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Mirrors of Entrapment and Emancipation

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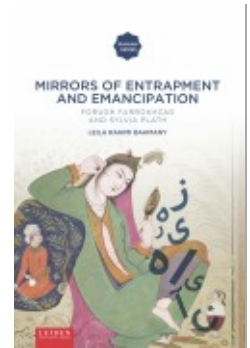
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Notes

Introduction

- 1 Jonathan Miller, *On Reflection* (London: National Gallery Publications Limited, 1998), 142.
- 2 Marie-Madeleine Martinet in her *Le Miroir de l'esprit dans le théâtre élisabéthain* discusses how the terms “mirror,” “glass” and “looking glass” have not always been used equivalently. In the Renaissance, the term “mirror” was used to convey a more metaphorical and symbolic meaning, while “glass” was used to convey a purely material sense. This distinction gradually vanishes, and today these terms can be used interchangeably. See: Arnaud Maillet, *The Claude Glass: Use and Meaning of the Black Mirror in Western Art*, trans. Jeff Fort (New York: Zone Books, 2004), 31.
- 3 J.E. Cirlot, *A Dictionary of Symbols*, trans. Jack Sage (London: Routledge and Kegan Paul, 1962), 201–202. For an introductory study of the mirror and its historio-cultural background see: Mark Pendergrast, *Mirror|Mirror: A History of the Human Love Affair with Reflection* (New York: Basic Books, 2004); Benjamin Goldberg, *The Mirror and Man* (Charlottesville: University Press of Virginia, 1985); Sabine Melchior-Bonnet, *The Mirror: A History*, trans. Katharine H. Jewett (New York: Routledge, 2001); and Jurgis Baltrušaitis, *Der Spiegel: Entdeckungen, Täuschungen, Phantasien* (Giessen: Anabas-Verlag, 1986).
- 4 See: Jenijoy La Belle, *Herself Beheld: The Literature of the Looking Glass* (Ithaca: Cornell University Press, 1988), 14. La Belle’s work is a study of women’s mirror confrontation in the novels, poems and short stories of British and American authors within the last two hundred years. For a study of the mirror motif in Victorian women’s poetry see: Penny Paparunas, “Trouble with the I/Eye: Mirrors in Victorian Women Poetry,” *Präsenz ohne Substanz: Beiträge zur Symbolik des Spiegels*, ed. Paul Michel (Zürich: Pano Verlag, 2003), 213–250; and for a study of the mirror motif

- in German literature focusing on the nineteenth and twentieth centuries see: Heide Witthöft, *Von Angesicht zu Angesicht. Literarische Spiegelszenen* (New York: Peter Lang, 1998).
- 5 Diana Tietjens Meyers, *Gender in the Mirror: Cultural Imagery and Women's Agency* (Oxford and New York: Oxford University Press, 2002), i and 25.
 - 6 *Ibid.*, 100.
 - 7 Julia Kristeva, *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez (New York: Columbia University Press, 1989), 74.
 - 8 Meyers, *Gender in the Mirror*, 100.
 - 9 Aptly, the French word for a boudoir mirror or the cheval glass is *psyché*.
 - 10 Laura Gutiérrez Spencer, "Mirrors and Masks: Female Subjectivity in Chicana Poetry," *Frontiers: A Journal of Women Studies*, vol. 15, no. 2 (1994), 70.
 - 11 Elaine Showalter, *The Female Malady: Women, Madness, and the English Culture, 1830–1980* (New York: Pantheon Books, 1985), 212.
 - 12 Kristeva, *Black Sun*, 74.
 - 13 Meyers, *Gender in the Mirror*, i and 101.
 - 14 Karla Schultz, "In Defense of Narcissus: Lou Andreas-Salomé and Julia Kristeva," *The German Quarterly*, vol. 67, no. 2 (Spring 1944): 193.
 - 15 By English literature, I mean the literature written world-wide in the English language.

Chapter One

- 1 Ovid, *Metamorphoses*, trans. A.D. Melville (Oxford and New York: Oxford University Press, 1986), 61: 350.
- 2 The ancient Greek aphorism "Know yourself!" was inscribed along with "Nothing to excess!" in the pronaos of Apollo's temple at Delphi. These two aphorisms are believed by many scholars of antiquity to summarize the whole of Greek thought and culture.
- 3 Ovid [Melville], *Metamorphoses*, 62: 357.
- 4 *Ibid.*, 62: 358–374.
- 5 *Ibid.*, 62: 382–384.
- 6 *Ibid.*, 63: 398–399.
- 7 *Ibid.*, 63: 418.
- 8 *Ibid.*, 64: 432.

- 9 Though the closer translation from Ovid’s Latin “*Iste ego sum*” would be “I am that,” giving neutrality to the image, Melville has chosen to translate it as “I am he.” *Ibid.*, 64: 463. By choosing the neutral inhuman “that” for his mirror image, the image’s difference in the material, its insubstantiality versus the substantiality of the subject in front of it, as well as a sense of alienation towards the image as the Other has been discerned. For a discussion of the “untranslatability” of the “*Iste ego sum*” into English see: A.D. Nuttall, “Ovid’s Narcissus and Shakespeare’s Richard II: the Reflected Self,” *Ovid Renewed: Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century*, ed. Charles Martindale (New York: Cambridge University Press, 1990), 143–144.
- 10 Ovid [Melville], *Metamorphoses*, 64–65: 463–465.
- 11 *Ibid.*, 65: 496, 500 and 66: 501, 502.
- 12 *Ibid.*, 66: 510.
- 13 Gayatri Chakravorty Spivak, “Echo,” *New Literary History*, vol. 24, no. 1 (Winter 1993): 27. Simone de Beauvoir, *The Second Sex*, trans. H.M. Parshley (New York: Vintage Books, 1989). De Beauvoir juxtaposes women’s immanence with its constraints, immobility, passivity, and objectness against men’s transcendence with its freedom, activity, and indefinability. De Beauvoir explains “Every time transcendence falls back into immanence, stagnation, there is a degradation of existence into the ‘*en-soi*’ [being-in-itself]—the brutish life of subjection to given conditions—and of liberty into constraint and contingency.” (xxxv)
- 14 Among others see: Charles Theodore Seltman, *Women in Antiquity* (New York: Thames and Hudson, 1956); Helene P. Foley (Ed.), *Reflections of Women in Antiquity* (New York: Gordon and Breach Science Publishers, 1981); Charles Anthon, *A Manual of Grecian Antiquities* (New York: Harper and Brothers, 1852); Richard Hawley and Barbara Levick (Eds.), *Women in Antiquity: New Assessments* (London and New York: Routledge, 1995); Elaine Fantham, Helene Peet Foley, Natalie Boymel Kampen, Sarah B. Pomeroy and H. Alan Shapiro, *Women in the Classical World: Image and Text* (Oxford and New York: Oxford University Press, 1994).
- 15 Elizabeth Grosz, *Jacques Lacan: A Feminist Introduction* (London and New York: Routledge, 1990), 37.
- 16 Nuttall, “Ovid’s Narcissus,” 142.
- 17 Ovid [Melville], *Metamorphoses*, 65: 474.
- 18 Ovid, *Metamorphoses*, ed. Hugo Magnus, Book 3: 430, accessed on April 08, 2014, <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Aatext>

- 1999.02.0029%3Abook%3D%3Acard%3D337; Cf. Ovid [Melville], *Metamorphoses*, 64: 434.
- 19 Julia Kristeva, *Tales of Love*, trans. Leon Roudiez (New York: Columbia University Press, 1987), 104.
- 20 Ibid.
- 21 Meyers, *Gender in the Mirror*, 106.
- 22 Spivak, “Echo,” 37. Juliet Mitchell, *Psychoanalysis and Feminism* (Harmondsworth: Penguin Books, 1974), 39.
- 23 Ibid., 19 and 23 [my emphasis]. Aporia, a recurrent term in the works of Jacques Derrida and Deconstructuralists, is derived from classical rhetoric, meaning “perplexity,” “doubt” and “difficulty.” Aporia refers to moments in a text when the knowledge enters a crisis, the meaning becomes ambiguous or contradictory and the reader faces a dilemma.
- 24 Ibid., 34.
- 25 André Green, *Narcissisme de vie, narcissisme de mort* (Paris: Editions de Minuit, 1983), 127. Cf. Spivak, “Echo,” 34.
- 26 Juliet Mitchell, *Women, The Longest Revolution: on Feminism, Literature and Psychoanalysis* (New York: Pantheon, 1984), 109.
- 27 Kristeva, *Tales of Love*, 30.
- 28 Ibid., 116 (Kristeva’s emphasis).
- 29 Lou Andreas-Salomé, “The Dual Orientation of Narcissism,” trans. Stanley A. Leavy, *The Psychoanalytic Quarterly*, vol. 31 (1962): 7 and 8. This is a translation from the German original: Lou Andreas-Salomé, “Narzissmus als Doppelrichtung,” *Imago*, vol. 7 (1921).
- 30 Schultz, “In Defense of Narcissus,” 193 and 196, note 26.
- 31 Ibid., 192.
- 32 For a succinct study of this switch in the concept of narcissism from a male trait to a feminine vice and the rigidification of heterosexual norms see: Meyers, *Gender in the Mirror*, 100–106.
- 33 See: Annemarie Schimmel, *A Two-Colored Brocade: The Imagery of Persian Poetry* (Chapel Hill and London: The University of North Carolina Press, 1992), 41–42, 162, 164–166.
- 34 “من عرف نفسه عرف ربه.” This saying has been frequently referred to in the Sufi literature. For a discussion of the saying see: Abū Ḥāmid Al-Ghazālī, *The Alchemy of Happiness*, trans. Claud Field (Charleston, South Carolina: Forgotten Books, 2008), 11–28.
- 35 Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-De-Siècle Culture* (New York and London: Oxford University Press, 1986), 138.

- 36 While some sources say that she was raped by him, others hold that she dallied with Poseidon of her own volition.
- 37 Sigmund Freud, “Medusa’s Head,” *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey (London: Hogarth, 1953–1974), vol. 18, 273–274.
- 38 Neil Hertz, “Medusa’s Head: Male Hysteria under Political Pressure,” *The End of the Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia University Press, 1985), 161.
- 39 Hélèn Cixous, “The Laugh of the Medusa,” trans. Keith Cohen and Paula Cohen, *Signs*, vol. 1, no. 4 (Summer, 1976), 885.
- 40 See: Coluccio Salutati, “On the Labors of Hercules,” trans. Lesly Lundeen, *The Medusa Reader*, eds. Marjorie Garber and Nancy J. Vickers (New York and London: Routledge, 2003), 54–56. There it is mentioned that, “Part of Medusa’s effect is dazzling artful speech, striking the listener dumb.” (54). For a discussion of the association of Medusa with artful eloquence see: Nancy Vickers, “‘The Blazon of Sweet Beauty’s Best’: Shakespeare’s *Lucrece*,” *Shakespeare and the Question of Theory*, eds. Patricia Parker and Geoffrey Hartman (New York: Methuen, 1985): 95–115. Patricia Klindienst Joplin in her essay, “The Voice of the Shuttle Is Ours,” argues that “... Medusa has become a central figure for the woman artist to struggle with ... because, herself a silenced woman, she has been used to silence other women.” *The Medusa Reader*, 202.
- 41 Pappas, “Trouble with the I/Eye,” 224–225.
- 42 Some feminists, particularly in film theories, have argued that the gaze is ultimately always masculine while the image remains feminine. Elizabeth Grosz exhorts us not to mistake the look—“a perceptual mode”—with the “gaze”—“a mode of desire”: “When they [some feminists] state baldly that “vision” is male, the look is masculine, or the visual is a phallogocentric mode of perception, these feminists confuse a perceptual facility open to both sexes ... with sexually coded positions of desire within visual (or any other perceptual) functions ... vision is not, cannot be, masculine ... rather, certain ways of using vision (for example, to objectify) may confirm and help produce patriarchal power relations.” Elizabeth Grosz, “Voyeurism, Exhibitionism, the Gaze,” *Feminism and Psychoanalysis: A Critical Dictionary*, ed. Elizabeth Wright (Oxford: Blackwell, 1992), 449.
- 43 Meyers, *Gender in the Mirror*, 115.
- 44 Havelock Ellis, “Auto-eroticism: A Psychological Study,” *Alienist and Neurologist*, 19 (1898), cited in Robert Raskin and Howard Terry, “A Principal-Components Analysis of the Narcissistic Personality Inventory and Fur-

- ther Evidence of Its Construct Validity,” *Journal of Personality and Social Psychology*, vol. 54, no. 5 (1988), 890.
- 45 Paul Näcke, “Die sexuellen Perversitäten in der Irrenanstalt,” *Wiener klinische Rundschau*, 1899, no. 27–30 [Translation mine]. Cf. with the original: “schwerste Form des Autoerotismus.”
- 46 On the historical development of the concept of Narcissism see: Havelock Ellis, “The Conception of Narcissism,” *Psychoanalytic Review*, 14 (1924): 129–153; also reprinted in *Studies in Psychology of Sex*, no. VII (Philadelphia: F.A. Davis, 1928): 346–375.
- 47 Freud, “On Narcissism: An Introduction,” *The Standard Edition*, vol. XIV (1914–1916), 73–74. For the original paper see: Sigmund Freud, “Zur Einführung des Narzissmus” *Gesammelte Werke*, vol. X (Frankfurt am Main: S. Fischer Verlag, 1946), 137–170.
- 48 See: Freud, “On Narcissism,” 76.
- 49 *Ibid.*, 75.
- 50 *Ibid.*, 88–89.
- 51 *Ibid.*, 91.
- 52 Mitchell, *Women, The Longest Revolution*, 113.
- 53 Grosz, *Jacques Lacan*, 128.
- 54 By the French poet, Jean Nicolas Arthur Rimbaud, in his letter to Paul Demeny May 15, 1871; quoted in Jacques Lacan, “Aggressiveness in Psychoanalysis,” *Écrits: The First Complete Edition in English*, trans. Bruce Fink (New York and London: W.W. Norton & Company, 2006), 96.
- 55 The first version of Lacan’s paper in 1949 was entitled “Le stade du miroir comme formateur de la fonction du Je.” It was initially translated into English by Alan Sheridan under the title, “The Mirror Stage as Formative of the Function of the *I* As Revealed in Psychoanalytic Experience,” *Écrits: A Selection*, trans. Alan Sheridan (London: Tavistock Publications, 1977): 1–8. It was also translated by Bruce Fink as, “The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytic Experience,” *Écrits: The First Complete Edition in English*, 75–81; all my references are to Fink’s translation.
- Raymond Tallis, *Not Saussure: A Critique of Post-Saussurean Literary Theory* (Basingstoke: Macmillan, 1988), 133.
- 56 “Binary opposition,” a pair of terms coined by structuralism, explains the entity of a centre and existence of an opposing centre. It is systematically criticized by Jacques Derrida in his deconstructive studies. His argument is to reveal and hence reverse the hierarchical, and not symmetrical, nature of the binary oppositions. The emphasis is on the superior position of an

entity while the others become inferior. Derrida argues, “Very schematically: an opposition of metaphysical concepts (e.g., speech/writing, presence/absence, etc.) is never the confrontation of two terms, but a hierarchy and the order of a subordination. Deconstruction cannot be restricted to immediately pass to a neutralization: it must, through a double gesture, a double science, a double writing—put into practice a *reversal* of the classical opposition *and* a general *displacement* of the system.” Jacques Derrida, “Signature Event Context,” *Limited Inc*, trans. Samuel Weber and Jeffrey Mehlman (Evanston, Illinois: Northwestern University Press, 1988), 21. In this regard femininity and masculinity are considered to be homogenous and fixed binary opposites.

For Wallon’s theory see: Henri Wallon, “Comment se développe chez l’enfant la notion de corps propre,” *Journal de psychologie*, vol. 28 (November–December 1931): 705–748; and his *Les origines du caractère chez l’enfant* (Paris: Presses Universitaires de France, 1973). For a more detailed study of influences and the development of Lacan’s theory refer to: Elisabeth Roudinesco, “The mirror stage: an obliterated archive,” *The Cambridge Companion to Lacan*, ed. Jean-Michel Rabaté (Cambridge: Cambridge University Press, 2003): 25–34; and Émile Jalley, *Freud, Wallon, Lacan: L’enfant au miroir* (Paris: EPEL, 1998).

- 57 Lacan, “The Freudian Thing, or the Meaning of the Return to Freud in Psychoanalysis,” *Écrits: The First Complete Edition in English*: 334–363; also see: Samuel Weber, *Return to Freud: Jacques Lacan’s Dislocation of Psychoanalysis*, trans. Michael Levine (Cambridge: Cambridge University Press, 1991); Richard Feldstein, Bruce Fink, and Maire Jaanus (Eds.), *Reading Seminars I and II: Lacan’s Return to Freud* (Albany: State University of New York Press, 1996); Richard Boothby, *Death and Desire: Psychoanalytic Theory in Lacan’s Return to Freud* (New York: Routledge, 1991); Philippe Julien, *Jacques Lacan’s Return to Freud: The Real, the Symbolic, and the Imaginary*, trans. Devra Beck Simiu (New York: New York University Press, 1994).
- 58 In his essay “On Narcissism,” Freud argues, “We are bound to suppose that a unity comparable to the ego cannot exist in the individual from the start; the ego has to be developed.” 76–77.
- 59 Lacan, “The Mirror Stage,” 76.
- 60 Ibid.
- 61 Ibid., 75.
- 62 Elizabeth Grosz, “Contemporary Theories of Power and Subjectivity,” *Feminist Knowledge: Critique and Construct*, ed. Sneja Gunew (London and New York: Routledge, 1990), 74.

