

## SYNOPSIS

In the summer of 1953, Esther Greenwood, nicknamed Ee Gee, a nineteen-year-old college English major, receives a guest editorship with a New York fashion magazine. Living with eleven other stipend winners at the Amazon hotel in sight of the United Nations complex, she comes under the supervision of Jay Cee, a sophisticated, hard-driving editor, and enjoys the friendship of cynical, promiscuous Doreen. The girls attend promotional tours and social honors, which quickly pall on Esther, who wants to know more of New York than hotels and shopping trips. During a luncheon at *Ladies' Day* magazine kitchens, the girls become miserably ill with ptomaine from eating spoiled crabmeat. The event is a turning point for Esther, who lies on the bathroom floor after a harrowing bout with vomiting and diarrhea.

At seven the next morning, still woosy, she nonetheless accepts a telephone invitation from Constantin, friend of her boyfriend's mother, Nelly Willard. An interpreter at the U.N., Constantin is a smooth, city-smart date who escorts Esther to dinner, then to his apartment for balalaika music. Overcome by Greek wine, she sits on his balcony in giddy enjoyment of the hoots of tugboats below. Her expectations of sexual overtures deflated, she falls asleep on his bed, awakens at 3:00 A.M., and is driven home.

Marriage both draws and repels Esther, who considers domesticity a "dreary and wasted life for a girl with fifteen years of straight A's." Mixed up in her fears of becoming a "slave in some private, totalitarian state" are unfulfilling memories of Buddy Willard, pre-med student at Yale, whom she dated up to the Yale Junior Prom the previous year, during which he was hospitalized for tuberculosis and she broke her leg in two places while allowing him to teach her to ski on Mount Pisgah. Buddy's parents encourage their relationship and hope that the two will marry. Esther, on the other hand, has second thoughts about Buddy's denigration of poetry and about his hypocrisy and is secretly pleased that his illness parts them. The position of girlfriend of a hospitalized beau frees her from the uncertainty of blind dates and sneers from the supercilious seniors in her dormitory.

Much of Esther's discontent and self-doubt stem from her negative outlook. She decides to "[add] up all the things I couldn't do." Her list includes cooking and shorthand as well as "serving men in any way." She can't dance, sing, ride horseback, ski, or speak a foreign language. The one thing she congratulates herself on is "winning scholarships and prizes," a dubious honor relegated to her college days, which are coming to an end.

While Doreen conducts a torrid relationship with Lenny Shepherd, Esther, under the alias Elly Higginbottom, remains on the fringe of involvement with New York men. Uninitiated in how to order drinks, tip bellmen and cab drivers, or use a finger

bowl, she berates herself for her lack of *savoir faire*. She escapes in hot baths and contemplates her family. Her mother and father, of European extraction, speak German, as does her younger brother. She, too, longs to be fluent in a foreign language. When Jay Cee presses her to voice her ambitions, she claims to want to write poetry and edit magazines.

Esther is a clever manipulator. She maneuvered the college dean to allow her to audit chemistry, during which she appeared to take detailed notes of Mr. Manzi's lectures while writing verse in her notebook. She forms a friendship with Philomena Guinea, a wealthy novelist who underwrites her college career. But moments like the photographic session in Jay Cee's office reveals Esther's emotional instability and loss of control. As she packs to return home, she withdraws into a near catatonic state.

On an outing with Doreen in the New York suburbs, Esther spends her last night dating Marco, an abusive sexist who manhandles Esther by yanking her arm while hauling her to the dance floor to tango. She correctly identifies Marco as a woman-hater. During their conversation, she offends him enough to cause him to rip her dress and fling her into the mud. She bloodies his nose and loses his diamond stickpin. On her return to the Amazon, she climbs to the roof and, piece by piece, throws away her new wardrobe.

After returning by train through Connecticut to her Boston home, Esther sinks into the doldrums over being refused admission to a writing course. Her symptoms increase—she wears the same white blouse and green skirt for three weeks and refuses to bathe, she withdraws to her bed, she lies to her mother. Her doting mother, who sleeps in the same room with her, grows bothersome.

Esther resigns from summer school and begins writing a novel featuring an autobiographical character named Elaine. While suffering insomnia, she contemplates killing her mother and manipulates the family doctor to give her more sleeping pills. The doctor sends Esther to Dr. Gordon, a \$25-per-hour psychiatrist, who fails to locate her problem. After Esther demonstrates more bizarre behaviors such as strolling Boston Common and flirting with a stranger and losing her ability to write legible longhand, Mrs. Greenwood agrees with Dr. Gordon that her daughter should enter Walton, a private hospital.

Suicidal thoughts and abortive plans to run away to Chicago crop up before the end-of-July appointment at Walton, where electro-shock therapy terrifies Esther. She gives up on Dr. Gordon, begins carrying razor blades, and contemplates slitting her wrists Roman style. She visits Deer Island Prison near a neighborhood where she once lived and buys books which detail mental aberrations. On a date to the beach, she attempts to drown herself by swimming to a distant rock. She makes a failed attempt at hanging herself with the sash to her mother's yellow silk robe.

A short stint as hospital volunteer ends in Esther's dumping

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flowers in the sink and rearranging the bouquets. In despair, she locates her father's grave and weeps. A final act forces her mother to intercede—Esther crawls into a space behind the oil burner in the basement and swallows a large number of sleeping pills. When she wakes up in a local hospital, her body has changed. Her face is misshapen and discolored and her head shaved. She angrily smashes a mirror. Her behavior is so intractable that she is transferred to a city hospital.

With the financial aid of her benefactor, Philomena Guinea, Esther is moved to a private hospital, where she works up from wards for severely disturbed people to Belsize, a dormitory which houses women who seem almost normal. The psychiatrist, Dr. Nolan, gains Esther's trust by promising not to use electro-shock "like that." Esther believes that she will be spared more treatment. She discovers that regular injections are producing insulin shock, then is railroaded into thrice weekly electro-shock sessions. Esther accuses Dr. Nolan of treachery.

Esther both admires and detests Joan Gilling, also a patient in Belsize who formerly dated Buddy Willard. After discovering Joan's lesbian relationship with DeeDee, Esther avoids Joan. Esther actively seeks heterosexual experience by being fitted for a birth control device, then allowing herself a single dalliance with Irwin, a math professor she meets at the Widener Library. The event causes so much bleeding that Esther takes a taxi to an emergency clinic.

