

## RECOGNITION OF HUMAN IDENTITIES THROUGH ANIMALS IN SELECTIONS OF ELIZABETH BISHOP'S POEMS

KHADEEJA SAEED ISMAIL

Dept. OF English, College of Education, Salahaddin University, Kurdistan Region-Iraq

*(Received: September 6, 2016; Accepted for Publication: December 15, 2016)*

### ABSTRACT

Animals or the animal world has been the source of inspiration for many English as well as American poets and thereby assisted in shaping their attitudes toward life. In fact, animals are used for different purposes in poetry. Some poets may use animals to represent power or strength, while others may see in them as outstanding marks for beauty and love. However, as individuals of the post war generation, modern poets' outlook to animals is as distinctive as their attitude to any other issue in their poems. In other words, while the poets of the previous ages tackled the outer or physical shapes of the animals, modern poets manipulated animals for the analysis of the defects or the weaknesses of modern man.

The modern American poet Elizabeth Bishop (1911-1979), employs animals in her poetry for the recognition of human identities. This is due to the poet's undergoing of certain unacceptable habits and bitter experiences as her struggling with asthma, alcoholism and lesbianism. Such acts made the poet shield away from believing the dominance of humans over animals and think about an absolute equality between them. However, the unbearable sufferings of modern man in the twentieth century may contribute in forming the poet's attitudes which conform to some of the theories of the previous centuries that claim equality between man and animals.

This paper aims at examining Elizabeth Bishop's depiction of animals and its purposes. Meanwhile it focuses on the aspects of similarity and difference between humans and animals. This is followed by an investigation of the modernists' views, and the purpose of their manipulation of animals. It sheds light on certain occasions that the poet presents for recognizing human identities via animals. This is achieved through analyzing some poems in which modern man's defects and miseries are portrayed.

### 1- LIKENESS AND UNLIKENESS BETWEEN HUMANS AND ANIMALS

According to dictionary definition, humans are and are not animals. Though humans are classified within the animal kingdom, the word animal used to signify all creatures except humans (Foer, 2009:45). However, humans and animals share many features. There is an exhibition of behavior patterns in both humans and animals showing a tendency for living in very close-knit families and extended family units. A hierarchical structure within their groups is also existent, according to which some members of the group possess a higher, more powerful and more significant status than the others. Moreover, people think that animals are more sensitive to

their environment than humans, yet in fact they share the same set of problems. Furthermore, there is a tendency from both humans and animals for joining or becoming associated with groups which confirm their best productivity. Individuals try to control their placement within these groups in spite of being placed via accidents of age, geography, health and race. Similarly animal groupings also display a working relationship for striving and thriving (Ellos, 1989: 212,213).

Despite such likeness between humans and animals and despite Darwin's theory in which he claims that humans are animals who have evolved from non-human ancestors, these creatures demonstrate great differences. Human bodily frame as well as the capacities which stem from it shows that man is a unique creature with

remarkable features as the moral sense. Additionally, though humans are known to live in socially organized groups as the other primates do, yet primate societies never approach the complexity of human social organizations which stem from man's innate reasonableness. Another outstanding feature of human social trait, which the primate societies lack, is culture. Culture is known to be "a pool of technological and social innovations that people accumulate to help them live their lives." (Ayala, 2010: 1)

Humans are different from animals in anatomy, functional capacities and behavior. Most fundamental are the advanced intellectual abilities as they bestow humans the capacity of categorizing (the ability of seeing individual objects as members of general classes), thinking in the abstract world and forming real images which are not present (and thereby anticipating future events and planning for the future), and reasoning. Among the other remarkable functional features are self-awareness and death awareness; the use of the language of symbols; making tools and manipulating technology; making use of complicated various forms of cooperation and social organizations; shaping legal codes and political institutions; along with engaging science, literature, art, ethics and religion (Ayala, 2010: 1). Additionally, another distinctive difference is the soul or the organizing principle that endows the human body the qualities of humans. Human bodies have rational souls and usually react rationally, in contrast to animals that possess sensitive souls (McMahan, 2000:2).

## 2- MODERNISM AND ANIMALITY

Modernism fundamentally tackles a reconsideration of human nature and humanity's place in the modern world. Modern poets felt a strong motivation for commenting on social and moral issues, but finding it difficult to do so directly; they frequently resorted to images and tropes of animals.

