

**Ministry of Higher Education  
And Scientific Research  
University of Al-Qadissiya  
College of Education  
Department of English**

**Saudade in Elizabeth Bishop's  
“At the Fishhouses” and “One Art”**

**Submitted By**

**Hadeer Ali**

**Maryam Abbas**

**Supervised By**

**Asst. Lect. Hawraa Fadil**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

## ن وَالْقَلَمِ وَمَا يَسْطُرُونَ

(صدق الله العلي العظيم)

(سورة القلم آية 1)

*Dedication*

*To our dear parents for their patience, help, understanding and support.*

*To our brother and sister.*

*Also, we dedicate this work to our best friends.*

*It is dedicated to all whom we love without exception.*

## ***Acknowledgements***

*First of all, our thank go to Allah who gave me the power to complete this work.*

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## **Abstract**

As Elizabeth Bishop understanding of *saudade* progressed , the idea fully change her own comprehension of home, loss and even Bishop's own art. This is clear in her own poems and short stories about Brazil and her childhood in Nova Scotia. By understanding the role of *saudade* in the work of Elizabeth Bishop, readers can comprehend not only the value of this concept in her own work but also the complexity of the poet's cultural identity.

this paper is divided into two chapters. chapter one includes elizabeth bishop's life and career ,also ,it deals with saudade in Elizabeth Bishop's poetry Chapter two discusses saudade in Bishop's poems "At The Fishhouses" and "One Art"

Finally ,the conclusion sums up the findings of this paper.

## Chapter One

### 1.1 Elizabeth Bishop's Life and Career

Elizabeth Bishop was born in February 8, 1911 in Worcester, Massachusetts. Her dad, an effective developer, passed on when she was eight months old, at that point Priest's mom turned out to be rationally sick and was regulated in 1916. Bishop would later hints to her mother's struggles in her short story "In The Village" Feasibly stranded in the midst of her underlying youth, she lived with her grandparents . Minister's mom remained in a haven until her destruction in 1934, and the two were never rejoined. Elizabeth earned a four year school training from Vassar School in Poughkeepsie , New York, around a similar time.<sup>1</sup>

Later in youth, Bishop's fatherly family picked up guardianship. She was expelled from the care of her grandparents and moved in with her dad's wealthier family in Worcester, Massachusetts. In any case, Minister was vexed there, and her division from her maternal grandparents made her desolate. While she was living in Worcester, she made consistent asthma, from which she grieved over the straggling leftovers of her life. Her time in Worcester is quickly chronicled in her poem "In The Holding up Room."<sup>2</sup>

In 1918, her grandparents, understanding that Diocesan was despondent living with them, sent her to live with her mom's most seasoned sister, Maude Bulmer Shepherdson, and her significant other George. The Religious administrators paid Maud to house and instruct their granddaughter .<sup>3</sup>

It was Bishop's auntie who acquainted her with crafted by Victorian writers, including Alfred, Master Tennyson, Thomas Carlyle, and Elizabeth Barrett Carmelizing .She got almost no formal tutoring until the point when she went to Saugus Secondary School for her first year .<sup>4</sup>

Bishop was familiar to the Walnut Slope School in Natick, for her sophomore year . She spent the year at the North Shore Nation Day School in Swampscott, Massachusetts .<sup>5</sup>

At the school , her first poems were published by her companion Frani Blough in an understudy magazine. At that point, she entered Vassar School in the fall of 1929, in a matter of seconds before currency markets crash, expecting to be an author. She surrendered music in perspective of a fear of execution and changed to English where she took courses including sixteenth and seventeenth century composing and the novel. Minister distributed her work in her senior year in The Magazine.<sup>6</sup>

In 1933, she helped to establish Con Spirito, a renegade abstract magazine at Vassar, with essayist Mary McCarthy. Her first book, *North and South*, was first published in 1946 and win the Houghton Mifflin Prize for poetry. This book included essential poems like "The Man-Moth" and "The Fish". However, she didn't distribute a follow-up until nine years after the fact. *North and South A Cool Spring*, first published in 1955, incorporated her first book, in addition to the 18 new poems that constituted the new "Chilly Spring" area. Bishop won the Pulitzer Prize for this book in 1956.<sup>7</sup>