- 63 Lacan, “Variations on the Standard Treatment,” *Écrits: The First Complete Edition in English*, 286.
- 64 Ellie Ragland-Sullivan, “Jacques Lacan: Feminism and the Problem of Gender Identity,” *SubStance*, vol. 11, no. 3, Issue 36 (1982), 11.
- 65 Ibid.
- 66 Grosz, “Contemporary Theories of Power and Subjectivity,” 74.
- 67 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 2006), 118.
- 68 Lacan, “The Mirror Stage,” 79.
- 69 Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Routledge, 1985), 99.
- 70 Mitchell, *Women, The Longest Revolution*, 290.
- 71 Grosz, “Contemporary Theories of Power and Subjectivity,” 73.
- 72 Lacanian Other, always with a capital O, is closer to Freud’s Ideal. The capital O marks the absoluteness of its otherness. The Lacanian Other is not a person. It is a locus for the emanation of language and its meanings. “Misidentified with God, the Other is incarnated in human experience in the figure of the Symbolic Father—the authority that real fathers invoke to institute the law.” Grosz, “Contemporary Theories of Power and Subjectivity,” 73. On the other hand, Object is the Lacanian equivalent of the other, with small o.
- 73 See: Lacan, “The Mirror Stage,” 76.
- 74 Juliet Mitchell, “Introduction-I,” *Feminine Sexuality: Jacques Lacan and the école freudienne*, eds. Juliet Mitchell and Jacqueline Rose, trans. Jacqueline Rose (London: W.W. Norton and Pantheon Books, 1982), 25.
- 75 Mitchell, *Women, The Longest Revolution*, 254; See also R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness* (Harmondsworth: Penguin, 1960).
- 76 Lacan, “The Mirror Stage,” 75.
- 77 Ibid., 78.
- 78 Jane Gallop, *Reading Lacan* (Ithaca and London: Cornell University Press, 1985), 79.
- 79 Lacan, “The Mirror Stage,” 78.
- 80 Ibid., 77; Lacan calls it a *captation* because the image actually “captures” or “seizes” the psyche and turns into a significant formative agent of the psyche as well as a function in the formation of the psychosis.
- 81 Ibid., 91. In his rejection of Cartesian Cogito philosophy, Lacan was extensively influenced by Alexandre Kojève, the Russian-born Marxist and Hegelian political philosopher. Kojève suggests that in order to become

modern in the thirties, one should move beyond the Cartesian philosophy of “I think” to that of the Freudian and Hegelian philosophy of “I desire.” This move is marked by a schism, a split between the *I* of thought and desire, which he calls a true I (*je*), and that of the ego (*moi*), which is regarded as a site of error, illusion and “mere representations.” Roudinesco, “The Mirror Stage,” 28.

It should be noted here that Freud’s desire is *Wunsch*, which is different from Hegel’s *Begierde*. Roudinesco’s short discussion of their differences is summed up in the following: “*Begierde* is the desire through which the relation of consciousness to the self is expressed: the issue is to acknowledge the other or otherness insofar as consciousness finds itself in this very movement. The other is the object of desire that the consciousness desires in a negative mirror-relationship that allows it to recognize itself in it. *Wunsch*, or desire in the Freudian sense, is more simply an inclination, an aspiration, the fulfillment of an unconscious wish.” Ibid.

- 82 Lacan, “The Mirror Stage,” 81.
- 83 See: Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984); Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez (New York: Columbia University Press, 1980).
- 84 Mary Jacobus, “The Difference of View,” *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, eds. Catherine Belsey and Jane Moore (London: The Macmillan Press Ltd, 1977), 68.
- 85 Susan Sellers, *Language and Sexual Difference: Feminist Writing in France* (New York: St. Martin’s Press, 1991), 15.
- 86 Mitchell, *Women, The Longest Revolution*, 291.
- 87 Lacan, “The Mirror Stage,” 78. The term *imago* alludes to a Judeo-Christian doctrine in which humans are being made in the image of God—in the *Imago Dei* (See: Genesis 1: 26, 27). Augustine suggests that humans must strive to restore the divine image in their selves. Therefore, Lacan’s mirror stage can be understood as an ironic version of this theology, that is we are the creation of our own image.
- 88 Meyers, *Gender in the Mirror*, 25.
- 89 The perceptual distortion of body image or body-size/weight, in aggravated cases, may lead to anorexia nervosa, where the subject suffers from an eating disorder. There is a vast amount of literature on anorexia nervosa referring to this body-image distortion. Inter alia see: D.M. Garner and P.E. Garfinkel, “Body Image in Anorexia Nervosa: Measurement, Theory and Clinical Implications,” *International Journal of Psychiatry in*

Medicine, vol. 11 (1981): 263–284; R. Lynn Horne, J.C. Van Vactor, et al., “Distorted Body Image in Patients with Eating Disorders,” *American Journal of Psychiatry*, vol. 148, no. 2 (1991): 211–215; Mirja Kalliopuska, “Body-Image Disturbance in Patients with Anorexia Nervosa,” *Psychological Reports*, vol. 51 (1982): 715–722; and Morag MacSween, *Anorexic Bodies: A Feminist and Sociological Perspective on Anorexia Nervosa* (New York: Routledge, 1995).

- 90 Hélène Cixous, “Sorties: Out and Out: Attacks/Ways Out/Forays,” *The Newly Born Woman*, eds. Hélène Cixous and Catherine Clément, trans. Betsy Wing (London: I.B. Tauris, 1996), 82; The original text is also translated by Ann Liddle under the title “Sorties” in *New French Feminisms: An Anthology*, eds. Elaine Marks and Isabelle de Courtivron (Amherst: The University of Massachusetts, 1980), 95.

For a study of the centrality of vision as the basis of human knowledge see: Suzanne Conklin Akbari, *Seeing through the Veil: Optical Theory and Medieval Allegory* (Toronto, Buffalo and London: University of Toronto Press, 2004).

- 91 Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca and New York: Cornell University Press, 1985). This work, first published in 1974, led to her expulsion from Lacan’s “école freudienne”. The text provides a deconstructive reading of patriarchal discourse. It reverses the historical order by taking a speculum-like structure, starting with Freud and ending with Plato.

- 92 Papparunas, “Trouble with the I/Eye,” 226.

- 93 See: Luce Irigaray, *This Sex Which Is Not One*, trans. Catherine Porter (Ithaca and New York: Cornell University Press, 1985), 23–33 and 205–218; Bracha Lichtenberg Ettinger, “Matrix and Metramorphosis,” *Differences: A Journal of Feminist Cultural Studies* [Trouble in the Archives], vol. 4, no. 3 (1992): 176–208; See also: Cathryn Vasseleu, “The Face Before the Mirror-Stage,” *Hypatia: Special Issue, Feminism and the Body*, ed. Elizabeth Grosz, vol. 6, no. 3 (Fall 1991): 140–155. Vasseleu discusses the ethical limitations of Lacan’s account of subjectivity and the mirror stage, basing her study of the metaphors of vision and touch upon the works of Luce Irigaray and Emmanuel Levinas.

- 94 Grosz, *Jacques Lacan*, 38.

- 95 For an elaborate discussion of Lacan’s and Freud’s “ocularcentrism” see: Grosz, *Jacques Lacan*, 35–41.

- 96 Gallop, *Reading Lacan*, 79.

- 97 Irigaray, *This Sex Which is Not One*, 116.

- 98 Jane Gallop, *The Daughter's Seduction: Feminism and Psychoanalysis* (Ithaca and New York: Cornell University Press, 1982), 81.
- 99 Lacan, "The Mirror Stage," 77.
- 100 It is no coincidence that the full-length mirror, mounted on a movable frame, which became popular in the early nineteenth century, is in French called a *psyché*.
- 101 Michel Foucault, "Of Other Spaces," trans. Jay Miskowicz, *Diacritics*, vol. 16, no. 1 (Spring, 1986), 24.
- 102 Ibid.
- 103 Ibid.
- 104 Ibid.
- 105 Edward S. Casey, "The Time of the Glance: Toward Becoming Otherwise," *Becomings: Explorations in Time, Memory, and Futures*, ed. Elizabeth Grosz (Ithaca and London: Cornell University Press 1999), 86 [Italics in the original].
- 106 Ibid., 85.
- 107 Ibid., 83 [Italics in the original].
- 108 Julia Kristeva, "A Question of Subjectivity: An interview," *Feminist Literary Theory: A Reader*, ed. Mary Eagleton (Oxford: Blackwell, 1996), 351.
- 109 Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 10.
- 110 Casey, "The Time of the Glance," 87.
- 111 Henri Bergson, *Mind-Energy: Lectures and Essays*, trans. H. Wildon Carr, eds. Keith Ansell-Pearson and Michael Kolkman (Basingstoke: Palgrave Macmillan, 2007), 132.
- 112 Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (New York: Cosimo, 2007), 7–8 [Italics in the original].
- 113 Ovid, *Metamorphoses*, Book IV: 234, accessed on April 08, 2014, <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0029%3Abook%3D15%3Acard%3D153>
- 114 Leonard Shengold, "The Metaphor of the Mirror," *Journal of the American Psychoanalytic Association*, vol. 22, no. 1 (1974), 99.
- 115 For a discussion of the psychological internality of the memory see: C.B. Martin, and Max Deutscher, "Remembering," *Philosophical Review*, vol. 75 (1966): 161–196.
- 116 Jacqueline Rose in her discussion of Adrienne Rich's poem "Go, Girl": Jacqueline Rose, *On Not Being Able to Sleep: Psychoanalysis and the Modern World* (London: Chatto & Windus, 2003), 47.

- 117 Gallop, *The Daughter's Seduction*, 113.
- 118 Irigaray, *This Sex Which Is Not One*, 139.
- 119 De Beauvoir, *The Second Sex*, 281–282.
- 120 Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York: W.W. Norton & Co., 1976), 220.
- 121 Roberta Rubenstein, *Boundaries of the Self: Gender, Culture, Fiction* (Urbana: University of Illinois Press, 1987), 235.
- 122 Nancy J. Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (Berkeley and Los Angeles: University of California Press, 1978), 169.
- 123 Ibid. Here Nancy Chodorow presents a neo-Freudian analysis of the mother/daughter relationship. For her other works on this subject see: Nancy J. Chodorow, "Family Structure and Feminine Personality," *Woman, Culture and Society*, eds. Michelle Zimbalist Rosaldo and Louise Lamphere (Stanford, California: Stanford University Press, 1974), 43–66; idem, "Mothering, Object-Relations and the Female Oedipal Configuration," *Feminist Studies*, vol. 4, no. 1 (February 1978): 137–158; idem, "Feminism and Difference: Gender, Relation and Difference in Psychoanalytic Perspective," *Socialist Review*, vol. 46 (July–August 1979): 51–70; also reprinted in *The Future of Difference*, eds. Hester Eisenstein and Alice Jardine (Boston: G.K. Hall, 1980), 3–20. For other Freudian/neo-Freudian studies on the topic see: Dorothy Dinnerstein, *The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise* (New York: Harper and Row, 1976); Jean Baker Miller, *Toward a New Psychology of Women* (Boston: Beacon Press, 1976); Also see: Janneke Van Mens-Verhulst, Karlein Schreurs, and Liesbeth Woertman (Eds.), *Daughtering and Mothering: Female Subjectivity Reanalysed* (London: Routledge, 1993).
- 124 La Belle, *Herself Beheld*, 80 [Italics mine].
- 125 Jane Flax, "Mother-Daughter Relationships: Psychodynamics, Politics, and Philosophy," *The Future of Difference*, eds. Hester Eisenstein and Alice Jardine (Boston: G.K. Hall, 1980), 23.
- 126 Ibid. For Jane Flax's further studies on the subject see: Jane Flax, "The Conflict between Nurturance and Autonomy in Mother-Daughter Relationships and within Feminism," *Feminist Studies*, vol. 4, no. 1 (February 1978): 171–189.
- 127 Julia Kristeva, "About Chinese Women," trans. Sean Hand, *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986), 149.
- 128 Shengold, "The Metaphor of the Mirror," 98.
- 129 Luce Irigaray, "And the One Doesn't Stir without the Other," trans. Hélène

- Vivienne Wenzel, *Signs: Journal of Women in Culture and Society*, vol. 7, no. 1 (Autumn, 1981), 60.
- 130 Ibid., 63.
- 131 Ibid., 61.
- 132 Ibid.
- 133 Carl G. Jung and Carl Kerényi, *Essays on a Science of Mythology: The Myth of the Divine Child and the Mysteries of Eleusis* (Princeton and New Jersey: Princeton University Press, 1969), 162. For a Jungian analysis of the mother/daughter relationship refer to: Nor Hall, *The Moon and the Virgin: Reflections on the Archetypal Feminine* (New York: Harper & Row, 1980); Erich Neumann, *The Great Mother: An Analysis of the Archetype*, trans. Ralph Manheim (Princeton and New Jersey: Princeton University Press, 1955); Carl Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, trans. Ralph Manheim (New York: Schocken Books, 1976).
- 134 This clairvoyant mirror falls within the broader category of magic mirrors which have been recurrent topoi in many literatures of the world. These clairvoyant surfaces were often revered for their endowment with magical and mantic powers, for their “powers of temporal and spatial clairvoyance.” Theodore Ziolkowski, *Disenchanted Images: A Literary Iconology* (Princeton, New Jersey: Princeton University Press, 1977), 160. Ziolkowski, based on folklorists’ categorization, divides magic mirrors into two different categories of cognizant (*wissend*) and causative (*wirkend*). See: Ibid., 162–168.
- 135 Lynn Sukenick, “Feeling and Reason in Doris Lessing’s Fiction,” *Contemporary Literature*, vol. 14, no. 4 (Autumn 1973): 515. This article is a discussion of Doris Lessing’s central female characters.
- 136 Ibid., 519.
- 137 Rich, *Of Woman Born*, 236. For a more elaborate study of “matrophobia” and its effects see: Judith Kegan Gardiner, “A Wake for Mother: The Maternal Deathbed in Women’s Fiction,” *Feminist Studies*, vol. 4, no. 2 (June 1978): 146–165.
- 138 Irigaray, “And the One Doesn’t Stir without the Other,” 61.
- 139 Ibid., 64.
- 140 Ibid., 67. For more on the mother’s mirroring function see: Donald Woods Winnicott’s chapter on “Mirror-Role of Mother and Family in Child Development,” in his *Playing and Reality* (New York: Routledge, 2005): 149–159. Here, Winnicott explains how the individual embarks on the first experience of human relatedness through the mirror experience. He begins his chapter with these words: “In individual emotional development the

- precursor of the mirror is the mother's face." 149. For feministic study of the subject see: Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984); Marianne Hirsch, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (Bloomington: Indiana University Press, 1989); For studies on this mother-daughter mirroring relationship in literature see: Cathy N. Davidson and E.M. Broner (Eds.), *The Lost Tradition: Mothers and Daughters in Literature* (New York: F. Ungar Pub Co, 1980); Mickey Pearlman (Ed.), *Mother Puzzles: Daughters and Mothers in Contemporary American Literature* (New York: Greenwood Press, 1989).
- 141 For more see: Meyer Howard Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (London: Oxford University Press, 1953).
- 142 'Ayn-ol-Qożāt Hamadānī, *Nāmehā-ye 'Ayn-ol-Qożāt-e Hamadānī*, eds. 'Alī-Naqī Monzawī and 'Afif 'Osayrān (Tehran: Bonyād-e farhang-e Iran, 1350/1970) vol. I, 206 [Translation mine]; Cf. the Persian original:

”جوانمردا، این شعرها را چون آینه دان، آخر دانی که آینه را صورتی نیست در خود، اما هر که در او نکه می کند صورت خود تواند دید، همچنین می دان که شعر را در خود هیچ معنی نیست، اما هر کسی از و آن تواند دیدن که نقد روزگار او بود و کمال کار اوست. و اگر گویی شعر را معنی آنست که قابلیت خواست و دیگران معنی دیگر وضع می کنند از خود، این هم چنانست که کسی گوید، صورت آینه صورت روی صیقل است که اول آن صورت نمود و این معنی را تحقیق و غموضی هست که اگر در شرح آویزم از مقصود باز مانم.“

- Arthur Schopenhauer says: “Books are like a mirror. If an ass looks in, you can't expect an angel to look out.” And Oscar Wilde in his Preface to *The Picture of Dorian Gray* writes, “It is the spectator, and not life, that art really mirrors.” (Clayton, Delaware: Prestwick House, 2007), 11.
- 143 Roland Barthes, “The Death of the Author,” *Modern Criticism and Theory: A Reader*, ed. David Lodge, revised and expanded by Nigel Wood (Essex and New York: Longman, 2000), 146–147.
- 144 *Ibid.*, 148–149.
- 145 “Poetry is Not a Luxury” is the title of an article by Audre Lorde first published in *Chrysalis: A Magazine of Female Culture*, no. 3 (1977); reprinted in *Sister Outsider: Essays and Speeches* (Trumansburg, New York: Crossing Press, 1984). In this article, Lorde explains: “For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival

- and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be thought. The farthest external horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives.” Lorde, *Sister Outsider*, 37.
- 146 Carmen Birkle, *Women’s Stories of the Looking Glass: Autobiographical Reflections and Self-Representations in the Poetry of Sylvia Plath, Adrienne Rich, and Audre Lorde* (Munich: Wilhelm Fink Verlag, 1996), 41.
- 147 La Belle, *Herself Beheld*, 180 [Information within the brackets mine].
- 148 The idea of “reflection” of the poet in poetry can be traced back to the Romantic definition of poetry. For an elaborate study refer to: Abrams, *The Mirror and the Lamp*.
- 149 La Belle, *Herself Beheld*, 160–161.
- 150 James Olney, *Metaphors of Self: The Meaning of Autobiography* (Princeton and New Jersey: Princeton University Press, 1972), 44.
- 151 Andreas-Salomé, “The Dual Orientation of Narcissism,” 13.
- 152 *Ibid.*, 27.
- 153 Certainly, there exist some autobiographical writings by female authors that do not repudiate or even question patriarchal laws and their inherent phallogentrism; for example, autobiographies written by women who have made careers out of their unquestioning social femininity, such as movie stars. They are often happy with their success built on the cultural definitions of womanhood and beauty.
- 154 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), 147.
- 155 Mitchell, *Women, The Longest Revolution*, 294.
- 156 Meyers, *Gender in the Mirror*, i.
- 157 Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven and London: Yale University Press, 2000), 16–17. For the original source of Woolf’s quoted argument see: Virginia Woolf, “Professions for Women,” *The Death of the Moth and Other Essays* (New York: Harcourt, Brace, 1942), 236–288.
- 158 For a detailed discussion of the tripartite relationship between experience, text and female subjectivity see: Liz Yorke, *Impertinent Voices: Subversive Strategies in Contemporary Women’s Poetry* (London: Routledge, 1991).
- 159 Cixous, “The Laugh of the Medusa,” 880.
- 160 Melchior-Bonnet, *The Mirror*, 261.
- 161 Sellers, *Language and Sexual Difference*, 51.