That January, Joan regresses, loses town privileges, then hangs herself. Dr. Nolan urges Esther not to blame herself. Esther looks forward to the board of review which will determine her ability to return home. She has an unfulfilling visit with Buddy shortly before Joan's funeral and forces Irwin to pay for her medical care. Fearfully, she enters the room to answer questions about her stability.

### BIOGRAPHICAL SKETCH

Decades after her brief rise to fame and a 1981 Pulitzer Prize, poet and novelist Sylvia Plath remains an enigma. She was born the eldest of two children in an educated household in Boston, Massachusetts, on October 27, 1932. Her father, Otto Emile Plath, a Polish immigrant and professor at Boston University, earned a reputation for entomology. Her mother, Aurelia Shober Plath, was of Austrian extraction. After her father's death from diabetic complications in 1940 left the family in financial need, her mother moved in with her parents and taught medical record-keeping at Boston University. Plath's grandfather served as manager of Brookline Country Club's dining room. Plath and her brother, Warren Joseph, attended public schools in Winthrop and later in Wellesley on the outskirts of Boston.

An honor student and precocious artist and writer of verse, Plath published her first short story, "And Summer Will Not Come Again," in *Seventeen* and a poem, "Bitter Strawberries," in the *Christian Science Monitor* in 1950. She enrolled at Smith College on two scholarships sponsored by Olive Higgins Prouty and the Wellesley Smith Club. Plath's college years were notably successful. She lived on campus, concentrated on literary studies and writing, and succeeded to class offices.

1951 brought significant achievement, including Phi Beta Kappa membership, two poetry awards, admission to the college arts society, and the sale of three poems to *Harper's*. Plath, a junior, won a four-week summer internship as guest

editor at *Mademoiselle* for her story "Sunday at the Mintons," which earned her \$500. She lived at the Barbizon Hotel for Women in New York City. Late in summer 1953, Plath suffered nervous collapse and swallowed an overdose of sedatives. She was treated with electroshock, ran away, and was returned for extensive care and psychotherapy at McLean Hospital in Belmont, Massachusetts.

In February 1954, ostensibly recovered, she reentered Smith College. She completed an honor's paper on Dostoevski's novels, earned an English degree *summa cum laude* at age 23, and studied in England at Cambridge on a Fulbright scholarship. Following a four month courtship, she married British poet Ted Hughes on June 16, 1956. The couple returned to the United States and in summer 1957 lived in a cabin in Eastham, Massachusetts. Sylvia taught for a short time at Smith, where she earned accolades for her skill in the classroom. She resigned, took a secretarial post at a Boston hospital, and concentrated on writing. After earning a string of prizes and honors, in 1958 she met rejection after applying for a Saxton Fellowship. Another deterrent was her inability to publish her poetry.

In 1959, the year that Hughes won a Guggenheim Fellowship, Plath lived in Boston's Louisburg Square before moving to a two-room apartment in England, where daughter Frieda Rebecca was born and *The Colossus* published in 1962. After the family's move to Devon, England, Plath again applied for a Saxton grant so that she could complete *The Bell Jar*. This time she was accepted. Hughes's career continued to soar with the Hawthornden Prize in 1961. Following a miscarriage, Plath gave birth to son Nicholas Farrar in 1962, then suffered bouts of ill health and exhaustion.

The collapse of her marriage precipitated her move to London, where she grew despondent over single parenthood, illness, and reviews of *The Bell Jar* (1963) and committed suicide by inhaling gas on February 11, 1963. Her verse collections—*Ariel* (1965), *Crossing the Water* (1971), *Winter Trees* (1972), and *Collected Poems* (1981)—earned her posthumous fame. In 1975, her post-high school letters to her mother were published under the title *Letters Home*. Her prose pieces were collected in *Johnny Panic and the Bible of Dreams* (1977) and her *Journals*, edited by her husband, were published in 1982.

### CRITIC'S CORNER

Released under the pseudonym Victoria Lucas then reissued in 1966 under her real name, *The Bell Jar*, a first person narrative novel, told with slangy, but earnest intensity, delineates not only the life of a neurotic, self-absorbed young writer but also describes the social and economic forces of the Eisenhower years. As Plath describes the work, it looks "through the distorting lens of a bell jar." The compelling observations of a late adolescent prodigy divulge the pressures faced by intelligent women who spurn the stereotypical wifely role. Esther Greenwood, the central intelligence, considers marriage to Buddy Willard a preface to stagnation, a lost cause built on the shaky ground of his superiority and her neurosis. Her instability leads her to daring and sometimes touchingly girlish escapades.

Much study of Sylvia Plath's alarming, poignant death has resulted in continued speculation about why she chose suicide. Like Holden Caulfield, J. D. Salinger's unstable prep school

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dropout, Esther, the character who speaks Sylvia's reminiscent misery, maintains a steady hold on the malaise of the post-World War II teenager. Feminist critics point to the constraints of a 1950s social milieu which prized obedient, lockstep uxoriousness at the peak of the discontent which spawned Betty Friedan's *The Feminine Mystique*, the death knell of womanly bondage.

### GENERAL OBJECTIVES

1. To assess the damage caused by loss, unexpressed grief, boredom, loneliness, despair, fear, and sexual repression
2. To note the effect of the interplay between tone and atmosphere
3. To evaluate the need for friendship, acceptance, nurturance, and support
4. To justify classification of *The Bell Jar* as an autobiographical novel
5. To contrast indoor and outdoor settings
6. To discuss the themes of loss, yearning, betrayal, and emotional instability
7. To comment on the importance of trust to Esther's state of mind
8. To analyze Plath's concept of feminism
9. To characterize the use of first person point of view

### SPECIFIC OBJECTIVES

1. To contrast Esther with other girls her age and with medical professionals
2. To assess the author's focus on Esther and her weak development of Mrs. Greenwood, Mrs. Willard, Buddy, Joan, Irwin, Doreen, Constantin, Jay Cee, and Dr. Nolan
3. To discuss the author's focus on sex
4. To account for Esther's decision to write a novel
5. To describe Esther's relationship with Buddy, Irwin, Marco, and Constantin
6. To characterize Esther's need for money
7. To predict Esther's ability to return to a satisfying role as college student
8. To explain the purpose of dramatic scenes, such as Esther on the roof of the Amazon, the loss of the diamond stickpin, and Esther's recovery from an overdose of sedatives
9. To evaluate Esther's lies

### MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in the novel. Explain each. Chapter and page numbers are given so that you can note the context from which the item is taken.