Modernist poets of the early twentieth century were writing in a world still grappling with shifting the concept of "the human" required by Darwin's theory of evolution. The prevailing notions of humanity were further destabilized by other cultural changes as the rise of agnosticism and feminist movement, along with the international crisis of the Great War. Therefore, as

an attempt for representing and responding to the human situation in the twentieth century, many poets recorded these shifts through providing a consideration to the nature of modern humanity. Thereby, animal tropes and imagery proved to be useful in the process of reconsidering humans, as they supplied the poets chances for creative definition, or elision, of the boundary between human species and all others. Additionally, as these important cultural changes and historical events are interrelated, the poetic animals provide poets with influential means to comment on issues as feminism, war, and morality.

In the modern era, thinking and writing about animals is different from all that preceded it. This is due to a dramatic shift in the cultural understanding of human relationship to animals. The surge in animal poetry is performed as a result of a desire for escaping from or perhaps repairing a sick civilization: animals do not own those defects that plague humanity like the pathology of self-consciousness, or possess virtues humans might lack. Thereby, this anticipates the fact that representations of animals offer modern poets influential means of registering their anxieties concerning gender, embodiment, war, morality and the nature of the humans (Essert, 2012: 2, 5).

Thus, authors started to write about animals in a way that is previously unheard-of or even unimagined. Animals, traditionally, had served a symbolic, allegorical, or satirical function, but with the turn of the twentieth century, they begin to resist the metaphorical values attributed to them. Modernists argue that animals represent a sort of symbolic shorthand, making the moral lesson of the poem easier to grasp than the varied and vague character of man (Driscoll, 2014: 1, 2).

## 3- ANIMALS AND THE RECOGNITION OF HUMAN IDENTITIES IN BISHOP'S POEMS

In spite of the fact that animals have been the source of interest for most poets along the history of English poetry, they are often connected with females. This is due to woman's exposition to the interlocking and mutually reinforcing oppressions of sexism and speciesism. Adams and Donovan state the historical basis for these inquiries:

**Historically, the ideological justification for women's alleged inferiority has been made by appropriating them to animals: from Aristotle on, women's bodies have been seen to intrude**

**upon their rationality. Since rationality has been construed by most Western theorists as the defining requirement for membership in the moral Community, women—along with non-white men and animals—were long excluded.** (Essert, 2012:39)

Elizabeth Bishop's poetry is characterized by a deep gaze at animals and human beings. Detailed facts of natural scenes and animals frequently form the main texture of Bishop's poems, at a time that human wills become insignificant. According to Bishop other creatures possess autonomy, while man appears as a mere component rather than dominant protagonist of landscapes. Consequently, the incorporation of human and non-human objects is performed in her poetry with little hint at human assumptions. Bishop parallels human cultural elements with animals and landscapes without an assertion of a definite conclusion, judgment or a preference of either side (Haung, 2010: 1, 4).

However, Bishop's treatment of animals is a means used not solely for opposing female oppressions, but extends to demonstrate the miseries of humanity in the modern world. In Bishop's poetry, there is an emphasis on the provisional insecurity that governs a world of separation, longing, and loss (Diehl, 1993: 50). Therefore, the poet's actual achievement is reflected through her ability to see what cannot quite be seen, and say what cannot quite be said (Bloom, 2002: 11).

Moreover, Bishop's thoughts are not expressed directly in her poems; rather they are conveyed through creating an atmosphere of fear and suspension surrounding humans. Additionally, the troubled people's identities are not mentioned directly, but referred to through animals as in "The Armadillo". The opening stanzas of the poem are a mere description of an aesthetic scene in Brazil, where the poet lived for many years:

This is the time of year  
When almost every night  
The frail, illegal balloons appear.  
Climbing the mountain height,  
Rising toward a saint  
Still honored in these parts,  
The paper chambers flush and fill with light  
That comes and goes, like hearts.

