
**Cultural Ecofeminism in Pat Mora's Poetry: The Desert as
"Curandera"**

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Abstract

Eco-feminist writers, in general, investigate the relationship between the oppression of women and the degradation of nature. Cultural ecofeminism, as a branch of ecofeminism, reclaims the twinning of nature with women in terms of productivity and bounty. Cultural eco-feminists emphasize a kind of affinity between elements of nature such as land, woods, desert...etc. and women, in an attempt to reach out to a better cultural community. They try to integrate their views of nature with culture. With such perspective, the current study approaches the poetry of the Mexican American poet, Pat Mora (1942-). Mora's attachment to the Mexican environment and culture greatly influences her literary output which is imbued with images of the desert stressing the cultural concept of the desert as a mother who is endowed with a healing power. She believes that one's culture and environment knit one's heritage and the process of recovering heritage conditions reviving cultural traditions, concepts, practices, values, beliefs and character of place. Thus, her writings focus on the cultural value of land, of communal identities and the Latino mythologies. She depicts Latino people who dwell in a harsh desert from which she unearths the stories of the past to heal the present with special emphasis on the role of land/ desert as a healer by exploiting the image of the curandera, the woman healer in the Mexican culture.

Keywords: curandera, desert, Mexican culture, nature, women.

Introduction

Ecofeminism establishes a close relationship between women and nature in the sense that both are victims of the oppression of the patriarchal society and both are subjected to different kinds of abuse. Thus eco-feminists advocate a kind of "environmental ethic" that attempts to improve the relationship between humans and nature. Carolyn Merchant argues that ecofeminism:

advocates some form of an environmental ethic that deals with the twin oppressions of the domination of women and nature through an ethic of care and nurture that arises out of women's culturally constructed experiences. (195)

In fact, the representation of land as abused mother / female is not a new one, it can be traced in the poems of the Seventeenth Century English poet Margaret Cavendish (1623- 1673) who expressed disapproval of human cruelty towards the land. In her poem "Earth's Complaint", Cavendish portrays the land as a mother whose, "*Children which I from my Womb did beare*" are causing her painful wounds. She personifies the land to deplore the acts of mining and plowing that "Each *Minute* wounded" her:

O *Nature, Nature*, hearken to my *Cry*,
Each *Minute* wounded am, but cannot dye.
My *Children* which *I* from my *Womb* did beare,
Do dig my *Sides*, and all my *Bowels* teare:
Do plow deep *Furroughs* in my very *Face*,
From *Torment*, *I* have neither time, nor place.
No other *Element* is so abus'd,
Nor by *Man-kind* so cruelly is us'd.

(qtd. in McColley 57)

Cultural eco-feminism, on the other hand, emphasizes a kind of affinity between elements of nature such as land, woods, desert etc. and women, in terms of fertility and productivity, as providers of food and their fundamental roles of giving birth and renewing life. Cultural ecofeminists attempt to reach out to a better cultural community trying to integrate their views of nature with culture. They "encourage an association between women and the environment. They contend that women have a more [intimate](#) relationship with nature because of their gender roles (e.g., family nurturer and provider of food) and their biology" (*Encyclopedia Britannica*).

Investigating a link between women and nature, represented by the desert, can be traced in Mora's collections of poetry namely, *Chants* (1985) and *Borders* (1986). In the two collections, Mora seeks not only to highlight the Mexican culture, but also to preserve cultural heritage through showing the significance of cultural traditions, customs, concepts, religious values, language and land.

One of the most important elements of Mexican culture is the desert which constitutes the source of life and the healing power of all types of pain; physical and spiritual. Hence, Mora evokes the importance of environment and place by cherishing the cultural value of the desert in her poetry.

Cultural Ecofeminism in Pat Mora's Poetry: Desert as "Curandera"

As a Chicana poet, Pat Mora celebrates Mexican traditions and culture which constitute the core of her people's identity. Her poetry is imbued with images of Latino people interweaved with those of the land and the desert as part of preserving cultural heritage which conditions "reaffirming the situatedness of culture, the relationship of values, beliefs, practices and character of place." (Barros 23) In the process of conserving native culture, Mora's poetry knits together the voices of her ancestors to pass on edifying stories of oppression, survival, and triumph. Most of the characters presented in her writings depict family members whose experiences form a rich source of inspiration and work as a means "to preserve cultural inheritance, advocate literacy, and reclaim women's strength." (Wood 149) Her writings depict women in the Southwest desert terrain, because she believes that "Many Mexican American women from the Southwest are desert women" (*Nepantla* 53)

