

**RESEARCH PAPER****A Study of *Poppies in October* by Sylvia Plath from the Lens of Critical Discourse Analysis****¹Dr. Sadaf Siddiq, ²Ezzah Shakil* and ³Maria Batool**

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***Corresponding Author** ezzahshakil10@gmail.com**ABSTRACT**

This paper intends to scrutinise the chosen poem i.e. *Poppies in October* by keeping in view the basic postulates of CDA. The purpose of CDA is to highlight the power relations at work in the text. The analytical framework of the study is situated within the footsteps of Fairclough's Three Dimensional Model of Critical Discourse Analysis (1995). The study comprises of qualitative analysis and involves the description, interpretation and explanation of the discursive structures within the text of the poem. The discussion section of the poem reveals the underlying meaning of the poem which is about the dichotomy between life and death and the oppression of women in an unappreciative patriarchal world. The brief poem by Plath is laden with meaning. The textual, discursive and social practices in the poem reveal a lot about the gruesomely violent and melancholic tone of the poem. The study recommends incorporating such analyses in ESL classrooms because it can foster a holistic approach to language learning by combining linguistic proficiency with cultural understanding and critical thinking skills.

Keywords: CDA, Fairclough's 3D Model, *Poppies in October*, Sylvia Plath**Introduction**

Speaking Literary texts are open to interpretation and the language of these texts speak about the social, political, economical and critical ideologies hidden within the text. A typical critical discourse study reveals all such meaning-laden ideologies within the text. The word "discourse" is the derivative of two Latin words: dis (away) and currere (to run). Hence, the literal translation of discourse is to run away which refers to the smooth flow of conversation. Discourse, therefore, is the language unit longer than a single sentence.

Conducting a discourse analysis refers to analysing the language (written and spoken) in relation to social context. Context is inevitable in discourse studies. Discourse (in context) might refer to two or three words and it can refer to hundreds of words as well. When language is used socially, it delivers broad historical meanings. Since language is used to voice and bridge up the personal and social worlds so language is generally not considered as neutral. Discourses not only involve personal opinions but also situational and contextual knowledge. Hence, context dependency of discourse cannot be overlooked. A triad definition of discourse is represented schematically below:



Figure 1: Triangle of Discourse Analysis, retrieved from Angermuller et al. (2014)

Linguistic context aids in the interpretation of the meanings of utterances in any text or conversational exchange. Linguistic analysis beyond the sentence makes up discourse analysis. The larger segments of language are dealt in discourse. Titscher et al. (1988) states, “data that is liable for empirical analysis is called discourse” (p. 44). The word “discourse” is connotatively broad. It is the whole process of (social) interaction. Discourse has many aims namely: persuasive, informational, creation and discovery. A piece of discourse can be narrative, expository, argumentative or descriptive:

- When a language user uses such linguistic items that appeals to the audience’s sense of reason and tries to persuade an audience that their opinion is correct, they are engaging in argumentative discourse.
- Similarly, the primary objective of narrative writing or speaking (i.e. discourse) is to tell a story, frequently with the intention of altering the audience’s perspective on a particular subject.
- When people describe something, they typically use one or more of the five senses to make it immediately recognizable and interpretable, this type of discourse is called descriptive discourse.
- The purpose of the expository discourse is to educate or inform the audience about a particular subject. Writers and speakers can use a variety of expository tools, such as: definition, analysis, comparison and contrast, problem and solution, and cause and effect.

The main premise of discourse studies is that reality is shaped up by language. Discourse is merely a method of framing, interpreting and viewing the physical world. Critical discourse analysis is the political and social approach of discourse analysis that investigates the technical connotations of words in theory and practice. The fact that it challenges the taken-for-granted nature of language is the primary benefit of discourse analysis (Sitz, 2008). As a result, it can investigate how organizational language reveals subtle shifts in values and priorities, reveals how documents may appear to have a positive

agenda to the reader but actually serves a much darker purpose and encourages a more qualitative, interpretative perspective on an areas like company reports that has previously only been the subject of quantitative methods. Grant et al. (2005) wrote in an editorial as a guest contributor to the volume of *Journal of Organizational Change Management* Volume 18, No. 1 that looks at how discourse analysis has helped the field. They list a few advantages of the method:

- it enables researchers to examine the most important discourses that shape change;
- It demonstrates how the development of a dominant meaning can be used to influence behaviour through specific discourses;
- it demonstrates the significance of the entire context;
- it provides the benefit of a multidisciplinary viewpoint;
- Because of all these benefits, discourse analysis can provide new insights.

