





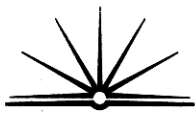
In 'Fulbright Scholars' (FBS), the first line "Where was it, in the strand?", shows the uncertainty of the poet's memory. We notice that Hughes has addressed his poetry, to his deceased wife Plath, in the form of 'you'. The effect of this is <sup>we</sup> feel we are reading perhaps letters, a personal conversation, at any rate, something that wasn't intended for us. Therefore, his text appears to be more 'truthful', ~~this~~ however, these poems are intended for us. The idea of this poem being the 'truth' is shaped by the ~~repeated~~ repetition of words such as 'maybe', 'Next' as I ~~remember~~ remember". Hughes has acknowledged the flawed nature of memory, and we feel he is trying to pin down the truth. The punctuation such as 'Just arrived - or arriving'



emphasis a bluff in thought; that he indeed ~~is~~ is trying to be truthful. The free verse form adds to the idea of chaos when seeking the truth. Hughes also suggests that appearance can be deceiving, 'your Veronica Blake bang, not what ~~it~~ it hid', and 'your exaggerated American grin for the camera, the judges the frightened'. Hughes also makes an open admission of 'no doubt I scanned particularly the girls', further adding to a sense of truth. Lastly, Hughes confesses his ignorance, while using the metaphor of Sylvia as a peach; to further give an ambiguous nature of the truth, & uncertain though it is, his is the truth.







However, when 'The Shot' is compared with Plath's 'Daddy', they form juxtaposition. They are concerned with the same issue, yet present very different truths. Plath is now the victim. She states "I made a model of you, A man in black with a Mein Kampf look and a love of the rack and screw", suggesting ~~the~~ Hughes as evil, as a torturer. She also states "If I've killed one man, I've killed two - The ~~man~~ vampire who said he was you, and drank my blood..."

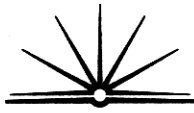
Plath develops her truth by likening herself to a Jew, her father a Nazi, and Hughes a 'vampire'. Her father and husband appeared <sup>to her,</sup> similar because they both torture her.

However, both of these contradictory poems can exist in parallel, because the truth is so enigmatic, that texts



with largely be subjective, and the kryptic nature of poetry adds further to confusion.

Sylvia's graduation photo of 1955 shows a beautiful, young, happy ~~lady~~ lady. However the nature of their text actually limits and hides the truth. Just prior to this photo being taken, Plath had attempted suicide - not the image of her we receive from the photograph. Hughes Fulbright Scholar and the poet both hint at the deceiving nature of appearance, and it is indeed apparent in this photograph. Nancy Hunter Steiner suggests that "There was nothing in Sylvia's appearance that suggests she was an exception to the prevalent stereotype... her photographs are misleading..." This representation is also then not



showing us the real Truth.

In Hughes' ~~the~~ Your Paris, we gather the idea that there can be many truths, and that these are affected by many things.

'Your Paris, I thought, was American'; there is obviously more than one version of The Paris Ten. Hughes' Paris was 'only just not German... a post-war utility survivor'. Plath's Paris firstly appeared American, but Hughes' truth later changed. He ~~there~~ confesses "My perspectives were veiled by what war-like me have from the reopened mass grave of Verdun". The fact that they report of the 'Hotel des Deux Continents' suggest their contexts re: American, British, have a bearing on their perspectives. However, Plath's "shatter of exclamations"

The scurams of [her] cries", and "Her  
[Her] lingo... protected you<sup>cher</sup> and [her]  
Paris]. Hughes had to 'decode' translate  
'gushy muddling' into a new language  
with conjectures, hopelessly wrong meanings".  
For in fact, as Hughes later discovers,  
Plath's Paris was "a desk in a pension...  
a labyrinth... a dream". At the time, Ted  
did not know this, the Plaths as Ted  
her representation of truth was misleading,  
and he could only learn the truth as  
time had progressed.

This study shows that representation greatly  
affects and shapes understanding, and in  
relation to truth, representation depends  
on the type of text, the composer's  
attitude to the truth, context, and how  
we respond to this text based on our  
own knowledge & context.