1. It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York. (Chapter 1, p. 1)  
(A suitably perverse opening sentence, the first line of the novel connects the unbalanced speaker with the execution of Julius and Ethel Rosenberg, who were convicted of belonging to an atomic spy ring conspiring to convey national secrets to the Soviet Union. The execution on June 19, 1953, was the first time that a U.S. civilian had been executed for espionage. The historical setting helps establish the tone and atmosphere of Esther Greenwood's plunge into paranoia and her treacherous doctors' use of electro-shock treatment, a standard therapy for mental illness in that era.)
2. Everybody in a Technicolor movie seems to feel obliged to wear a lurid costume in each new scene and to stand around like a clotheshorse with a lot of very green trees or very yellow wheat or very blue ocean rolling away for miles and miles in every direction. (Chapter 3, p. 34)  
(Esther, who is verbally adept, expresses her emotional quirks through cynical, satiric commentary. Her disdain for overdressed people helps explain her devaluation of the New York trip, which centers on fashion-conscious women and the magazines which cater to their interests. To Esther, the whole experience of living at the Amazon and attending glitzy social events with vapid, self-absorbed people leads her to act inappropriately to express her disgust with materialism and conceit.)
3. It was the crabmeat. They did tests on it and it was chock-full of ptomaine. (Chapter 3, p. 39)  
(The irony of the group's food-poisoning is that it occurs in a test kitchen, where people who should know better place food under hot lights. The resulting rise in temperature increases bacterial growth in a food notorious for harboring microbes. Symbolically, Esther, too, is becoming septic from her exposure to Jay Cee's scrutiny and 1950s emphasis on women as objects. Esther's misery on the bathroom floor prefigures her burst of tears at the photo session in Jay Cee's office and later episodes of madness.)
4. He was always saying how his mother said, "What a man wants is a mate and what a woman wants is infinite security," and, "What a man is is an arrow into the future and what a woman is is the place the arrow shoots off from," until it made me tired. (Chapter 6, p. 58)  
(Nelly Willard's philosophy expresses the "Cinderella complex" as well as the Freudian image of the phallic arrow penetrating its object, the female. Esther, who possesses enough individualism to avoid marriage to Buddy, does not share Mrs. Willard's belief that women are more interested in financial security than in sex. Still unsure of herself, Esther plans to avoid being trapped in a vacuous marriage while developing her talents.)
5. A pot belly swelled under the tight white nylon shirt and his cheeks were round and ruddy as marzipan fruit. (Chapter 8, p. 73)  
(Like decorative fruit formed of almond paste and painted and glossed to resemble the real thing, Buddy is a phony, a hypocrite. Esther, who will soon suffer a similar plumpness during her own hospitalization, recognizes that his exterior is a temporary change, but that she will never trust the inner person because he misleads her. He further disgusts her by shoving a copy of a magazine containing his mediocre poem, "Florida Dawn," into her hands and smiling engagingly. She perceives that he merely poses as an art appreciator, a persona which does not fit the student of anatomy who demonstrates no sensitivity toward learning how to heal the sick and later shows no interest in assisting Esther in her recovery.)
6. I am neurotic. (Chapter 8, p. 76)  
(Esther, who recognizes her emotional disturbance, phobias, and distortions of reality, knows herself well, possibly from becoming too introspective since the death of her father. She realizes that she can "never settle down in either the country or the city" because she will never be at

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home anywhere until her mental illness is cured. Buddy, her foil, is less aware of his own inner landscape, which is a muddle of parental control, adolescent rebellion, and intellectual pursuit of a profession he is ill-suited for.)

7. The night before I'd seen a play where the heroine was possessed by a dybbuk, and when the dybbuk spoke from her mouth its voice sounded so cavernous and deep you couldn't tell whether it was a man or a woman. (Chapter 9, p. 81)

(In the repressive atmosphere of the Amazon, a fictional equivalent of the Barbizon, a hotel meant to shelter single career women from harm while they pursue work in New York, Esther returns from her fall on the ski slopes and talks with Hilda, a shallow fashion plate. To Hilda's enthusiastic comments about the execution of the Rosenbergs, Esther makes small talk about Hilda's new hat, but thinks about the heroine in a play who falls under the power of an evil spirit. Symbolically, Esther is being possessed by madness, which she connects with Hilda's exhibitionism and the "long, dead walk from the frosted glass doors of the Amazon to the strawberry-marble slab of our entry on Madison Avenue.")

8. I thought I would spend the summer reading *Finnegans Wake* and writing my thesis. (Chapter 10, p. 100)

(Esther demonstrates her prodigious talent with words by pondering a study of James Joyce's 1939 Irish classic of experimental stream-of-consciousness fiction. The novel features puns, allusions, and portmanteau words as the vehicle of an extensive and highly controversial dream sequence, a topic common to literary dissertations. In selecting this focus, Esther appears to put great trust in language, which she believes will improve her self-esteem. She also aspires to become bilingual by studying German, a language which her family speaks, thus making her feel like an outsider.)

9. I tipped back my head and poured down a glass of Nuits-St. Georges. (Chapter 19, p. 186)

(Although she knows little about ordering drinks, Esther is drawn to the French name for the wine, "Nights St. George," which reminds her of the heroic sixth century Palestinian knight, who supposedly rescued a maiden and slew a dragon. The legendary figure, symbol of imagination, serves as England's patron saint and appears in a romanticized sculpture by Donatello. The humorous juxtaposition of St. George and Irwin suggests the disillusion Esther will suffer after she is "skewered" in her deflowerment. The anticlimactic ride to the hospital and resulting bills for treatment debunk her romantic notions of a first sexual experience.)

10. I turned out the light and tried to drop back to sleep, but Joan's face floated before me, bodiless and smiling, like the face of the Cheshire cat. (Chapter 19, p. 192)

(After Dr. Quinn questions Esther about Joan's whereabouts, Esther envisions Joan as the disembodied cat created by Lewis Carroll in *Alice in Wonderland*. Almost as though Esther were psychic, she predicts the next scene, in which Dr. Quinn knocks on her door at dawn and informs Esther that Joan has hanged herself "in the woods, by the frozen ponds." At the funeral, Esther immerses herself in the ritual and chants "the old brag of my heart. I am, I am, I am." Almost as though warding off Joan's death, Esther

clings to the person she perceives as herself.)