Growing up in Chihuahua desert, Mora enjoyed a special relationship with it as she states: "The desert persists in me, both inspiring and compelling me to sing about her and her people, their roots and blooms and thorns". (*Nepantla* 13) The desert flavors her memories with lively childhood experiences of close attachment to the sand and fauna of the desert, Hal Marcovitz in *Who wrote that?* observes:

When she was a young girl, Pat [Mora] and her sisters and brother played in the nearby desert and enjoyed catching tiny lizards that slithered across the sand... Later, when Mora became a poet, she would often find inspiration in the landscape and culture of the desert.

(22)

Mora associates the desert and the southwestern landscape with images of ancestral durable Latino women to empower, preserve, and conserve Latino cultural traditions by "identifying the desert as mother creator" (Martinez 23) Which is strongly manifested in poems such as "Bribe", "Mi Madre", "Lesson I" and "Lesson II" from her poetry collection *Chants* (1985).

In "Bribe" Mora describes a ritual practiced by "Indian women" who present gifts of "turquoise threads" beseeching the desert for inspiration for their weaving arts:

I hear Indian women
 chanting, chanting
 I see them long ago bribing
 the desert with turquoise threads

 kneeling, digging, burying
 their offering in the Land. (ll.1-7)

Mora, as a desert woman herself, identifies with the Indian desert women and follows their tradition of presenting "bribe" to the desert in return for artistic inspiration. Unlike the Indian weavers, the inspiration she needs is for her writings. She offers the desert a pen and paper. While the Indian women accompany their offerings with a prayer and chants asking "Mother" land to guide their hands "to weave singing birds" and "trap them/on my cloth", Mora asks the "Land" to inspire her with words:

Secretly I scratch a hole in the desert
 by my home, I bury a ballpoint pen
 and lined yellow paper. Like the Indians
 I ask the Land to smile on me, to croon
 softly to help me catch her music with words. (ll.13-17)

Here the artistic efforts of both the poet and the Indian women, though different in nature, emanate from the earth. The land, in the poem, is personified as a creative mother who inspires her children to create their own arts; Mora "claims a relationship with the personified "Land" through identifying both the women weavers' practice and hers as efforts to represent the earth's creativity through their artistry."

(Murphy, 61)

In "Mi Madre" (my mother), Mora portrays the desert as a mother who is skillful in helping, nurturing and healing people just like a real mother who takes care of her children and provides them with all their needs lovingly and tenderly. In the poem, the poet takes the part of the child who is demanding and completely dependent on her mother in fulfilling her needs, the desert is personified as a mother who is ready to feed, comfort, heal and caress her child:

I say feed me.
 She serves red prickly pear on a spiked cactus.
 I say tease me.
 She sprinkles raindrops in my face.

.....
 I say comfort me.
 She invites me to lie on her firm body. (ll. 1-8)

The speaker in the poem acquires her strength and firmness from her strong "mother desert" who teaches her how to endure all the difficulties that may face her in a lifetime:

I say teach me.
 She endures: glaring heat
 numbing cold
 frightening dryness.

She: the desert
 She: Strong mother. (ll.18-23)

The bond with mother land is deeply rooted in the speaker by ancestral cultural traditions and beliefs. In Mexican culture, the cure of ache and illness is extracted from environmental plants. This idea is shown in "Mi Madre" as the desert provides cure to heal the speaker in times of sickness, cures that are extracted from natural herbs like "manzanilla" (chamomile) and "dormilon" (Mexican apple) which help comforting the nervous system (Gutiérrez et al. 603): "I say heal me/ She gives me manzanilla, oregano, dormilon" (ll.9-10). Mother desert, in the poem, empowers her child not only to overcome difficulties that may face her in such a harsh environment, but she also equips her with strength and endurance to "flourish there", the poem "celebrates 'the desert' that is a 'strong mother', because the skills not only to survive but also to flourish there are part of what defines the culture Mora celebrates" (Murphy 62).