The growing interdisciplinary research movement known as critical discourse analysis (CDA) incorporates a variety of multifarious approaches and designs (both theoretical and methodological) to the critical and detailed study of language. Every approach has its distinct motive and agenda. In spite of this diversity, scholars of the CDA tend to view language as a mechanism of social practice and are interested in examining systematically the concealed and eclipsed ideologies and power relationships underlying discourses. Additionally, they are devoted to investigating the social and material effects of discourse.

According to CDA researchers, who share Foucault's dialectical perspective on discourse, discourse is both socially constitutive and socially shaped. They keep their explicit motivation to actively challenge the power dynamics or social issues being investigated. Critical discourse analysts, like the FDA, play the role of encouragement of scholars and researchers to engage explicitly with their personal interests and preferences, as well as to engage in self-critical reflexivity throughout the research process. Instead of establishing fixed theoretical or methodological positions, CDA-oriented research mostly commences with a research problem statement or topic.

The present paper intends to conduct a critical discourse analysis of the poem of a very famous American poet Sylvia Plath. Sylvia Plath was an American poet who is best known for her novel *The Bell Jar*, poetry collections *Ariel*, *The Colossus* as well as her other brief poetry. Sylvia Plath was born in Boston, Massachusetts, on October 27th, 1932, to highly intelligent parents. Otto Plath (her father) was a German immigrant who taught entomology at Boston University. Aurelia, her mother, taught German and English in high school and was the daughter of an Austrian foreigner. Sylvia Plath's first poem was published when she was eight years old. Her father passed away in the same year, 1940, from gangrene caused by untreated diabetes.

The young poetess' grief over her father's death was great. Her father had been strict and Plath's relationship was greatly influenced by both his authoritarian attitudes and his passing. Aurelia incessantly imparted a deep love of learning to her son Warren and daughter Sylvia Plath while attempting to maintain the familial lifestyle. In 1950, Plath published a national article in the *Christian Monitor* and continued to publish poetry and fiction in various magazines and journals. Plath excelled academically at Wellesley High School and then received a scholarship to Smith College. She was a bright and intellectual student. She continued to publish poetry and short stories while attending Smith College where she also served as a guest editor for New York's *Mademoiselle Magazine*. She attempted suicide for the first time during this time and spent six months in a private hospital.

Plath met Ted Hughes, the future prince of British poetry, in 1956 at a spring party, with whom she wedded in 1956. Plath and Hughes moved to the United States the following

year. There, she taught English composition for a year at Smith College and got enrolled in Robert Lowell's Writing Course. She met Anne Sexton here. *Colossus and Other Poems*, Plath's first collection of poems, was published in 1960. Sylvia Plath was devastated when Hughes left her for another woman in 1962. *The Bell Jar*, which she wrote in 1963, was inspired by her emotional and mental breakdown. *Ariel*, Sylvia Plath's 1965 collection, was published after her death. On February 11th, 1963, she died (Retrieved from Biven, 1982).

Poets employ poetry as a tool of expressing and voicing their thoughts and feelings to the readers and depicting their experiences. Sylvia Plath's poems, for instance, typically adhere to the confessional poetry's writing style. Confessional poetry possesses an autobiographical style and deals with personal experiences like depression, relationships, or trauma. Through the use of autobiographical form and by addressing personal struggles, Sylvia Plath's conformity to the confessional poetry writing style in her famous poem *Daddy* creates a more in-depth relationship with the reader in order to express her personal, psychological and emotional plight.