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

#### Questions 1 - 5 Literal Level

1. Describe Esther Greenwood's attitudes toward love and marriage.

(Esther Greenwood, a paradoxical straight-A student, seems both jaded and innocent. In many respects, she has achieved much maturity from reading and knows how to interpret and avoid others' weaknesses. On the other hand, she remains a rank amateur at much of the boy/girl scene. As prospective wife, she expects more of Buddy Willard than he is able to produce. Her romantic inclinations toward Marco, Constantin, and Irwin are almost exclusively superficial. Mainly, she wants to have experienced sex without actually giving her heart to anyone.

Esther often seems ambivalent, yet she reveals definite facts about her likes and dislikes. She disapproves of Joan's lesbian relationship with DeeDee. She is disgusted by Dodo Conway's excessive motherhood and has little respect for her mother or Mrs. Willard, both of whom seem mired in 1950s domesticity. The children of strangers do not inspire feelings of warmth in Esther, nor does the thought of spending her life obeying and pleasing a husband. Most of all, Esther demands loyalty and honesty of people, particularly potential mates. Her discovery of Buddy's hypocrisy quickly dampens what sliver of enthusiasm she feels for him.)

2. Describe Esther's relationships with Doreen and Joan. (Immured in the Amazon with 29 other young girls, Esther is prone to say and do the unexpected to act out her feelings of displacement among prissy, conceited fashion plates. She disdains stupidity and docility, two qualities which Doreen definitely lacks. To actuate feelings of disgust at the whole charade of a month in New York's fashion district, Esther pals around with Doreen, accepts her spur-of-the-moment suggestions of diversions, such as meeting strangers on the sidewalk, and allows Doreen to provide her soup after the ptomaine attack and to help her pack for home, a task that daunts Esther as she contemplates returning to her mother.

Esther's relationship with Joan contrasts markedly with her comradeship with Doreen. Joan, her rival for the attentions of Buddy Willard, is snippy and smirky. She whispers about Esther and reveals the change in Esther's face and figure by showing off the fashion photo made before Esther's illness. After Esther walks in on a lesbian liaison and realizes that Joan prefers sex with DeeDee to an engagement with Buddy, Joan blatantly flirts with Esther. The overt change in their relationship creates greater friction.

On the night that Esther loses her virginity to Irwin, she has little choice but to seek out Joan at the home of the nurse she visits in town. Joan performs the necessary first aid, calls various doctors, then accompanies Esther in the cab to the emergency clinic. In none of these scenes does Joan demonstrate real friendship. However, after Joan

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commits suicide, Esther wonders if she contributed to Joan's mental deterioration. The fact that Esther attends the funeral suggests that she maintained a tentative girlish admiration for Joan.)

3. Explain Irwin's role in the novel.

(Irwin is a cardboard character who serves as a vehicle to satisfy Esther's sexual curiosity. She first arms herself with birth control, then sets out to snare an intelligent male, who happens to be Irwin. On the steps of the Widener Library, Esther allows herself to be picked up and sets out to seduce her first male prey. She uses Irwin by going along with the dreary seduction scene, sipping beer and downing a glass of Nuits-St.-Georges. In short order, Esther determines, "I had no doubts about Irwin whatsoever.")

Irwin serves an additional purpose in remaining utterly clinical about the pain that he causes Esther. As deflowerer of a virgin, he symbolizes a disregard for her feelings and the physical discomfort brought on by loss of her hymen. To a towel "half black with blood" he responds, "Oh, that often happens . . . You'll be all right." Even more mercenary is his response to her bill from the medical clinic. At Esther's insistence that he pay for the damage he caused, he crankily retorts, "All right, all right, I'm writing a check now."

Irwin conveys Plath's intention to expose selfish males who care nothing for the feelings of their sexual victims. The additional fact that he is a college professor adds to the picture of a self-seeking male intent on further sexual unions with a young woman as easy and willing as Esther. The fact that he cares nothing for her as a person further degrades their relationship to a carnal level.)

4. Discuss the types of behaviors which characterize Esther's illness.

(Esther distinguishes herself from the beginning by peculiarities of thought, speech, and action. She disdains materialism and chooses to act out of character for a young fashion editor. Not yet mentally aberrant, she keeps up the charade of the magazine job, but begins to adopt more bizarre attitudes. With no preparation she comes up with on-the-spot lies, such as her alias of Elly Higginbottom and her excuse for not coming to the office, and dissociates herself from the girls' social events to sleep, read, and cocoon.)

As Esther's behaviors move from withdrawal to hearing voices, refusing to wash her hair or change her clothes, and wandering on Boston Common, she comes closer to the brink of suicide, which she matter-of-factly considers from the angles of pain and esthetics. She tries razor blades, considers running away to Chicago, then attempts to hang herself with her mother's bathrobe tie. By the time that Esther hides herself in the basement and swallows fifty sedative pills, she has departed from predictable adolescent peculiarities into the realm of serious mental illness.

At the hospital, Esther becomes peevish and difficult. She sticks out her tongue at a patient, smashes thermometers, and breaks a mirror. No longer intent on self-destruction, her entire arsenal of backlash appears outward bound after her shock therapy. Removal to a better hospital brings her in contact with Dr. Nolan, who further destroys Esther's trust by ordering insulin shock therapy and forcing her to accept three electro-shock treatments

per week. After seven sessions, Esther is ready to face the board interview which will allow her to escape incarceration and return to normal life.)

5. What do the settings add to the story?

(The novel caroms from one spot to another. In Manhattan, Esther seems perpetually out of place at the Amazon, on outings to the movies and the Ladies' Day kitchen, and in Doreen's company on her dates with Lenny. As Esther lies on the floor of the bathroom, her vomiting and diarrhea suggest her disgust for the entire fashion scene. Withdrawal to the roof and the freedom from cloyingly shallow female relationships rids her of her new wardrobe and New York in general.)

The train that returns Esther to her mother quickly ends the make-believe of the temporary editorship. In the family car, Esther drops headlong into reality with the news that her summer school plans have been rejected. At home, she longs to withdraw into sleep, then ponders murder as her mother snores beside her. On a visit to Buddy, she again finds herself ill-at-ease with Mr. Willard on the ride to the sanatorium, in Buddy's room, and on the ski slope, where she at first believes that she had discovered happiness, then careens out of control and breaks her leg.

