

**Lamenting the Father in Modern American Poetry: A Study in
Selected Elegies of Mark Strand and Sharon Olds**

Asst. Prof. Haitham K. Eidan Al-Zubbaidi, (Ph.D.)
University of Baghdad / College of Arts / English Department.
haithamzubbaiddi@gmail.com
haithamkamel@coart.uobaghdad.edu.iq

Mustafa Amjed Jasim Al-Hameedawi
University of Baghdad / College of Arts / English Department.
mustafaa.alhameedawi@uokufa.edu.iq

Abstract

Modern American elegy reveals a change in the attitude of mourning from the traditional lamenting approach to some anti-elegiac attitudes towards the mourned figure. Many American poets have lamented the pass away of the stately figure of the father. However, some poets attack their dead father, and ridiculed him in a poem that is intended to be an elegy, instead of showing passion, homage and love to him. In this regard, two poetic attitudes to the father can be traced in modern American poetry. The first one takes the form of tributes and praise, offering great admiration, compassion, and love for the father. For these poets, a father is an inspiration. The second voice develops some anger and contempt against the patriarchal authority embodied in the father. These attitudes are manifested and incarnated in selected elegies by Mark Strand (1934-2014) and Sharon Olds (1942-). This paper investigates the attitude towards the mourned father as expressed by each of them in some of their elegies.

Keywords: Mark Strand, Sharon Olds, Elegy, Father Elegy, Patriarchal System, Modern poetry.

1.1 Introduction

Lamenting the dead has been a favorite topic for poets since the classical times, and continues to be one of the predominant themes in modern poetry. Poets and writers always seek to mitigate the impact of death in different ways and to highlight the inspirational aspects in it as being a pretext to resurrection, hence ascribing a spark of hope to this tragic end to make it acceptable and to enable the mourning people to cope with their loss. The actual reason behind much of the poetry of loss is not only to lament the loved ones who passed away but also to set the foundation for the survival beyond the grave.

In the context of literary definitions, 'elegy' is defined as a short poem about the death of a person, with marked movement from

sorrow towards consolation where the elegist mediates upon love or death of a person. Three functions of elegy can be outlined

To lament, praise and console. All are responses to the experience of loss: lament, by expressing grief and deprivation; praise, by idealizing the deceased and preserving her or his memory among the living; and consolation, by finding solace in meditation on natural continuances or moral and religious values (Preminger et al.324).

In his *The English Elegy: Studies in the Genre from Spenser to Yeats*, Peter M. Sacks, a critic, defines elegy as a work and product resulting from an experience of loss, or a motive that underscores Freud's phrase "the work of mourning" (Sacks1). He elaborates on the most prominent conventions encountered in traditional elegies starting from the use of refrains and repetition, the outburst of cursing and anger, the images of revitalizing and resurrection, the repeated questions and the movement from grief to consolation (Sacks 2).

The elegy as a genre is originally classical, transferred into European terminology only as a term, without the classical formal basis except to be in a verse form, with some literary terms like dirge, monody, and threnody. It is connected to the particular scope of subject matters and styles like death and plaintive musing (Childs and Fowler 67).

In his "Introduction" to *Symbolic Loss: The Ambiguity of Mourning and Memory at Century's End*, Peter Homans shows how the terms of 'grief' and 'mourning' are different, not interchangeable, stating that grief has to do with mixed feelings of anger, sorrow, and guilt that take place when an individual encounter the loss of a dear figure, whereas mourning refers to "the culturally constructed social response to the loss of an individual" (2). Grief is a painful feeling looking for a cure whereas mourning is closer to ritual act that heals the pain of grief.

Modern elegy has increasingly expanded in form, themes, and attitude in comparison with the previous form of elegy. In recent times, one can detect a trend to widen the concentration of loss to include all kinds of loss as a motive and concern. In addition to the loss of life of a dearest friend or a family member which carries out a central role in elegiac poetry, there are other losses that poets harness in their elegies such as losses of cultures, civilization, time and place (Vickery 1).

Elegy of modern times marks a break with traditional lament in the sense that traditionally elegists express grief and sorrow for the deceased, then go through accepting the reality of death and end with consolation and solace. The traditional perspective of English elegy revolves around the death of a dear one being mourned, pondering upon the current status of the world and one's position in it seeking a

form of consolation that accepts the earthly departure of the deceased from the living world (Uppal 10).