(Bishop, 1979: 103, II. 1-8)

According to Burns (2002: 129), the poem registers the impact of human activities on the

natural world, through the poet's description of the fire balloons that beautifully illuminate the night sky on the feast of St. John. The fire balloons, sometimes, crash down in flames and cause damages to the region's animals. The observation of the destroyed animals is conveyed through presenting sharp animal images while a sudden down draft is directing one of the balloons back to earth:

Owls who nest there flying up  
And up, their whirling black-and-white  
Stained bright pink underneath, until  
They shrieked up out of sight.  
The ancient owls' nest must have burned.  
Hastily, all alone,  
A glistening armadillo left the scene,  
Rose-flicked, head down, tail down.  
And then a baby rabbit jumped out,  
Short-eared, to our surprise.  
So soft! - a handful of intangible ash  
With fixed, ignited eyes  
(Bishop, 1979: 103, 104. II. 25-36)

Thereby the poet contrasts the beauty of the balloons as they rise in the night sky to the destruction they make when they fall in flames. The unwitting victims of the fiery crash anticipates the outcry of anguish and despair at the vulnerability of animals and by extension of humans to the meaningless damage and destruction caused by balloons (Kimmelman, 2005: 16):

Too pretty, dreamlike mimicry!  
Of falling fire and piercing cry  
And panic, and a weak mailed fist  
Clenched ignorant against the sky!

(Bishop, 1979: 104. II. 37-40)

The destruction of innocent animals in the poem represents the destruction of innocent human beings. The armadillo's "weak mailed fist" stands for a soldier's vulnerability and helplessness in spite of possessing a protective armor. Bishop indicates that people's homes are as vulnerable as owls' nests and humans are as helpless as armadillo. Consequently, "The Armadillo", which is dedicated to Bishop's friend Robert Lowell is connected with Lowell's decision to become a conscientious objector at the time that allied forces began fire-bombing Germany during World War II. This is also supported by Penelope Laurence who claims that "Bishop's poem points directly to these fire

bombings, which wreaked the same kind of horrifying destruction on a part of our universe that fire balloons wreak on the animals” (Kimmelman, 2005: 16, 17).

It is remarkable that Bishop is very sensible in her poems, and her sensibility is characterized by a coalescence of realistic description and personal imagination. Her poetry is the outcome of a careful process of observation. The poet’s accurate images reflect her way of seeing things, while her poems emerge as a record of the manner of such seeing (modern American Literature, 1999: 111). “The Moose”, for instance, sketches Bishop’s bus journey from Nova Scotia to Boston thirty years before writing the poem. The events of the poem are informed in a letter to a friend in which the poet wrote: “Early the next morning, just as it was getting light, the driver had to stop suddenly for a big cow moose who was wandering down the road. She walked away very slowly into the woods, looking at us over her shoulder.” (Kimmelman, 2005: 46)

As an alone traveler Bishop leaves Nova Scotia, and as the bus travels, the landscape changes, and the passengers snore, sign, or chat:

A dreamy divagation  
begins in the night,  
a gentle, auditory,  
slow hallucination. . . .

(Bishop, 1979: 171. II. 87-90)

Thus the world seems to fall asleep except for some elderly passengers who gossip about their relatives. The dreamy atmosphere the passengers are indulged in is interrupted with an encounter with a wild animal:

-- Suddenly the bus driver  
stops with a jolt,  
turns off his lights.

A moose has come out of  
the impenetrable wood  
and stands there, looms, rather,  
in the middle of the road.

It approaches; it sniffs at  
the bus’s hot hood.

(Bishop, 1979: 172. II. 130-138)

It is evident that from the beginning of the poem, Bishop has prepared the whole scene for meeting the moose. The passengers are hypnotized into a dream as the animal appears. The implication of the poet’s arrangement for the appearance of the moose is the incapability of man to see real nature or become one with it when he is

too awake, reasonable or defensive. Bishop’s preparation of a dreamlike scene is to convey that only in dreams can humans achieve an instinctual union with nature, i.e., at the time that human nature is released from the alienating utilitarianism of civilization. This viewpoint goes in accordance with ecologists’ opinion, which implies that modern civilization of reason and science results in man’s alienation from his inherent, original bond with nature.

Therefore, the purposeless confrontation with the moose restores man’s primitive, subconscious tie with nature, hence, it creates a sweet sensation of joy shared by all the passengers. In fact all the passengers are affected by the feeling and they ignore the reason of their affection. It seems that the cause of their feeling is beyond reason (Haung, 2010: 19, 20):

Taking her time,  
she looks the bus over’  
grand, otherworldly.  
Why? why do we feel  
(We all feel) this sweet  
sensation of joy?

