itself, as we have just suggested, through these various imperfections in accordance with the object of their attachment.

For example, in the case of pride, this egoism manifests itself as a kind of private hubris that arises from what they perceive to be the extraordinary fervour and diligence with which they perform their spiritual exercises. This can cause one to become unjustifiably self-satisfied in their estimation of themselves and judgmental in their estimation of others, further drawing the soul away from the diametrically opposed humility required for any spiritual purification.

One may fall in love with spiritual objects associated with their devotional practice, causing them to focus on the physical symbol rather than the metaphysical symbol and cultivating an egocentric avarice that prevents them from achieving the selfless possession of spirit that their vocation requires. The flaws associated with the remaining vices are similar; what we've said thus far adequately demonstrates the nature of these flaws and the impediment they can pose to the soul's quest for spiritual purity. To summarise, all of the capital vices are fundamentally expressions of a core egoism, as are the spiritual flaws they produce. And, because we share in plurality, at least in part, through our individualities, the stronger our attachment to them, the less we are bound to God's simplicity.

In his discussion of the sin of desire, he describes how the joy gained through communion is felt simultaneously by both the spiritual and sensory components of the soul, ordinally in the former and inordinately in the latter. The Saint explains this simultaneity of experience by pointing out that these two aspects of the soul form one suppositum, or individual whole, and that as a result, each aspect shares in what the other gets according to its order. We touched on this briefly in our discussion of the spiritual faculties, but it's worth mentioning again because it'll help us understand how the passive night affects both of these parts of the soul.

2. Conclusion

The energy that Sylvia put into her writing in the last a very long time of her life upholds the view that it was through words that Sylvia looked to unwind the significance of her internal torment, and it was through words that she tried to

give importance to her reality. Words were Sylvia's most incredible asset, and charged words, specifically, were her tonic. She framed her life and gave significance to her reality through her words, similarly as she had involved words to accumulate parental fondness as a child, relating to the rawness of words to where they were her only comfort. She announced her dependence on words in her sonnet *Kindness*, composed only days before her demise, when she composed. Individuals who are occupied with the Dark Night hold convictions about mental agony that incorporate an association with the heavenly. Recuperating involves putting experience in a bigger setting than psychiatry and medication give. They endeavour to sort out these occasions considering their strict convictions and work, considering their enduring to be a potential chance to develop in a genuine way. In such a circumstance, regarding their passionate pain as illness is silly: letting them know that their Dark Night experience is strange or neurotic, and referring to a substance aggravation in the cerebrum as an aetiological component - permitting upper prescription to be taken - may deny these strict individuals of the capacity to give significance to their experience.

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