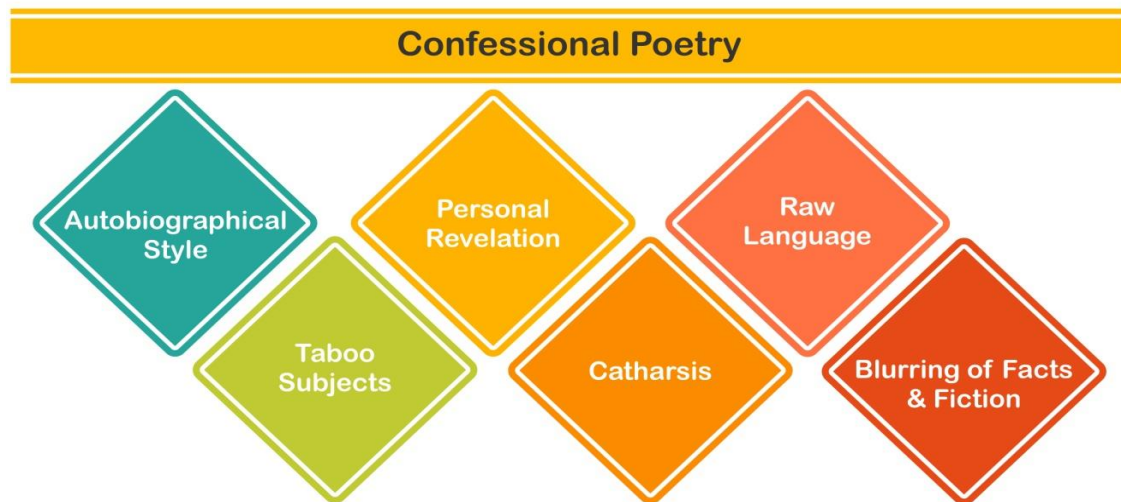


Figure 2: Characteristics of Confessional Poetry

The primary research objective of the study is to examine the discourse of *Poppies in October* and its contribution in exploring the thematic underpinnings of the poem. The study is significant in a way as it offers an application of linguistic analysis to any literary work. Engagement with literary discourses showcase how linguistic elements contribute to the construction of meanings in the text. This study provides a paradigm for interpreting and appreciating the discursive intricacies in poetry. This research unveils how words and structures operate as signifiers that convey deeper meanings related to femininity, life and death. This research sheds light on the unique interplay of language and thematic elements in poetry. Moreover, incorporating such analyses in ESL classrooms can enable ESL learners to learn the art of deconstruction and analysis of language structures which can promote a more profound understanding of language use in various contexts. This study offers a method for ESL educators to teach literature in a way that not only focuses on language skills but also encourages critical thinking and analysis.

Literature Review

A literature review aims to compile relevant, up-to-date research on your chosen subject and combine it into a cohesive summary of the field's knowledge. Then, one can be ready to present his own argument or conduct original research on that subject. This section of the paper is about critical discourse analysis' literature reviews. One of the most

important people and early researchers in the CDA field is Teun Van Dijk. The majority of his critical works address racism and prejudice in discourse. He has looked at the issue of the talk of Netherlanders and Californian Caucasians regarding(ethnic) minorities and the way these negotiations contribute to the proliferation of ideology (belief system) in his early writings. In fact, people's thoughts are reflected in the topics they discuss when they are analyzed. Those things, in Van Dijk's view, are mental and personal beliefs about ethnic events. Positive self-representation and negative other-representation constitute the main premise when discussing other people (Dijk, 2006).

Dijk (2006) asserts that he does not follow any particular school or method when he performs CDA and provides some useful guidelines and principles. He does not see CDA as a subfield of discourse analysis like psycho-discourse analysis or conversation analysis. As a result, he advises researchers to view CDA as an interdisciplinary problem and to deal it in a variety of ways by incorporating the findings of other countries, cultures and humanities' fields. He refers to his method as socio-cognitive discourse analysis because of his interdisciplinary approach to the field.

However, this does not mean that cognitive and social analysis should be the sole focus of CDA; rather, because of the problems in the real world, their complexity and the requirements of the people, CDA ought to incorporate approaches from history, culture, socioeconomics, philosophy, logic and neuroscience. According to Dijk (1993), there is almost always a connection between personal and social cognition that exists between social structures and discourse structures. Many critical linguistic studies and critical discourse analysis have neglected this cognition. Consequently, Dijk (2014) proposes the triangular concept of discourse, cognition and society. Even though Van Dijk lays a strong emphasis on the construct of cognition out of the other two. He believes that CDA only requires linguistic as well as cognitive foundations due to the linguistic nature of discourse.