(Bishop, 1979: 172. II. 153-158)

Thus, the wild animal is used as a technique for investigating man’s nature and revealing the causes of his deprivation from nature.

It is noticed that Bishop’s poems are frequently similar to short stories both in the way that the poet weds action to visual details, and in the way that characters emerge obviously from very few details. The characters are introduced through scraps of their affectionate or ironical conversations (Modern American Literature, 1999: 111). In her animal poems, Bishop conveys her ideas via depicting animals rather than human characters. In “Pink Dog”, the poem begins with the description of an exciting atmosphere of a carnival. The characters’ roles are restricted to give few comments illustrating modern society’s culture:

The sun is blazing and the sky is blue.  
Umbrellas clothe the beach in every hue.  
Naked, you trot across the avenue  
Oh, never have I seen a dog so bare!  
Naked and pink, without a single hair. ....  
Startled, the passerby draw back and stare.  
(Bishop, 1979: 190. II. 1- 6)

The poem is an expression of the anxiety of the speaker for conventions of society and human life. The pink dog is obliged to join a carnival in Rio



de Janeiro. The imagery of the carnival is manipulated as it is the time or place for the preservation of the original rules of society. The animal which stands as a metaphor for human conditions is in danger of losing her life and being rendered an outcast. This is due to the dog's nakedness and hairlessness (Diehl, 1993: 112). Those who pass by the dog shrink from her for the sake of distancing themselves from or preventing physical contact with the creature (Cucinella, 2010: 72). The poem's satirical aspect is exposed in the speaker's warning of the dog that society dismisses its outsiders (Vendler, 1987: 833):

how they deal with beggars?

They take and throw them in the tidal rivers.

Yes, idiots, paralytics, parasites  
go bobbing in the ebbing sewage, nights  
out in the suburbs, where there are no lights.

(Bishop, 1979: 190. II. 14- 18)

The dismissal of the marginal figures of society into dark areas suggests the commercial life of a society involved in technology and a blind admiration to luxury and entertainment. The pink dog is classified within the outsiders as it refuses to float with the tide of fashion. Therefore the speaker advises the dog to don a carnival costume as a concealment (Vendler, 1987: 833):

In your condition you would not be able  
even to float, much less to dog-paddle.

Now look, the practical, the sensible,  
solution is to wear a *fantasia*.

The naked dog represents true human nature and the nakedness of man of any type of artificiality. Bishop aims to say that the unacceptability of real human nature often encourages man to disguise himself under masks. Modern materialistic society avoids the members who are not indulged in the material life in the same way that it avoids the hairless dog. Consequently Bishop asserts the existence of a distance between those who live by their wits and preserve their dignity and the blind admirers of luxurious appearances.

It is remarkable that Bishop's major focus in her animal poems is humans. In fact her depiction of animal figures is merely a technique for criticizing modern man and revealing the artificial aspects of his identity. Therefore, Bishop's description of animals is known to be precise and expressive as her description of other objects of the outside world. Though her poetry is typical of

American modernists' poems in maintaining reticence, impersonality and objectivity, there are hints of a psychologizing and interiorizing turn. The minute descriptions of many of her poems frequently seem as an excuse for self-expression. Under the semblance of realist descriptions, Bishop's poems slide towards a subtle subjectivity with hints at emotions and empathies (Oliveira, 2013:38). According to the researcher, the poet's personal life has a significant role in the formation of her ideas about the interdisciplinary consideration of animal/human relations. Thereby, Bishop's poetry reflects her suffering from loneliness and sickness, and her reticence is a veil for hiding the poet's distress in life. In other words, Bishop's self-accusation is due to her continuous struggles with asthma, lesbianism, and alcoholism. Consequently, she adopts a semi-aggressive attitude to humanity.

The depth of Bishop's hostility to human nature is examined in "The Man-Moth", in which the poet imagines a creature living under the surface of the city and likens it to man (Kimmelman, 2005: 45). The poet's critical views are conveyed sometimes directly through naming man or indirectly by representing man through man-moth, which is a newspaper misprint for mammoth:

*Here, above,*

Cracks in the buildings are filled with battered  
moonlight.

The white moon is only as big as his  
hat.

It lies at his feet like a circle for a doll to stand  
on,

And he makes an inverted pin, the point  
magnetized to the moon.