- 162 Ruth Robbins, *Literary Feminisms* (New York: St. Martin's Press, 2000), 116.
- 163 Brunhilde Wehinger, “‘Die Frucht ist fleckig und der Spiegel trübe’: Lyrikerinnen im 19. Jahrhundert,” *Frauen Literatur Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart*, eds. Hiltrud Gnüg and Renate Möhrmann (Stuttgart and Weimar: J.B. Metzler, 1999), 306 [Translation mine]. Cf. with the original: “Die Besonderheit der lyrischen Sprechweise privilegiert das Subjekt und erlaubt ihm—gemessen an der Sprache des Alltags—die Freiheit, die zweite Person zu modifizieren und alles anzureden, Menschen und Objekte ebenso wie Naturphänomene oder Phantome, nicht zuletzt das eigene Spiegelbild.”
- 164 Celeste Schenck, “All of a Piece: Women’s Poetry and Autobiography,” *Life/Lines: Theorizing Women’s Autobiography*, eds. Bella Brodzki and Celeste Schenck (Ithaca and New York: Cornell University Press, 1988), 292.
- 165 James Olney, “Autobiography and the Cultural Moment: A Thematic Historical, and Bibliographical Introduction,” *Autobiography: Essays Theoretical and Critical*, ed. James Olney (Princeton and New Jersey: Princeton University Press, 1980), 25.
- 166 Robert Folkenflik, “The Self as Other,” *The Culture of Autobiography: Constructions of Self-Representation*, ed. Robert Folkenflik (Stanford: Stanford University Press, 1993), 234.

Chapter Two

- 1 Šams ed-Dīn Moḥammad Ḥāfez, *Divān-e Ḥāfez-e Šīrāzī*, eds. Moḥammad Qazvīnī and Qāsem Ġanī (Tehran: Anjoman-e ḥošnevīsān-e Irān, 1368/1989), 86. The translations are mine unless otherwise indicated.
- 2 Rowson explains *šāhed-bāzī* in the following words: “From a relatively early period—probably the mid-ninth century—some Muslim mystics claimed to see in the beauty of adolescent boy a ‘testimony’ to the beauty and goodness of God, and initiated the practice of gazing at such a boy as a form of spiritual exercise. The boy was thus known in Sufi parlance as a ‘witness’ (*šāhed*.)” Everett K. Rowson, “Homosexuality in the Medieval Islamic World: Literary Celebrations vs. Legal Condemnation.” Paper presented at the conference “Gender and Alterity in Near Eastern Societies” (Princeton University, 6 April 1995), 24; Quoted in Afsaneh Najmabadi, *Women with Mustaches and Men without Beards: Gender and*

- Sexual Anxieties of Iranian Modernity* (London: University of California Press, 2005), 17. For an extensive study on *šahed-bāzī* in Persian literature, see: Sīrūs Šamīsā, *Šāhed-bāzī dar adabiyāt-e fārsī* (Tehran: Enteshārāt-e Ferdous, 1381/2002–2003); Also see: Annemarie Schimmel, *Mystical Dimensions of Islam* (Chapel Hill: University of North Carolina Press, 1975), 289–291.
- 3 Walker uses the phrase “the chiasmus of perception” in her study of the presentations of women in the works of Spenser, Shakespeare and Milton. Julia M. Walker, *Medusa’s Mirrors: Spenser, Shakespeare, Milton, and the Metamorphosis of the Female Self* (London: Associated University Press, 1998), 45.
 - 4 For the study of the representation of women in Persian literature see: Zeynab Yazdānī, *Zan dar še’r-e fārsī: dīrūz-emrūz* (Tehran: Enteshārāt-e Ferdous, 1378/1999–2000); Maryam Ḥosseīnī, *Riše-hā-ye zan-setīzī dar adabiyāt-e kelāsik-e fārsī* (Tehran: Našr-e češme, 1387/2008–2009).
 - 5 For more see: Janet Afary, *Sexual Politics in Modern Iran* (Cambridge and New York: Cambridge University Press, 2009); Najmabadi, *Women with Mustaches and Men without Beards*.
 - 6 See: Farzaneh Milani, *Veils and Words: The Emerging Voices of Iranian Women Writers* (New York: Syracuse University Press, 1992); idem, *Words, Not Swords: Iranian Women Writers and the Freedom of Movement* (New York: Syracuse University Press, 2011); Afsaneh Najmabadi (Ed.), *Women’s Autobiographies in Contemporary Iran* (Cambridge, Massachusetts: Harvard University Press, 1990); Dominic Parviz Brookshaw, “Women in Praise of Women: Female Poets and Female Patrons in Qajar Iran,” *Iranian Studies*, vol. 46, issue 1 (2013), 17–48.
 - 7 Robbins, *Literary Feminisms*, 122–123.
 - 8 Forugh Farrokhzad, *Mağmū’a āšār-e Forugh Farrokhzad*, ed. Behnām Bāvandpūr (Essen: Nima Verlag, 2002).
 - 9 Spencer, “Mirrors and Masks,” 72.
 - 10 Ibid., 70.
 - 11 As Millani argues, Farrokhzad’s whole canon of work can fit into the genre of *Bildungsroman*, though a female one and in verse: “... the first *Bildungsroman* written by and about a woman in Iran. Although a genre of novel, and although its tradition is almost exclusively associated with male characters, the category *Bildungsroman* best defines Forugh’s ceaseless developmental journey. Her five collections of poetry, viewed as a whole, constitute nothing less than a tale of self-discovery and growth.” Farzaneh Millani, “Forugh Farrokhzād,” *Persian Literature*, ed. Ehsan Yar-

- shater (New York: The Persian Heritage Foundation, 1988), 368. See also: Milani, *Veils and Words*, 136–137. Here, Milani discusses how Farrokhzad’s poetic oeuvre “best embodies Farrokhzad’s emergence from cultural conditioning and her struggle to come to self-realization, warranting its adaptation to her journey and to her awakening.” (136) Milani further states that these poems are “the chronicle of an evolving consciousness, the testament of growing awareness.” (136–137)
- 12 See: Farzaneh Milani, “Forugh Farrokhzad: A Feminist Perspective” (Ph.D. dissertation, University of California at Los Angeles, 1979).
- 13 John Berger, *Ways of Seeing* (London: Penguin Books, 1972), 47.
- 14 Laura Mulvey, *Visual and Other Pleasures* (Bloomington and Indianapolis: Indiana University Press, 1989), 19.
- 15 Girdhari Tikku has translated *Asīr* as *The Prisoner*. Girdhari Tikku, “Furūgh-i Farrokhzād: a new direction in Persian poetry,” *Studia Islamica*, 26 (1967): 149–173.
- 16 *Ibid.*, 153.
- 17 The complete versions of the poems together with their translations can be found in the Appendix.
- 18 Forugh Farrokhzad, *Mağmū‘a āṣār-e Forugh Farrokhzad*, ed. Behnām Bāvandpūr (Essen: Nima Verlag, 2002), 1: 69. All the references are to this book. The translations are mine. For the Persian orthography of the poems, I have also followed this book.
- 19 *Ibid.*
- 20 Freud, “On Narcissism,” 88–89.
- 21 For the various meanings of the Persian word *dīdār* see: ‘Aliakbar Dehḥodā, s.v. “dīdār,” *Loḡatnāme*, eds. Moḥammad Mo‘īn and Ġā‘far Šahīdī (Tehran: Tehran University Press, 1377/1998), vol. 8, pp. 11359–11362.
- 22 Farrokhzad, *Mağmū‘a āṣār*, 1: 69.
- 23 The Persian word *ḥīre* can also be translated as “bewildering at” (bewildering at my wet eyes).
- 24 Farrokhzad, *Mağmū‘a āṣār*, 1: 70.
- 25 This is reminiscent of a very popular classical Persian poem of Arabic origin, Neẓāmī Ganḡavi’s *Laylī o Mağnūn*. Mağnūn, literally “the insane or the obsessed,” becomes a poet-singer after losing his beloved Laylī and becoming insane. The motif of creativity and madness out of lost love has become a tradition in Persian literature and Farrokhzad in this poem draws upon the same tradition. See: As‘ad E. Khairallah, *Love, Madness, and Poetry: An Interpretation of the Mağnūn Legend* (Beirut: Franz Steiner Verlag, 1980); Ali Asghar Seyed-Gohrab, *Layli and Majnun: Love, Madness*

- and *Mystic Longing in Nizami's Epic Romance* (Boston: Brill Academic Publishers, 2003).
- 26 Shengold, “The Metaphor of the Mirror,” 101.
- 27 Persian literary tradition holds that *sorme* (collyrium or antimony) is originally a person who was pounded in the mortar of love until he lost his original stony nature. It is believed that it enhances beauty as well as improving eyesight. Annemarie Schimmel, *As through a Veil: Mystical Poetry in Islam* (New York: Columbia University Press, 1982), 122.
- 28 Gallop, *The Daughter's Seduction*, 115.
- 29 Irigaray, “And the One Doesn't Stir without the Other,” 65.
- 30 Farrokhzad, *Mağmū'a āṣār*, 1: 70.
- 31 Irigaray, “And the One Doesn't Stir Without the Other,” 66.
- 32 Luce Irigaray, “Divine Women,” trans. Gillian C. Gill, *Women, Knowledge, and Reality: Explorations in Feminist Philosophy*, eds. Ann Garry and Marilyn Pearsall (London and New York: Routledge, 1996), 477–478 [Italics in the original].
- 33 Farrokhzad, *Mağmū'a āṣār*, 1: 70.
- 34 Ibid., 1: 75.
- 35 Melchior-Bonnet, *The Mirror*, 233.
- 36 Farrokhzad, *Mağmū'a āṣār*, 1: 75.
- 37 Ibid.
- 38 Virginia Woolf, *A Room of One's Own* (Orlando, Florida: Harcourt, 2005), 35.
- 39 As in English literature, the theme of “speaking mirror” is abundant in Persian literature. The ability to speak and to provide the beholder with an answer is regarded as one of the powers of the mirror. For an example see: Nasrollah Pourjavady, *Zabān-e ḥāl dar 'erfān o adabiyāt-e pārsī* (Tehran: Entešārāt-e Hermes, 1385/2006–2007), 158, 650–651. Here, Pourjavady cites an example of a mirror and a comb getting into the debate over the nature of true love.
- 40 Farrokhzad, *Mağmū'a āṣār*, 1: 76.
- 41 Ibid.
- 42 *Ġām-e ḡam*, and all its other equivalents, *ḡām-e ḡamšīd*, *ḡām-e keyḡosro*, *ḡām-e ḡahān namā*, *ḡām-e ḡītī namā*, *ḡām-e ḡahān bīn*, *ḡām-e 'ālam bīn*, *ḡām-e ḡahān ārā*, *ā'īne-ye soleymān* (Solomon's mirror), *ā'īne-ye eskan-dar* (*sekandar* or *sekandari*) have a magical or surreal aura around them. Over time they have acquired rich metaphorical connotations, all orbiting round the centre of reflection, mental or visual. *Ġām* in Persian means a cup but it also denotes “clean” and “pure.” Furthermore, *ḡam* also means a

“great king,” again having purity in its denotation. In addition, *Ġām* refers to the legendary Persian king *Ġamšīd*, *Keyhosro* or Solomon. For more detailed study of this topos in Persian literature see: Moḥammad Moʿīn, “Ġām-e ġāhān namā,” *Maḡmūʿa maqālāt-e doktor Moḥammad-e Moʿīn*, ed. Mahdoḡt Moʿīn, vol. I (Tehran: Enteshārāt-e Moʿīn, 1368/ 1989–1990), 345–366; Saġād Āīdenlū, “Ġām-e Keyhosro o Ġamšīd,” *Nāme-ye Pārsī*, year 9, no. 4 (Winter 1983/2004–2005): 5–24. Seyede Farībā Mūsavī, “Āʿīne dar šāhkār-hā-ye adabī tā qarn-e haštom,” MA dissertation (Tehran: Tarbiat Moallem University, 1374/1995), 48–53. Moḡtaram Ġamangīz’s MA dissertation, “Āʿīne dar adab-e šūfiyāne-ye fārsī bā tekiye bar āšār-e Sanāʿī, ‘Aṡṡār, Neẓāmī, Molānā, Sʿadī, ‘Ayn-ol-Qozāt,” (Zanjan: Zanjan University, 1386/2007) is heavily based on Mūsavī’s dissertation, mentioned above. Some Persian sources recount that Alexander installed a huge mirror on a tower to destroy a sea serpent. Like Basilisk, the legendary king of serpents, the sight of this serpent was deadly to any mortal onlooker and the serpent would also die should it see its own reflection. See: Schimmel, *A Two-Colored Brocade*, 115. In this version of the story, one can see the vast overlap with the key elements of the Greek mythological story of Medusa, such as the deadly look and the mirror as a lethal and liberating instrument. For a study of the “mirror-magic” see: Géza Róheim, *Spiegelzauber* (Leipzig-Wien: Internationaler Psychoanalytischer Verlag: 1919).

It is worth noting here that the vast medieval encyclopaedias that set out to catalogue all knowledge were often called *specula*. For the study of *speculum* or mirror as titles see: Ritamary Bradley, “Backgrounds of the Title *Speculum* in Medieval Literature,” *Speculum* 29 (1954), 100–115; see also Herbert Grabes, *The Mutable Glass: Mirror-Imagery in Titles and Texts of the Middle Ages and English Renaissance* (Cambridge: Cambridge University Press, 1982).

- 43 Moʿīn, “ġām-e ġāhān namā,” 355–364. Ḥāfeẓ says: *آئینه سکندرجام می است* “آئینه سکندرجام می است / بنگر/ تا بر تو عرضه دارد احوال ملک دارا” *Dīvān-e Ḥāfeẓ*, ed. Parvīz Nātel Ḥānlarī, vol. I (Tehran: Enteshārāt-e Ḥʿārazmī, 1359/1980–1981), 26. “The cup of wine is Sikandar’s mirror / Behold, so that it may show thee the state of Dārā’s kingdom.” Translated by Henry Wilberforce Clarke in: Khwāja Shamsu-d-Dīn Muḡammad-i-Ḥāfiz-i-Shī-rāzī, *The Dīvān-i-Ḥāfiz* (New York: Samuel Weiser, 1970), vol. I, 31. (*Dārā* refers to Dariush the king of Achaemenid Empire of Persia who was killed after the Alexander’s invasion). A recurrent Persian literary topos holds that through the wine, the esoteric knowledge which remains veiled to the sober is unveiled to the drunken. For a detailed study of *ġām-e ġam* in the

Dīvān of Ḥāfeẓ see: Ğavād Brūmand Sa'eed, *Ḥāfeẓ o ġām-e ġam* (Tehran: Pāžang, 1367/1988–1989).