Modern American poets have kept revitalizing and revisiting the elegy not in its traditional form. Rather they seek to break its norms and standards. They combine what is elegiac with the anti-elegiac, resisting the very structure and motifs of elegy *per se*. Modern elegists adopted an anti-traditional trend in being against general norms of elegy making it an anti-consolatory and anti-conventional (Ramazani 1-2).

After Freud's conceptions regarding mourning, almost all studies dealing with poetic elegy stress the relevance of psychology. Scholars in the field of elegiac poetry distinguish modern from pre-modern elegies. They kept asking whether the genre moves with or against consolation. In the pre-modern elegy, poets achieve solace and resolution, whereas modern poets make it harder to reach relief, and thereby prevent a resolution to express grief (Haralson, 2006: 139).

Modern poetry shows that, in contrast to conventional generic standards, elegies might deform or mar the dead rather than recuperating them. Some poets employ the poetic form of elegy to rid themselves of the dead. When some poets find themselves surrounded by memories of their ancestors, parents and grandparents, the decision of separating from the deceased looks like a good choice compared with reconnection. By so doing, modern elegists, especially those who write elegies for their ancestors, turn the elegy into a form of exorcising, cursing and condemning so as to enable them free the living from the dead (Ramazani 220).

We are accustomed to a lot of respect and homage to family members, particularly fathers and mothers. However, in the American family elegy, some American elegists ferociously fight against the dead. Tanis Louise MacDonald, a scholar, observes the resisting spirit towards elegiac conventions in the family elegies. He notices that the resisting spirit is bigger and more evident in female elegies than in male elegies (13). This perspective of male and female elegies does not infer that it is wrong with male elegies. Female subjectivity and feminism contradict the mainstream of elegiac standard and norms. The female poet requires much more space for freedom from male-oriented community. The current inclination is clearly detected that there is a growing body of female elegies. These female elegists fuel their elegies with resistance and intention of challenging the elegiac convention from a feminist viewpoint. In a sense, this is true of the present paper which seeks to compare the reactions to the deceased father as expressed in the elegies of two modern American poets, a male and female, namely Mark Strand (1934-2014) and Sharon Olds (1942-).

1.2 Mark Strand's Father Elegies

Mark Strand (1934-2014) was born in Prince Edward Island, Canada on April 11, 1934. He earned his B.A. in English literature from Antioch College in 1957 then studied at Yale University to get his BFA in 1959. Then, he obtained his M.A. from the University of Iowa 1962. He circulated in many American universities teaching poetry and adopting a creative writing program. He taught at Harvard, Princeton, University of Chicago and Columbia University (Polukhina 431).

Together with his parents, Strand visited places that shaped part of his childhood memory. The settings of Nova Scotia, Margaret's Bay, and Wedge Island constituted the background of some poems and evoked his childhood with his parents (Parini 136), as in "Poor North,"... on the waters of St. Margaret's Bay / The man and his wife are out for a walk" (*CP* 213).

Strand stated that all the historical events of his father mentioned in "Elegy for My Father" are true. His grandmother died in childbirth, and his grandfather was a steel-mill worker who was not able to look after his son so he sent him to an orphanage. Mark indicated that his grandfather was killed when his father was ten. Regarding his childhood memories, as he recollected in an interview, there was a great deal of moving around. He traveled to Nova Scotia, Montreal then to Mexico with his father who worked in different jobs, as a reporter, journalist and bookstore agent. His father was a businessperson who searched to invest money in different fields. However, he invested his money in many failed projects like English-German language newspaper that cost him more than fifty-thousand dollars. The poet looked at his father as a kind of man who did not easily accept defeat, even though he got himself in setbacks in his business. He bought a golf playground which was later destroyed because of an earthquake. He turned the golf ground into a big area of fish hunting after filling the field with water and trout (Lloyd & Hoffman 24-25).

Mark Strand's "Elegy For My Father (Robert Strand, 1908-68)" is one of the most significant father-elegies in modern American poetry. It is a long meditative and sorrowful elegy, consisting of six sections where Strand passionately mourns his father. He keeps trying to the very end of his elegy to transform his father's death into a series of fresh images cherished his mind. He witnessed his father's last hours, moment by moment (Howard 599). Strand starts the first part of his father elegy, "The Empty Body," with mournful physical description of the scene of the dead body of his father: "The hands were yours, the arms were yours / But you were not there. (*CP* 135)

He reiterates the statement "But you were not there," quite often as a refrain to the poem turning it to a litany of grief. The son wonders whether his father's death is true, it is hard to believe in his father's death. The scene of his dying father deeply shocks him. He starts with enumerating all dichotomies and physical aspects describing his dead father; his hands, his arms and his mouth all were there except the father's soul which is not there (Bloom 42).