The other settings delineate Esther's confinement in her mental bell jar. She visits Deer Island Prison, tries to drown herself in the sea, wanders neighborhood stores in search of books on psychosis, and searches for her father's grave so that she can have a delayed grief session. The succession of hospital rooms, wards, visits to town, and graduation to Belsize delineate her gradual healing. By the final scene, she is eager to depart the persona of mental patient, return home, and eventually reenter school.)

### Questions 6 - 8 Interpretive Level

6. How does Plath characterize the quandary of bright women in the 1950s?

(The growing discontent of women in the 1950s was not limited to Sylvia Plath nor to her semi-autobiographical character. Women in general were discontented, yet limited by the social milieu, especially in terms of career choices. Nurse Loubelle and Mrs. Greenwood embody the working women who cannot support themselves in suitable jobs. Dodo Conway, as her name implies, chooses the motherhood route, which ties her to six and a future seventh child. Mrs. Willard, the summation of uxoriousness, fills her son's mind with notions that women are parasites who want to be kept rather than loved or treated.)

The flip side of womanly servitude are the Dr. Nolans and Jay Cees, the predatory professional women who fail to receive society's full approval. Plath delineates their characters as cold, aloof, limited by professional standards—in short, unwomanly. The closest female to current standards of acceptance is the elusive, peculiarly named Philomena Guinea, an eccentric novelist who frees Esther from a miserable hospital by the application of money, the true liberating element. In the end, Esther is no closer to discovering self and liberated womanhood than she was at the beginning.)

7. What are Esther's responses to loss and betrayal? (Most painful to Esther are the holes in her loyalties. She

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shares no close relationship with her mother or brother, who spends the summer studying in an intensive German language course and growing farther from her as he shares a language skill with his mother. Esther realizes her loss of a father during her childhood and makes a pseudo-pilgrimage to his grave, where she weeps and savors the grief that she has stored into her adolescent years.

Another drag on her sense of self is the failed relationship with Dr. Gordon, whom her family doctor, Teresa, suggested. From Gordon to Nolan, Esther journeys on, attempting to establish rapport with a health professional whom she can trust. The first inkling of betrayal, the insulin reaction, is followed by her first electro-shock treatment under Dr. Nolan's direction. Nolan spouts nicey-nice words—"I'm going over with you. I'll be there the whole time, so everything will happen right, the way I promised. I'll be there when you wake up, and I'll bring you back again"—but Esther's dismay at the lack of a breakfast tray indicates that shock therapy is a major fear and a deterrent to her trust of Dr. Nolan.)

### 8. How does Plath end the book?

(The novelist chooses to conclude Chapter 20 with a peculiar coming together of events and people. Coincidentally entering her twentieth year, Esther looks out on January snow and hopes that the week will bring a positive reply from the board and escape in Philomena Guinea's car back to college. As she contemplates the "Grandma Moses villages," Esther accepts the fact that she, like the leper who wards off all comers by ringing a bell, will be treated with caution as a former mental patient rather than as a normal human being. Her mother, who has difficulty accepting mental illness in the family, hopes that the months of hospital care will fade like a bad dream. Esther, who is more realistic, fears that the bell jar will again descend and imprison her as tightly as a dead baby in an anatomy lab display case.)

After Joan's death, Buddy visits, causing Esther to reflect that college girls are "under bell jars of a sort." She eyes him cautiously, her enthusiasm for her former boy friend reduced to "amiable boredom." Symbolically, she helps him dig his car out of a snow drift, with him allowing her to do most of the work. More concerned by his relationship with insane women, Buddy looks to Esther for comfort rather than extend any warmth or encouragement as she returns to normalcy. Esther continues visualizing madness as "the bell jar, with its stifling distortions" and wonders when it might descend again. She coolly ends her fling with Irwin by demanding payment of her medical bill. Her appearance at Joan's funeral concludes not with sorrow but a self-affirming mantra, "I am, I am, I am."

In the final paragraphs, Esther, her future in the hands of an impersonal board of directors, awaits her interview by thumbing through "a tatty National Geographic," symbolic of her return to the real world. Dr. Nolan comforts her in motherly fashion, but Esther, leery of Nolan's trustworthiness, remains "scared to death." The old rhyme, "Something old, something new," emphasizes that she is not marrying, but being born again, "patched, retreaded and approved for the road." Like Theseus on his way to challenge the Minotaur, she threads her way through the labyrinth of professionals who control her destiny.)

### Questions 9 and 10 Critical Level

#### 9. How does Plath demonstrate her own self-absorption?

(The greatest weakness in *The Bell Jar* is the author's complete immersion in her feelings, responses, self-doubt, and phobias. The Sylvia/Esther character, unable to soar in the editor's job, incapable of making friends with girls she denigrates, and disconnected from mother, brother, and boy friend, lives like the stereotypical valetudinarian—listening to her own heartbeat, observing her gradual descent into madness. The author's inability to create believable secondary characters results from the domination of Esther's insanity. The reader, who can understand Plath's personal demise by reading the biographical note at the novel's end, faces a quandary—whether to accept Plath's contemplative character as helplessly insane or to castigate a promising writer for failing to rise above personal conflicts to achieve greater creativity.)

The use of significant amounts of autobiographical data indicates that *The Bell Jar* was not plotted as most fiction is. Rather, Plath merely sets her wind-up central intelligence on a relived landscape and guides her through the twists and turns. At the end, the character, who is neither Sylvia Plath nor the fictional Esther Greenwood, falls over, her internal mechanism run down, her direction no longer guided by the author's hand. The effect of the abrupt halt at the interview room is like the lopping off of a whole chapter, the dousing of light to the screening room. The reader has reason to wonder if there is more to the story. Plath, the only person who can wind up the persona again, makes no attempt to complete the Sylvia/Esther story, which can know its finish only with Plath's death.)