In the poems "Lesson I" and "Lesson II" from *Chants* mother desert's healing power extends to cure spiritual pain. In "Lesson I" the desert is personified to address the poet as "Mi'ja" (my daughter) to give her reassurance and emotional healing by teaching her that crying in times of sadness and fear does not mean frailty or feebleness advising her not to "fear your tears":

When I feel shaken, powerless
To stop my bruising sadness,
I hear my mother whisper

Mi'ja

don't fear your hot tears
cry away the storm, then listen, listen. (ll. 10-14)

After teaching her daughter in "Lesson I" that crying is not a weakness rather it is necessary to relieve inner pain, in "Lesson II" the desert provides the second step to complete relieving her daughter by giving her insight to appreciate the beautiful things around her and to transform her sad experience to power and wisdom:

The desert says: feel the sun
luring you from your dark, sad waters,
burst through the surface. (ll.7-9)

Accordingly, the desert in Mora's poetry has come to symbolize motherly love, care, nurture and tenderness. It becomes a "mythic" woman whose strength and beauty constitute an integral part of shaping Mexican women identity and empowerment, Mora elaborates:

I took the desert for granted and it was not really until I started writing that I realized that in many ways the desert is one of my mythic women Part of why she's a mythic woman is the desert's strength. She is a survivor of incredible heat and cold, and sometimes

drought. Sometimes you have to be attentive to see the desert's beauty. She is incredibly beautiful.

("Listening to the Desert" 12)

But the most important power of the desert, according to Mora, is that of healing. Mora emphasizes Mexican cultural concept of "curanderismo" which means folk healing by portraying the image of curandera or woman healer who is part of a historical and cultural system of health care:

Curandera means a 'woman healer' in Spanish. The term refers to a medicine woman who restores health to her community, competing in some ways with Western medicine. One of the traditional figures of Mexican culture, the *curandera* heals people by using natural methods. She works in communion with nature, providing a holistic (physical and psychological) cure.

(Junquera 86)

The image of the curandera, the woman who is responsible for healing and restoring health of her people in Mexican culture, is minutely drawn in a poem carries the same title, "Curandera", from *Chants*. The poem confirms cultural empowerment of the curandera as a result of her integration with the desert from which she procures medicinal knowledge, strength and wisdom. She is described as a lonely woman who lives in the desert, "The curandera / and house have aged together to the rhythm / of the desert". In the poem Mora describes the deep connection between the natural environment and the woman with her healing power. The desert with all its natural elements like wind, sunlight and herbs compose aspects of the curandera's way of life and survival. The desert is a source of life and wisdom: it is the desert from which she gains knowledge; it is the desert from which she collects herbs, snakes and bees to extract ointments and powder necessary for her craft. Such attachment makes the curandera attain a special bond with the desert similar to the relationship that one may have with a tutor or a mentor . Her healing skillfulness make the townspeople believe in her power and hope to get her healing touch and blessed prayers:

Her days are slow, days of grinding
dried snake into power, of crushing
wild bees to mix with white wine.
And the townspeople come, hoping
to be touched by her ointments,
her hands, her prayers, her eyes. (ll.14-19)

She combines her gained wisdom with the natural offerings of the desert to formulate her healing potions. Imelda Martín Junquera points out: "the *curandera* heals people by using natural methods ... [she] harnesses the power of nature together with the wisdom of her age."

(86-7) Moreover, the sand of the desert provides her with the strength, energy and healing expertise as clearly shown in the image of the curandera starting her day with rubbing her hands with the "cool morning sand", a ritualistic practice of renewing her power which springs from the desert itself:

She moves down her porch steps, rubs
cool morning sand into her hands, into her arms
Like a large black bird, she feeds on
the desert, gathering herbs for her basket. (ll. 10-13)

Likewise, the simile in "Like a large black bird" suggests that the curandera herself fuses with the desert to become one of its creatures who "feeds on the desert". Fusing with the silent desert endowed her with wisdom and the ability of listening patiently to others, her power extends physical healing to include psychological healing as well: "she listens to their stories, and she listens / to the desert, always to the desert".

The curandera, as a Mexican cultural symbol, provides "Mora with a name that defines her own artistry as an act of healing through "witnessing" to her culture." (Murphy 68) For Mora, the task of the Chicana poets is akin to that of the curandera, while the curandera heals people's aches with her herbs and potions, the Chicana poets are responsible for healing Mexican culture with their poetry. Mora sets herself and other Chicana poets in the role of the curanderas. The poets utilize the tradition of storytelling and lore in their poetry just as curanderas learn their inherited potions and cures orally, Mora elaborates:

The curandera incorporates her herbal lore and her attention to the subtle changes in her natural world with traditions and stories of her people... She learns her healing craft not in a traditional medical program but informally, orally, much as many Chicana writers are part of an oral, storytelling traditions.