Clouds came down
And buried the buildings along the water,
And the water was silent.
The gulls stared. (*CP* 135)

David Kirby, a critic, listed Strand among poets who develop a connection to the land and place of birth and death. As an example, Strand, in above lines, portrays the scene of death in Bedford Basin which is enclosed bay in Canada. It is known that harbors are the common place where gull bird can be found. Strand utilizes the environment, clouds, birds and animals for his private mourning. It is a turbulent time in a place where buildings are destroyed, and clouds and storms are frightening, and the gulls are watching. His father's death creates a troubled psyche in him

The moon poised on the hill's white shoulder was there
The wind on Bedford Basin was there.

The pale green light of winter was there. (*CP* 135)

Strand imagines that nature sympathizes with him and even the moon witnesses the tragedy. He states the place of his father death, Bedford Basin, which is the northern part of Halifax in Canada. Strand's father who has always been a source of energetic spirit for the son, now turns into pale face and loses enthusiasm. His father withers, like winter fallen-withered leaves. He entitles the first part "The Empty Body" to denote the absence of father's spirit. Although he names many physical features in the poem, his real purpose is lamenting his father's departed soul and the moral and spiritual ideals it stands for.

The second section of the poem is different from other sections in its presentation of argument. Strand adopts the form of questions, in which he keeps asking his father multiple questions inquiring about his father's departure from this world. He tries to collect answers to satisfy his anguish and somber mind. The second section, "Answers" might reveal to him the truth behind his father's death. Strand's mind is unclear and vague. The way of asking the questions serves many purposes; it reveals the uncertainty of the son, it casts doubts on the father's death, and reveals the spirituality and physicality of dialogue between the father and his son (Bloom 42).

Strand creates a conversation in the form of questions; each question is asked twice, and the son receives two answers; the first is a literal and the second figurative. The first answer the father gives is always true whereas the second is always truer (Kirby 39). Strand starts the poem with the first question:

Why did you travel?

Because the house was cold

Why did you travel?

Because it is what I have always done between sunset and sunrise. (*CP* 136)

Strand creates a dialogue with his father. It is a conversation between two people, between the father and his son. The act of repeating the questions indicates skepticism on the part of the son and hiding the true feelings on the part of his father. The diction of the poem uncovers the symbolic meaning of life and death as in "travel," "sunset" and "sunrise." After living for quite a while and traveling and working to keep the family safe, the father comes to his end. Much work and travel have exhausted the father physically. Strand states that his father worked in different jobs and traveled into various countries like Canada and Peru.

What did you wear?

I wore a blue suit, a white shirt, yellow tie, and yellow socks

What did you wear?

I wore nothing. A scarf of pain kept me warm. (*CP* 136)

The father's first answer is literal while the second is figurative expressing his pain and sorrow for being alone facing his last moments just before dying. It can be inferred from the chosen diction, "blue suit," "a white shirt," point out his youth and prime years when he was healthy, whereas "yellow tie," and "yellow socks," denote sickness of his father at old age (Bloom 42).

The father has borne a huge burden on his shoulder throughout his life, and this burden turns to be a source of discomfort. There is an implied sense of being alone and not sharing it with the family. The father keeps his true feelings of loneliness away from his family. The scarf of pain weakens the father psychologically. The act of repeating the same questions points out the figurative boundary between the father and his son. It sounds that the father had kept his son and the rest of the family away from the true feelings. It can be concluded from the pattern the father follows that the second answer to the same question is true. His second answer shows out his pathetic identity of being lonely. The second answer is always gloomy and less bright than the first.

Strand creates a conversation with his father to inquire about his insistence of leaving the family. His insistence on dying results from the futility of life and abhorrence of his existence. The issue of leaving the son contradicts the associated feelings that he wants them to be safe. The father wants to cut the communicative lines with his son at a time his son wants to secure them. Strand reflects his concern about his father in a time of losing him.

How long shall I wait for you?

Do not wait for me. I am tired and I want to lie down.

Are you tired and do you want to lie down?