#### 10. How does Plath employ rhetorical devices to further her purpose?

(Much of Plath's skill at expressing cynicism, satire, and pathos depends on her ability with rhetorical language. For example:

- a. mythological allusion: *The eyes and the faces all turned themselves toward me, and guiding myself by them, as by a magical thread, I stepped into the room.*
- b. slang: *We had all won a fashion magazine contest, by writing essays and stories and poems and fashion blurbs, and as prizes they gave us jobs in New York for a month . . .*
- c. symbol: *I flipped through one story after another until finally I came to a story about a fig tree.*
- d. parallel structure: *I thought I would spend the summer reading Finnegans Wake and writing my thesis.*
- e. rhymed couplet: *Gazing down on the Jungfrau/ From our chalet for two . . .*
- f. image: *I saw the years of my life spaced along a road in the form of telephone poles, threaded together by wires.*
- g. recap: *Then nobody would know I had thrown up a scholarship at a big eastern women's college and mucked up a month in New York and refused a perfectly solid medical student for a husband who would one day be a member of the AMA and earn pots of money.*
- h. sense imagery: *By nine in the morning the fake, country-wet freshness that somehow seeped in overnight evaporated like the tail end of a sweet dream.*

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- i. humor: *In private, Doreen called her Pollyanna Cow-girl.*
- j. pun: *My eye dropped to the name on the lower right-hand corner of the page. B. S. Willard.*

### Questions 11 - 13 Creative Level

11. Compose a conversation with a critic in which you discuss your response to *The Bell Jar*. Be specific about your likes and dislikes. Suggest other books and videos about similar characters and situations which contribute to an understanding of mental illness.
12. List and characterize Esther's acquaintances on the magazine, at home, and at the hospitals to which she is confined.
13. Make an oral report suggesting why Plath chose to write a novel so close to her own life story. Suggest how her family and friends felt about the revelations in *The Bell Jar*.

### ACROSS THE CURRICULUM

#### Math

1. Use a variety of shapes to illustrate the types and numbers of neuroses suffered by Americans, distribution by sex, race, and age, costs, and types of treatment, including insulin shock, electro-shock, and medication, such as anti-depressants and mood elevators.
2. Collect lines from the novel which disclose passage of time and the relative ages of the characters. For example, note when Esther celebrates her twentieth birthday and the months in which she leaves New York and goes before the board of review. Comment on the number of years since her father's death.
3. Make a time line of Sylvia Plath's life and career. Note the publication of each major work, (including posthumous titles), travels, marriage, jobs, and growth of her reputation, both in the United States and England.

#### Social Studies

1. Create a time line of historical events during the Eisenhower administration. Include short commentary, particularly on the execution of the Rosenbergs.
2. Make a report on the liberation of women and sexual mores in Plath's lifetime. Explain how less conservative attitudes toward sex have altered the life of teens in the ensuing years, particularly after the advent of women's liberation and the creation of birth control drugs.
3. Create a map on which you pinpoint locations of pertinent scenes. Add an inset of the cities of New York and Boston. Note the location of Manhattan, the U. N. complex, Deer Island Prison, Boston Common, and city hospital. Determine whether Mount Pisgah is real or fictional.

#### Economics

1. Explain why Mrs. Greenwood's role as single parent makes her ambivalent toward Dr. Gordon, who charges \$25 per hour.
2. Explain the relationship between artists and patrons.

#### Psychology

1. Discuss the definition of neurosis, id, and ego. Add other terms which apply to the novel, such as Freudian, paranoia, therapy, withdrawal, projection, schizophrenia, and catharsis.

2. Make a short oral presentation on the doctor/patient relationship. Discuss how Dr. Nolan violates Esther's trust.

#### Cinema

1. Make a list of dramatic scenes from the novel which would require intense use of lighting, costume, makeup, music, props, and stunts, particularly the swim out to the egg-shaped rock, skiing lessons with Buddy Willard, a visit to an anatomy lab, shock therapy, Esther's look into the hospital mirror, and the loss of her virginity.
2. Contrast patient reactions to those in *One Flew Over the Cuckoo's Nest*, *I Am the Cheese*, and *Awakenings*.

#### Science

1. Discuss how an overdose of a sedative can kill.
2. Explain why overdosage on insulin makes Esther fat.

#### Language

1. Discuss the slang common to the period, for example vamoosed, twenty grand, posh, scrunty, mingy, fashion blurbs, and plug-ugly.
2. Using examples from the novel, make an extended definition of sexism.
3. Make a list of sense images under the headings of sound, touch, sight, smell, and taste. For example, "he seemed to be looking at me and smiling a little piggy smile" and "the stone was of a mottled pink marble, like canned salmon."

#### Art

1. Create a memorial to Joan Gilling, advertisements for ski lessons, railroad insignia, a Boston welcome sign, a New York City map, rules for town privileges to and from Belsize, summer school admission forms, schematic drawings of an electro-shock treatment, or a newspaper account of Esther's trip to New York or of the laboratory kitchen of *Ladies' Day*.
2. Join with a group to design comfortable surroundings for mental patients. Include places to enjoy snacks, music, recreational therapy, visitors, the outdoors, cards, letter-writing, and reading.

#### Health

1. Discuss the novel's emphasis on changes in Esther's body. Explain how mental illness affects her physically.
2. List warning signs that Esther is not taking care of herself properly, such as her inability to sleep, lying and sarcasm, tearful outburst, and refusal to bathe.

### STUDENT INVOLVEMENT ACTIVITIES

1. Compose a theme in which you compare Plath's depiction of depression or madness with similar episodes in Daniel Keyes's *Flowers for Algernon*, J. D. Salinger's *Catcher in the Rye*, Ken Kesey's *One Flew Over the Cuckoo's Nest*, Herman Melville's "Bartleby the Scrivener," Robert Cormier's *I Am the Cheese*, and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*.
2. Lead a discussion of the similarities between Esther Greenwood and Sylvia Plath. Explain any evidence that Esther is fictional.
3. Relate the following literary terms to *The Bell Jar*: caricature, biblical allusion, literary foils, social consciousness, dialect, poetic justice, denouement, dramatic irony, sym-

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bol, simile, grotesque, flat and round characters, and stereotype.

4. Contrast everyday life for Esther Greenwood and the average college student. Note her inability to overcome loneliness, boredom, depression, regret, grief, uncertainty, and adversity.
5. Write a minor character's diary entry on significant days, particularly the ptomaine epidemic, the photographic session in Jay Cee's office, and Esther's attempt to overdose on sedatives.
6. Compose two rejections to Buddy Willard, one from Joan and one from Esther. Explain why he is an unsuitable mate for either.
7. Write a chapter describing Esther's question and answer session in the board interview. Include significant commentary from the nurses and Dr. Nolan.
8. Create a vignette of Esther's childhood. Include her brother, parents, and grandparents.