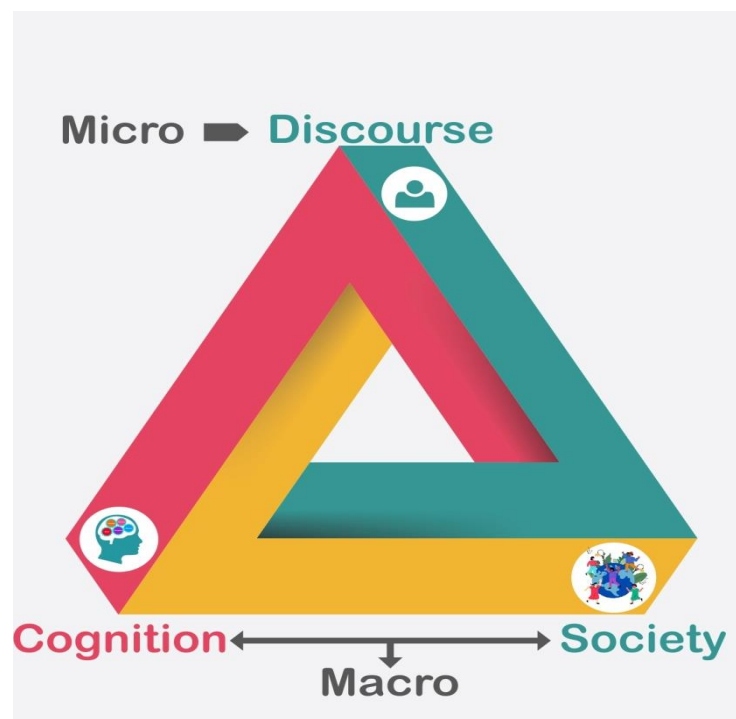


Figure 3: Discourse, Cognition and Society, adopted from Dijk (2014)

Jahedi et al.(2014) states that discourse is a communicative event in the broad sense of Van Dijk's triangle that includes oral interactions, written text, body postures, images and other semiotic signifiers. Personal and social cognition, values, beliefs, emotions, goals and other mental structures are all included in this definition of cognition. The political,

social and universal macrostructures of society are defined by groups and their relationships, such as dominance and inequality and include both local microstructures and universal macrostructures. In this triangle, the social and cognitive dimensions are considered when defining the discourse context. In fact, there are two kinds of context: micro and macro. The historical, cultural, political and social structure of a communicative event is referred to as the macro context whereas the micro context demonstrates the characteristics of the communicative event's immediate situation and interaction.

Based on the idea of cognition, Dijk (1993) defines micro context as a mental model of a communicative situation which he refers to as a context model. Mental representations known as context models control many aspects of text production and comprehension, including speech act, style, imagery, genre, topic selection, and cohesion. People's long-term memories contain these models; the portion of memory where people store their knowledge and perspectives regarding their experiences. As a matter of fact, there is an absence of direct connection between society and discourse. These models, however, explain how discourse in itself unearths societal and subjective characteristics and how discourses might differ in a specified social setting. To put it another way, it is impossible to explain and describe how discourse is affected by social structures without these mental models.

The nature of chosen text for the paper is literary and poetic. According to Easthope (2003), poetic writing is one of the most well-known and prominent literary discourse forms. The majority of creative works, such as fictional novels, poetry, collections of fictional short stories and screenplays, fall under this category of written communication. There are many different kinds of writing genres or styles in poetic discourse. The formation and use of language to convey various abstract themes, philosophical ideologies, settings and imagery is frequently the focus of fictional discourse. Character development serves as a means of resolving emotional issues in this kind of literary discourse. Literature, creative writing and English composition classes typically examine literary discourse. Teaching proper language structure, expanding ones' vocabulary and improving ones' ability to communicate clearly are all benefits of discourse analysis.