- 44 See: Mūsavī, “Ā’īne dar šāhkār-hā-ye adabī,” 48–53.
- 45 One of such popular mirror motifs is the burning mirror, which has had a great fascination for Persian poets. In Persian it is called *ḥarrāqa* or *ā’īne-ye sūzān*. It is a concave mirror that concentrates the rays of the sun and with enough intensity to set anything burnable in its focal point on fire. It is sometimes referred to as “Alexander’s mirror.” See: Ḥoseyn Ma’sūmī Hamadānī, “Ā’īne-ye sūzān-e aflātūn,” *Našr-e dāneš*, year: 7, no. I (Spring 1379/2000): 3–15. Moḥammad Mo’īn, in his article “Alexander’s Mirror,” collected some of the old Arabic and Persian texts recounting the story of Alexander’s mirror and how it was ruined. These works reaching back to the tenth century, and some of them fitting in the genre of travelogue, appear to be more fictive, mixing various myths into the accounts of what they actually visited. Moḥammad Mo’īn, “Ā’īne-ye sekandar,” *Maḡmū’a maqālāt-e doktor Moḥammad-e Mo’īn*, ed. Mahdoḡt Mo’īn, vol. II (Tehran: Entešārāt-e Mo’īn, 1367/1988–1989): 465–494. Also See: Mūsavī, “Ā’īne dar šāhkār-hā-ye adabī,” 35–37 and 42–53.
- 46 Farrokhzad, *Maḡmū’a āšār*, 1: 146.
- 47 *Ibid.*, 147.
- 48 *Ibid.*
- 49 In the poem “*Afsāne-ye talḡ*” (“Bitter Myth”), Farrokhzad openly acknowledges this cultural conceptualization of woman in order to vehemently reject it:

به او جز از هوس چیزی نگفتند
در او جز جلوه ظاهر ندیدند
به هر جا رفت، در گوشش سرودند
که زن را بهر عشرت آفریدند

She was told nothing but the lust
She was regarded as nothing but the manifestations of
appearances
Wherever she went, it was sung in her ears
Woman is created for voluptuousness.

Farrokhzad, 1: 52

By astutely entitling her poem “Bitter Myth,” Farrokhzad discloses her full awareness to the unreality of the image of womanhood which her phallogocentric culture provides.

- 50 Melchior-Bonnet, *The Mirror*, 230.
- 51 The round shape of the mirror in old times is asserted by Melchior-Bonnet, “Nearly always rounded, these mirrors were either concave or convex.” Melchior-Bonnet, *The Mirror*, 10.
- 52 Riccardo Zipoli, “Semiotics and the Tradition of the Image,” *Persica*, vol. 20 (2005), 166.
- 53 Farrokhzad, *Maḡmū‘a āṣār*, 1: 212.
- 54 Ibid.
- 55 Ibid., 213.
- 56 Ibid., 214.
- 57 For the metaphor of the mirror of the heart in its non-mystical sense see: Mūsavī, “Āīne dar šāhkār-hā-ye adabī,” 77.
- 58 Farrokhzad, *Maḡmū‘a āṣār*, 1: 135. “the smile of wine cup” alludes to Ḥāfeẓ’s couplet in which he uses “wine’s smile”: “عکس روی تو چو در آینه جام افتاد/ عارف از خندۀ می در طمع خام افتاد,” “When Thy image was reflected on the mirror of cup/The ‘aref from the smile of the wine fell into vain desires.” *Āīne-ye ḡām*, here simply translated into “the mirror of cup,” associates itself with the recurrent Persian motif of *ḡām-e ḡām*. The verse implies that the image in the cup deludes the mystic into a vain and impossible desire, confusing the image with the prior reality, the signified with the signifier, and the manifestation with God. The word *ḡām*, literally meaning “raw” and “baseless,” also designates “novice” or “inexperienced” in the language of Sufi poetry, thereby hinting at the inexperienced mystic who may mistake the images with the reality of God. Ḥāfeẓ, Divān-e Ḥāfeẓ-e Širāzī, eds. Moḡammad Qazvīnī and Qāsem Ġanī, 86. [Translation mine]
- 59 The mythological Antigone, Shakespeare’s Ophelia, Charlotte Brontë’s Jane Eyre, and Mary Wollstonecraft’s Maria are among many other love-mad female literary figures in the western literary tradition. For more on love-mad women see: Gilbert and Gubar, *The Madwoman in the Attic*; Helen Small, *Love’s Madness: Medicine, the Novel, and Female Insanity 1800–1865* (New York: Oxford University Press, 1996).
- 60 Farrokhzad, *Maḡmū‘a āṣār*, 1: 136.
- 61 Farrokhzad explicitly refers to the “psychological interiority” of the mirror in a collaborative poem with Yadollāh Roḡyāī (born in 1932), another Persian poet. The poem, composed in 1966, is entitled “*Deltangi*” (“Depression”). In the collection, the parts composed by Farrokhzad are printed in bold letters. Here Farrokhzad perspicaciously presents the psychology of mirroring:

تصویر این شکستگی اما سنگین است
 تصویر این شکستگی، ای مهربان
 ای مهربان ترین
 تعادل روانی آینه را به هم خواهد ریخت.
 مرا به باغ کودکی ام مهربان کن!

The depiction of this fracture is incredibly excruciating
 The depiction of this fracture, O kind one
 O the kindest one
 Will upset the equilibrium of the mirror.
 Invite me to the garden of my childhood!

Farrokhzad, *Mağmū'a āṣār*, 1: 377

“*Taṣvīr*,” here translated as depiction, also means image in Persian. By anthropomorphizing the mirror, onto which the persona projects her inner fragmentation, it has also been given a psychological interiority. The persona nostalgically seeks refuge in the psychological security of her paradise-like childhood years.

- 62 The term “speculation” is linked to “speculum.” Through the medium of speculum, one can meditate on the case of an effect reflected on a surface. See: Melchior-Bonnet, 113–114.
- 63 Cixous, “The Laugh of the Medusa,” 886.
- 64 In her poems, Farrokhzad does not reject her physicality, despite the long tradition of body-rejection, particularly female body-rejection, in Persian literature. One of the many poems by Farrokhzad that explicitly reveal her anti-transcendental views is “*Rūy-e ḥāk*” (“Upon the Earth”), 1: 249–250. In this poem, Farrokhzad declares that she has never wished to change her place on earth for that of the stars, the chosen, or even the angels. She claims that she is nothing but an echo, an aural reflection of an echo—an image of an image in the Lacanic sense. The window is significant in this poem (and is studied more elaborately later in this work). For the full text of the poem and its translation refer to the Appendix.
- 65 Farrokhzad, *Mağmū'a āṣār*, 1: 136.
- 66 Ibid.
- 67 Mitchell, *Women, the Longest Revolution*, 294.
- 68 For more on key metaphor and its function see: Zdravko Radman, *Metaphors: Figures of the Mind* (Dordrecht: Kluwer Academic Publishers, 2010); Stephen C. Pepper, “The Root Metaphor Theory of Metaphysics,” *Essays*

- on *Metaphor*, ed. Warren Shibles (Whitewater, Wisconsin: The Language Press, 1972): 15–26.
- 69 The parable of the mirror of the heart has also been recurrently referred to by many mystical philosophers in their explanation and criticism of the famous ecstatic utterances (*ṣaṭḥīyyāt*) of some mystics. Among these ecstatic utterances are: Ḥosayn ebn-e Maṣṣūr al-Ḥallāj's (executed in 922) declaration of "I am the Truth," and Bāyazīd Baṣṭāmī's (d. ca. 874) declaration "Glory be to me! How great is my majesty!" and "I am He!" See: Nasrollah Pourjavady, *Eṣrāq o 'erfān: maqāle-hā o naqd-hā* (Tehran: Naṣr-e dānešgāhī, 1380/2001–2002), 25–28 and 105–110.
- 70 Ziolkowski argues that this metaphoric thought "descends from Plato and the Bible by way of Christian Platonism. This syncretic analogy, which was first publicized by Augustine and his commentators, is based principally on two passages in the New Testament" [1 Corinthians 13: 12 and James 1: 23–24]. Ziolkowski, *Disenchanted Images*, 152. Melchior-Bonnet discusses the origin and the development of this metaphoric thought, "The mirror became part of the religious vocabulary of the Middle Ages, which developed its symbolic meanings from scriptural writings, Neoplatonic texts, and the patristic tradition (the writings of the church fathers)." Melchior-Bonnet, *The Mirror*, 108. Also See: Hans Leisegang, "Die Erkenntnis Gottes im Spiegel der Seele und der Natur," *Zeitschrift für philosophische Forschung*, vol. 4 (1950), 163–183.
- 71 For a succinct study of this mirror metaphor in the works of Avicenna and Sohrawardī see: Pourjavady, *Eṣrāq o 'erfān*, 25–28. For mirror metaphor in the works of Abū Ḥāmed Ghazzalī's see: Hava Lazarus-Yafeh, *Studies in Al-Ghazzali* (Jerusalem: The Magnes Press, 1975), 314–320. Lazarus-Yafeh in her thematic study of Ghazzalī's Arabic works devotes a section to "The Parable of the Mirror." Here, she has compiled the passages in which the parable of the mirror in the different Arabic works of Ghazzalī appears.
- 72 Titus Burckhardt, "Die Symbolik des Spiegels in der islamischen Mystik," *Symbolon: Jahrbuch für Symbolforschung*, ed. Julius Schwabe, vol. I (Basel und Stuttgart: Benno Schwabe & Co. Verlag, 1960): 12 [Translation mine]. Compare with the original: "weil es [das Sinnbild des Spiegels] wie kaum ein anderes dazu geeignet ist, das Wesen dieser Mystik, ihren vornehmlich erkenntnishaften Charakter zu zeigen; der Spiegel ist in der Tat das unmittelbarste Sinnbild der geistigen Schau, der *contemplatio*, und ganz allgemein der Erkenntnis, denn durch ihn wird die Angleichung von Subjekt und Objekt veranschaulicht." It should be noted here that the philosophical polarity between the subject and object did not exist at the time. The idea

first emerged in the works of Descartes and then was further developed by the following generations of the Western philosophers. The relationship between the mirror and the reality it reflected was comprehended in the form of “speculation.”

- 73 Burckhardt, “Die Symbolik des Spiegels,” 13 [Translation mine]. Compare with the original: “Wenn das Herz zum reinen Spiegel geworden ist, so spiegelt sich in ihm einerseits die Welt, so wie sie wirklich ist, nämlich ohne die Verzerrungen, die das leidenschaftliche Denken verschuldet. Andererseits spiegelt das Herz die göttliche Wahrheit mehr oder weniger unmittelbar, das heißt zunächst in der Gestalt von Sinnbildern (*išārāt*), dann in der Gestalt der geistigen Eigenschaften (*ṣefāt*) oder Wesenheiten (*‘ayān*), die den Sinnbildern zugrunde liegen, und schließlich als göttliche Wirklichkeit (*ḥaqīqa*).”
- 74 The following well-known prophet sayings (*aḥādīs*) may arguably be interpreted as God’s self-love: “كُنْتُ كَنْزاً مَخْفِيًّا، فَأَحْبَبْتُ أَنْ أَعْرَفَ مَخْلَقَتِ الْخَلْقِ لِكَيْ أَعْرَفَ” (I was a hidden treasure and I longed to be known. So I created the creation so that I may be known) and “إِنَّ اللَّهَ جَمِيلٌ وَيُحِبُّ الْجَمَالَ” (God is beautiful and loves beauty).
- 75 See: Mūsavi, “Ā’īne dar šāhkār-hā-ye adabī,” 67–75 and 86–89.
- 76 For a discussion of the mirror of the heart in classical Persian literature see: Zipoli, “Semiotics and the Tradition of the Image,” 155–172. In this study Zipoli traces the development of mirror image in the works of three stylistically representative authors in the history of classic Persian poetry, Farroḥī, Ḥāfeẓ, and Sa’eb. For the Persian version see: Riccardo Zipoli, *Ā’īne dar še’r-e Farroḥī, Sa’dī o Ḥāfeẓ* (Tehran: Enteshārāt-e Ferdowsī, 1366/1987–1988); also under the title “Ā’īne dar āš’ār-e Farroḥī, Sa’dī, Ḥāfeẓ ham-rāh bā pīšnehād-i dar zamīne-ye barresi-ye āmārī-taṭbīqī,” *Zekr-e ḡamīl-e Sa’dī: maḡmū’a-ye maqālāt o aš’ār be monāsebat-e bozorgdāšt-e haštšadomīn sālgard-e tavallod-e šeyḥ-e aḡal Sa’dī ‘alayho al-rahma*, vol. 2 (Tehran: Sāzmān-e čāp o enteshārāt-e vezārat-e farhang o ersād-e eslāmī, 1373/1994): 229–256. Also see: Mūsavi, “Ā’īne dar šāhkār-hā-ye adabī,” 75–86.

Bidel Dehlavi’s poetry, famous for its stylistic opacity and obfuscatory ambiguities, is a plethora of mirror imagery. Šafī’ī-Kadkanī aptly titles his anthology of Bidel’s poems “The Poet of the Mirrors.” At the end of this book, he provides us with an understandably far from comprehensive glossary of the poet’s mirror associations and interpretation. See: Moḥammad-Rezā Šafī’ī-Kadkanī, *Šā’er-e ā’īne-hā: barresi-ye sabk-e hendī o še’r-e Bidel* (Tehran: Mo’asese-ye enteshārāt-e āḡāh, 1371/1992–1993). For the study of Bidel’s mirror imagery also see: Daniela Meneghini, “A new approach to

- analyzing the use of the word *âyine* (mirror) in Bidel's ghazals" *Annali di Ca' Foscari*, vol. 43, Serie orientale 35 (2004): 157–171; Riccardo Zipoli, "Âyine (Mirror) in Bidel's Ghazals. Lexical Solidarities: Âyine (Mirror) and Dâg (Brand)," *Annali di Ca' Foscari*, vol. 47, no. 3 (2008): 115–129; Riccardo Zipoli, "A Computer-Assisted Analysis of Bidel's *Tur-e Mar'efat*," *Annali di Ca' Foscari*, vol. 44, no. 3 (2005): 123–138.
- 77 "Eşyân" has also been translated into "The Revolt." See: Massud Farzan, "Contemporary Poetry in Iran," *Persian Literature*, ed. Ehsan Yarshater (New York: The Persian Heritage Foundation, 1988), 355; and Tikku, "Furûgh-i Farrokhzād," 149–173.
- 78 Farrokhzad, *Mağmū'a āsār*, 1: 179.
- 79 Ibid., 180.
- 80 Ibid.
- 81 Ibid., 181.
- 82 Ibid., 182.
- 83 Ibid.
- 84 Ibid., 185.
- 85 Ibid., 182.
- 86 Ibid.
- 87 Ibid., 183.
- 88 In a later poem, "*Eşyân-e ḥodā*" ("Divine Rebellion"), the I-narrator (Farrokhzad herself) even seeks refuge in the sexual union with Satan (206).
- 89 Farrokhzad, *Mağmū'a āsār*, 1: 184. On the traditionally recurrent analogy between feminine beauty and the moon in Persian literature, Milani explains, "The age-old, stereotyped comparison of a woman's beauty to the moon is more than a merely physical analogy for these books. Emotionally, too, the ideal woman, like the moon, revolves around a sun in her life and takes her definition from him. The image of the ideal woman—moon-faced, emotionally moonlike, distant, virginal, silent, living in a world of muted distinctiveness and desire—haunted these autobiographers, as it did the society at large." Farzaneh Milani, "Veiled Voices: Women's Autobiographies in Iran," *Women's Autobiographies in Contemporary Iran*, ed. Afsaneh Najmabadi (Cambridge, Massachusetts: Harvard University Press, 1990), 15.
- 90 See pages 76 and 330, notes 42 and 43.
- 91 See: Dehḥodā, s.v. "*sāqī-ye rūḥānīyān*," *Loḡatnāme*, vol. 9, p. 13324.
- 92 Ḥāfez, *Dīvān-e Ḥāfez-e Širāzī*, eds. Moḥammad Qazvīnī and Qāsem Ġanī, 86. For more explanation of the lines see page 332, note 58.
- 93 See: Farrokhzad, *Mağmū'a āsār*, 1: 183–188.

- 94 Ibid., 195. *Ġamāl*, the *mysterium fascinans* or the Divine Beauty, and *ġalāl*, the *mysterium tremendum* or the Divine Majesty are two of God’s attributes, usually cited together.
- 95 The notion of man as a mirror of God includes within it the cryptic meaning of God as a mirror of man. See: Burckhardt, “Die Symbolik des Spiegels in der islamischen Mystik,” 15–16. Also see: Mūsavī, “Ā’īne dar šāhkār-hā-ye adabī,” 104–107.
- 96 Farrokhzad, *Maġmū’a āsār*, 1: 194–195.
- 97 Ibid., 195.
- 98 Ibid.
- 99 Employing the idea of God-Satan reciprocal mirroring, Abūbakr Vāseṭī, a Sufi master in the tenth century, is reported to have attributed the following statement to Satan addressing God:

“از چهره ما آینه بی ساختند در پیش تو نهادند و از چهره تو آینه بی ساختند در پیش ما داشتند ما در تو نگریم و بر خود می گرییم و تو در ما می نگری و بر خود می خندی.”

“They made a mirror out of my image and located it in front of you and made a mirror out of your image and located it in front of me. I look at you and cry at myself and you look at me and laugh at yourself.”