### ALTERNATE ASSESSMENT

1. List examples of bizarre behaviors, self-destructive urges, rudeness, depression, morbidity, physical changes, and hostility in Esther.
2. Make a list of scenes from the novel which express contrasting attitudes toward romance, parenthood, individuality, loyalty, sexuality, guilt, friendship, self-esteem, grief, scholarship, and kindness. Next to each, indicate what you think is the author's personal philosophy.
3. Compose a brief biographical statement for Esther's summer school application. Mention personal strengths and weaknesses.

### RELATED READING

Kate Chopin's *The Awakening*  
Robert Cormier's *I Am the Cheese and Fade*  
Simone De Beauvoir's *The Second Sex*  
Betty Friedan's *The Feminine Mystique*  
Joanne Greenberg's *I Never Promised You a Rose Garden*  
John Guenther's *Death Be Not Proud*  
Judith Guest's *Ordinary People*  
Henrik Ibsen's *A Doll's House*  
Ken Kesey's *One Flew Over the Cuckoo's Nest*  
John Knowles's *A Separate Peace*  
Carson McCuller's *The Heart Is a Lonely Hunter*  
Herman Melville's "Bartleby the Scrivener"  
John Neufeld's *Lisa Bright and Dark*  
J. D. Salinger's *Catcher in the Rye*  
Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*

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### VOCABULARY TEST

Underline a word to complete each sentence below. You will have answers left over when you finish.

1. If I had waited until my mother (feigned, doled, splayed, drubbed, tweaked) them out to me, night by night, it would have taken me fifty nights to save up enough.
2. I started out by dressing in a white coat and sitting on a tall stool in a room with four (cadavers, lobotomies, Unitarians, catechisms, fiascos), while Buddy and his friends cut them up.
3. The piggish noise irritated me, and for a while it seemed to me that the only way to stop it would be to take the column of skin and (antithesis, credo, sinew, dybbuk, conglomeration) from which it rose and twist it to silence between my hands.
4. I thought I would spend the summer reading *Finnegans Wake* and writing my (morphia, thesis, acoustics, promptitude, vichyssoise).
5. Doctor Nolan had said, quite bluntly, that a lot of people would treat me gingerly, or even avoid me, like a (cul-de-sac, quahog, Filene, millstone, leper) with a warning bell.
6. (Discerningly, Conspiratorially, Surreptitiously, Impassively, Huskily), I applied a fresh section of white towel to my wound, thinking that as soon as the bleeding stopped, I would take the late trolley back to the asylum.
7. I gave Dr. Nolan a (rapt, lorn, demoralizing, wary, true-blue) look.
8. I curled in the (disemboweled, aesthetic, gawky, cavernous, agate) leather chair and faced Doctor Gordon across an acre of highly polished desk.
9. People were unfastening my bindings and collecting my ski poles from where they poked skyward, (infinitesimal, alien, barricaded, Nordic, askew), in their separate snowbanks.
10. The first time I saw a fingerbowl was at the home of my (adversaries, benefactress, debutante, millennium, gymkhana).

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**COMPREHENSION TEST A**

**Part I: Character Identification (30 points)**

Identify the characters described below.

- \_\_\_\_\_ 1. drives Esther to the sanatorium to visit Buddy.
- \_\_\_\_\_ 2. provides the money for a private hospital.
- \_\_\_\_\_ 3. breaks a promise about using electro-shock therapy.
- \_\_\_\_\_ 4. helps Esther pack for the trip home from New York.
- \_\_\_\_\_ 5. pushes Esther into the mud and bruises her arm.
- \_\_\_\_\_ 6. brandishes a letter from Buddy in Esther's face.
- \_\_\_\_\_ 7. urges Esther to get out of bed and come to the office to work.
- \_\_\_\_\_ 8. lies about her father to a prison guard.
- \_\_\_\_\_ 9. is Esther's family doctor, who makes an appointment with a psychiatrist.
- \_\_\_\_\_ 10. is a Catholic mother of six with a seventh on the way.
- \_\_\_\_\_ 11. teaches secretarial courses.
- \_\_\_\_\_ 12. works as a simultaneous interpreter.
- \_\_\_\_\_ 13. worries that he drives women crazy.
- \_\_\_\_\_ 14. becomes ill at the movies and returns with Esther in the cab.
- \_\_\_\_\_ 15. lies among people buried in the 1940s.

**Part II: Quotation identification (20 points)**

Beside each quotation place the name of the speaker (a) and the person being addressed (b).

- \_\_\_\_\_ 1a. Hey . . . you look like you're going to cry.
- \_\_\_\_\_ 1b.
  
- \_\_\_\_\_ 2a. See that Esther gets a comfortable seat on the train.
- \_\_\_\_\_ 2b. She'll stay a day or so, maybe.
  
- \_\_\_\_\_ 3a. Only private cases from then on. When I feel like it.
- \_\_\_\_\_ 3b.
  
- \_\_\_\_\_ 4a. Joan had a permit to go to a movie in town this evening,
- \_\_\_\_\_ 4b. and she's not back yet.
  
- \_\_\_\_\_ 5a. We'll take up where we left off . . . We'll act as if all this
- \_\_\_\_\_ 5b. were a bad dream.

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### Part III: True/False (20 points)

Mark the following statements either T for true or F if any part is false.

- 1. Philomena Guinea writes Esther at the city hospital to inform her that she was not accepted for the summer writing course.
- 2. Esther knows where her mother keeps the prescription sedatives and easily opens the strong box.
- 3. Esther deliberately pushes thermometers off the bed and steals a drop of mercury.
- 4. Esther's family had always been staunch Lutherans until her father's death.
- 5. Doreen feels uncomfortable having Elly Higginbottom along on her date with Lenny.
- 6. While Esther enjoys town privileges, she flirts with a sailor, then pretends she doesn't know him when Mrs. Willard walks by.
- 7. *Ladies' Day* apologizes for the ptomaine incident by sending the girls to a fur show.
- 8. Buddy examines Esther's leg and discovers that it is broken in two places.
- 9. Esther cannot cope with the job of packing for the train ride home.
- 10. Esther is aware of her neuroses.

### Part IV: Essay (30 points)

- 1. Contrast Dr. Gordon and Dr. Nolan in their relationship with Esther.
  
- 2. Explain how Esther responds to locating her father's grave.
  
- 3. Analyze the effect of a month's trip to New York and an expensive wardrobe on Esther.

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**COMPREHENSION TEST B**

**Part I: Multiple Choice (20 points)**

Underline an answer to complete each statement below.

