

# Traveling In the Life of Elizabeth Bishop and Its Impact on Her Literary Output:-Her-first book as an example-

Hanan Ali Hussein Al-Shammari

Ministry of Education

Babylon directorate of education

Open Education College / Babil center

[Shahrazad596@gmail.com](mailto:Shahrazad596@gmail.com)

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## Abstract:

Elizabeth Bishop, a prominent author and poet who lived from 1911 to 1979, holds a significant position in the realm of American literature. The author's body of work encompasses four significant poetry collections, namely "North & South" (1946), "A Cold Spring" (1955), "Questions of Travel" (1965), "The Complete Poems" (1969), and "Geography III" (1976).

Elizabeth Bishop's personal and professional life has been extensively examined by numerous experts. "The Politics and Poetics of Travel: Analyzing the Influence of Elizabeth Bishop and P. K. Page's Journeys in Brazil" delves into the exploration of Bishop's experiences in Brazil and their profound impact on her poetic works. Elizabeth Bishop, renowned for her enigmatic interrogations and her investigation of Brazil, presents a challenge when attempting to draw parallels between her personal identity and her poetic works. Bishop's literary corpus encompasses four published volumes of poetry, alongside a collection of unpublished poems. Certain critics who had a significant impact on Bishop's work held the belief that numerous critical concepts were presented using impractical methodologies during the latter half of the 20th century.

A comprehensive compilation of scholarly evaluations examines her feminist endeavors, utilization of formal language, journeys, and transient socialist goals during the ten-year period before her demise. This study examines the creative accomplishments, scholarly milieu, and Brazilian heritage of Bishop. This article

demonstrates that Bishop's literary trajectory reached its zenith during a period when she drew significant inspiration from global viewpoints, with a special emphasis on Brazil. The protagonist, Bishop, exhibits an unwavering determination in her quest to ascertain her authentic sense of self. In summary, Elizabeth Bishop's geographical transitions have significantly influenced her literary works, particularly evident in her compilation of poems titled "Travel Questions." Bishop adeptly employs her extensive understanding and acute perceptiveness of her environment, societal dynamics, and individuals to skillfully fashion her poetic works. Therefore, she is rightfully acknowledged as a prominent character in American poetry during the 20th century.

Key words : heritage , significant ,expert , identity , travelling

## الترحال في حياة إليزابيث بيشوب وأثره في إنتاجها الأدبي :-كتابها الأول أنموذجاً-

حنان علي حسين الشمري

وزارة التربية والتعليم

مديرية تربية بابل

كلية التربية المفتوحة / مركز بابل

[Shahrazad596@gmail.com](mailto:Shahrazad596@gmail.com)

### المخلص

تعد إليزابيث بيشوب (1911 - 1978) من ألمع الشعراء الذين سطعوا بكتاباتهم ونتائجهم الأدبية أروقة الأدب الأمريكي، إذ استفذت (25) سنة من عمرها قدمت من خلالها نتاج ادبي غاب في الجمال والذوق الأدبي، ومنها على سبيل المثال لا الحصر: (" شمال وجنوب" بعدها كتبت " الربيع الذهبي (1955)" ثم " تساؤلات السفر " "القوائد الكاملة (1969)" ثم " الجغرافية "3(1976) ناهيك أنها تركت وراءها أربعة مجلدات من الشعر وعددا من الاعمال غير المنشورة وغير المجمعة، وعلى الرغم من الكم الهائل من الأبحاث والدراسات التي تناولت حياة بيشوب الشخصية والأدبية، ومنها (دراسة

The Politics and Poetics of Travel: The Brazil of Elizabeth Bishop and P. K. "

" (Page Elizabeth Bishop's Brazil

ووفقا للعديد من وجهات النظر النقدية للشاعرة وحياتها الخاصة كشخص بيشوب في حلها وترحالها وتوجهها الاشتراكي تمثل في اعمالها حيث ربط النقاد بين بيشوب الشخص وبيشوب الشاعرة . وفي البحث الحالي تستهدف الباحثة حياة الشاعرة الزابيث بيشوب ومدى تأثير ترحالها على نتاجها ومسيرتها الأدبية. وعلى الرغم من ندرة مصادر البحث عن السيرة الذاتية والحياة الشخصية لبishop، فقد ركزت

الباحثة على حياة اليزابيث ومسيرتها الأدبية في البرازيل كأنموذج عن حياتها وتوجهها الفكري وميولها الأدبي.