Traditional and experiential forms of literature are examined in advanced literature courses in terms of their effectiveness and intended meaning. Typically, decisions regarding techniques like point of view, scene transition, and descriptive language are discussed. In a similar vein, expressive discourse has evolved into an art form that is taught in the majority of advanced programs in creative writing. Creative non-fiction, which includes memoir-like works, collections of prose, and commentary, typically falls under this category. Students in college-level English classes are given academic essays (which are a type of expressive discourse) to help them improve their writing skills. Through these essay-type assignments, students demonstrate their ability to support or reject a particular argument while also focus on paragraph and sentence structure.

The chosen poem *Poppies in October* by Sylvia Plath is a doleful and melancholic poem about natural beauty. The narrator mentions bright red poppies blooming in the refreshing month of October when the flowers are typically not in full bloom but are under process. However, rather than appreciating the beautiful view, the speaker endeavours to draw the attention towards the ugly world and malpractices like corruption, blood and personal carelessness. Despite the poem's ambiguity and odd signs, it is clear that poppies are not a symbol of happiness but rather of the external world. This poem is in Sylvia Plath's second collection of poems. This book was published after Plath's death in 1965, two years after the poet committed suicide.

Material and Methods

The paper in hand is descriptive qualitative. The researcher has chosen the poem *Poppies in October* versified by American poet Sylvia Plath to analyse by using the famous

three-dimensional model of CDA by Fairclough (1995). Theoretical notions of Fairclough (1995) are applied to scrutinise the poem in three dimensions. Overall design of the study is qualitative because it is a discourse research. Critical discourse analysis is an approach about the evaluation of the structure of texts. It is a method of research for studying the written and spoken language with respect to the social context in which it is used. Critical discourse analysis not only considers the social context but also historical and cultural context. The instrument of this research is the researcher himself because the themes are extracted after the application of model by the researcher meticulously.

Theoretical Framework

Fairclough (1995) proposed a model of critical discourse analysis that had three stages/dimensions. This model is about the mechanism by which power is exercised through linguistic choices/language. The major postulates of this framework are described below:

Description Stage (Micro Level)

As per Fairclough (1995), discourse pertains to the whole process of social connection of which a text is merely a segment or a chunk. Text is considered as an object/material of linguistic analysis. The formal elements of the text are analysed at this stage. This is the stage of text practices.

Interpretation Stage (Meso Level)

This stage deals with discursive practices which implies the mechanisms of production, interpretation and utilisation of texts. The main question to be considered here is that who is the producer and consumer of discourse?

Explanation Stage (Macro Level)

This dimension of CDA is about social practices, biases, power relations, manipulations, ideologies, discriminations and hegemonic struggles that discourse reproduces, alters, challenges or reframes.