At that point , there was another long hold up before her next volume, *Questions of Trave*, in 1965. That book demonstrated the impact that living in Brazil had on Diocesan's writing .The book isolated into two areas ,included poems in the book's first segment that were expressly about existence in Brazil including "Landing in Santos," "Manuelzinho," and "The Riverman." in the second segment of the volume Minister additionally included pieces set in different areas like "In the Town" and "First Demise in Nova Scotia", which happen in her local nation .<sup>8</sup>

Bishop's next major publication was *The Complete Poems*(1969), which included eight new poems and won a National Book Honor. The last new book of poems to show up in her lifetime, *Geography III* (1977), included as often as possible anthologized poems like "In the Waiting Room" and "One Art ." This book won Religious administrator the Neustadt Worldwide Prize for Writing, which no lady had won previously and no other American has ever won .<sup>9</sup>

In 1971, Bishop started an association with Alice Methfessel . Never a productive essayist, Diocesan noticed that she would start numerous tasks and abandon them incomplete. Two years subsequent to distributing her last book, *Topography III* (1977),she kicked the bucket of a cerebral aneurysm in her flat at Lewis Wharf, Boston. She is covered in Expectation Burial ground Alice Methfessel was her abstract agent. Her asked for tribute, the last two lines from her poem "The Bight" "All the chaotic action proceeds,/dreadful however bright" was included, alongside her engraving, to the family landmark in 1997, on the event of the Elizabeth Diocesan Gathering and Poetry Celebration in Worcester .<sup>10</sup>

Elizabeth is likely the most respected yet most tricky of contemporary poets. There is something individual, even eccentric, about her clearly direct spellbinding poems, which, on early readings, it is difficult to distinguish. This is a random method for talking which Minister has come to trust and ace. Elizabeth Bishop is well known for her engaging ability, and she utilizes depiction as a standard of structure. Habitually she influences portrayals to fill the need account serves for others .<sup>11</sup>

Elizabeth is viewed as a self-portraying artist, and faultfinders depict her life and work as "one workmanship". She more than once utilizes true to life material in her poems, her profession will show, and she is regularly present in the sensational circumstances and scenes she portrays. Be that as it may, Elizabeth is a more hesitant writer than Lowell, and it has been contended that "during a time when numerous peers were mining poetry straightforwardly out of individual catastrophe, she held to standards of individual hesitance and imaginative limitation .<sup>12</sup>

Elizabeth Religious administrator's place inside scholarly social history while she was alive was as a minor artist known for her tasteful frame yet failing to achieve basic consideration or a settled character in any one specific school of poetry in spite of getting various awards. Described as an "essayist's author's essayist" by John Ashbery, Elizabeth's procedure was systematic and her slippery shape was frequently neglected as essentially sharp perceptions .<sup>13</sup>

Elizabeth's apparently downplayed but then nuanced poetry centers around misfortune, love, and dialect using topography and family life to make an idyllic *home*. In this sense, home offers security for an uprooted vagrant and lesbian, moving from obedient to loving affection, and in addition the artistic home for a writer who battled for basic acknowledgment. Further, comparing the acquainted with the odd, Religious administrator arranges her speaker in a development of common limits that separate over her geography and speak to misfortune through the various female assumes that pervade her poems as watermarks backdropped inside surrealist settings to pass on the vulnerability one encounters with vagrancy.<sup>14</sup>

To build up home, Elizabeth sets her female connections on a continuum as mother, close relative, grandma, and sweethearts are evenhandedly spoken to with comparative tropes. Basically, what draws these ladies together remains their group and natural obligation as potential guardian, which is differentiated by their strange nonattendance in the particular poems that figure them.<sup>15</sup>

Bishop's freeing refusal to hierarchize her ladies, picking rather to paint a private scene, not shortsightedly hesitant, communicates the describing "I" as an autobiographic self, instead of unequivocally naming it, undermining the show of confession booth poetry by entirely holding fast to *its principle techniques*; to be specific, people in general and individual voice fall into one as the injuries of youth are uncovered, in that manner revealing the autobiographic. Bishop's administrator instills the peruser with the association to share the method of discernment and disclosure by giving her hypothesis a chance to all around ok alone for her poems. Truth be told, this is the present of confession stall verse, an aggregate call and response amongst peruser and essayist to recover passionate scars.<sup>16</sup>