لاحظت الباحثة من خلال كتابات بيشوب الشعرية أنها سعت إلى بناء هويتها الشخصية وهويتها الأدبية التي امتزجت بترحالها، وأن أطول فترة لاعمالها الأدبية تركزت في أثناء ترحالها عموماً وفي أثناء رحلتها إلى البرازيل على وجه الخصوص، إذ تقلدت كتاباتها فيها تقليداً حقيقياً، وتوصلت الباحثة إلى أن ترحال اليزابيث بيشوب كان له تأثير عميق على نتاجها الأدبي، ويتضح هذا التأثير ويتجلى بشكل خاص من خلال كتابها ( تساؤلات السفر) كما أن تجاربها أثناء رحلتها في أماكن مختلفة أثر إيجاباً في تشكيل أعمالها شعراً ونثراً، والتي غرست فيها احساسها بالتجوال والفضول الثقافي ووعي حاد بالعالم من حولها، كما أن منظور بيشوب الفريد كمسافرة وقدرتها على التقاط جوهر كل مكان زارته ساهم بشكل كبير في مكانتها كواحدة من أهم وأبرز الشعراء الأمريكيين والأكثر شهرة في القرن العشرين.

كلمات مفتاحية : ارث , مغزى , خبير , هوية , ترحال

### **Critique of bishops and biographical accounts:**

The fame of Bishop as a prominent American poet has experienced a consistent growth since her demise in 1979. The publication of a collection of biographies and correspondence pertaining to the poem "One Art" in the early 1990s generated a notable increase in both public and critical attention towards the poet's body of work. This rise in interest was particularly significant due to the poet's tendency to maintain a very private and dramatic personal life, which had previously been jealously guarded.

The author employs Bishop's biographical material extensively, particularly her autobiographical letters, treating it as a form of artistic expression and composing her work with a keen awareness of literary history.

The criticisms directed on Bishop are extensively explored through an analysis of the influence of her life experiences on her artistic expression, as well as a careful examination of her archival documents, which provide fresh perspectives on her poetic works.

Considering Elizabeth Bishop's well-known inclination towards perfectionism, as seen by her publication of over a hundred poems during her lifetime, as well as her discreet sexuality and the extensive and noteworthy collection of her personal writings, it is logical to explore additional autobiographical sources alongside her literary works, particularly her correspondence.

A less satisfactory evaluation of Bishop can be observed in the manner in which a line of poetry is just linked to its origin in a letter or another sort of primary material.

The objective of this study does not align with my goal. In our study, we aimed to utilize Bishop's biography and her comparatively less intricate yet still literary works to gain deeper insights into the influence of Brazil on her writing. Additionally, we sought to comprehend Bishop's impact on English readers who

possess limited exposure to or familiarity with the portrayals of Brazil offered in her works. Brazil is frequently seen as a recurring motif in the literary works of Bishop. However, it is worth noting that most scholars specializing in Bishop's works tend to limit their analysis to perceiving Brazil solely as a fertile backdrop for exploring the poet's creative expressions and personal history.

Critics often engage in conversations that mostly focus on the surface aspects of the Brazilian effect on the artist's work . This influence is predominantly derived from the broader social and political framework within which the artist operates. The examination of Bishop's biography In Bishop's essay on Brazil, the portrayal of intersex individuals, along with other literary and tourist accounts pertaining to Brazil, had a pivotal role in shaping the perception of outsiders, thereby exerting a substantial impact on the historical construction of Brazilian national identity. Integrating English-speaking voyagers into discourse with preceding narratives rendered Brazil a peculiar concept in the historical perception of the Eastern geographic realm. Bishop's Brazilian poetry amalgamates a sentiment of longing for a bygone era characterized by romanticized adventure with a discerning recognition of the more enlightened aspects inherent in the interplay between voyages and conquests. The biographical data of Bishop has been referenced multiple times within the context of this essay.