Šayḥ Farid al-Dīn ‘Aṭṭār

- Nišābūrī, *Tazkīrat al-awlīyā*, ed. Moḥammad Este’lāmī (Tehran: Enteshārāt-e zavvār, 1388/2009–2010), 642–643 [Translation mine].
- 100 Farrokhzad, *Maġmū’a āsār*, 1: 109.
- 101 La Belle, *Herself Beheld*, 22.
- 102 Farrokhzad, *Maġmū’a āsār*, 1: 109.
- 103 This third person gender-free *ū*—within the broader gender neutrality of Persian language—is a source of great ambiguity and controversy in Persian literature. It has often been employed by poets shrewdly as a veiling tactic to shroud the sex of their beloved—he, she, or even God—in a cloak of disguise, thereby adding to the figurative richness of their language. Their texts have also given rise to a series of irresolvable contradictory interpretations. They could be read as: mystical or non-mystical, heterosexual or homosexual, and simultaneously all could be valid. The same could be valid in the readings of Farrokhzad. But read in the light of biographical information, I have assumed the masculinity of *ū* and translated accordingly.

- 104 Melchior-Bonnet, *The Mirror*, 182.
- 105 Taken from the title of the book, *Präsenz ohne Substanz: Beiträge zur Symbolik des Spiegels*, ed. Paul Michel (Zürich: Pano Verlag, 2003).
- 106 See: Mūsavī, “Ā’īne dar šāhkār-hā-ye adabī,” 162. It is worth noting that in English the noun mirror derives from the classical Latin root *mīrārī*. Sharing the same root as miracle, *mīrārī* means “to wonder at, to admire.”
- 107 See: *Ibid.*, 156–167.
- 108 Zipoli, “Semiotics and the Tradition of the Image,” 161.
- 109 Farrokhzad, *Maḡmū’a āṣār*, 1: 109.
- 110 *Ibid.*, 110.
- 111 *Ibid.*
- 112 For some examples of *ney* (reed) in Persian literature and their interpretations see: Pourjavady, *Zabān-e ḥāl*, 823–870. Nicholson chooses the word reed-flute as the English equivalent of Persian *ney* and marks its association “with the religious services of the Mevlevi Order, in which music and dancing are prominent features. Rūmī uses it as a symbol for the soul emptied of self and filled with the Divine spirit. This blessed soul, during its life on earth, remembers the union with God which it enjoyed in eternity and longs ardently for deliverance from the world where it is a stranger and exile.” [Ḡalāloddīn] Rumi, *A Rumi Anthology, Rumi: Poet and Mystic Tales of Mystic Meaning*, trans. Reynold A. Nicholson (Oxford: Oneworld, 2000), 31, note 1.
- 113 In the poem “*Donyā-ye sāye-hā*” (“The World of Shadows”), Farrokhzad draws upon the shadow—another form of human double—as the version of self repressed back into the unconsciousness—a Jungian shadow. Here, the speaker wonders if she is a shadow of her own shadow; the replica, the image assimilated:

شب به روی جادهٔ نمناک
 ای بسا پرسیده ام از خود
 “زندگی آیا درون سایه هامان رنگ می گیرد؟
 یا که ما خود سایه های سایه های خویشتن هستیم؟”

At night on the damp road
 Oft have I asked myself
 “Does life assume colours within our shadows?
 Or are we ourselves the shadows of our shadows?”

Farrokhzad, *Maḡmū’a āṣār*, 1: 169

- 114 Farrokhzad, *Mağmū'a āṣār*, 1: 130.
- 115 Ibid.
- 116 Gilbert and Gubar, *The Madwoman in the Attic*, 78 [Italics in the original].
- 117 See: Donald Woods Winnicott, "Ego Distortion in Terms of True and False Self," *The Maturation Process and the Facilitating Environment: Studies in the Theory of Emotional Development* (New York: International University Press, 1965), 140–152.
- 118 Meyers, *Gender in the Mirror*, i and 25.
- 119 "Zan-hā yek dande kam dārand," *H'āndani-hā*, vol. 16, no. 17 (9 Ābān 1955), 37. Quoted in Michael C. Hillmann, *A Lonely Woman: Forugh Farrokhzad and Her Poetry* (Boulder and London: Lynne Rienner Publishers, 1987), 25.
- 120 See: Kristeva, "A Question of Subjectivity," 351.
- 121 Farrokhzad, *Mağmū'a āṣār*, 1: 130.
- 122 Ibid.
- 123 Ibid., 131.
- 124 Ibid.
- 125 "Dar diyāri dīgar," *Ferdowsi* (Mehr-Bahman, 1336/Sep.1957-Feb.58), nos. 313–320; reprinted in Farrokhzad, *Mağmū'a āṣār*, 2: 161–204.
- 126 Farrokhzad, *Mağmū'a āṣār*, 1: 223.
- 127 "The Nightmare Life-in-Death was she," William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads and Other Poems* (Hertfordshire: Wordsworth Editions, 2003), 213.
- 128 Farrokhzad, *Mağmū'a āṣār*, 1: 224.
- 129 Ibid., 224–225.
- 130 Melchior-Bonnet, *The Mirror*, 195.
- 131 Farrokhzad, *Mağmū'a āṣār*, 1: 224–225.
- 132 Ibid., 225.
- 133 Walker, *Medusa's Mirrors*, 45.
- 134 In classical Persian literature, the most popular story in which the mirror as a feminine catoptric device of deception has been invoked is the story of Yūsuf and Zoliḥā. Originally a Qur'ānic story, it was adopted by some classical poets. In this story, the close intimacy of women with their mirrors and the deceptive nature of the mirror have been drawn upon to entrap the subject within the self and within the physical world of appearances. The mirror is turned into a feminine weapon of the *femme fatale* and has been recurrently associated with sin, and for that reason with Eve, the original sinner and seducer. For the mirror as a powerful tool of deception and temptation to sin in the story of Yūsuf and Zoliḥā see: Firdausī of Ṭūs, *Yūsuf*

and *Zalīkhā: The Biblical Legend of Joseph and Potiphar's Wife in the Persian Version*, ed. Hermann Ethé (Amsterdam: Philo Press, 1970), 349–355, 361–362. In this story, in order to invite Yūsuf to have physical intimacy and sex with her, Zolīhā builds a palace whose interior is covered with mirrors on all sides, thereby creating a private world of solipsism. For a study of the “feminine guile” in the Qur’ānic story of Yūsuf and Zolīhā see: Gayane K. Merguerian, and Afsaneh Najmabadi, “Zulaykha and Yusuf: whose ‘best story?’” *International Journal of Middle East Studies*, no. 29 (1997): 485–508.

Melchior-Bonnet in her book *The Mirror* writes, “[The mirror] became the extravagant tool of women’s coquetry and even an instrument of pleasure that certain Roman citizens, like Hostius Quadra, liked to surround themselves with to multiply and increase their lover’s sexual attributes.” (p. 107)

- 135 In the poem “*Gereh*” (“The Knot”) (pp. 220–222), Farrokhzad highlights the distorted and asymmetrical character of the mirror image by metaphorizing the mirror to a fog: “لغزیده بود در مه آینه/ تصویر ما شکسته و بی آهنگ” “Slipped into the fog of the mirror/our images crooked and out of harmony.” The poem depicts the persona’s confused and disharmonic relation to her subjectivity, extended to her beloved and the world around her by resorting to a mirror.
- 136 See: Siroos Shamisa, “Forugh Farrokhzad’s Apocalyptic Visions,” *Forugh Farrokhzad, Poet of Modern Iran: Iconic Woman and Feminine Pioneer of New Persian Poetry*, eds. Dominic Parviz Brookshaw and Nasrin Rahimieh (London and New York: I.B. Tauris, 2010): 109–124.
- 137 See: Farrokhzad, *Mağmū‘a āṣār*, 1: 289–290.
- 138 *Ibid.*, 290.
- 139 For more on the mirror and eye see pp. 79–81.
- 140 Radio interview with Ḥasan Honarmandī, Tehran 1341/1962–1963; published in Farrokhzad, *Mağmū‘a āṣār*, 2: 26. Compare with the original:

اگر شما دقت کرده باشید می بینید توی زمانی داریم زندگی می کنیم که تمام مفاهیم و مقیاسها دارند معنای خودشان را از دست می دهند و دارند، نمی خواهیم بگویم بی ارزش، در حال متزلزل شدن هستند.

- 141 Interview with Sīrūs Ṭāhbāz and Ġolām-Ḥosseyṅ Sā‘edī, Spring 1343/1964; reprinted in Farrokhzad, *Mağmū‘a āṣār*, 2: 40. Compare with the original:

“دنیای بیرون... آفتدر وارونه است که نمی خواهیم باورش کنم.”

- 142 Farrokhzad, *Mağmū‘a āṣār*, 1: 293.

- 143 Lacan, “The Mirror Stage,” 76.
- 144 Rivanne Sandler, “Words of Attachment: Literary Antecedents of Expatriate Iranian Women,” *Iran. Questions et connaissances*, vol. III: *Cultures et sociétés contemporaines*, ed. Bernard Hourcade (Paris: Peeters Publishing, 2004), 131–132 [Italics in the original].
- 145 Farrokhzad, *Mağmū‘a āṣār*, 1: 295, 299 and 300.
- 146 Sigmund Freud, “The ‘Uncanny,’” *The Standard Edition*, 226.
- 147 Farrokhzad, *Mağmū‘a āṣār*, 1: 295.
- 148 It is noteworthy here that myriad meanings can be attached to the word *ḥaqq*, making the sentence “*ḥaqq bā kasī-st ke mībīnad*” ambiguous. *Ḥaqq* not only means “right” and “just,” but can also stand for “the Truth (= God),” particularly in the Sufi context. Therefore, the sentence can also be rendered as: “The Truth is with the one who sees,” making “*ḥaqq*” the subject of the sentence. However, considering that Farrokhzad was an anti-transcendental poet, this is unlikely to have been her intention.
- 149 Farrokhzad, *Mağmū‘a āṣār*, 1: 295–296.
- 150 La Belle, *Herself Beheld*, 119.
- 151 Farrokhzad, *Mağmū‘a āṣār*, 1: 296.
- 152 See: Carl Gustav Jung, *Aion: Researches into the Phenomenology of the Self*, trans. R.F.C. Hull (Princeton, N.J.: Princeton University Press, 1978), 8–10.
- 153 *Ibid.*, 9.
- 154 See pp. 73 and 144.
- 155 Farrokhzad, *Mağmū‘a āṣār*, 1: 296.
- 156 Shengold, “The Metaphor of the Mirror,” 100.
- 157 Farrokhzad, *Mağmū‘a āṣār*, 1: 296–297.
- 158 *Ibid.*, 297.
- 159 See: *Ibid.*, 297–298.
- 160 *Ibid.*, 298.
- 161 See: Michael Ferber, s.v. “Raven,” *A Dictionary of Literary Symbols* (Cambridge and New York: Cambridge University Press, 2007), 167–169.
- 162 Milani, *Veils and Words*, 151.
- 163 See: Schimmel, *As Through a Veil*, 76.
- 164 Categorizing this poem as a symbolic one, Šamisā indicates that here “the mirror is a symbol for mind and memories,” while “the shutter can be a symbol for seeing, communication and understanding.” These interpretations, though valid and illuminating for the reader, fail to expose the complexities of the poem. Sirūs Šamisā, *Rāhnamā-ye adabīyāt-e mo‘āser: šarḥ o taḥlīl-e gozīde-ye še‘r-e fārsī* (Tehran: Entešārāt-e mītrā, 2004), 291.
- 165 Farrokhzad, *Mağmū‘a āṣār*, 1: 229.
- 166 Lacan, “The Mirror Stage,” 78.

- 167 Forugh Farrokhzad, *Avvalin tapeš-hā-ye āšeqāne-ye qalbam: nāme-hā-ye Forugh Farrokhzad be hamsaraš Parvīz Šāpūr*, ed. Kāmyār Šāpūr and ‘Omrān Šāleḥī (Tehran: Entešārāt-e morvārīd, 1381/2003), 228–230. Compare with Persian original:

امشب خیلی دیوانه هستم. ... تنهایی روح مرا هیچ چیز جبران نمی کند. ... کاش می توانستم مثل آدم های دیگر خودم را در ابتدای زندگی گم کنم من خیلی تنها هستم امروز خودم را در آینه تماشا می کردم. حالا کم کم از قیافه خودم وحشت می کنم. آیا من همان فروغ هستم همان فروغی هستم که صبح تا شب مقابل آینه می ایستاد و خودش را هزار شکل درست می کرد و به همین دلخوش بود. این چشم های مریض، این صورت شکسته و لاغر و این خط های ناهنگام زیر چشم ها و پیشانی مال من است؟

... پرویز جانم استقامت کردن کار آسانی نیست. نا امید می مثل موریانه روح مرا گرد می کند با این اعصاب مریض نمی دایم سرانجام چه می شود.... اگر از اینجا نروم دیوانه می شوم من خودم خوب حس می کنم که روز به روز بیشتر تحلیل می روم گاهی اوقات مثل این است که در خودم فرو می ریزم. وقتی دارم توی خیابان راه می روم مثل این است که بدبدم گرد می شود و از اطرافم فرو می ریزد.... اما خوب می دایم که دیگر نمی توانم خودم را گول بزنم روح من در جهنم سرگردانی می سوزد و من با ناامیدی به خاکستر آن خیره می شوم.

- 168 Farrokhzad, *Maḡmū‘a āšār*, 1: 299.

169 *Ibid.*, 300.

- 170 In Persian *dar-ī-če* literally means a small door. *Dar* means door and *-če* (like the suffix *-let* in English language) is a diminutive suffix. Here the words shutter and window are used as equivalents for *dar-ī-če*. See: Farrokhzad, *Maḡmū‘a āšār*, 1: 295 and 299. On the use of *panḡare* (window), it is pertinent to note that the word originally meant a lattice or cage; in that sense, although it seems far from Farrokhzad’s intention, *panḡare* can also signify the poet’s feelings of confinement and entrapment. See: Dehḡodā, s.v. “*panḡare*,” *Loḡatnāme*, vol. 4, pp. 5743–5744.

- 171 Interview with Sīrūs Ṭāhbāz and Gōlām-Ḥosseyṅ Sā‘edi, Spring 1343/1964; reprinted in Farrokhzad, *Maḡmū‘a āšār*, 2: 40 [Translation mine]. Compare with the original:

همه چیز وارونه شده بود. حتی خودم وارونه شده بودم. از یأس خودم بدم می آمد و تعجب می کردم. این شعر نتیجه همین دقتها است. بعد از این شعر توانستم کمی خودم را درست کنم، در متن فکرها و عقیده هایم دست بردم و روی بعضی حالت های خودم خط قرمز کشیدم. اما دنیای بیرون هنوز همان شکل است، آنقدر وارونه است که نمی خواهم باورش کنم. من روی زبان این شعر هم کار کردم. در واقع اولین آزمایشم بوده در زمینه به کار بردن زبان گفتگو.

- 172 Amin Banani and Jascha Kessler translated *vahm* as “terror”. “Green Terror” *Gramercy Review, A Journal of Contemporary Poetry and Fiction*, vol. 2 (1978), 53; Hasan Javadi and Susan Sallée into “illusion”. *Another Birth and Other Poems*, 83; and David Martin into “Fantasy”. *A Rebirth*, 66. All these meanings are contained within the Persian world *vahm*.
- 173 Farrokhzad, *Mağmū‘a āṣār*, 1: 301.
- 174 Milani, *Veils and Words*, 69.
- 175 La Belle, *Herself Beheld*, 161.
- 176 C.G. Jung, “Commentary,” in Richard Wilhelm, *The Secret of the Golden Flower* (New York: Harcourt Brace Jovanovich, 1962), 91.
- 177 Farrokhzad, *Mağmū‘a āṣār*, 1: 301–302.
- 178 *Ibid.*, 302.
- 179 *Ibid.*
- 180 *Ibid.*, 302–303.
- 181 Milani, *Veils and Words*, 66.
- 182 Farrokhzad, *Mağmū‘a āṣār*, 1: 303. For the explanation of the *āb-e ḡādū*, translated as “talismanic water” by Javadi and Sallée, they have provided thus: “When a man took a second wife, it was important to the first wife that she safeguard her hold upon the man’s affections, and to do so she would employ various superstitious devices. One such device was to sprinkle specially prepared water over the nuptial bed of the new bride, a custom to which Forugh refers in this line.” Farrokhzad, *Another Birth and Other Poems*, 87.
- 183 See: Dehḡodā, s.v. “*taṣarrof*,” *Loḡatnāme*, vol. 5, pp. 6770–6771.
- 184 Note that if the term is read as *šekāk*, though not in common usage, it means “the houses in one row.” However, this reading of the word would not fit with the meter of the poem. See: Dehḡodā, s.v. “*šekāk*,” *Loḡatnāme*, vol. 9, p. 14356.
- 185 “The Road Not Taken” a poem by Robert Frost.
- 186 Barbara Johnson, *The Critical Difference: Essays in the Contemporary Rhetoric of Reading* (Baltimore and London: The Johns Hopkins University Press, 1980), 106.
- 187 *Ibid.*
- 188 Farrokhzad, *Mağmū‘a āṣār*, 1: 303–304.
- 189 Woolf, *A Room of One’s Own*, 75.
- 190 Farrokhzad, *Mağmū‘a āṣār*, 1: 324.
- 191 Irigaray, *Speculum of the Other Woman*, 189 [Italics in the original].
- 192 See: Cixous, “The Laugh of the Medusa,” 881.
- 193 Rich, *Of Woman Born*, 220.