He does not see the moon; he observes only her  
vast properties,

(Bishop, 1979: 14. II. 1- 6)

Bishop presents the figure of man in a minimized way through drawing an analogy between man's shadow and his hat on the one hand, and the way the shadow lies at his feet with a circle for a doll on the other hand. Moreover, the poet's suggestion of the man-moth as a vulnerable creature which is unarmored against its vulnerability further emphasizes the diminishment of man (Diehl, 1993: 59). The climax of the scene is accomplished with the failure of the man-moth to climb the sky:

He trembles, but must investigate as high  
as he can climb.

Up the facades,  
His shadow dragging like a photographer's  
cloth behind him,  
He climbs fearfully, thinking that this time  
he will manage  
To push his small head through that round  
clean opening  
And be forced through, as from a tube, in  
black scrolls on the light.

(Bishop, 1979: 14. II. 16-21)

The uselessness of the man-moth's trials suggests the vanity of his aspirations. The feelings of fear accompanying his attempts further assert his failure.

It is significant to keep in mind that there is an unconscious self-criticism in the poem as critics argue that the man-moth represents the poet. The animal's alienation under the surface of the earth exemplifies the poet's loneliness and her isolation from the society. Bishop's anxieties, solitude, and definitely her thoughts about human nature are due to her lesbianism, as Adrienne Rich has suggested that Bishop's "experience of outsiderhood is closely-though not exclusively-linked with the essential out-siderhood of a lesbian identity." (Vendler, 1987: 825) Interestingly, Bishop's distancing voice and the adoption of a detached speaker in her poems still allow for the revelation of hints of self-criticism in addition to portraying modern man's criticism (Kimmelman, 2005: 45).

Consequently, as the man-moth, man spends his life between two contrastive states, one as an ambitious creature obsessed by climbing the heights, and the other as a wrapped being who lives in the tunnels of earth. Another mutual feature between them is their striving for gaining higher levels of knowledge, but frequently they fall back and become indulged in fear, confusion, and a life of unfulfilled dreams. Thereby, the poem depicts Bishop's trial, as an artist, for creation and people's struggle for gaining a higher status of enlightenment. However, man's understatement is exaggerated further via attributing to humans the man-moth's feature of possessing only one tear which he might swallow if the others are not aware:

If you catch him

hold up a flashlight to his eye. It's all dark  
pupil,

an entire night itself, whose haired horizon  
tightens

as he stares back, and closes up the eye. Then  
from the lids

one tear, his only possession, like the bee's  
sting, slips.

Slyly he palms it, and if you're not paying  
attention

he'll swallow it. However, if you watch, he'll  
hand it over,

cool as from underground springs and pure  
enough to drink.

(Bishop, 1979: 15. II. 40-48)

Hence, Bishop's loneliness, caused by her father's death when she was eight months old and the placement of her mother in a mental institution, along with the suicide of her lover, the landscape architect Lota De Masedo Soares, is a distinctive factor in affecting the poet's beliefs about human nature and the materialistic life in modern age (Altieri, 2006: 192). The bitterness of the poet's life could be imagined from her speech to one of her contemporaries in which she says, "When you write my epitaph, you must say I was the loneliest person who ever lived." (Lehman, 2006: 545)

#### 4-CONCLUSION

Elizabeth Bishop's eyes carefully observe various scenes and situations in the modern world. She demonstrates an ability to present human distresses as an objective poet who guards man at distance. Yet, in spite of Bishop's affectionate attitude toward man's despair and suffering in modern age, the expression of her worries is not achieved directly. Instead she depicts various types of animals to portray the diverse states of human beings. However, this is due to the poet's unusual conception of animals.

Though Bishop incorporates both humans and animals in her poetry she bestows a little hint to humans as a technique for underestimating humans and equalizing them with animals. Bishop's claim of equivalence between humans and animals might be attributed to her disastrous life. The poet's loneliness and the lack of parental care, along with the suicide of her beloved are

effective factors to form her beliefs. Moreover, the poet's experiences of lesbianism, alcoholism and asthma also contribute in forming her measures for the identification of human identities. Furthermore, lacking a comfortable home leads Bishop to look for a safe resort throughout her life, and multiplies the poet's miseries and calamities, as she is uncertain about the safety of the modern universe.