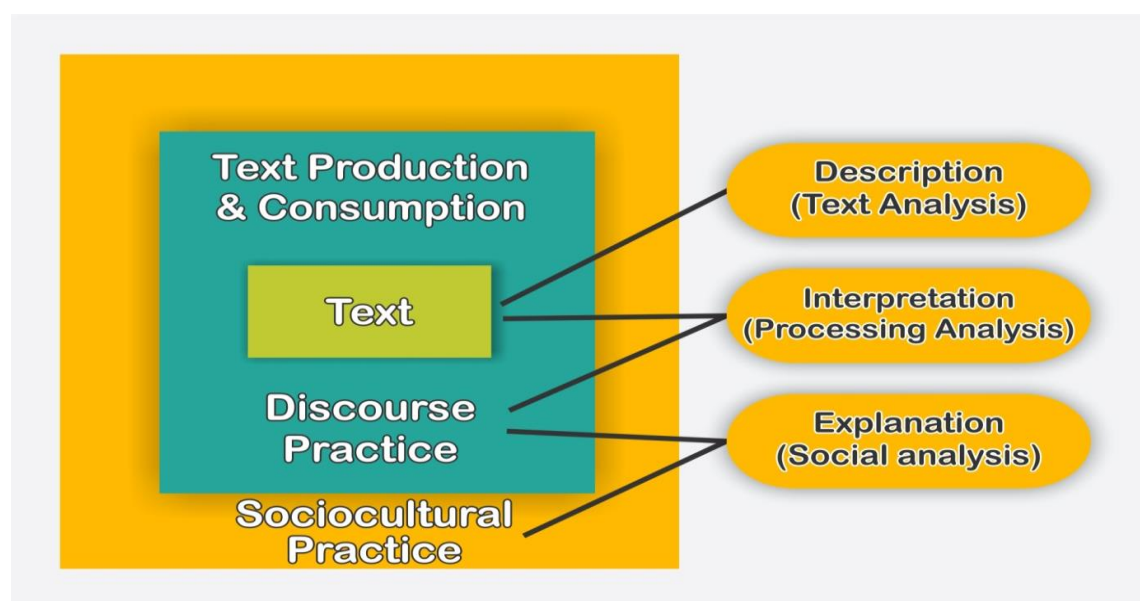


Figure 4: Fairclough's (1995) 3D Model of Discourse

Hence, these three dimensions provide the conceptual basis of this study. The insights have been taken from this model and applied on the piece of poetry to highlight the processes of manipulation and bias.

Results and Discussion

This study primarily deals with the following research question:

How does the discourse of the poem *Poppies in October* contribute in exploring the thematic underpinnings of the poem?

In this section, however, the researcher has strived to answer the research question. Hence, by keeping in mind the three dimensions of discourse, the researcher has endeavoured to conduct a CDA of the chosen poetic discourse. Critical discourse analysis, in linguistics, is carried out to highlight the underlying and hidden meanings of the text (in this case, poetic text). A typical critical discourse analysis considers the cultural and historical background of the poem and poet, the tone, formal elements and literary devices used in the poem and how all these elements work together to establish the theme of the poem and what sort of power relations and patterns are concealed within those themes. Fairclough (1995) has proposed three dimensions of CDA and the researcher has analysed the poem *Poppies in October* by placing it within the lens of these three layers.

Textual Analysis (Stage 1)

This poem has well-formed formal elements and grammatical structures and the poetess makes a variety of lexical choices. Nouns, pronouns, prepositions, verbs, adverbs and adjectives abound throughout the poem. The poem *Poppies in October*'s grammatical pattern includes various parts of speech like prepositions and capital letters, establishing the poem's central theme of life and death. The parts of speech used in the poem are listed in tabular form.

Table 1
Parts of Speech in the Poem *Poppies in October*

Nouns	Verb	Preposition	Pronoun	Adverb	Adjective	Conjunction
mouth	open	under	its	so	red	nor
eyes	unmasked	by	her	astoundingly		
bowlers	cry	for	my	utterly		
skirts	halt	in	I			
dawn	igniting	through				
woman	bloom					
morning	manage					
heart						
ambulance						
gift						
coat						
sky						
forest						
frost						
poppies						
October						
Carbon						
monoxide						
God						
Cornflowers						

The poem has multifarious poetic/literary/stylistic devices that make up the formal elements of the poem. Such elements are described below:

Irony

Irony is to use words that mean the opposite of what you are actually saying, especially if you want to be humorous or emphasize something. Ironically, poppy is compared to a bleeding woman and presented unexpectedly as an example of beauty. The fact that poppies typically do not bloom in October makes the poem's title ironic in itself.

Hyperbole

A hyperbole is a literary device used by the speaker, poet or author to deliberately exaggerate anything. It is used to emphasize points or make explanations more imaginative and straightforward. The speaker exaggerates when describing poppies, claiming that they are redder than sun clouds and blood.

Major Conflict

A major conflict is a serious disagreement or argument regarding a significant issue. There is a serious disagreement or argument when two individuals or groups are at odds and no agreement has yet been reached. The poem's main conflict is between the world of materialism and insensitivity and the world of beauty and emotion, represented by poppies.

Understatement

The narrator's claim that poppies are "unsolicited" understates the blind and oblivious attitude of the town's other residents toward flowers.

Allusion

An allusion is typically regarded as a precise and specific reference to a person, event, location, or other literary work within a text. The bowler hat is a reference to the 1950s culture of the financial sector of London.

Alliteration and Assonance

The process by which lines of poetry repeat vowels in a similar pattern is known as assonance. In contrast, alliterations use the same consonants at the beginning of each line's words. The phrases, "Even in the sun-clouds this morning cannot manage such skirts" repeat the alliterative soft sounds of "s" and "f". In a similar vein, the consonant vowels in "Dulled to a halt under bowlers" (Line 9) intensify the described monotony.