- 194 Gallop, *The Daughter's Seduction*, 116.
- 195 Kristeva, *Desire in Language*, 195 [Italics in the original].
- 196 Ibid.
- 197 Irigaray, "And the One Doesn't Stir without the Other," 63.
- 198 Birkle, *Women's Stories of the Looking Glass*, 16.
- 199 Kristeva, *Desire in Language*, 194–195.
- 200 Ibid., 195 [Italics in the original].
- 201 Farrokhzad, *Mağmū'a āṣār*, 1: 324.
- 202 Paula Bennett, *My Life a Loaded Gun: Female Creativity and Feminist Poetics* (Boston: Beacon Press, 1986), 5.
- 203 Mitchell, *Women, the Longest Revolution*, 294.
- 204 See: Farrokhzad's poem "Meeting at Night," *Mağmū'a āṣār*, 1: 296.
- 205 Hélène Cixous, "Coming to Writing" and *Other Essays*, ed. Deborah Jenson (Massachusetts: Harvard University Press, 1991), 36.
- 206 Melchior-Bonnet, *The Mirror*, 162.
- 207 The phrase "new woman" was popularized by Sarah Grand (1854–1943), an Irish-born feminist writer. The "new woman," as a modern feminist ideal of the liberated woman, emerged at the end of the nineteenth century.
- 208 Winnifred Harper Cooley, *The New Womanhood* (New York: Broadway Publishing Company, 1904), 31.
- 209 Milani, "Veiled Voices," 50.
- 210 Farrokhzad, *Mağmū'a āṣār*, 1: 337.
- 211 Ibid., 340.
- 212 Ibid., 338 and 340.
- 213 Ibid., 337–338. The Persian month *Dey* is the first month of winter, corresponding to December–January.
- 214 Ibid., 338.
- 215 Ibid., 339.
- 216 Ibid. Farrokhzad evokes the image of the garden once again at the end of the poem. This time she addresses her reader, soliciting him/her to believe in the "ruins of imagination's gardens" (ibid., 347). For a study of Forugh Farrokhzad's spatial dynamics of "home" and "garden" and their evolution see: Dominic Parviz Brookshaw, "Places of Confinement, Liberation, and Decay: The Home and the Garden in the Poetry of Forugh Farrokhzad," *Forugh Farrokhzad, Poet of Modern Iran: Iconic Woman and Feminine Pioneer of New Persian Poetry*, eds. Dominic Parviz Brookshaw and Nasrin Rahimieh (London and New York: I.B. Tauris, 2010): 35–52.
- 217 Ibid., 339.

- 218 Ibid., 339–340.
- 219 See pp. 73 and 115.
- 220 Farrokhzad, *Mağmū‘a āšār*, 1: 341.
- 221 Ibid., 345.
- 222 Lacan, “The Mirror Stage,” 78.
- 223 Farrokhzad, *Mağmū‘a āšār*, 1: 341.
- 224 Shengold, “The Metaphor of the Mirror,” 101.
- 225 Farrokhzad, *Mağmū‘a āšār*, 1: 342.
- 226 Irigaray, “And the One Doesn’t Stir without the Other,” 66.
- 227 Melchior-Bonnet, *The Mirror*, 102. For mirror as a symbol of purity in Persian literature see: Mūsavi, “Ā’īne dar šāhkār-hā-ye adabi,” 55 and 77. “*Speculum sine macula*” is one of the popular attributes of the Virgin Mary, signifying her immaculate purity. Hans Biedermann explains, “the mirror is also associated with VIRGIN MARY, because she gives us God’s image and reflection, Jesus Christ, without the mirror (Mary herself) being changed or broken in the process”. *Dictionary of Symbolism*, trans. James Hulbert (New York: Facts On File, 1992), 223.
- 228 Farrokhzad, *Mağmū‘a āšār*, 1: 342.
- 229 See: Farrokhzad, “*Īmān biyāvarīm*,” 1: 337, 342, 344 and 347; “*Bāzgašt*,” 82; “*Daryāi*,” 112, “*Tanhāyi-ye mäh*,” 277; “*Fath-e bāg*,” 308; “*Vedā*,” 51; “*Panğare*,” 355; “*Ān rūz-hā*,” 244; “*Enteqām*,” 57; among others.
- 230 The word *sīmorǧ* consists of two parts: *sī* meaning thirty and *morǧ* meaning bird. The Persian Sufi poet, Farīd od-Dīn ‘Aṭṭār (d. ca. 1221), based his allegorical work, *Manteq-oṭ-ṭe’ir* (1177), on the existing pun in the word *sīmorǧ*. The work is translated into English as *The Conference of the Birds*. For more about *sīmorǧ* see: Hanns-Peter Schmidt, “The Sēnmurw, Of Birds and Dogs and Bats,” *Persica*, vol. 9 (1980): 1–85.
- 231 Irigaray, *Speculum of the Other Woman*, 19 and 47.
- 232 Farrokhzad, *Mağmū‘a āšār*, 1: 345.
- 233 Ibid., 344.
- 234 Ibid., 355.
- 235 Ibid., 355–356. In the poem “*‘Arūsak-e kūkī*” (“The Clockwork Doll”), Farrokhzad has metaphorized women of her society to dolls to highlight their passive, mechanical position. Ibid., 274–276. Cf. Sylvia Plath’s poem “The Munich Mannequins”.
- 236 Ibid., 356.
- 237 Ibid., 356–357.
- 238 The traditional, particularly medieval, concept of the mirror held that its surface should reflect nothing but the divine Truth, i.e., the image of God.

If the mirror failed to reiterate the image of God, it was generally vilified by theologians and moralists as the wellspring of human desire, vanity and demonic presences. On the other hand, in arguing the mirror's instructing capacities, some refer to Socrates' mirror. According to Diogenes, Socrates "recommended to the young the constant use of the mirror, to the end that handsome men might acquire a corresponding behaviour, and ugly men conceal their defects by education." Diogenes Laertius, *Lives of Eminent Philosophers*, trans. Robert Drew Hicks (Cambridge, Massachusetts: Harvard University Press and London: William Heinemann, 1950), vol. I, 165.

- 239 Šamīsā suggests that the mirror in the poem "Window" stands for the self, heart, mind and the interior (Šamīsā, *Rāhnamā-ye adabiyāt-e mo'āšer*, 335). In this sense, Farrokhzad seems to be drawing upon the popularly recurrent motif in Persian classic literature: the mirror as a symbol standing for the heart, soul and interior, as discussed earlier. Therefore, the oxymoronic nature of the mirror, revealing to the person in front of it exactly what it cannot in fact reflect, is utilized.
- 240 Freud, "The 'Uncanny,'" 236.
- 241 Farrokhzad, *Mağmū'a āšār*, 1: 338: "نجات دهنده در گور خفته است" ("The saviour is hibernating in the grave").
- 242 Ibid., 357.
- 243 Ibid.
- 244 Susan Squier, "Mirroring and Mothering: Reflections on the Mirror Encounter Metaphor in Virginia Woolf's Works," *Twentieth Century Literature*, vol. 27, no. 3 (Autumn, 1981), 284.
- 245 Interview with Sīrūs Ṭāhbāz and Ġolām-Ḥosseyṇ Sā'edi, Spring 1343/1964; reprinted in Farrokhzad, *Mağmū'a āšār*, 2: 35.
- 246 Ibid., 36 [Translation mine]. Cf. with the original:

وسيله ای ست برای ارتباط با هستی، با وجود به معنی وسیعش. خویش این است که آدم وقتی شعر می گوید می تواند بگوید: من هم هستم، یا من هم بودم، در غیر این صورت چطور می شود گفت که: من هم هستم یا من هم بودم. من در شعر خودم، چیزی را جستجو نمی کنم، بلکه در شعر خودم، تازه خودم را پیدا می کنم.

- 247 Ibid., 51–52 [Translation mine]. Cf. with the original:

همین طوری راه افتادم. مثل بچه ای که در یک جنگل گم می شود. به همه جا رفتم و در همه چیز خیره شدم و همه چیز جلم کرد تا عاقبت به یک چشمه رسیدم و خودم را توی آن چشمه پیدا کردم. خودم، که عبارت باشد از خودم و تمام تجربه های جنگل. اما شعرهای

این کتاب در واقع قدمهای من هستند و جستجوهای من برای رسیدن به چشمه. حالا شعر برای من یک مسئله جدی ست. مسئولیتی ست که در مقابل وجود خودم احساس می‌کنم. یک جور جواپی ست که باید به زندگی خودم بدهم. من همان قدر به شعر احترام می‌گذارم که یک آدم مذهبی به مذهبش.

- 248 Cixous, “The Laugh of the Medusa,” 879–880.
 249 Forugh Farrokhzad’s Interview with Şadr od-Din Elāhī (5 Esfand 1345/24 February 1967); reprinted in Farrokhzad, *Mağmū‘a āṣār*, 2: 70. Cf. with the original:

”برای اینکه احتیاج دارم، شعر برای من به شکل یک احتیاج مطرح است، احتیاجی بالاتر از ردیف خوردن و خوابیدن، چیزی شبیه نفس کشیدن.“

- 250 Milani, *Veils and Words*, xv.
 251 *Ibid.*, 6.

Chapter Three

- 1 James George Frazer, “The Perils of the Soul,” *The Golden Bough: A Study in Magic and Religion*, abridged ed. (New York: Macmillan, 1943): 178–193. Otto Rank, “The Double as Immortal Self,” *Beyond Psychology* (New York: Dover, 1958), 62–101; Sigmund Freud, “The ‘Uncanny,’” *The Standard Edition*: 217–252. See: Steven Gould Axelrod, “The Mirror and the Shadow: Plath’s Poetics of Self-Doubt,” *Contemporary Literature*, vol. 26, no. 3 (Fall 1985): 287–289.
- 2 Sylvia Plath, *The Magic Mirror: A Study of the Double in Two of Dostoevsky’s Novels*, Unpublished BA Honor Thesis (Northampton, Massachusetts: Smith College, Mortimer Rare Book Room [MRBR], 1955), 2; Quoted in Nephie Christodoulides, *Out of the Cradle Endlessly Rocking: Motherhood in Sylvia Plath’s Work* (New York: Rodopi, 2005), 180–181.
- 3 Plath, op. cit., 59–60; Quoted in Pamela J. Annas, *A Disturbance in Mirrors: The Poetry of Sylvia Plath* (Amsterdam and New York, Connecticut and London: Greenwood Press, 1988), 5; and in Christodoulides, op. cit., 34.
- 4 Axelrod, “The Mirror and the Shadow,” 301.
- 5 *Ibid.*, 286–287.
- 6 Dijkstra, *Idols of Perversity*, 143–144. For a more detailed study of the topoi of *femmes fatales* see: Helen Hanson and Catherine O’Rawe (eds.), *The Femme Fatale: Images, Histories, Contexts* (Hampshire, UK: Palgrave

- Macmillan, 2010); Virginia M. Allen, *The Femme Fatale: Erotic Icon* (Troy, NY: Whitston, 1983).
- 7 *Gemini* was a literary magazine established by Cambridge and Oxford faculty and students in 1957. See: Edward Butscher, *Sylvia Plath: Method and Madness* (Tucson: Schaffner Press, 2003), 195.
- 8 Jane M. Ussher, *Women's Madness: Misogyny or Mental Illness?* (New York and London: Harvester, 1991), 80.
- 9 Meyers, *Gender in the Mirror*, i.
- 10 Sylvia Plath, "Vanity Fair" and "Spinster," *The Collected Poems*, ed. Ted Hughes (New York: HarperPerennial, 1992), 32–33 and 49–50. All the references to Sylvia Plath's poems are to this book.
- 11 *Ibid.*, 32.
- 12 Melchior-Bonnet, *The Mirror*, 204–205.
- 13 Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 2.
- 14 See: J.C. Cooper, *An Illustrated Encyclopaedia of Traditional Symbols* (London: Thames and Hudson, 1978), 47.
- 15 Cooper, *An Illustrated Encyclopaedia of Traditional Symbols*, 137.
- 16 Plath, *The Collected Poems*, 32–33.
- 17 *Ibid.*, 33.
- 18 Grillot de Givry, *Witchcraft, Magic and Alchemy*, trans. J. Courtenay Locke (New York: Dover Publications, 1971), 54.
- 19 *Ibid.*, 51.
- 20 Plath, *The Collected Poems*, 33.
- 21 Sabine Melchior-Bonnet, "Figures de miroirs dans la culture médiévale," *Miroirs: Jeux et reflets depuis l'antiquité* (Paris: Somogy Editions d'Art, 2000), 108–109; translated and quoted in Maillet, *The Claude Glass*, 47–49.
- 22 That is why it is considered inappropriate for nuns to carry mirrors or to look at them. In countries like Iran, which have based their education system on religious and traditional teachings, the mirror is among those items most strongly forbidden for young girls to carry with them in school, because it is seen as facilitating vanity and self-idolatry. Furthermore, the mirror has the power to grant individuality, a distinctive self-image, which is feared most in female subjects and consistently repressed in fundamental religious contexts.
- 23 See: Al Alvarez, "How Black Magic Killed Sylvia Plath," *The Guardian*, G2, 15 September 1999; accessed on March 18, 2012, <http://www.theguardian.com/theguardian/1999/sep/15/features11.g2>
- 24 Melchior-Bonnet, *The Mirror*, 187.

- 25 Ibid., 129.
- 26 Plath, *The Collected Poems*, 325.
- 27 Freud, “On Narcissism,” 89.
- 28 Ibid., 91.
- 29 Plath, *The Collected Poems*, 259.
- 30 Ibid.
- 31 See: Ferber, *A Dictionary of Literary Symbols*, 198.
- 32 Plath, *The Collected Poems*, 259.
- 33 Hieronymus Bosch, *Garden of Delights*, ca. 1500, The Prado Museum, Madrid.
- 34 Melchior-Bonnet, *The Mirror*, 208.
- 35 William Shakespeare, “The Merchant of Venice,” *The Complete Works* (London: Abbey Library, 1974), (3.2.124–127), 203.
- 36 See: Ferber, *A Dictionary of Literary Symbols*, 198–199.
- 37 Shakespeare, “The Famous History of King Henry the Eighth,” *The Complete Works*, (1.1.63), 621.
- 38 In the 1963 poem “Totem,” Plath depicts the spiritual barrenness of the self with resort to the same symbolic elements of the mirror and the weaving spider:

There is no terminus, only suitcases

Out of which the same self unfolds like a suit
Bald and shiny, with pockets of wishes,

Notions and tickets, short circuits and folding mirrors.
I am mad, calls the spider, weaving itself many arms.

Plath, *The Collected Poems*, 264–265

- 39 Plath, *The Collected Poems*, 259.
- 40 For instance see the poem “Three Women” in which Plath invariably refers to pregnancy through the metaphor of a hill (Ibid., 176, 180, 183 and 186).
- 41 Plath, *The Collected Poems*, 157.
- 42 Plato, *The Republic*, trans. Benjamin Jowett (Mineola, New York: Dover Publications, 2000), 253.
- 43 Plath, *The Collected Poems*, 157.
- 44 Susan Bassnett, *Sylvia Plath: An Introduction to the Poetry* (Hampshire and New York: Palgrave Macmillan, 2005), 84.
- 45 Plath, *The Collected Poems*, 267.