In her poems, Bishop communicates sentiments of detachment, enthusiastic misfortune, and rootlessness. A lot of Bishop's verse is a consequence of the fight for comfort with what is insufferable for the duration of regular day to day existence. A couple of writers have swung this to fight and detest, notwithstanding she has met up at sort of unadulterated sentimentality that is over wide span of time and settled .<sup>17</sup>

Elizabeth Religious administrator's character, notwithstanding her childhood and the way of life she was a piece of, made it troublesome for her to compose straightforwardly about individual issues. Her hesitance influenced her to receive distinctive gadgets keeping in mind the end goal to separate herself from the personal encounters she portrayed in her work. Above all she appropriated both customary and expound wonderful structures, and she picked political or social subjects .<sup>18</sup>

Ideal from the earliest starting point of her vocation, Religious administrator found in formal examples an approach to “exteriorize” the inside, to expound on the outside social world as a place where inside clashes could be publicized. In case Bishop had been imagined just two or three years sometime later, and if she had a genuinely less hesitant character, she may have composed more poems expressly about individual issues, for instance about her alcohol abuse .<sup>19</sup>

She explains:

Trained as she was in the modernist mode of impersonality in poetry, and

conditioned as she was as a woman to be ashamed of the real circumstances of her life ,she did not. In contrast to poets only slightly younger than herself – Robert Lowell, John Berryman, W. D. Snodgrass, Anne Sexton – Bishop actively objected to the confessional mode [...] and so invested her profound emotion and personal struggle deep in the objects and places which serve as images in her poems.<sup>20</sup>

## **1.2 Saudade in Elizabeth Bishop's Poetry**

Elizabeth Bishop stated that saudade is normal for Brazilian culture; nonetheless, her association with the idea was not constrained to easygoing perception. Truth be told, her own verse is injected with and utilizes similar feelings enveloped by this single word. These sentiments of misfortune and aching are key to Bishop's lyric "One Art." The lyric was composed in the wake of a long arrangement of misfortunes for Elizabeth starting with the passing of her affection Lota Soares . These misfortunes from Bishop's own life are reflected in the lyric. The speaker in "One Art" faces a profound interior clash. She deliberately inventories an existence of misfortunes and guarantees herself that "loss is no disaster".<sup>21</sup>

Saudade is a profound passionate condition of nostalgic or significant melancholic aching for a truant something or somebody that one cherishes. Also, it frequently conveys a quelled learning that question of yearning may never return. One English understanding of the word is missingness, in spite of the way that it won't not pass on the sentiment significant feeling associated with "saudade". More grounded types of saudade might be felt towards, individuals and things whose whereabouts are obscure, for instance, a lost dear, or a relative who has

disappeared, moved away, isolated, or kicked the container .<sup>22</sup>

Saudade was once depicted as "the adoration that remaining parts" after somebody is no more. It is the memory of emotions, encounters, spots, or occasions that once brought fervor, delight, prosperity, which now triggers the faculties and influences one to live once more. It can be portrayed as a void, similar to somebody or something that ought to be there in a specific minute is missing, and the individual feels this nonappearance. It, brings pitiful and upbeat sentiments through and through, trouble for missing and satisfaction for having encountered the inclination .<sup>23</sup>

An early reference to saudade in the Unified States happens in 1845 issue of the Broadway Diary, a distribution altered at the time by Edgar Allan Poe. It shows up in a note on the Portuguese author representative Almeida Garrett quickly following an unsigned survey of Poe's The Raven and Different Poems. Winnowed from Terence McMahon Hughes' The Sea Blossom (1845),<sup>24</sup>

Elizabeth Bishop's poetry is portrayed by a profound look at the scenes, containing creatures and people that is the striking reality of the earth as a biosphere, as opposed to human-centric assimilation in vision, logos or belief systems of human culture. In spite of the fact that going amiss from contemporary confession booth artists, Religious administrator may be positioned among American nature authors because of her connection to nature .<sup>25</sup>