It is noticed that the recognition of human identities via animals in Bishop's poetry is performed via various techniques. The poet replaces animals for humans at times, or describes a sudden encounter of humans with animals, or merely attributes unacceptable features to the animal she depicts. However, Bishop's implicit aim is the criticism of modern man's principles and beliefs. Hence, Bishop's negative attitudes about the identity of modern man explain her dissatisfaction of man's obsession with materialism and his imaginative ambitions which exceed his abilities.

#### REFERENCES

- Altieri, C. (2006). *The Art of Twentieth Century American Poetry (Modernism and After)*. Malden: Blackwell Publishing.
- Ayala, F. J. (2010). *The Difference of Being Human: Morality*. Department of Ecology and Evolutionary Biology, University of California, Irvine, CA 92697. PNAS | May 11, 2010 | vol. 107 | suppl. 2 | 9015–9022.
- Bishop, E. (1979). *The Complete Poems: 1927-1979*. New York: The Noon Day Press.
- Bloom, H. (2002). *Bloom's Major Poets: Elizabeth Bishop*. Chelsea: Chelsea House Publishers.
- Burns, A. (2002). *Thematic Guide to American Poetry*. London: Greenwood Press.
- Cucinella, C. (2010). *Poetics of the Body*. New York: Palgrave Macmillan.
- Diehl, J. F. (1993). *Elizabeth Bishop and Marianne Moore, the Psychodynamics of Creativity*. Princeton: Princeton University Press.
- Driscoll, K. (2014). *Toward a Poetics of Animality: Hofmannsthal, Rilke, Pirandello, Kafka*. Columbia University- Graduate School of Arts and Science (unpublished PH. D thesis).
- Ellos, W. J. (1989). *Ethical Similarities in Human and Animal Social Structure*. Chicago: Loyola University of Chicago.
- Essert, E. (2012). *Representations of Animals in the Work of Five North American Poets*. McGill University, Montreal- Department of English (unpublished PH. D thesis).
- Foer, J. S. (2009). *Eating Animals*. New York: Little, Brown Company.
- Haung, I. Sh. (2010). *Landscapes, Animals and Human Beings: Elizabeth Bishop's Poetry and Ecocentrism*.  
<http://benz.nchu.edu.tw/~intergrams/intergrams/102-111/102-111-huang.pdf>
- Kimmelman, B. (2005). *20<sup>th</sup> Century American Poetry*. New York: Facts on File.
- Lehman, D. (2006). *The Oxford Book of American Poetry*. Oxford: Oxford University Press.
- McMahan, J. (2000). *Animals: the Differences Between Human Beings and Other Animals. Animal Ethics*. Vol.1, No.1. (November 2000).
- *Modern American Literature*. (1999). Carolina: St. James Press.
- Oliveira, S. R. (2013). *Intermediality in Elizabeth Bishop's Poetry*. Universidade Federal de Minas Gerais, no. 39.
- Vendler, H. (1987). *The Poems of Elizabeth Bishop*. *Critical Inquiry*, Vol. 13, No. 4 (Summer, 1987), pp. 825-838.

### ناسينة ؤوى ناسنامهى مروظ لهرىطاي ناذة لانه ؤوة لههلبذار دةىةك له شعرةكانى اليزابيث بيشوب

جيهانى ناذة لان سقرضا ؤويةكى طنطى كارليكر دن بو ؤوة بو شاعيرانى بةرىتاني و نةمريكى كه يارمتهى دةرىبو ؤوة بو دياركر دنى هةلويستهكانيان بقرامبقر ذيان. له راستيدا ناذة لان بةكارهاتون بو مةبسةتى جياجيا له شيعردا. هةنديك له شاعيران ناذة لايان بةكارهيتا ؤوة و كه ناماذةىةك بو هيز وهنديكيشيان و ؤكو سنبل بو جوانى و ؤوشة و يسهى. ديدى شاعيرانى هاوضقرخ بقرامبقر بة ناذة ل جياواز بو ؤوة له شاعيرانى نيش ؤويان، لهكاتيكدا كه شاعيرانى نيشوو باسيان له روالتهى ناذة لان كر ؤوة بة لام شاعيرانى هاوضقرخ ناذة لايان بةكارهيتا ؤوة بو مةبسةتى شيكر دنه ؤوةى ؤالة لاواز ؤكانى مروظى سقردم.