To link her professional endeavors with her societal standing in Brazil, this analysis presents valuable perspectives on her experiences inside the country. The bishop frequently expressed his observations regarding the capricious nature of his chosen nation of residence. Notably, it was a rather inconsequential event, namely a severe allergic reaction to cashews, that transformed Brazil from a mere tourist destination into his permanent abode.

The most significant aspect of a bishop's adult life In December 1951, the poet, who was 40 years old at the time, first intended to have a brief sojourn in Rio de Janeiro before continuing her journey to Tierra del Fuego. However, her stay in Rio de Janeiro was prolonged as she took the opportunity to unwind and spend time with acquaintances in Macedo. During a specific period, Soars, an autodidactic artist, was affiliated with the upper echelons of society in Rio.

The unanticipated postponement resulted in an equally unforeseen romantic alliance that endured for 15 years, spanning from 1952 to Lotto's tragic demise in 1967. The number 12 is the numerical representation of a quantity. The couple spent most of their their time in the home that modernist architect Lota built in the Samambaya rainforest on his mountain estate, which is located in Petropolis, north of Rio de Janeiro. During the period from late 1951 until 1965, Bishop resided in Brazil, namely along the coastal region of the state of Rio de Janeiro. His abode was situated between the Samambaia de Lota estate , and a penthouse located in the Leme area of Rio, which had a scenic view of Copacabana Beach. Bishop's life in Brazil was characterized by a relatively high level of affluence and comfort, primarily due to her favorable financial circumstances. Additionally, Lota contributed to this lifestyle

by providing substantial wealth, including two houses, as well as a privileged social background. Carlos Lacerda, a prominent figure within Rio's upper class, is known for his right-wing political views and is also a close friend of Lotta.

The individual in question is a politician who assumed the leadership of the nation of Guanabara, which is now known as Rio de Janeiro, in the year 1961. Samambaia provides a countryside refuge that allows individuals to escape the pollution and congestion of Rio de Janeiro, evoking a sense of opulence akin to the esteemed region of Nova Scotia." As previously said, Bishop's work is of relevance to the topic at hand. Elizabeth harbored a persistent aversion to Rio de Janeiro due to its perceived uncleanliness and disorderliness. However, following the year 1961, the couple increasingly resided in Rio instead of Sa Mambia, mostly driven by Lacerda's appointment of Lota to supervise the development of the new Flamengo Park.

### **The topic of discussion in the bishop's work:**

Elizabeth Bishop consistently conveys an ever-present feeling of tension. Elizabeth's restlessness not only affected her personal habits, as seen in her constant movement, but it also had a significant impact on her poetry, particularly in her deliberate avoidance of conclusive conclusions and her disdain for fixed interpretations. In the third section of her poetry collection titled "The Problem of Travel" (released in June 1965), Bishop delves into the themes of state and homeland, as well as the intricate dynamics and involvement of poets who embark on journeys in relation to these contrasting concepts.

The portion dedicated to Brazil in the anthology delves into individuals' attitudes and impressions while encountering unfamiliar locations, with particular emphasis on the initial three poems. The inquiry regarding travel reexamines some objectives conveyed in preceding poetic verses, including the desire to travel, as exemplified by "others" (namely, those from Western nations) in other lands, as well as the significance attributed to travel.

The poem, as identified by Zachariah Pickard, highlights the benefits associated with visiting the local tourist destination (164). In the three poems, Bishop explores the convergence of the concepts of "home" and "outside" within the context of travel and the ways in which these distinct settings accentuate the perspectives of both the tourist and the poet. In the concluding section of "Questions," the narrator in Bishop's poem appears to engage in a contemplation of the concept of home. The poem suggests that the idea of home, like an unfamiliar location, is contingent upon one's viewpoint and disposition. Numerous literary analysts persist in seeing the poems as a cohesive collection, although they neglect to acknowledge the supplementary element of "Manuelzinho," which subsequently materialized as two distinct poems.

In the fifth poem of the series titled "Manuelzinho," the poetess explore difficult connections between the characters or individuals between themselves or surrounding ones in her poetic work , skillfully transforms the autobiographical perspective of the tourist or speaker from earlier verses, imbuing it with a sense of authenticity and familiarity, evoking a native sentiment.