1. When the cab gets caught in theater traffic, (Esther jumps out, Doreen waves to Lenny and his friends, the Amazon girls decide against attending the fur show, Mr. Willard decides to return home).
2. On the swim out to the egg-shaped rock, (Esther's date realizes that she wants to drown herself, Doreen meets Arthur, Esther discovers that it is not so easy to commit suicide, the prison guard warns that no one is allowed on the shore at Deer Island).
3. Both Esther and (Doreen, Joan, DeeDee, Betsy) suffer from the spoiled crabmeat.
4. In New York, Esther enjoys (Constantin's playing of the balalaika, staying in bed, Marco's skillful tango, sharing a room with her mother).
5. A sure sign of mental illness in Esther is her (refusal to bathe, choice of a white blouse and green skirt, addiction to card playing, decision to write a novel).
6. (Mrs. Greenwood, Dr. Nolan, Jay Cee, Doreen) insists that Esther return to the office to work.
7. As Esther sits on the park bench, she hears (Buddy's advice on downhill skiing, a little chorus of voices, her mother's grief for her father, Irwin's seductive whisper).
8. Esther admires the way the ancient Romans (treated women, carved tombstones, committed suicide, wrote).
9. A man moves into Esther's path and (causes her to break her leg, insists that she seek help for hemorrhaging, directs her toward Lenny's apartment, blocks her view of the U.N. building).
10. Esther denies that (she is a lesbian, Irwin paid the bill, the magazine picture is of her, the stickpin is in the beaded evening purse).

**Part II: Identification (20 points)**

Identify the speaker of each line below.

- \_\_\_\_\_ 1. I want to see a mirror.
- \_\_\_\_\_ 2. Here's a letter I meant to leave for you if you weren't in. There's a question in it you can answer by mail.
- \_\_\_\_\_ 3. You ought to read French and German . . . and probably several other languages as well, Spanish and Italian—better still, Russian.
- \_\_\_\_\_ 4. Doctor Gordon doesn't think you've improved at all. He thinks you should have some shock treatments at his private hospital in Walton.
- \_\_\_\_\_ 5. You won't have any shock treatments here.
- \_\_\_\_\_ 6. I like you . . . I like you better than Buddy.
- \_\_\_\_\_ 7. Elly, Elly, Elly, let me in.
- \_\_\_\_\_ 8. Would you like to see the UN this afternoon?
- \_\_\_\_\_ 9. Yes, a WAC station, I remember now. I was doctor for the lot, before I was sent overseas.
- \_\_\_\_\_ 10. I knew my baby wasn't like that.

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### Part III: Completion (20 points)

Fill in the place name which completes each of these statements.

1. On Mount \_\_\_\_\_, Esther lets Buddy examine her injured leg.
2. One by one, Esther casts away her clothes on the roof of the \_\_\_\_\_.
3. At \_\_\_\_\_, the most liberal of the dormitories, Esther finds Joan playing cards with other women.
4. The crabmeat at a party at the \_\_\_\_\_ kitchen causes all the girls except Doreen to suffer ptomaine.
5. At a photographic session in Jay Cee's \_\_\_\_\_, Esther begins to cry.
6. In Buddy's room at the \_\_\_\_\_, he hands her a handmade ashtray.
7. Esther gains the seniors' respect after she is invited to a prom at \_\_\_\_\_.
8. On the \_\_\_\_\_ at Constantin's apartment, Esther listens to the toot of tugboats.
9. Dr. Quinn announces that Joan hanged herself in the woods by a frozen \_\_\_\_\_.
10. When Esther has escapist thoughts, she longs to run away to \_\_\_\_\_, but doesn't have enough money for the bus.

### Part IV: Essay (40 points)

1. Explain Esther's attitudes toward marriage and children.
2. Discuss Esther's self-image.
3. Analyze the way that Plath concludes the novel.

**THE BELL JAR**

**ANSWER KEY**

**Vocabulary Test**

- |             |                    |
|-------------|--------------------|
| 1. doled    | 6. Surreptitiously |
| 2. cadavers | 7. wary            |
| 3. sinew    | 8. cavernous       |
| 4. thesis   | 9. askew           |
| 5. leper    | 10. benefactress   |

**Comprehension Test A**

**Part I: Character Identification (30 points)**

- |                     |                  |
|---------------------|------------------|
| 1. Mr. Willard      | 9. Teresa        |
| 2. Philomena Guinea | 10. Dodo Conway  |
| 3. Dr. Nolan        | 11. Mrs. Willard |
| 4. Doreen           | 12. Constantin   |
| 5. Marco            | 13. Buddy        |
| 6. Joan             | 14. Betsy        |
| 7. Jay Cee          | 15. Mr. Willard  |
| 8. Esther           |                  |

**Part II: Quotation Identification (20 points)**

- |                  |               |
|------------------|---------------|
| 1a. photographer | 4a. Dr. Quinn |
| 1b. Esther       | 4b. Esther    |

- |                 |                    |
|-----------------|--------------------|
| 2a. Mr. Willard | 5a. Mrs. Greenwood |
| 2b. Buddy       | 5b. Esther         |

- 3a. Loubelle  
3b. Joan

**Part III: True/False (20 points)**

- |      |       |
|------|-------|
| 1. F | 6. F  |
| 2. T | 7. F  |
| 3. T | 8. T  |
| 4. F | 9. T  |
| 5. F | 10. T |

**Part IV: Essay (30 points)**

Answers will vary.

**Comprehension Test B**

**Part I: Multiple Choice (20 points)**

1. Esther jumps out
2. Esther discovers that it is not so easy to commit suicide
3. Betsy
4. staying in bed
5. refusal to bathe
6. Jay Cee
7. a little chorus of voices
8. committed suicide
9. causes her to break her leg
10. the magazine picture is of her

**Part II: Identification (20 points)**

- |                   |                    |
|-------------------|--------------------|
| 1. Esther         | 6. Joan            |
| 2. Buddy          | 7. Doreen          |
| 3. Jay Cee        | 8. Constantin      |
| 4. Mrs. Greenwood | 9. Dr. Gordon      |
| 5. Dr. Nolan      | 10. Mrs. Greenwood |

**Part III: Completion (20 points)**

1. Pisgah
2. Amazon
3. Belsize
4. *Ladies' Day*
5. office
6. sanitarium
7. Yale
8. balcony
9. Pond
10. Chicago

**Part IV: Essay (40 points)**

Answers will vary.

**TEACHER'S NOTES**



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