Symptomatic of current American nature works, Religious administrator closer views nature; in Bishop's ,poetry nature isn't an elaborate foundation

whereupon human shows are played. Point by point certainties of a characteristic scene or creatures themselves frequently constitute the fundamental surface of Priest's poems, while human wills end up noticeably immaterial .<sup>26</sup>

Bishop's poetics delineates an intelligent libertarianism, as opposed to clean, various leveled connection amongst man and nature. Rather than the distance coming about because of dictator burden of anthropocentrism, an equal connection amongst man and nature is realized by Bishop's benevolent position of shared regard. Religious administrator's poetry brings out the peruser's blameless, healthy family relationship to the land and differenet animals of the earth, in spite of the fact that the inalienable connection amongst man and nature may not be recovered

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## Notes

<sup>1</sup> Brett C. Millier, *Elizabeth Bishop: Life and the Memory of It*. Berkeley: California University Press, 1993,p.4.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> George Monteiro, ed. *Conversations with Elizabeth Bishop*. Jackson: Mississippi University Press of, 1996, p. 7.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid, p.9.

<sup>7</sup> David Kalstone, *Becoming a Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell*. Michigan: Michigan University Press (2001), p. 26.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid, p.27

<sup>10</sup> Victoria Harrison, *Elizabeth Bishop's Poetics of Intimacy*. Cambridge: Cambridge University Press, 1993, p.65.

<sup>11</sup> Thomas J. Travisano, *Elizabeth Bishop: Her Artistic Development*. Charlottesville: Virginia University Press, 1988, p. 6.

<sup>12</sup> Karin Havstad Andersen, *Travel and Memory as Thematic Terrain in the Poetry of Elizabeth Bishop (1911-1979)*. Oslo :Oslo University Press, 2007, p. 12.

<sup>13</sup> Ibid.

<sup>14</sup> Margaret Dickie, *Stein, Bishop and Rich: Lyrics of Love, War, and Place*. Chapel Hill and London: North Carolina University Press , 1997, p.4.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Margaret Dickie, "Elizabeth Bishop: Text and Subtext." *Twentieth-Century Literary Criticism* 121 (2002), p. 70.

<sup>18</sup> Ibid.



<sup>19</sup> Brett C. Millier, “The Prodigal: Elizabeth Bishop and Alcohol.” *Contemporary Literature* 39, 1 (1998),p. 65.

<sup>20</sup> Ibid,p,28.

<sup>21</sup> Corey Clawson."Loss Translated: Saudade in the Poetry of Elizabeth Bishop"(2009). *Undergraduate Honors Theses*,11,p. 27.

<sup>22</sup> Ibid.

<sup>23</sup> Karin Havstad Andersen ,*Travel and Memory as Thematic Terrain in the Poetry of Elizabeth Bishop (1911-1979)* .Oslo: Oslo University Press,2007,p. 8.

<sup>24</sup> Ibid.

<sup>25</sup> Anne Colwell, *Inscrutable Houses: Metaphors of the Body in the Poems of Elizabeth Bishop*. London Alabama University Press, 1997,p. 43.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid,p. 44.

## **Chapter Two**

### **2.1 Saudade in Elizabeth Bishop’s “At the Fishhouses”**

“At the Fishhouses”, published in 1948. The poem initially started with more details about Bishop's granddad, however revising it she chose not to overstress the human and personal focal point of the poem. "At the Fishhouses" is a free verse poem educated as a descriptive story regarding an old man and an inquisitive sea lion ,a tyke meets in her family home of Nova Scotia. In "Poem," Bishop describes a scene portrayed in a little painting, to investigate family relationships and a sense of plac shared amid various eras, a place, that invokes life itself, life and its memory so compressed they've transformed into each other .1

"At the Fishhouses" begins with one long stanza where we are acquainted with "an old man" in the third line, and afterward for the following 27 lines, the speaker describes the scene close to the sea with fishhouses, storerooms, the lobster pots, masts, rugged rocks and the "iridescent" fish scales.<sup>2</sup>

Not until line 32 does one meet the speaker, who said that:

The old man accepts a Lucky Strike.  
He was a friend of my grandfather.  
We talk of the decline in the population  
and of codfish and herring  
while he waits for a herring boat to come in.<sup>3</sup>