شاعيرى هاوضقرخى نةمريكى اليزابيث بيشوب (1911 - 1979) ناذة لى بةكارهيتا ؤوة بو ناسينة ؤوةى ناسنامهى مروظ نةميش بة هوى دووضار هاتنى شاعير بو هةنديك نة ؤوشى و كه رةبو وهنديك له داب ونقرىتى نا نةسند و كه ملهورى نافرةتان وهوظربون بة مةى ؤواردن ؤوة. هقر نةم داب ونقرىتانه و اى له شاعير كرد بو ؤوونى يةكسانى مروظ و ناذة لائى لا دروست بيت نةميش نيشة ؤوانةى بو ؤوونى با ؤوة كه مروظ بالآ ترين دروست كرا ؤوة. هقر ؤوةها نةهامة تيةكانى مروظى سقردم يارمتهى دقر بو ؤوة بو دروست بوونى هةلويستهكانى شاعير كه دةطنوجيت له ؤةل ضةند بيروك تيةكى سة ؤةى نيشوو دقر بار ؤى بنضينةى مروظ.

مةبسةت لقم تويذينة ؤوية بريتهى له ليكولينة ؤوة له مقرامةكانى شاعير له بةكارهيةى نانى ناذة ل لشعرةكانى. له هةمان كاتدا تيشك دة ؤاتة سقر لايتهى ليةكضون و جياوازى نيوان مروظ و ناذة ل، هقر ؤوةها باس له بيرو راي شاعيرانى هاوضقرخ بقرامبقر بة ناذة لان و نامانج له بةكارهيتانيان له شيعرةكانيان. تويذينة ؤوةكه تيشك دة ؤاتة سقر ضةند بو نةيةكه كه شاعير تيدا ناسنامهى مروظ ؤكان دقر دة ؤات بةكارهيتانى ناذة ل. نةمة لهرىطاي شيكر دنه ؤوةى ضةند شيعريك كه تيايدا نةهامةتى و لاوازى مروظى سقردم دة ؤاتة روو.

### العرف على هوية الانسان عن طريق الحيوانات في مختارات من قصائد اليزابيث بيشوب

لقد كان عالم الحيوان مصدرا مهما للالهام لكثير من الشعراء البريطانيين والامريكيين والذي ساهم في تكوين افكارهم ومواقفهم نحو الحياة. وفي الواقع أستخدمت الحيوانات كوسيلة لاغراض متعددة في الشعر. فقد استخدمها بعض الشعراء كرمز لتمثيل القوة في حين رآها البعض كرمز بارز للجمال والحب. الا ان نظرة الشعراء المعاصرين للحيوانات مميزة كنظرتهم وموقفهم نحو اي مسالة اخرى في قصائدهم. ففي الوقت الذي تناول شعراء العصور السابقة الهيئة الخارجية للحيوانات، استخدم الشعراء المعاصرون الحيوانات كوسيلة لتحليل مشاكل ونقاط الضعف الانسان المعاصر.

استخدمت الشاعرة اليزابيث بيشوب (1911 – 1979) الحيوانات في قصائدها لغرض التعرف على هوية الانسان وشخصيته. ويعزى سبب ذلك الى تعرض الشاعرة لبعض العادات القاسية والغير المقبولة مثل الصراع مع مرض الربو، ادمان الكحول، وعادة الشذوذ عند النساء. ان مثل هذه العادات قد جعلت الشاعرة تلجاء الى معتقد المساواة بين الانسان والحيوانات مخالفة للمعتقد العام لسيادة الانسان فوق كل المخلوقات. ان معاناة الانسان المعاصر قد يكون ايضا عاملا مساعدا في تكوين نظرة الشاعرة التي تتطابق مع بعض النظريات التي ظهرت حول اصل الانسان في العصر السابق.

ويهدف البحث الى دراسة استخدام بيشوب للحيوانات والغرض منها، ويتركز ايضا على بعض جوانب التشابه والاختلاف بين الانسان والحيوانات. ويلى ذلك دراسة اراء الشعراء المعاصرين حول الحيوانات والهدف من استخدامهم لها. ويسلط البحث الضوء على بعض المواقف



التي تستخدم فيه الشاعرة الحيوانات لغرض التعرف على هوية الانسان. ويتم ذلك من خلال تحليل بعض قصائدها التي تعرض فيها معاناة الانسان المعاصر وافكاره السلبية.