- 46 Tim Kendall, *Sylvia Plath: A Critical Study* (London and New York: Faber and Faber, 2001), 197.
- 47 Plath, *The Collected Poems*, 267.
- 48 Oates links the gigolo's ever-lasting youth to Plath's "ideal self." He remarks that the gigolo "will never age because—like Plath's ideal self—he is a perfect narcissus, self-gratified. He has successfully dehumanized himself." Joyce Carol Oates, "The Death Throes of Romanticism: The Poetry of Sylvia Plath," *Ariel Ascending: Writings about Sylvia Plath*, ed. Paul Alexander (New York: Harper and Row, 1985), 43; reprinted in *The Southern Review*, vol. IX, no. 3 (Summer, 1973): 501–522.
- 49 Plath, *The Collected Poems*, 268.
- 50 Ibid.
- 51 Jack Tresidder, s.v. "oyster," *The Watkins Dictionary of Symbols* (London: Watkins, 2008), 141.
- 52 Plath, *The Collected Poems*, 268.
- 53 Jeanne A. Nightingale, "From Mirror to Metamorphosis: Echoes of Ovid's Narcissus in Chrétien's *Erec et Enide*," *The Mythographic Art: Classical Fable and the Rise of the Vernacular in Early France and England*, ed. Jane Chance (Gainesville: University Press of Florida, 1990), 57.
- 54 Philippa Berry, *Of Chastity and Power: Elizabethan Literature and the Unmarried Queen* (London: Routledge, 1989), 2 [Emphasis in the original].
- 55 Lucy Hutchinson, *Memoirs of the Life of Colonel Hutchinson, with Fragment of an Autobiography of Mrs. Hutchinson*, ed. James Sutherland (London: Oxford University Press, 1973), 10. The book was first published in 1806. Hutchinson applies the mirror metaphor for her husband, too. But interestingly this time he is "the mirror that reflected the creator's excellence." (Ibid., 2). Hutchinson is an illuminating example of the firm puritan ideological faith in the subjection of men to God and women to the God in their men ("He for God only, she for God in him"). (Ibid., xviii).
- 56 Ibid., 32–33.
- 57 Ibid., 33. For a more detailed study see: N.H. Keeble, "'The Colonel's Shadow': Lucy Hutchinson, Women's Writing, and the Civil War," *Literature and the English Civil War*, eds. Thomas Healy and Jonathan Sawday (Cambridge: Cambridge University Press, 1990): 227–247.
- 58 Hutchinson, *Memoirs of the Life of Colonel Hutchinson*, 31.
- 59 Goethe's letter dated 8 January 1781 is as follows: "Schweer enthalt ich mich noch einmal in meinen liebsten Spiegel zu sehen, die schöne Dämmerung lockt mich aus der Stube. Wenn Sie nur auch sähen wie lieblich es ietzt um mich herum ist. Gute Nacht meine beste. Ich habe keine zusammen-

- hängende Gedancken, sie hängen aber alle zusammen an Ihnen. Addio.” Johann Wolfgang von Goethe, *Goethes Briefe an Charlotte von Stein*, ed. Jonas Fränkel (Berlin: Akademie Verlag, 1960), vol. I, 264.
- 60 See: Dijkstra, *Idols of Perversity*, 127.
- 61 Woolf, *A Room of One's Own*, 35–36.
- 62 For a detailed study of Virginia Woolf's mirror metaphors see: Squier, “Mirroring and Mothering,” 272–288. The analogy of the mirror and woman's face has also been the cornerstone of Winnicott's study of the psychology of individual development which sees “the mother's face” as “the precursor of the mirror.” Winnicott, “Mirror-Role of Mother and Family in Child Development,” 149. In both the child and adult experiences, the woman's face provides mirroring essential for the psychological sustenance.
- 63 Irigaray, “And the One Doesn't Stir without the Other,” 66.
- 64 Irigaray, *Speculum of the Other Woman*, 22 and 335 [Italics in the original].
- 65 Mary Daly, *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon Press, 1985), 62. By “the Other,” Daly was specifically referring to Jews, women and Vietnamese.
- 66 Butscher, *Sylvia Plath: Method and Madness*, 330.
- 67 *Ibid.*, 330.
- 68 Marjorie Perloff, “The Two Ariels: The (Re)Making of the Sylvia Plath Canon,” *Poems in Their Place: The Intertextuality and Order of Poetic Collections*, ed. Neil Fraistat (Chapel Hill and London: The University of North Carolina Press, 1986), 326.
- 69 For the various meanings and usages of the Persian word *parde* see: Dehḥodā, s.v. “*parde*,” *Loḡatnāme*, vol. 4, pp. 5484–5492.
- 70 Milani explains, “Like *Parde-ye Bekārat* [the hymen or, more literary, the virginity curtain] that stands for and becomes an instrument of regulation of women's sexuality, the veil reasserts men's control over the gateway to women's bodies.” Milani, *Veils and Words*, 23.
- 71 In Persian musicology, *parde* pertains to stringed instruments. For more on *parde* in musicology see: Taqī Bīneš and Hūman Asādī, “Parde,” *The Great Islamic Encyclopaedia*, ed. Kāzem Mūsavī Boḡnūrdī (Tehran: The Centre for the Great Islamic Encyclopaedia, 2005), vol. XIII, 591–592. The multiple meanings of the word *parde* invited much punning and ambiguity. The Persian poet, Rūmī (d. 1273) at the beginning of his *Mathnavi*, referring to the reed, says: “پرده هایش پرده های ما درید”: His *pardes* (reed's melodies) tore apart our *pardes* (this-worldly veils coming between him and his lord). (*Mathnavi*, I, line 11).

- 72 See: Mūsavī, “Ā’īne dar šāhkār-hā-ye adabī,” 159.
- 73 Maillet, *The Claude Glass*, 19.
- 74 Gilbert and Gubar, *The Madwoman in the Attic*, 468–469.
- 75 Ibid., 472.
- 76 For instance, Abū Ḥāmed Ghazālī, the renowned Muslim philosopher (1050–1111) in his *Ḥiyā’ ‘olūm al-dīn* claims that “the look is fornication of the eye.” See: Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (Bloomington: Indiana University Press, 1987), 141.
- 77 For an elaborate study of the veil’s function in text see: Patricia Oster, *Der Schleier im Text: Funktionsgeschichte eines Bildes für die neuzeitliche Erfahrung des Imaginären* (Munich: Wilhelm Fink Verlag, 2002).
- 78 See: Kendall, *Sylvia Plath*, 68 and 166.
- 79 Plath, *The Collected Poems*, 242.
- 80 Kroll, *Chapters in a Mythology*, 164. Neẓāmī Ganḡavī (d. between 1210 and 1215), the famous Persian classic poet, mimicking the dominant cultural belief on the nature of the women and punning on the Persian word *rāst*, denoting right, truth, rightness, good and just, writes, “زن از پهلوی چپ گویند، برخاست/نیاید هرگز از چپ راستی راست” (“Woman, it is said, rose from the left side/ Never did rightness come out of the left”). The same pun is evoked by Nūr ed-Dīn ‘Abd ar-Rahmān Jāmī (d. 1492) to reiterate the same meaning, “زن از پهلوی چپ شد آفریده/کس از چپ راستی هرگز ندیده.”
- 81 See: s.v. “jade.” *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 14 Mar. 2014. <http://www.merriam-webster.com/dictionary/jade>.
- 82 Freud, “On Narcissism,” 89.
- 83 Ibid. For an elaborate study of Freud’s figuration of women as enigmatic beings see: Sarah Kofman, *L’Énigme de la femme: La femme dans les textes de Freud* (Paris: Editions Galilée, 1980).
- 84 Plath employs the association of the cat and woman in some of her poems. See the poems: “Aerialist,” “A Sorcerer Bids Farewell to Seem,” “Ella Mason and Her Eleven Cats,” “Face Lift,” “Insomniac,” “The Other,” “The Jailer,” “Lesbos” and “Lady Lazarus.”
- 85 Gilbert and Gubar, *The Madwoman in the Attic*, 471.
- 86 Plath, *The Collected Poems*, 242.
- 87 Ibid., 259.
- 88 Irigaray, *Speculum of the Other Woman*, 47 [Italics in the original].
- 89 Kroll, *Chapters in a Mythology*, 163. For more about the centrality of the image of the Moon in Plath’s poems refer to this book.
- 90 Irigaray, *The Sex Which Is Not One*, 28 [Italics in the origin].

- 91 Plath, *The Collected Poems*, 242–243.
- 92 Aristotle, *Rhetoric*, trans. W. Rhys Roberts, ed. W.D. Ross (New York: Cosimo, 2010), 126–127.
- 93 Plath, *The Collected Poems*, 243.
- 94 Dijkstra, *Idols of Perversity*, 132.
- 95 Plath, *The Collected Poems*, 243.
- 96 Ibid.
- 97 See: Ferber, s.v. “peacock,” *A Dictionary of Literary Symbols*, 151.
- 98 The American edition of *Winter Trees*, also confirmed by Plath’s voice recording of the poem, her handwritten drafts and her typescripts, has the word “plies” instead of “flies.” See: Tracy Brain, *The Other Sylvia Plath* (London: Longman, 2001), 25.
- 99 Plath, *The Collected Poems*, 243–244.
- 100 Aeschylus, *Oresteia*, trans. Christopher Collard (New York: Oxford University Press, 2002), 35.
- 101 Christina Britzolakis, “Ariel and Other Poems,” *The Cambridge Companion to Sylvia Plath*, ed. Jo Gill (Cambridge: Cambridge University Press, 2006), 120.
- 102 Bassnett, *Sylvia Plath: An Introduction to the Poetry*, 112; Steven Gould Axelrod, *Sylvia Plath: The Wound and the Cure of Words* (London: The Johns Hopkins University Press, 1990), 232.
- 103 Margaret Dickie Uroff, *Sylvia Plath and Ted Hughes* (Urbana: University of Illinois Press, 1979), 164–165.
- 104 See: Plath, *The Collected Poems*, 244–247. It is important to note that Plath completed her poem “Lady Lazarus” within the same day she wrote “Purdah”.
- 105 Al Strangeways, *Sylvia Plath: The Shaping of Shadows* (Cranbury, NJ, and London: Associated University Presses, 1998), 172.
- 106 J.D. O’Hara, “Plath’s Comedy,” *Sylvia Plath: New Views on the Poetry*, ed. Gary Lane (Baltimore and London: The Johns Hopkins University Press, 1979), 85.
- 107 Leonard Sanazaro, “The Transfiguring Self: Sylvia Plath, a Reconsideration,” *Critical Essays on Sylvia Plath*, ed. Linda W. Wagner (Massachusetts: G.K. Hall & Company, 1984), 88–89. Also in: *Centennial Review*, vol. 27 (Winter 1983): 62–74.
- 108 O’Hara, “Plath’s Comedy,” 86.
- 109 See: Winnicott, “Ego Distortion in Terms of True and False Self,” 140–152.
- 110 Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”* (New York: Routledge, 1993), 233.

- 111 On the metaphorical topos of the woman as a mirror to male ego, I have benefited from Corey M. Werner's study of Shakespeare's mirror imagery in his "The Mirror Cracked: Femininity and the Rhetoric of Castration in Shakespeare's 'The Rape of Lucrece,'" a paper presented at the 20th International Literature and Psychology Conference (University of Greenwich, London: 2003), accessed on 6 February 2009, <http://www.clas.ufl.edu/ipsa/2003/IPSAarticle.html>.
- 112 Butscher, *Sylvia Plath: Method and Madness*, 204.
- 113 Sylvia Plath, *Letters Home: Correspondence 1950–1963*, ed. Aurelia Schober Plath (London and Boston: Faber and Faber, 1988), 306.
- 114 Plath, *The Collected Poems*, 70.
- 115 Ibid.
- 116 Ibid.
- 117 Foucault, "Of Other Spaces," 24.
- 118 Ibid.
- 119 See: Maillet, *The Claude Glass*, 50.
- 120 Christodoulides, *Out of the Cradle Endlessly Rocking*, 154.
- 121 Plath's vehement resentment of her mother's powerful grip over her is also the subject of her 1962 poem, "Medusa." Here Plath depicts her mother in terms of a Medusan figure, linking her name Aurelia to aurela, the jellyfish medusa. At the end of the poem, she assertively rejects any sort of relationship between herself and her mother: "There is nothing between us." Plath, *The Collected Poems*, 226.
- 122 Christodoulides, *Out of the Cradle Endlessly Rocking*, 158.
- 123 Plath, *The Collected Poems*, 210.
- 124 Ibid.
- 125 Simone de Beauvoir, *Hard Times: Force of Circumstance*, II, 1952–1962 (New York: Paragon House, 1992), 378.
- 126 Plath, *The Collected Poems*, 71.
- 127 Gary Lane, "Influence and Originality in Plath's Poems," *Sylvia Plath: New Views on the Poetry*, ed. Gary Lane (Baltimore and London: The Johns Hopkins University Press, 1979), 122.
- 128 Butscher, *Sylvia Plath: Method and Madness*, 13.
- 129 C. G Jung, "The Archetypes and the Collective Unconscious," trans. R.F.C. Hull, vol. 9, *The Collected Works of C.G. Jung* (Princeton: Princeton University Press, 1968), 24–25.
- 130 Plath, *The Collected Poems*, 71.
- 131 Ovid, *Metamorphoses*, 15: 234; Shakespeare, sonnet XIX.
- 132 Plath, *The Collected Poems*, 71.

- 133 Kristeva, *Desire in Language*, 195.
- 134 Murray M. Schwartz and Christopher Bollas, “The Absence at the Center: Sylvia Plath and Suicide,” *Sylvia Plath: New Views on the Poetry*, ed. Gary Lane (Baltimore and London: The Johns Hopkins University Press, 1979), 191.
- 135 See: Diane Middlebrook, *Her Husband: Ted Hughes and Sylvia Plath—A Marriage* (New York: Penguin Books, 2004), 60 and 79–81.
- 136 Sylvia Plath, “All the Dead Dears,” *Johnny Panic and the Bible of Dreams* (London: Faber and Faber, 1979), 183 [Italics in the original]. For the preliminary sketch of the story in Plath’s journals see: Sylvia Plath, *The Unabridged Journals of Sylvia Plath: 1950–1962*, ed. Karen V. Kukil (New York: Anchor Books, 2000), 579–580.
- 137 Gilbert and Gubar, *The Madwoman in the Attic*, 51.
- 138 Judith Kroll, *Chapters in a Mythology: The Poetry of Sylvia Plath* (Stroud: Sutton Publishing, 2007), 282, n. 56.
- 139 Plath, *The Collected Poems*, 173.
- 140 Ibid.
- 141 Axelrod, “The Mirror and the Shadow,” 291.
- 142 La Belle, *Herself Beheld*, 39.
- 143 Plath, *The Collected Poems*, 198.
- 144 Jack Folsom, “Death and Rebirth in Sylvia Plath’s ‘Berck-Plage,’” *Journal of Modern Literature*, vol. 17, no. 4 (1991), 527.
- 145 Plath, *The Collected Poems*, 173.
- 146 See: Ferber, s.v. “silver,” *A Dictionary of Literary Symbols*, 196–197.
- 147 Plath, *The Collected Poems*, 94 and 242.
- 148 Ibid., 174.
- 149 Ibid., 127.
- 150 See: Ferber, *A Dictionary of Literary Symbols*, 196–197.
- 151 Plath, *The Collected Poems*, 174.
- 152 Kroll, *Chapters in a Mythology*, 282, n. 56.
- 153 Plath, *The Collected Poems*, 316.
- 154 Ibid., 174.
- 155 Ibid.
- 156 Ibid., 156.
- 157 Biedermann, *Dictionary of Symbolism*, 131.
- 158 John H. Timmerman, “Plath’s ‘Mirror,’” *Explicator*, vol. 45, no. 2 (1987), 63–64.
- 159 Ibid., 64.
- 160 Timmerman cites the following two passages from Jung’s *The Archetypes*

and the *Collective Unconscious* as the possible source of Plath's poem: "True, whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the *persona*, the mask of the actor. But the mirror lies behind the mask and shows the true face." Carl Gustav Jung, *The Archetypes and the Collective Unconscious*, trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1990), 20. And the second passage: "Whoever looks into the water sees his own image, but behind it living creatures soon loom up; fishes, presumably, harmless dwellers of the deep—harmless, if only the lake were not haunted. They are water-beings of a peculiar sort. Sometimes a nixie gets into the fisherman's net, a female, half-human fish. Nixies are entrancing creatures The nixie is an even more instinctive version of a magical feminine being whom I call the *anima*. She can also be a siren, *melusina* (mermaid), wood-nymph, Grace, or Erking's daughter, or a lamia or succubus, who infatuates young men and sucks the life out of them." *Ibid.*, 24–25. See: Timmerman, "Plath's 'Mirror,'" 64.

- 161 Cooper, *An Illustrated Encyclopaedia of Traditional Symbols*, 106.
- 162 William Freedman, "The Monster in Plath's 'Mirror,'" *Papers on Language and Literature*, vol. 108, no. 5 (October, 1993), 166.
- 163 Freedman, "The Monster in Plath's 'Mirror,'" 166.
- 164 For an example see: Vickers, "'The Blazon of Sweet Beauty's Best,'" 95–115.
- 165 Barbara Johnson, *A World of Difference* (Baltimore and London: The Johns Hopkins University Press, 1987), 198.
- 166 See: Jo Gill, "The Colossus and Crossing the Water," *The Cambridge Companion to Sylvia Plath*, 103–104.
- 167 Plath, *The Collected Poems*, 325.
- 168 *Ibid.*
- 169 Melchior-Bonnet, *The Mirror*, 205–206.
- 170 Maillet, *The Claude Glass*, 234, n. 5.
- 171 Plath, *The Collected Poems*, 325.
- 172 Maillet, *The Claude Glass*, 49; See also pp. 47–55.
- 173 s.v. "scorch." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 14 Mar. 2014. <http://www.merriam-webster.com/dictionary/scorch>.
- 174 Plath, *The Collected Poems*, 325.
- 175 s.v. "char." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 14 Mar. 2014. <http://www.merriam-webster.com/dictionary/char>.

- 176 Fan Jinghua, “Sylvia Plath’s Visual Poetics,” *Eye Rhymes: Sylvia Plath’s Art of the Visual*, eds. Kathleen Connors and Sally Bayley (Oxford and New York: Oxford University Press, 2007), 210.
- 177 Johnson, *The Critical Difference*, 106.
- 178 Freud, “The ‘Uncanny,’” 245 [brackets in the original].
- 179 Cixous, “The Laugh of the Medusa,” 885.
- 180 In her 1960 poem “You’re,” Plath portrays the child through a series of similes and metaphors, including “vague as fog.” Addressing the child, Plath concludes the poem with a mirror image: “A clean slate, with your own face on.” Plath, *The Collected Poems*, 141. Here, the child is metaphorized into the mirror. This clean reflecting surface has no trace of the mother or anything from the world outside whatsoever. All it can reflect is the face of the child itself, stressing solipsism of the baby or enfant. In her 1962 poem “For a Fatherless Son,” addressed to her then eight-month-old son Nicholas, Plath conveys the imbrication of mother-child identity. She describes the dumb stupidity of her baby in terms of a “blind mirror” on whose surface only the solacing image of the mother is reflected:

But right now you are dumb.
And I love your stupidity,
The blind mirror of it. I look in
And find no face but my own, and you think that’s funny.