The literary expression, which is characteristic of Brazil, holds a privileged position and is therefore biased. The introduction of a new speaker in the preceding lines expands the scope of the concerns related to representation, particularly in relation to the regions commonly referred to as the homeland of Brazil.

### **The shattered sense of self in Bishop's investigation of transportation:**

There exist two poetry collections, the initial one titled "Brazil" and the subsequent one referred to as "Isabel Bishop." These collections delve into the subject matter of travel, with a particular focus on Elizabeth's distinctive form of journeying and its connection to themes associated with memory (Anderson, 2007: 9).

The poet's portrayal of the locations encountered during these travels is notable for its descriptive prowess. The characterization of these locales should not be limited to transient encounters; rather, Elizabeth portrays them with a sense of permanence, as if she were a permanent resident. The theme of movement and travel holds significant importance in Elizabeth's poetry, particularly evident in her early works associated with the literary group North and South.

Furthermore, her inquiries regarding travel find expression through her involvement with the Brazilian poetry group. Elizabeth's inquiries on travel were encapsulated in a collection of opening poems that provide a depiction of the nation from the perspective of individuals residing outside its borders. The distinguishing characteristic of this poetry group is their unconventional approach to presentation.

Rather than organizing the poems chronologically, they were narrated in response to specific facts, as outlined by Anderson (40-3). The literary work comprises a collection of three poems, one of which is titled "Brazil in January." In the literary works "The Question of Travel" and "Reaching Santosh," the latter specifically explores themes related to travel and identity. The poem explores the relationship between nature and visitors, focusing on the aesthetic appeal and vibrant colors found in natural settings. It is a tripartite composition that delves into the motivations behind individuals' travel to foreign lands, specifically examining how nature can provide solutions to psychological challenges.

This is exemplified by the experiences of the initial European colonizers, who possessed an unwavering affection for residing in unfamiliar territories and a profound appreciation for the natural world. The poem commences with a detailed depiction of the surroundings, setting the

stage for subsequent exploration. The excerpt provided consists of the natural elements and subsequent verses extracted from the poem.

"The Essence of moving"

*"too many waterfalls can be seen in this place where a lot of bands of streams going fast to reach the oceans , we can notice heavy clouds near the mountaintops divided to touch the sides of cliffs in very interrupted motion made it to turn to little drops of water known as rain which our eyes happy to notice it"*

*(The World's Poetry Archive)*

### **The consequences of traveling appear in the poems of Elizabeth Bishop:**

As Bishop provides several instances that serve as indications of this influence.

Elizabeth, the poet, presents a distinctive poem that explores personal experiences and their potential application within one's native land. Elizabeth perceives the homeland as a realm of artistic expression, where the individual's imaginative beauty mirrors the natural splendor of their country. Additionally, the poet emphasizes the significance of their presence in this context. In the context of Brazil, where she resided for a significant portion of her life, she played a prominent role in exemplifying this concept.

The prevailing circumstances in this particular location facilitated the establishment of a companionship and romantic relationship for the individual in question. Specifically, the town of Masido Soares served as a conducive environment for this individual to form a bond with a beloved individual, who played a significant role in expanding Elizabeth's understanding of the local culture and customs. This newfound knowledge allowed Elizabeth to integrate more seamlessly into the community, ultimately leading to her liberation from the restrictive social norms and expectations prevalent in New York.

The influence of the male figure and the country of Brazil played a significant role in inspiring the poet to contemplate the concept of homeland and the inherent connection between an individual's spiritual and physical sense of belonging. The poet, in turn, offered guidance to visitors, encouraging them to engage with their surroundings to establish a harmonious relationship with the location.

One piece of advice often given to travelers is to acquaint themselves with the unfamiliar and avoid the commonplace. In her poetic collection "Access to Santosh," the poet attempted to encapsulate Brazil by employing a series of preconceptions. This is particularly evident in her portrayal of Brazil as a secluded destination, situated far away from the commotion of urban societies and industrialized cities where noise permeates. Regarding Brazil, it served as an exemplary location for encapsulating the tranquility inherent in nature.

In the poem, the poetess employed the question "Who knows" as a meant to assert her subjective emotions and anticipations at the outset. This inquiry serves to convey the speaker's disposition and perceptions towards their surrounding milieu while also highlighting the congruity between the poem and the poet's contemplations. The presence of a musical hormone can be observed throughout the initial and subsequent stanzas of the poem.