(Nepantla 127)

In this sense, poetry as a healing process will "ease a pain" and "experience relief". Chicana poets with their "incantations and rhythms" will cast spells to unearth their neglected culture by reviving the past with all its traditions and ancestral heritage. Mora avers:

The Chicana writers seek to heal cultural wounds of historical neglect by providing opportunities to remember the past, to share and ease bitterness, to describe what has been viewed as unworthy of description, to cure by incantations and rhythms, by listening with her entire being and responding." (131)

The curandera's and Chicana poets' healing abilities stem from mother desert which has the constitutive power of shaping Mexican cultural identity.

The concept of the femininity of the desert which represents a source of cultural empowerment and healing for Mexican women is also evident in Mora's poetry collection *Borders* (1986). In "Mi Tierra" (my land) from *Borders*, Mora celebrates a special relationship that bonds Mexican women to mother earth. The woman in the poem addresses the earth directly bringing to mind the image of Mother earth in Mora's poem "Mi Madre" from *Chants* (1985), Patrick D. Murphy argues "that Mi Tierra in its generative essence is also Mi Madre... The speaker is part of an entity and part of a system, with the relationship depicted as participatory and processive." (66) The strong woman-land relationship is powerfully depicted in the poem with the image of the woman speaker walking barefooted on the earth following the model of her ancestors to feel "the hot, dry skin" of the land. It shows how the woman in the poem is firmly interwoven with her land, "... press/ my soles closer/ to your hot, dry skin". Going barefoot, she can physically feel the earth moves not only through her, but inside her emphasizing her complete integration in and within mother earth:

....., press
 my soles closer
 to your hot, dry skin
 feel you move up

 through me, but in
 me, in me. (ll. 5-13)

In "Desert Women" from *Borders*, Mora exhibits very powerful women who are inspired by the mother desert. In this poem, the desert and women are presented as indomitable and independent women. They are capable of making crucial decisions and survive all difficulties:

Desert women know
 about survival.
 Fierce heat and cold
 have burned and thickened
 our skin. (ll. 1-5)

The Mexican desert women, have invincible spirits that spring up in difficult situations to overcome challenges and survive: "Like cactus/ we've learned to hoard, / to spout deep roots ". Desert women, like cactus, are vigorous and enduring since "even in inhospitable places, cactus bears fruit." (*Nepantla*, 56) They endure pain silently

and hide their suffering behind their "thorns" without shedding tears or "wail".

..... to hide
 pain and loss by silence,
 no branches wail
 or whisper our sad songs
 safe behind our thorns. (ll. 10-14)

The desert and Mexican women in Mora's poetry are merged together to become one entity, Eunseong Kim affirms, "In her [Mora's] works, the world of nature and the world of woman, particularly, Mexican woman, are merged in the desert" (362)

In "Echoes" from *Borders*, Mora depicts a situation of two Mexican women who meet in the house of a white woman; one of them is a guest while the other is the maid of the house who "In her white uniform, Magdalena/ set the table ". While working, the Mexican maid recalls with nostalgia the feasts and afternoon's gatherings in her hometown, Zacatecas,

..... remembering such laughter
 at fiestas in Zacatecas, enjoying
 the afternoon's songs and games. (ll. 9-11)

Feeling consanguinity with the maid, the Mexican guest/ speaker uses Spanish to communicate with the maid trying to bridge the gap of class division "Her smile wavered when I spoke/ to her in Spanish." Her sense of affinity with the Mexican maid makes the speaker feel frustrated with the degraded treatment of the maid at the hands of the white woman:

Again and again I hear:
 just drop the cups and plates
 on the grass. My maid
 will pick them up.

Again and again I feel
 my silence, the party whirring around me. (ll. 20-25)

The Mexican guest sadly realizes that speaking Spanish with the maid is not enough to "bridge the chasm of class". In order to side with the oppressed Chicana, she must voice the shared grounds of heritage and traditions to acknowledge common cultural identity. Murphy argues:

In 'Echoes,' Mora recognizes that language alone is not the culprit; class divisions serve as well...Only through voicing the common ground of their heritage, not just speaking a recognizable language, can the speaker overcome the class division that places her on the side of the oppressor against others of her own heritage. (65)

As a proud Mexican woman who believes in earth's motherly love and protection to Chicanas, the speaker prays for mother earth to erupt with anger and save the pride of the Mexican maid wiping out the "black words" of degradation:

I longed to hear this earth
 Roar, to taste nature,
 To see proper smiles twist
 As those black words echoed
 in the wind again and again
 just drop. . .
 my maid
 just drop . . .
 my maid (ll. 26-34)

Finally, the speaker, as a Chicana who is reared and taught by mother desert, realizes that it is her task to "roar" in anger and show the pride and power instilled in her spirit by articulating a big, loud "NO" to all kinds of discrimination and degradation to her fellow desert women:

Perhaps my desert land waits
 to hear me roar, waits to hear
 me flash: NO. NO.
 again and again. (ll. 35-38)

The poem ends with a roar of a strong woman who rejects subjugation as her wild and firm desert-like nature floats on the surface. The power she obtains from the harsh desert reinforces the urge of resistance to all types of injustices:

Mora, inspired by the desert's wild nature, creates very strong, independent, and wild figures of women. Therefore, rejecting the figure of women disposed of their real nature and reduced to a domesticated and inferior entity, Mora tries to create a new figure to face hierarchical orders with both wisdom and strength. (Eunseong 368)

Contrary to the image of the downtrodden Mexican maid in "Echoes", Mora presents, in her poem "Secrets" from *Borders*, a traditional image of a strong woman represented by "Felipe" the woman from the "Tarahumara" tribe who guided Mora's great grandfather on his way in the mountain: "Felipe, the Tarahumara, guiding / my great- grandfather". Felipe taught him the secrets of conquering the mountain's rugged surface and made "his dark, hard, bare feet / could read mountains". Felipe, The desert woman who built a special bond with the harsh land has become an example for Mexican women. Even educated Chicanas, like Mora herself, wish to have a guide, a teacher like Felipe to teach them the right way of preserving their culture and enhancing attachment to ancestral land:

The old tale buzzes round
 my head till I wish
 for such a guide, a woman,
 teaching me the art of bending
 close to the land,
 silent, listening, feeling the path. (ll.18- 23)

This complete fusion of Mexican women with the desert is beautifully expressed in Mora's poem "Home" from *Borders*. The title suggests the deep connection between Chicanas and the desert; the desert represents to them protection, coziness, belonging and all other values that one enjoys in one's home. The poem presents the image of a woman who becomes one with the desert; she moves in harmony with the fauna of the desert feeling the sands with her bare feet and showered by the white desert moonlight as if she is dancing with the awesome silent music of the place:

spinning in the desert white
 with moonlight, glancing down,
 rabbits, snakes, small burrowing owls
 in a circle round her bare feet,
 stretching too towards the moon,
 snakes charmed by silent music (ll. 2- 7)

In her harmonious movement, the woman feels herself pulled "upward, upward" till reaching the stars "with her fingertips and toes". She finally sleeps peacefully while lovingly hugged by the moonlight "which circled round her" confident that she will be cherished and guarded by mother desert whose "floor" represents comfortable and safe bed for her with the soft sands as her beddings:

finally curling on the moon
 which circled round her
 while she slept, slipped her
 softly on the desert floor at dawn. (ll. 16- 19)

The desert penetrates the woman physically and spiritually leaving her in complete integration with nature. Natural elements: the moon, stars, rabbits, snakes, owls, the sand and the desert culture shape the concepts and personalities of the desert women, Mora affirms that the "desert--its firmness, resilience, and fierceness, its whispered chants and tempestuous dance, its wisdom and majesty--shaped us as geography always shapes its inhabitants." (*Nepantla*, 13)

In the last poem from *Borders*, "Success", the idea of poet healer appears again. This time Mora surpasses the role of the curandera to liken herself to the ingredients of the curandera's potions, the herbs that cure illness and ease ache. As a poet, she wants her poetry to be useful to her people, especially women just like "hierbabuena" or peppermint. She chooses this herb for its grand qualities: beautiful

green color, refreshing scent, and for its surviving ability through the harsh desert weather:

To be of use
like *hierbabuena*
stubborn green weed
softened and new
in the spring
scenting the desert air (ll. 1- 6)

For Mora, what is more attracting in the peppermint is being deeply rooted in the desert and the quality of providing remedy in all its forms, "fresh or dry", besides, its leaves can be stored to be used in all the seasons:

roots deep and wild
lingering on the fingertips
surviving lush
in summer's heat
faithful remedy
fresh or dry
leaves stored
in fall or winter
for pale days, sad, cold. (ll.7- 15)