The next short stanza acts as a bridge, as it describes tree trunks “laid horizontally” across “gray stones.” This extension carries the story far from the old man, and to the curious seal, that surfaces to take a gander at the kid, and builds to the philosophical consummation of the poem, in which the speaker states: “It is like what we imagine knowledge to be: dark, salt, clear moving, utterly free,/ drawn from the cold hard mouth of the world, derived from the rocky

breasts/forever, flowing and drawn, and since/ our knowldge is historical, flowing, and flown."In "At the Fishhouses," the poem uses anaphora by repeating the line.<sup>4</sup>

Cold dark deep and absolutely clear,  
element bearable to no mortal,  
to fish and to seals . . . One seal particularly  
I have seen here evening after evening.

Twice in the last stanza, which amplifies the feeling of this stanza as if the speaker is advising peruser to truly listen here. There is also a rehashing impact in the words "evening in the wake of night," "again and again," "over the stones" which seems to copy the sea water as it laps at the shore, and furthermore the way time keeps continuing endlessly. The poem evokes the rehashing cycles of life in this path, as it moves into the last segment of the stanza, where it speaks about the chilly water, "your bones would start to hurt and your hand would copy/as if the water were a transmutation of flame/that feeds on stones and burns with a dim fire."... It resembles what we envision learning to be:" and after that finishing up with "perpetually, streaming and drawn, and since our insight is historical, streaming, and flown." This last line is supported by the previous lines and the repetitions of the words, which develop to this last statement .<sup>5</sup>

Alongside word reiteration, the poems also use speech acts successfully. For instance, in "At the Fishhouses," the primary speech acts are description and story. Be that as it may, this changes with an adjustment in perspective in the last stanza as the line states: "On the off chance that you should plunge your hand," where the speech demonstration is presently an address as opposed to description and story. The office also changes here, from the speaker "I have seen it," in the previous

line, to "you," and "your" and afterward to "we" which signals the peak of this poem.<sup>6</sup>

In "At the Fishhouses " with the water, the rehashed words "silver" and the distinct divisions of the poem into three parts, with a modest extension in the center, the writer uses creative ability to describe the significance behind a typical scene a kid would see at the sea, where the fishermen would net their nets. "Silver" evokes the still, coldness of the place, and the way memories are elusive, which the artist uses "iridescent" to bring out. The water, the benches, the tree trunks, all are silver. At the point, after the extension, the writer uses the curious seal, and how it moves in the water, to move into the similitude about learning, the "cool dull profound and absolutely clear,/component," and in the following instance, "the unmistakable dim frosty water."<sup>7</sup>

"At the Fishhouses" begins: "In spite of the fact that it is a cool night,/around one of the fishhouses." one sees that the poem begins with a description about something (rain, house, old-style dollar bank note, painting, and fishhouses) before presenting the general population, the essential subject of the poems. This strategy sets the tone for the poem, which is nostalgic, thinking back in time. What's more, "At the Fishhouses," starts with words that bring out distance or in media, such as, "In spite of the fact that" and "About," which tells the peruser by and large yet not specifically what is to take after, and, when used as a start, has an unexpected impact in comparison to it would if used later. For instance, the tone and feeling would be vastly different if this poem started: "This small painting ... is about the size of an old-style dollar charge," or if "Fishhouses" started with "An old man sits netting, in spite of the fact that it is a frosty night." These syntax choices, a switch

in word arrange sets up the atmosphere of the poem. Bishop's landscape in "At the Fishhouses" is shadowed by feelings which need to do with her mom.<sup>8</sup>

## **2.2 Saudade in Elizabeth Bishop's "One Art"**

The poem "One Art" is a personal perspective of the artist's life clarified by means of the numerous things and experiences she has lost amid her life. Elizabeth Bishop mentions things like her mom's watch and her house keys and her moments and places she has lost, past countries and continents .<sup>9</sup>

Elizabeth Bishop had a tumultuous life managing the loss of her parents and as often as possible moving places which reflects in the pen bit by bit. Interestingly, the poem moves from less critical to more imperative losses in the verses. At first, the writer justifies managing loss being easy as she mentions losing her house keys, later proceeding onward to more personal materials like her mom's watch. Encourage on, she points out losing the places she has voyaged and the general population she has met. These places at that point escalate to unattractive ones she has lived in and moved to and from. Lastly, the artist mentions the general population she has lost and how she shall recollect forget them by their characteristic qualities .<sup>10</sup>