Personification

Personification is a poetic or literary device in which inanimate objects are given humanly attributes. The cloud (inanimate) is portrayed as a person by the speaker, suggesting that it is actively competing with the poppies.

Metaphor and similes

A simile is a poetic device that compares two things that are distinct from one another. The substitution of one word for another to convey similarity is a metaphor. One thing is said as another, according to a metaphor. "Blooms through her coat" (Line 3) is a metaphor for the blood that is visible in a woman's coat. "Mouth should cry" (Line 11) is compared to flowers figuratively.

Discursive Practices (Stage 2)

The stage of discursive practice or interpretation is about the process of consumption and production of discourse. In this case, the poet Sylvia Plath is the producer of discourse while the readers are the consumers of discourse. After the close reading of the poem, it is noticeable that Sylvia Plath's *Poppies in October* is neither a traditional nor a critical poem. She does not negotiate about her own life or complain about her father and husband leaving. This poem is Sylvia Plath's greatest work of poetry, along with her bee poems. Like other poets of her time, Sylvia Plath is a poet of beauty. She has received criticism for writing poems that are overly autobiographical. The majority of critics find her poetry to be merely confessional. They believe that Sylvia is unable to write about anything other than her own personal experiences. However, this poem stands out from the rest because it is an expression of beauty. Nonetheless, she has somehow expressed herself through poppies.

As the title suggests, the discourses in the selected poem are about poppies. Only from this poem does it appear that Sylvia Plath (producer of this discourse) has a great love for nature, especially flowers. Consequently, after carefully observing these natural elements, she recognizes their beauty. To emphasize their beauty, she has selected October. Sylvia Plath restricted her artistic talents to poppies because these flowers can be of any colour they want. They develop in a variety of hues. Additionally, the fact that poppies were used as a symbol of remembrance for soldiers who had lost their lives in war during World War I lends credence to the choice of these flowers as the subject of the discussion.

The producer of the discourses of *Poppies in October* shows a fascinating dichotomy between life and death. Text conveys a melancholic tone and has been a subject to multiple interpretations by consumers of this discourse. The description of this poem can conveniently highlight its concealed meaning but it appears to be cogently about the demarcation between life and death to the consumers of this discourse. Furthermore, this poetic piece demonstrates Plath's deteriorating interest in life and burgeoning interest in death, thus, the poem received persistent attention and focus. So, the poem *Poppies in October* provides a sad atmosphere that the reader can react to because gloom prevails and despair takes over. It is as if the reader wishes they had seen these bad things earlier so that Plath would not have to cope with them. The melancholy message and mood remains because the reader cannot overcome his despair.

Sylvia Plath's poem *Poppies in October* shows a fascinating contrast between life and death. It conveys a melancholy tone and is open to multiple interpretations. The description of this poem can easily obscure its meaning, but at its core, it appears to be about the contrast between life and death. In essence, this work demonstrates Plath's declining interest in life and ongoing interest in death, with death receiving persistent attention and focus. Because of this, *Poppies in October* has a sad atmosphere that the reader can react to because despair takes over. It is as if the readers (consumers of the discourse) wish they had seen these bad things earlier so that Plath wouldn't have to deal with them. The melancholy message and mood remain because the reader cannot overcome his despair.

Social Practice (Stage 3)

This is the stage of explanation and the macro level of CDA in the 3D model. In this stage, the covert meanings are unearthed. The power relations, ideologies, biases, prejudices that are at work in the text are discussed. The poem's poppies have a subtle connection to femininity. They are also linked to the woman in the ambulance with the "bloom" (Line 3) of blood, as they are described as having "skirts" (Line 1). In contrast, the fact that those who do not notice or appreciate the flowers are dressed in "bowlers" (Line 9) which are typically worn by men, suggest that they are men. The poem may be meant to reflect women's oppression and sacrifice as wives and mothers on behalf of an

unappreciative world when viewed in the context of the feminist tendencies that characterize a lot of Plath's work. Hence, the patriarchal ideology and female manipulation is scattered throughout the text.