*"Ah, tourists, this land will explain the answer:*

*Is this how will answer you and your brazen asking for a new parts of lands, a better life and a full understanding the end of both, and directly, after eighteen night of remark? "(89).*

The visitors of our poet exhibited a simultaneous state of inquiry that is characterized by its rapidity, lack of knowledge, and potential insufficiency, which may be seen as necessary in certain contexts. According to Geoffrey Gray, the aforementioned elements constitute the perspective of the traveler, who must maintain stability in order to see a novel and vexing mechanism of classic servitude in an unfamiliar world. In addition to the desire for individuals from other countries, there emerged a differentiation in terms of one's sense of belonging,

which was predicated upon the relocation of the entire system of interaction between individuals from a certain cultural and geographical setting to alternative geographical and cultural contexts (Gray 1415). However, it is widely attributed to the landscape, and by extension, the entire country, for the perceived lack of precision in the salutation. Additionally, the speaker is also subject to scrutiny for what is perceived as a deficiency in humility.

In Elizabeth's poem, the individuals referred to as travelers express their eagerness to encounter the splendor of nature, a realm whose veracity

they have yet to comprehend. According to Jeffrey Gray, these qualities take the form of a traveler who yearns for the allure of nature, existing as a visionary within an unfamiliar realm that frees them from the chains of the realities that keep them in their immediate surroundings. Devoid of the aesthetic and sentimental aspects that motivated him, he embarked on a quest for geographical locations that alleviated the somber perception of existence that had been ingrained in his perception.

In the preceding verses, the speaker demonstrates a comparable level of cynicism towards both the natural surroundings and the inflated demands placed upon them. The poem undergoes another transition as it abruptly states, "Breakfast done." The first lines of the fourth stanza serves nourishment reminder and a stabilizing force for the speaker, manifesting itself in a literal manner.

This temporal shift is accompanied by a modification of the second- to first-person singular pronouns, which serves to transition the poem from the speaker's specific temporal and spatial context to a more subjective and controlled perspective represented by the pronoun "I." The shift to the first-person perspective by the bishop also signifies a regression to previous patterns for the speaker, who now establishes a sense of identification with both himself and Brazil within a distinct yet comparable framework. According to Pickard, the bid assumes the role of a poetic catalyst, leading to a shift in viewpoint and perception.

*The tender is coming a strange and ancient craft, flying from a strange and shiny fabric. So that's the flag. I've never seen it before I never thought there was a flag,*  
*"(89)*



The inclusion of colored flags and the depiction of coin shapes serve as symbolic representations within contemporary societies, establishing a connection between individuals and their respective countries. It is worth noting that these elements have emerged relatively recently, as they were absent from poetic compositions in the past. The speaker, residing in a rural area, was unfamiliar with symbols and terminology such as the "shiny" flag and "the craft" associated with coins. Therefore, in stanza IV, the speaker's motivation for travel is to compensate for her perception of a lack of the foreign by conjuring the familiar, thereby exerting control over her external surroundings.

The individual's sense of self becomes inherently divided upon encountering unusual geographical surroundings, leading to a complex internal struggle between the desire to acclimate to a novel environment and the reluctance to detach oneself too extensively from the comforts of home. Through the process of reassembling Brazil, the speaker has effectively eradicated the notion of an idealized "Brazil", as she rapidly celebrates her own resemblances to the house, despite being aware of the inherent hazards of reducing a place to exoticism, confining palm trees and sunshine to mere postcard depictions. Interestingly, the narrator develops a deeper understanding of Brazil's true nature and forms a more lasting impression after realizing its inauthentic aspects. This enhanced understanding is facilitated by the narrator's growing connection with Breen.

The answer to this question is contingent upon various factors. Once more, the phenomenon of poetic change, or "descent," is distinguished by the alteration of pronouns.

In this instance, a shift to the third-person plural pronoun "we" is employed, implying a connection between the speaker and Miss Breen. In the text, Miss Breen's remarkable physical attributes are described as being of considerable magnitude, with her height measuring at approximately 6 feet and her eyes being characterized as aesthetically pleasing due to their vibrant blue color (26-27).