About losing these, the artist's "craft of losing" is her imaginative dare to rather rouse herself to get over these losses. They are visibly sufficiently substantial to panic the writer in her lifestyle. She demeans the specialty of losing to just unimportant experiences to help her turn on with her life. The artist does treasure memories of every one of these possessions she once had, and remembers

them affectionately. She glorifies the craft of losing throughout everyday life and says that it isn't that difficult to master. This conviction is an impression of the harsh experiences she has experienced and how she has figured out how to defeat them, or 'master' the specialty of losing .<sup>11</sup>

Everything in the poem from its structure to Bishop's word usage conveys this sense of saudade as Bishop approaches the subject of loss. The poem is composed in a somewhat conventional style as a villanelle. The rhyming meter and abstain lines help to pass on the intelligent tone of the poem. While trying to persuade herself that these losses are not all that grave, the poem's speaker opens the poem pronouncing that "the specilty of losing ,isn't difficult to master". It soon becomes clear to the peruser that the speaker feels that these losses genuinely are extraordinary as she tries to persuade herself that they are definitely not. Following the villanelle shape, Bishop uses the hold back line in "One Art" to reaffirm all through the poem that "the craft of losing isn't difficult to master". The lines finishing off with "disaster" such as "I miss them, yet it wasn't a disaster", also incite strong feelings of reassurance and refusal, as the non-abstain lines raise doubt about the legitimacy of the, first line. as the poem echoes and assesses its first line, Bishop establishes a sense of loss, longing, and dissent mirroring the possibility of saudade .<sup>12</sup>

The speaker's feelings of agonizing reflection proceed as the speaker lists various personal losses and tells herself that the loss of "None of these will bring disaster". The specific losses classified by the speaker are listed from small items such as "entryway keys" and a "hour seriously spent" to extensive ones like a "landmass" and the "you" of the poem. Thes objects fall into the same categories used to clarify saudade including abstract concepts such as honesty and trust as

well as material things such as places and individuals. This excruciating longing intelligent of saudade is key to the poem and its index of losses .<sup>13</sup>

The speaker starts to list the series of personal losses in the third stanza with some abstract losses. Enumerating these losses, she instructs herself, "At that point work on losing more remote, losing faster:/places, and names, and where you implied/to movement". Bishop uses an understated tone to express the saudade of the speaker. Reassurance and dissent are expressed as Bishop structures her list of losses from least to most excruciating. In this sequence, the speaker does not straightforwardly specify or describe the torment she feels, yet rather denies the gravity of the torment she has encountered by using words such as "isn't" and "none" as she catalogs her losses .<sup>14</sup>

The speaker's list of abstract losses is trailed by a set of more solid losses in the fourth stanza starting with an episode from her youth stating, "I lost my mom's watch". The loss of the watch is in actuality three unique losses: first, the strict loss of the watch; second, the memories of her mom appended to the watch; and third, much like the man in Cardoso's "Burial ground of Childhood," the speaker desires a distant sense of youth blamelessness, which the speaker in Bishop's "One Art" also lost. The speaker's mom gave her the watch, as well as a sense of trust, which was lost with the watch. The speaker's desire to recapture the watch, her memories, and her missing youth blamelessness, is excruciating and reflects the distinctive aspects of the Portuguese idea of saudade.<sup>15</sup>

The speaker's inventory of strict losses continues as the speaker remembers her "three adored houses", "two cities", "some realms [she] claimed, two rivers, [and] a mainland". After losing these houses, cities, and rivers, the speaker of the

poem loses pieces of her personal and social character. The speaker experiences the pangs of saudade not just for the places and possessions she has lost, yet in addition these pieces of herself .<sup>16</sup>

The same can be said of the last stanza. With the loss of this cherished one, the speaker also loses an imperative relationship. Similarly as Andrade's "The Table" the speaker feels saudade for the loss of the more abstract things straightforwardly associated with her adored one. On account of "One Art," this includes the adored one's gestures and mannerisms such as her "kidding voice".<sup>17</sup>

