

Editor's Note

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In Volume 5, *Plath Profiles* continues its mission from the previous volumes to advance Sylvia Plath scholarship across interdisciplinary boundaries. While we explicitly solicited contributions on the 50th anniversary of Plath's "Ariel" poems, what readers will see in these pages are essays, poems, artwork, and translations that challenge decades-old readings of Plath's most famous works. What this issue shows especially is that this ain't your momma's Sylvia Plath!

This cross-discipline re-evaluation is most evident in the brilliant artwork by Kristina Zimbakova, whose "The *Ariel* Story in Painting" not only responds to Plath's "Daddy " and "The Jailer," but juxtaposes these artistic compositions – so rich in detail and texture that they are themselves visual essays – against poems of a quite different inspiration: "Morning Song," "Child," and "Balloons." Interpreting "The Fearful" and "The Other," she contemplates Plath's use of the double, so much so that in them Zimbakova creates expert translations from Plath's work to visual arts. I encourage you to view them at 200-300% for a richer engagement.

In the fall of 2012, look forward to a supplemental issue in which *Plath Profiles* will publish personal memoirs by our readers and contributors about how they were introduced to her works, what is it about Plath that holds them, and much more.

Looking beyond this, 2013 is the 50th anniversary both of *The Bell Jar*'s first publication in England and Plath's death. We therefore ask for contributions on either of these topics (and, of course, we welcome submissions on other areas of Plath studies, too).

In light of all the scholarship over the previous five decades, where does *The Bell Jar* stand? While Plath famously dismissed the novel as a pot-boiler, it surely is much more than that. As well, our understanding of Plath's life will come under new scrutiny. Often the life overshadows the work, or really just the drama of a handful of highly charged life events: her first suicide attempt; the meeting, marriage, and break-up with Ted Hughes; and of course the suicide. With new biographies expected in 2013 by Andrew Wilson (*Mad Girl's Love Song: Sylvia Plath and Life Before Ted*) and Carl Rollyson (*American Isis: The Life and Death of Sylvia Plath*), new details of Plath's life will come to light. But will these works sufficiently cover all the events that impacted Plath's life? The answer is simply: I hope not. But they should

re-open an examination of Plath's life and from these we can turn back to her creative works.

Please enjoy this issue, and if you react strongly to anything in the issue, we invite you to submit a response (by email, to wbuckley @ iun dot edu). Our contributors will welcome feedback, and may indeed respond personally to your comments and criticisms. Lastly, if you are planning to attend the Sylvia Plath Symposium at Indiana University, Bloomington, from October 25-28, 2012, we look forward to meeting you.