By stating that even the sun's rays cannot match the vibrant beauty of poppies, the speaker initially gives the impression of celebrating femininity. However, the speaker's subsequent comparison of poppies to the way a woman bleeds through her coat in an ambulance is distinctly darker. Considering the subsequent reference to an unwanted "love gift" (Line 4) that men in bowler hats have no interest in receiving (possibly implying that they do not want to be fathers), it is possible that the woman is giving birth or experiencing a miscarriage. The exact reason why the woman is in the ambulance is unknown. Plath wrote about the difficulties of motherhood in other works. Tyson (2014) states, "Patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men" (p. 85). Although it is not required to read the poem autobiographically, the ambiguous image of the bleeding woman followed by the presentation of "a love gift/ Utterly unasked for" (Lines 4-5) to uninterested men certainly seems to speak the way that women's sacrifices and pain are frequently ignored or undervalued by society.

Another ideology exhibited in the text is of corruption, materialism and heedlessness. Even though the speaker of this poem is almost overwhelmed with gratitude at the sight of poppies, the other people who are passing by do not seem to be bothered. The speaker points out that no one has requested the poppies as a gift. People appear to be oblivious to nature's beauty in the poem's twentieth-century urban setting. In addition, the forces of industry and capital are actively destroying nature, leaving only traces of it. As a result, the sky is filled with harmful gases and the bowler hat-wearing businessmen who pass by are insensitive to flowers. 20th century was the age of modernization where industries were replacing agriculture. People were under the influence of the age of science and machine. This was the time when corruption and malpractices were at peak. People were becoming materialistic. Basically this particular discourse is a critique on modern man.

Apart from critiques of patriarchy and modern man, the text in hand also gives the glimpse of war scenario because it was 20th century when two world wars occurred. Throughout the poem, the speaker makes the point that beauty and death are inseparable. The woman in the ambulance, whose red blood the speaker equates with the lovely red hue of poppies, is one representation of beauty. Therefore, the woman is beautiful because she is close to death. Additionally, poppies have a long history of being associated with death. They are also used to remember those who died in war because poppies are to make opiates which are sedatives. As a result, the poem suggests that beauty and death are connected. Both are arresting, intense and visceral. Hence, the poem presents the scenarios of death, war and blood incessantly.

Conclusion

A method called critical discourse analysis makes it possible to thoroughly examine what is meant when language is used to represent and explicate something. The numerous influences on the methodology's development are reflected in the proliferation of term "critical discourse analysis". Texts, language and communication should always be viewed within their social context because they both shape and are influenced by larger social processes. Texts, in this way, do more than just reporting the world; they also give it meaning, make meaning, give people new perspectives and make the worldly things happen. In these circumstances, the broad term "discourse" can be used to describe the various means by which people communicate with one another.

When the main tenets of the "three dimensional model of critical discourse analysis" are applied to the poem *Poppies in October*, it is clear that the poem has a number of formal elements that represent the theme. In this case, the audience or the readers of the poem are

consumers of discourse. The poem was written in the Modern ages. The poem is an attack on patriarchal ideology which holds that men make the most important decisions. Men are associated with the notions of vigour, strength and power while women are regarded as inferior members of society. They face economic, social, personal, emotional and psychological oppression and marginalization. People were becoming materialist in the modern era when science and machinery were popular. They did not have time for objects of beauty. The proliferation of scientific inventions handicapped their minds. The first and second World Wars took place in this century. Corruption, bloodshed and manipulation were all over the place. Hence, in this paper, all of the poem's textual, discursive and social practices are explained from the lens of critical discourse analysis.

Recommendations

In light of the critical discourse analysis conducted of the selected poem, this study suggests several avenues for future research. For instance, the application of digital humanities' tools such as sentiment analysis may reveal subtleties in the discourse of various texts. Scholars can pursue comparative analyses with other poems to identify overarching patterns or distinctive features within discourse. For ESL students, the findings of this critical discourse analysis can be utilized to enhance language learning experiences. ESL Teachers may consider incorporating the analysis of various texts into their lesson plans which can be a productive linguistic resource. This study recommends discussion and analysis in ESL settings to improve students' language proficiency, critical thinking and cultural awareness. Furthermore, the identified themes and discourse patterns can be integrated into language exercises, encouraging students to express their thoughts and interpretations in ESL classrooms.

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