The last lines tie the rest of the poem together and serve as a resolution proclaiming, "It's obvious/the specialty of losing's not hard to master/however it might resemble (Write it!) like disaster". These lines represent saudade. They expand the sense of disavowal, reflection, and reassurance expressed in the first stanza and the hold back lines of the poem, preserving the tone of agonizing, understated loss evoked by the speaker's index of losses. These elements are representative of the characteristic Brazilian yearning or nostalgia Bishop described in the prologue to the compilation of Brazilian verse she translated .<sup>18</sup>

The time that Bishop spent in Brazil resulted in something beyond a reverence for its way of life, regular excellence, and dialect. The experiences she had and the information she picked up, regardless of whether consciously or unconsciously, prompted the joining of ideas such as saudade into the body of her work. "One Art" contains the same feelings of loss and torment at the focal point of this word. The poem examines both the abstract and more exacting, senses of the word, which run from losses of blamelessness and character to the desire to recapture distant individuals, places or things .<sup>19</sup>



"One Art" also encompasses the significance of the word saudade in its structure and tone. In looking at this idea with regards to Bishop's life, her work as a translator, and in her own particular writings, it becomes certain that saudade has specific significance in understanding the impact of Brazilian culture upon her verse and the development of her impression of loss.<sup>20</sup>

### Notes

<sup>1</sup> Victoria Harrison, *Elizabeth Bishop's Poetics of Intimacy*. Cambridge: Cambridge University Press, 1993, p.13.

<sup>2</sup> Ibid.

<sup>3</sup> Elizabeth Bishop, *The Complete Poetry: 1927-1979*. New York: The Noonday Press, 1983, p.131. All further quotations are taken from the same copy.

<sup>4</sup> Susan McCabe, *Elizabeth Bishop: Her Poetics of Loss*. University Park:

Pennsylvania State University Press, 1994,p.46.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Steven G. Axelrod, “Elizabeth Bishop: Nova Scotia in Brazil.” *Papers on Language and Literature: a Journal for Scholars and Critics of Language and Literature* 37 (2001),p. 279.

<sup>8</sup> Ibid.

<sup>9</sup> Corey Clawson , "Loss Translated: Saudade in the Poetry of Elizabeth Bishop"(2009). *Undergraduate Honors Theses*,11,p.28.

<sup>10</sup> Ibid.

<sup>11</sup> Jonathon Ellis, *Art and Memory in the Work of Elizabeth Bishop*. Hampshire, England: Ashgate Publishing Limited, 2006,p.76.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid,p.77.

<sup>14</sup> James Longenbach, “Elizabeth Bishop’s Social Conscience.” *English Literary History* 15 (1995),pp. 467-486.

<sup>14</sup> Ibid.

<sup>16</sup> Maggie Helms ,The Weight of “Disaster” in Bishop’s “One Art”, *Freshman Studies* ,2003,p.62.

<sup>17</sup> Ibid.

<sup>18</sup> Claudia Roth Pierpont, "Elizabeth Bishop's Art of Losing". *The New Yorker*,2017,p.72.

<sup>19</sup> Megan Marshall,"Elizabeth and Alice: The last love affair of Elizabeth Bishop, and the losses behind "One Art."" . *The New Yorker*,2016,p.87.

<sup>20</sup> Ibid.

## **Conclusion**

By looking at Elizabeth Bishop's grasping of the idea of saudade and additionally its significance in her life and her work. Bishop can't just be marked "A Great American Poet," for, from numerous points of view, one can battle that she is Canadian and Brazilian moreover. The exploration on saudade, one of numerous essential parts of Brazilian culture, encourages our comprehension of the artist's culturally diverse character and its suggestions upon her work.

Obviously, Bishop comprehended this idea and discovered it in an awesome piece of the written work she read and deciphered. Religious administrator's verse, correspondence, and distinctive compositions show the quality and feeling of the thought and also Bishop's preferring for the thought. Regardless of whether purposefully or unconsciously, the author ,consolidated this idea into her personality and her work. The significance of this thought shows not just the essentialness and multifaceted nature of Bishop's social personality. It furthermore demonstrates ,the impact that Brazilian culture had upon the essayist's work.

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