Ibid., 205

- Plath addressed her 1963 Poem “Child” to her daughter Frieda Rebecca, who would soon be three, describing her “clear eye” in terms of empty space which the mother wishes to fill with “color and ducks,/the zoo of the new,” with “April snowdrop” (alluding to her birth month), and with “Indian pipe.” Ultimately, Plath metaphorizes her daughter’s “clear eye” into a “Pool in which images/should be grand and classical.” (Ibid., 265)
- 181 Ibid., 156.
- 182 In ancient classical thought, the essential four constitutive elements of life are earth, water, air and fire. To them Aristotle adds a fifth element or quintessence (after “quint” meaning “fifth”), the aether. The atmospheric elements are: temperature, humidity, precipitation, winds, pressure and clouds.
- 183 Diane Middlebrook, “The Poetry of Sylvia Plath and Ted Hughes: Call and Response,” *The Cambridge Companion to Sylvia Plath*, 162.

- 184 Plath, *The Collected Poems*, 157.
- 185 Ibid.
- 186 Gina Wisker, “Viciousness in the Kitchen: Sylvia Plath’s Gothic,” *Gothic Studies*, vol. 6, no. 1 (May 2004), 108.
- 187 Plath, *The Collected Poems*, 157.
- 188 Ibid.
- 189 Sally Bayley, “Sylvia Plath and the Costume of Femininity,” *Eye Rhyme*, 248, note 84. In a letter to her mother, dated 12 October 1962, Plath writes: “I miss *brains*, hate this cow life, am dying to surround myself with intelligent, good people.” Here, the cow not only refers to rural, “brainless” Devon, but also to her domestic life limited to housewifery and motherhood. Plath, *Letters Home*, 466.
- 190 Plath, *The Collected Poems*, 157.
- 191 Heather Clark, *The Grief of Influence: Sylvia Plath and Ted Hughes* (Oxford and New York: Oxford University Press, 2011), 30.
- 192 Nietzsche always used the term “Übermensch” in the singular. The only exception in which he used it in its plural meaning was when he used it ironically. See: Walter Kaufmann, “Nietzsche, Friedrich,” *The Encyclopedia of Philosophy*, ed. Paul Edwards (New York and London: Macmillan and The Free Press, 1967), 511.
- 193 The depictions of the winged man represent him with a ring around his waist and holding another one in his hand. Its precise meaning remains controversial. His face turning to one side represents the winged man’s turning away from evil towards good. The winged man has two wings at each side and each wing has three rows of feathers, depicting the tripartite principle at the heart of Zoroastrianism: the good reflection, the good words and the good deed. At the same time, the wings represent the winged man’s will to fly, to exalt. For more see: Mary Boyce, “Fravaši,” *Encyclopædia Iranica*, ed. Ehsan Yarshater, vol. X (New York: Bibliotheca Persica Press, 2001) 195–199.
- 194 Plath, *The Collected Poems*, 258.
- 195 Ibid.
- 196 Ibid., 258–259.
- 197 Kendall, *Sylvia Plath*, 124.
- 198 After reading an article in *The Nation* entitled “Juggernaut, the Warfare State,” Plath writes in a letter to her mother, dated 15 December 1961, “I began to wonder if there was any point in trying to bring up children in such a mad, self-destructive world. The sad thing is that the power for destruction is real and universal.” Plath, *Letters Home*, 438.

- 199 The New Testament recounts that at Jesus' baptism the Holy Spirit descended upon him "like a dove" (Matt. 3. 16).
- 200 La Belle, *Herself Beheld*, 125.
- 201 Sylvia Plath, *The Bell Jar* (London: Faber and Faber, 1966), 3.
- 202 *Ibid.*, 23.
- 203 *Ibid.*, 3.
- 204 *Ibid.*
- 205 *Ibid.*
- 206 *Ibid.*, 95.
- 207 *Ibid.*
- 208 Lynda K. Bundtzen, "Women in *The Bell Jar*: Two Allegories," *Sylvia Plath: Modern Critical Views*, ed. Harold Bloom (New York: Chelsea House Publishers, 1989), 130.
- 209 Plath, *The Bell Jar*, 96.
- 210 Showalter, *The Female Malady*, 212.
- 211 Melchior-Bonnet, *The Mirror*, 264.
- 212 La Belle, *Herself Beheld*, 91.
- 213 Bundtzen, "Women in *The Bell Jar*: Two Allegories," 130.
- 214 Meyers, *Gender in the Mirror*, i.
- 215 Plath, *The Bell Jar*, 95.
- 216 *Ibid.*
- 217 *Ibid.*, 96.
- 218 *Ibid.*, 1.
- 219 *Ibid.*, 96.
- 220 For a comprehensive study of "dybbuk" see: Jeffrey Howard Chajes, *Between Worlds: Dybbuks, Exorcists, and Early Modern Judaism* (Philadelphia: University of Pennsylvania Press, 2003).
- 221 Spivak, "Echo," 27.
- 222 Plath, *The Bell Jar*, 97.
- 223 *Ibid.*
- 224 Craig Owens, *Beyond Recognition: Representation, Power, and Culture*, eds. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Weinstock (Berkeley, Los Angeles and London: University of California Press, 1994), 198 [Emphasis in the original].
- 225 *Ibid.*, 202.
- 226 Ulla Haselstein, "Selbstporträts im Konvexspiegel: Parmigianino und Ashbery," *Manier-Manieren-Manierismus*, eds. Erika Greber and Bettine Menke (Tübingen: Gunter Narr Verlag, 2003), 50–51 [Translation mine]. Cf. with the original: "der Blick auf das eigene Spiegelbild lädt sich mit

- dem imaginierten Blick der anderen auf; das fremd anmutende Gesicht und der Betrachter bilden ein gespaltenes Ganzes. Gesicht wie Rede erscheinen als Zonen der Vermittlung zwischen privatem Selbstvorbehalt und öffentlicher Selbstentäußerung, das heißt als Räume einer doppelt kodierten Schrift, die auf die Sedimentierungen des Selbst als und im Spiegel der anderen verweist.”
- 227 Plath, *The Bell Jar*, 98
- 228 Barrie M. Biven, *True Pretences: Psychodynamic Work with the Lost, the Angry and the Depressed* (Leicester: Matador, 2005), 96.
- 229 La Belle, *Herself Beheld*, 158–159.
- 230 Plath, *The Collected Poems*, 337.
- 231 Ibid.
- 232 Ibid.
- 233 Ibid., 337–338.
- 234 Plath, *The Collected Poems*, 210.
- 235 Plath, *The Unabridged Journals*, 526.
- 236 Plath, *The Collected Poems*, 137–138.
- 237 Ibid., 138.
- 238 Sergius Pankejeff, *The Wolf-Man, by the Wolf-man. With the Case of the Wolf-Man, by Sigmund Freud and a Supplement by Ruth Mack Brunswick*, foreword by Anna Freud and ed. Muriel Gardiner (New York: Basic Books, 1971), 139.
- 239 Donald Kuspit, “A Mighty Metaphor: The Analogy of Archaeology and Psychoanalysis,” *Sigmund Freud and Art: His Personal Collection of Antiquities*, eds. Lynn Gamwell and Richard Wells (Binghamton: State University of New York Press; London: Freud Museum, 1989), 133–151. For more study on this Freudian metaphor see: Donald P. Spence, *The Freudian Metaphor: Towards Paradigm Change in Psychoanalysis* (New York: Norton, 1978); Kenneth Reinhard, “The Freudian Things: Construction and the Archaeological Metaphor,” *Excavations and Their Objects: Freud’s Collection of Antiquity*, ed. Stephen Barker (Albany: State University of New York Press, 1996): 57–80; and Karl Stockreiter, “Am Rand der Aufklärungsmetapher: Korrespondenzen zwischen Archäologie und Psychoanalyse,” *“Meine ... alten und dreckigen Götter”: Aus Sigmund Freuds Sammlung*, ed. Lydia Marinelli (Frankfurt: Stroemfeld, 1998): 81–93.
- 240 Plath, *The Collected Poems*, 138.
- 241 Ibid.
- 242 s.v. “blue.” *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 27 Mar. 2014. <http://www.merriam-webster.com/dictionary/blue>.

- 243 Christodoulides, *Out of the Cradle Endlessly Rocking*, 174.
- 244 Ibid., 173–174. Christodoulides further elaborates, “clearly the poem follows the Kristevan pattern (*Revolution in Poetic Language*) and is now in the ‘thetic’ phase. In the signifying process this phase operates like the threshold that follows the mirror stage where the child recognizes itself as a separate object; in the poem the spring is the mirror where the speaking persona recognizes herself as other (‘It is not I’), and the mother’s green, clean doorstep that leads in and out is the threshold. The doorstep is an allusion to *effraction*, a breach, which Kristeva mentions in *Revolution*: entering a place, like breaching a law, and house-breaking are suggestive of the multiple strategies implicit in breaking through the thetic, a disruption most clearly marked in poetic language.” (Ibid., 247–249). “The persona seems to be hinting that she does not dare break into the mother’s house to go back to the semiotic fusion with her, as there is a ‘stream,’ a buffer that divides them, the symbolic order which cannot give her, however, any ‘nourishment or cure’ either, even if she wishes to enter it. Finally, the prodigal child has revealed her predicament: neither the semiotic nor the symbolic: solace is nowhere [sic] to be found—neither with the mother nor the imaginary father.” (Ibid., 174).
- 245 Plath, *The Collected Poems*, 138.
- 246 Butscher, *Sylvia Plath: Method and Madness*, 249–250.
- 247 Ibid., 250.
- 248 Plath, *The Collected Poems*, 24.
- 249 s.v. “put on” *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 27 Mar. 2014. <http://www.merriam-webster.com/dictionary/puton>.
- 250 Plath, *The Collected Poems*, 210.
- 251 Ibid., 24.
- 252 Ibid., 25.
- 253 Ibid.
- 254 For a further study of skin imagery, skin metaphor or its substitutes in Plath’s works see: Biven, *True Pretences*, 70–97.
- 255 Plath, *The Collected Poems*, 25.
- 256 Birkle, *Women’s Stories of the Looking Glass*, 21.
- 257 Plath, *The Collected Poems*, 25.
- 258 La Belle, *Herself Beheld*, 23. La Belle juxtaposes some interesting examples of the mirror experience by male authors to those of female ones to illuminate the huge discrepancies in their usage. Male authors and poets employ the mirror mainly for purely daily practical ends. Any act beyond

- utilitarian practice by a male character or persona is generally considered a “lapse . . . in an essentially feminine activity.” The rhetoric turns out to be not merely descriptive, but also prescriptive, i.e., it specifies how a man or a woman *should* act in front of the mirror and react to the phenomena of mirroring. See: *ibid.*, 20–24.
- 259 Harold Bloom, *Wallace Stevens: The Poems of Our Climate* (New York: Cornell University Press, 1977), 199.
- 260 During one of his trips to London Ted Hughes leaves a note to Assia Wevill saying, “I have come to see you, despite all marriages.” Quoted in Middlebrook, *Her Husband*, 167.
- 261 See: Axelrod, *Sylvia Plath: The Wound and the Cure of Words*, 185–186.
- 262 See: Butscher, *Sylvia Plath: Method and Madness*, 333.
- 263 Axelrod, *Sylvia Plath: The Wound and the Cure of Words*, 186.
- 264 See: Christodoulides, *Out of the Cradle Endlessly Rocking*, 201–204.
- 265 Johnson, *The Critical Difference*, 106.
- 266 David John Wood, *A Critical Study of the Birth Imagery of Sylvia Plath, American Poet 1932–1963* (New York: The Edwin Mellen Press, 1992), 100.
- 267 Jinghua, “Sylvia Plath’s Visual Poetics,” 220.
- 268 Plath, *The Collected Poems*, 201.
- 269 *Ibid.*, 202.
- 270 Britzolakis, “Ariel and Other Poems,” 109.
- 271 Plath, *The Collected Poems*, 202.
- 272 See: Lacan, “The Mirror Stage,” 76.
- 273 Butscher, *Sylvia Plath: Method and Madness*, 333.
- 274 Ovid [Melville], *Metamorphoses*, 65: 474.
- 275 Irigaray, “Divine Women,” 477–478.
- 276 Kristeva, *Powers of Horror*, 4.
- 277 *Ibid.*
- 278 Plath, *The Collected Poems*, 202.
- 279 *Ibid.*
- 280 Johnson, *The Critical Difference*, 106.
- 281 Cixous, “The Laugh of the Medusa,” 885.
- 282 Plath, *The Bell Jar*, 17.
- 283 *Ibid.*
- 284 *Ibid.*
- 285 *Ibid.*, 18.
- 286 *Ibid.*, 107.
- 287 *Ibid.*, 108.
- 288 Johnson, *The Critical Difference*, 106.

289 See: Plath, *Johnny Panic and the Bible of Dreams* (London: Farber and Farber, 1979), 117.

Conclusion

1 Kristeva, *Desire in Language*, 195.

Appendix

- 1 An allusion to the Qurʾān: “(Allah) said: ‘What prevented thee from prostrating when I commanded thee?’ He said: ‘I am better than he: Thou didst create me from fire, and him from clay.’” (7: 12). All the references are to Abdullah Yusuf Ali’s translation of the Qurʾān, accessed 8 May 2011. <http://search-the-quran.com>.
- 2 Allusion to the Qurʾān: “As to the Ṣamūd, We gave them Guidance, but they preferred blindness (of heart) to Guidance: so the stunning Punishment of humiliation seized them, because of what they had earned.” (41: 17).
- 3 Allusion to the Qurʾānic verses: “Is that the better entertainment or the Tree of Zaqqūm? For We have truly made it (as) a trial for the wrong-doers. For it is a tree that springs out of the bottom of Hell-Fire: The shoots of its fruit-stalks are like the heads of devils: Truly they will eat thereof and fill their bellies therewith.” (37: 62–66). And “Ye will surely taste of the Tree of Zaqqūm. Then will ye fill your insides therewith, And drink Boiling Water on top of it.” (56: 52–54). *Ḥamīm* is also mentioned in the Qurʾān in: “Nothing cool shall they taste therein, nor any drink, Save a boiling fluid and a fluid, dark, murky, intensely cold. A fitting recompense (for them)” (78: 24–26).
- 4 Qurʾānic allusion: “(They will be) in the midst of a Fierce Blast of Fire and in Boiling Water” (56: 42). *Samūm* literally means hot wind and also miasma.
- 5 Allusion to the Qurʾān: “In front of such a one is Hell, and he is given, for drink, boiling fetid water.” (14: 16).
- 6 Allusion to the Qurʾān: “But he whose balance (of good deeds) will be (found) light, Will have his home in a (bottomless) Pit. And what will explain to thee what this is? (It is) a Fire Blazing fiercely!” (101: 8–11).
- 7 Qurʾānic allusion: “To them will be passed round, dishes and goblets of gold: there will be there all that the souls could desire, all that their eyes

could delight in: and ye shall abide therein (for eye).” (43: 71). And “(Here is) a Parable of the Garden which the righteous are promised: in it are rivers of water incorruptible; rivers of milk of which the taste never changes; rivers of wine, a joy to those who drink; and rivers of honey pure and clear. In it there are for them all kinds of fruits; and Grace from their Lord. (Can those in such Bliss) be compared to such as shall dwell for ever in the Fire, and be given, to drink, boiling water, so that it cuts up their bowels (to pieces)?” (47: 15).

- 8 Qur’ānic allusion: “So; and We shall join them to [*houris*] fair women with beautiful, big, and lustrous eyes.” (44: 54).
- 9 Qur’ānic allusion: “A fountain there [in the Garden], called Salsabil.” (76: 18).
- 10 Qur’ānic allusion: “The Companions of the Right Hand,—what will be the Companions of the Right Hand? (They will be) among Lote-trees without thorns, In shade long-extended.” (56: 27–30).
- 11 Allusion to Ḥāfeẓ’s couplet:

“پدرم روضهٔ رضوان بدو گندم بفروخت / ناخلف باشم اگر من به جوی فروشم”

(“My father sold the garden of paradise for two grains of wheat / I shall be unworthy of him if I wouldn’t sell it for a barleycorn.”) In Persian “a grain of barley” is a metaphor for a very little, trifling amount. See: Dehḥodā, s.v. “ḡo,” *Loḡatnāme*, vol. 5, pp. 7885–7886.

- 12 Qur’ānic allusion: “Round about them will (serve) [male] youths of perpetual (freshness).” (56: 17). *Sabz ḥaṭān* literally means those with green, fresh lines, referring to young boys whose facial hair has just grown. See: Dehḥodā, s.v. “ḥaṭṭ-e sabz,” *Loḡatnāme*, vol. 7, pp. 9875–9876.
- 13 Qur’ānic allusion: “Whom Allah doth guide, he is on the right path: whom He rejects from His guidance,—such are the persons who perish.” (7: 178).
- 14 In this line, Farrokhzad uses the word *ḥār* (thorn); however, the homophonic *ḥār* (debased) would also make sense in this context.
- 15 *Āyeh* or *āyat* in Persian means sign, miracle, proof as well as verses of the Qur’ān.