Upon disembarking from the boat, both physically and metaphorically, the tension between the visitor and the locale intensifies, reverting back to the initial disdain and detachment that permeated the initial stanza. The speaker in Miss Breen discovers solace in domestic comforts, and in the subsequent stanza, there is a seamless transition to the mention of "Glen Fall/s" (28-29), which mirrors the encroachment of Western customs into the port as depicted in stanza VIII. I am present at this location. Glenn Falls, a resident of New York, possesses knowledge about the narrator and Miss Breen due to their shared hometown. His insights offer significant geographical context, establishing their identities as individuals from the Western region.

The speaker's reference to the location is really made prior to the travel companion's "departure." The statement provided is insufficient to determine the context or subject matter. Please provide more information or Our lifestyle is characterized by a lack of physical activity. The language that customs officers speak

is English. Please entrust the responsibility of handling the whiskey and tobacco to our team. Ports are essential commodities, comparable to stamps or soap. The user's text is too short to be rewritten academically.

As the stanza progresses, the speaker further enhances her affinity for amicability, her tone assuming the somberness of a seasoned imperial voyager accustomed to receiving service regardless of circumstances.

This stanza is imbued with elements of language, customs, and everyday life. The phoneme "s" serves as a symbol of symmetry within the stanza since it enhances the thematic essence of the subject matter.

Furthermore, the speaker acknowledges the necessity of gates and demonstrates a clear understanding that these structures have a purpose beyond being just resting areas or gathering spaces before departure, perhaps functioning as furniture. The gates in this poem serve as a central element, functioning as an axis. The speaker encounters challenges in navigating their purpose due to their transient nature, resulting in an inability to make a lasting impression.

A captivating and thought-provoking visual representation that appeals to anyone engaged in tourism activities. The gates not only provide refuge for the speaker but also serve to disperse his tourism expectations. Furthermore, they may be more effective in accommodating his preexisting self than in assisting in the formation of his identity.

The user has provided a brief statement without any specific context or information. It is not possible. Although the speaker acknowledged the limitations of a gate, they proceeded to highlight its disregard for the impact on tourists. Nonetheless, individuals often exhibit a lack of concern regarding the image they leave on others. They may simply make an attempt without attaching much significance to the outcome, like a soapy hue or a postage stamp that has withered away, as observed in the first instance, and slipped away in the second.

Upon posting the messages, the boat's surface will become adorned with inscriptions due to our hasty departure from Santos without any adhesive. Consequently, we proceeded to navigate towards the interior, encompassing a distance of nine units. The assertion that ports are merely attempting to make an impact once again underscores the inherent vulnerability of ports as transient locations for passengers on their route to more significant discoveries.

The endeavor seems to be aimed at meeting the perceived demands of tourists rather than offering a genuine understanding of Brazilian culture.

Similar to the portals, the individual expressing their thoughts is similarly caught in a paradox, expressing regret that their desire to travel remains unfulfilled as the poem unfolds. The conclusion of the poem is characterized by the convergence and subsequent divergence of the last three stanzas, whereby the speaker resumes her tangential monologue while simultaneously disparaging gates, soaps, and stamps for their perceived absence of aesthetic appeal.

The final images of Stanza IX transition from a representation of a portal that is faint yet enduring in its operation to a state of immobility associated with useless soaps and sticky stamps. Bishop highlights this aspect by employing the persistent use of sibilance as the poem (and its speaker) gradually move towards the unavoidable act of leaving. The efficacy of gates, akin to that of soap and tampons, has diminished with time following an initial period of transient relief. Nevertheless, the depiction of the stamps persists in stanza X, but solely because of their inclination to unseal the envelope.

The utilization of the postage metaphor in this context is highly logical, as the stamps serve to indicate a sense of detachment resulting from the incompetence of the individuals in question, thereby symbolizing a disconnection between the speaker and their homeland.

This disconnection is further exemplified by the apparent challenge of aligning correspondence with the speaker's personal interests. Within the confines of the dwelling, it may be necessary to establish a physical demarcation from the main structure.