Her aim is to make her writings of "use" in preserving Mexican cultural heritage. She is, like the peppermint, deeply rooted in the desert and thus she wants her poetry to be of comforting and refreshing effect at all times to those who cherish their ancestral heritage. She tries to preserve native cultural legacy and pass it down to the new generations:

ready to comfort women
who savor old ways
who read smoke
who steep leaves patiently. (ll.16-19)

In this connection Murphy clarifies:

In "Success," the final poem of *Borders*, the speaker, as both poet and cultural activist, wishes "To be of use / like *hierbabuena*", healer from the desert. But Mora knows that through the writing of this poem, as with all of her others, she is already of use to those who share her heritage and to those who seek to understand and respect another's heritage. Poetry serves as both a healing agent and a repository of the knowledge necessary to know how to "steep leaves patiently". (66)

Mora believes that the duty of poetry is to be of comforting effect to spiritual pain. She urges Chicana poets to take the role of the *curanderas*. Like *curanderas*, who use their craft to heal their people from different kinds of illness, Chicana poets must make their writings

as "a repository of knowledge" important in the process of the conservation of Mexican cultural heritage. One way of accomplishing their mission, Mora believes, is by opposing traditional concept of the desert as the wasteland, Mora finds fertility, freedom, love, inspiration and vitality and women empowerment in the desert.

Mora can be considered a cultural eco-feminist poet for establishing affinity between women and desert in terms of strength, empowerment and independence. Inspired by the desert's resilience and firm nature, Mora imbues her poetry with images of traditional Mexican women whose characters are shaped and nurtured by the desert durability and wildness. By twinning women with the desert, Mora endeavors to formulate a new Mexican woman figure whose character is constructed by the native cultural heritage and environmental surroundings namely; the desert. Besides, focusing on the traditional concept of the desert as a mother who takes care of her children and linking it with the image of Mexican curandera emphasizes Mora's attempt to reach out a better cultural community through integrating her views of nature with culture. Thus, investigating a link between women and nature represented by the desert shows Mora's strategy to create a zone where environmental heritage and cultural heritage meet to guarantee a cultural understanding which improves communal coexistence between people of different cultures.

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النسوية الايكولوجية الثقافية في شعر بات مورا: الصحراء بصورة المرأة المعالجة

م.د. نجوى عبد الكريم خالد

جامعة بغداد – كلية الاداب

قسم اللغة الانكليزية

المستخلص

إن الكتاب المهتمين بالايكولوجية النسوية عموماً يتحرون العلاقة بين ممارسات قمع المرأة والممارسات التي تنتهك الطبيعة، في حين ان الايكولوجية النسوية الثقافية كفرع من الايكولوجية النسوية، تتحرى التوأمة بين الطبيعة والمرأة من ناحية الخصوبة والسخاء. ان الكتاب الذين يتبنون الايكولوجية النسوية الثقافية يؤكدون على التشابه بين عوامل الطبيعة كالارض والغابات والصحراء الخ من جهة وبين النساء من جهة أخرى في محاولة للارتقاء بالمجتمع ثقافياً واخلاقياً فهم يحاولون دمج نظرتهم الى الطبيعة مع الثقافة. ومن هذا المنظور فإن هذا البحث يتناول قصائد الشاعرة المكسيكية- الأمريكية بات مورا (١٩٤٢-). إن تعلق مورا بالبيئة والثقافة المكسيكية يؤثر بصورة كبيرة على نتاجها الأدبي المشبع بصور شعرية للصحراء تبرز المفهوم الثقافي للصحراء باعتبارها أم تتمتع بقوة الأشفاء. فالشاعرة تؤمن بأن بيئة وثقافة الانسان هي ما تصوغ تراثه الثقافي كما تؤمن ان عملية انقاذ تراث اي شعب يشترط احياء التقاليد والمفاهيم والممارسات والقيم والمعتقدات الثقافية بالإضافة الى الشخصية المكانية لذلك الشعب. لذلك فان كتاباتها تركز على القيمة الثقافية للارض وعلى الهوية المجتمعية كما تركز على الأساطير اللاتينية. فكتاباتها تصف الشعب اللاتيني الذي يسكن الصحراء القاسية والتي تستوحي منها الشاعرة قصص الماضي كعبرة لتصحيح الحاضر مع التأكيد على دور الارض أو الصحراء كمعالج من خلال استغلال صورة المرأة المعالجة في الثقافة المكسيكية.

الكلمات المفتاحية: المرأة المعالجة – الصحراء – الثقافة المكسيكية – الطبيعة – النساء.