The mention of January in the text implies a potential correlation between the collective pronoun "we" and their introspective tendencies towards the conclusion of "To Santos," as well as the same collective pronoun "we" whose gaze is naturally embraced in "Brazil"

The speaker and his companion find the environment more visually appealing than the subject being discussed, yet it nonetheless serves as a mental stimulus for the speaker's ongoing thought process. Commencing from the initial stage of "Arrival," a modification in both the setting and the underlying motif is observed.

The poetic composition "Brazil I" adeptly encapsulates the rich biodiversity of Brazil in its three stanzas. The poem progresses from the depiction of towering trees in verse I through the portrayal of avian and reptilian creatures in stanza II, and ultimately concludes with the introduction of the "Christian" settlers in stanza III.

In contrast, the poem "Brazil, January I" presents the speaker's psychological interpretation of the scene, which becomes apparent through the depiction of tree outlines in the opening stanza.

*January, nature refresh our ideas just when it should greet them: every square inch is covered with foliage, big leaves, small leaves and giant leaves (9)*

Similar to the preceding poetry, "Brazil," the poem "Arrival in Santos" commences with an initial observation, whereby the speaker proceeds to offer a critique of the environment.

In contrast to the preceding poetry, the speaker's tone in this instance is characterized by a sense of curiosity rather than a feeling of revival.

Furthermore, the speaker's transformation is influenced by the perception that she has achieved a plausible introspective state, satisfying her expressed aspiration in "Arrival" and enabling her to see the surrounding environment.

With a newfound enthusiasm. Once more, the stanza reveals the presence of touristic inclinations as the speaker portrays nature in a manner reminiscent of a well-crafted painting. The speaker observes the various shades of green that dominate the landscape, emphasizing their advantageous position within the image.

The author enumerates the colors purple, yellow, pink, and red as suitable choices for achieving a natural aesthetic, which is described as being reminiscent of just-created artwork that has been taken off its rigid support. Upon unraveling the stanza, it becomes apparent that the one speaking, equipped with a paintbrush, is applying various hues to augment the aesthetic appeal of the depicted setting.

The allusion to "their" aligns the speaker's desire for travel with that of her predecessors in the 16th century. Bishop demonstrates a comprehension of the initial conquest through his knowledge of contemporary tourism and the aesthetic aspects associated with the tourism sector. The utilization of the term "frame" as the concluding element assumes heightened significance within the context of the initial stanza.

The portrayal of nature by the speaker serves to not only establish the scene as an artistic creation but also thematically and visually frame the entirety of the poem, since it recurrently explores themes of impossibility. Stanza III encompasses instances of encroachment and colonization. Stanza II serves as a contrasting element to stanza I, offering a different perspective on the depiction of sin in the concluding stanzas.

The stanza commences with a static portrayal of the sky serving as a foundation for intricate feather patterns (line 17) and birds, which are metaphorical in nature, perched and inaudible with their beaks agape (line 2).

The stanza thereafter exhibits one of Elizabeth's distinctive "elaborations," as coined by Barbara, a critical source (12), by transitioning away from the idyllic depictions of "water lilies and feathery skies."

Presented in the origin of very known sin poetry and  
Drawing Always ahead there is Sin:  
Near large rocks there are Five soot dragons (91).

The tranquility and aesthetic appeal of the environment undergo a transformation, as described by Elizabeth, wherein nature assumes a perilous disposition. This shift is evident through her utilization of verbs such as "threatened" and "attacked," in conjunction with the imagery of "hell's blue flames" and the presence of foam. The concept of sin, similar to that of nature, is often observed and recognized as a significant characteristic.

## **Conclusion:**

Determination the identity of the author Bishop based on the culture of the readers as well as their intellectual and literary trends; however, the fragmented

identity of the author is embodied in her poetry and literary works that refer to her homeland because she moved between countries while searching for a homeland that meets her personal aspirations. Her vivid dreams are readily apparent to anyone who is familiar with the author's previous work and who is interested in the subject of the research.

Literary analysts say that Elizabeth Bishop's poetry draws parallels between her formative years, the aspirations she harbors for her adult life, and the things she aspires to accomplish in the years to come. This is due to the fact that Bishop incorporates components of her early childhood into her poetry and also to the fact that Bishop's perceptions, which are founded on her childhood recollections, were the first engine to produce poetry that was compatible with her goals.

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