Yes, I am tired and I want to lie down. (*CP* 136)

The last question is not repeated. Strand shifts from doubt into belief, from illusion to reality and from the realm of life into the realm of death. Strand confirms that his father is going to die and life creates troubles in waiting for unknown future. He has to get along with a new pattern of life without his father. The entire conversation between the father and his son confirms the miserable status of the father with his life, but it shows that the caring son who would like offer reciprocity and assistance for his dying father to change his surrender to death. The last section of the elegy, "The New Year" provides a denouement for the whole poem. Strand begins this section with a sense of resurrection: "It is winter and the new year / Nobody knows you" (*CP* 140). It represents both the end of the son's suffering and a new beginning for new life. Once again, he uses refrain to stress his point of contentment which is an acceptance of father's death and to adapt to a different reality without his father to begin a new life. He interpolates images of death and rebirth throughout the poem to strengthen the idea of father's death and the son's continuity in life.

You lie under the weather of stones.

There is no thread to lead you back.

Your friends doze in the dark

Of pleasure and cannot remember

Nobody knows you. You are the neighbor of nothing. (*CP* 141)

The father is gone, and there is no way to retain him. Strand insinuates that his father's grave is isolated, it mirrors his life too. He is far away from friends who entertain themselves with pleasure and pleasantly enjoying their sleep and cannot remember him. He is away from the living as far as one is away from stars in the sky (Bloom 44). "The New Year," is an actual closure for the poet. Time proves to be an excellent catalyst for healing and forgetting. The son wants to bypass the traditions of mourning and sets peace on his terms with the late parent.

You do not see the rain falling and the man walking away.
You do not see the bruised heart go up in flames.
The skulls of the innocent turn into smoke.
You do not see the scars of plenty, the eyes without light.
The hopeless are suffering the cold with those have nothing to
hide. (CP 141)

Strand begins to cope with his father's death; he explains the pros and cons of his father's death from an objective point of view. He reminds his father that if he lost the pleasures of the world such as watching the rising sun, rain falling, wind blowing, he has also lost the harshness, ugliness, and greediness of this world. The father does not see the dark side of life where the homeless are suffering from cold weather, exploitation and death. The father misses the point of those people who have got eyes to see but in reality, they are blind. He is now forgotten and unknown, except in the poem where he definitely shall live as long as the people read and consider what they have read (Kirby 41).

In this elegy, Strand views his father's death as a blessing and relief from exploitation. The father gets rid of life troubles. He might turn into a scapegoat who labors diligently and loses his life for work just like all other innocent people. There is an implied sense of blame that friends have forgotten his father. In fact, they enjoy their time and move on. "There is starlight drifting in the black water" (CP 141). Nevertheless, Strand characterizes his father as a star shines and illuminates the darkness. His father is the light that pushes him forward. The poet accepts his father's death as a natural end as for all beings.

1.3 Sharon Olds' Father Elegies

In San Francisco, California, Sharon Olds was born on November 19, 1942, and spent most her youth in California. She says that she is raised as a "hellfire Calvinist." She gets her B.A from Stanford University in 1964 and her Ph.D. in 1972 from Columbia University. She presents a course in creative writing for disabled people at Goldwater Hospital and teaches the same course in New York University (Ellmann et al. 807).

Among her collections of poetry, the fourth collection, *The Father* (1992) is dedicated to her dying father. It is an intense personal argument where Olds describes the physical elements of her father as well as the link that connects her to him. She goes back in her shared history with her father, remembering the painful experience she had in her childhood. The torment of the dying father dissolves something of her anguished past into mostly compassion and hatred in part. Olds records the physical details of her dying father, the troubled

relationship with him, death and burial of her father , the last moments between the daughter and her father (Gray et al. 1172).

Olds takes the troubled trajectory in her poetry that demands a rebellious tone to claim freedom even it takes her to talk about delicate subject matters. She explores her childhood which was scarred by abuse in which her father was a dangerous addict, who divorced her tortured mother. The confessional mode or the apparently autobiographical aspects as she asserts, enables her to reduce the suffering by jotting her sensations down. She turns her experience into a language in conjunction with obsessive repetitions (Haralson, 2001: 524).

It sounds that Sharon Olds had already approached her father before his death. She is known as the poet of the family as well as the poet of memory due to reminiscent recollections in her poetry concerning family members where she sometimes remembers some incidents happened beforehand and reflected these bad and sound reminiscence in poetry.

In poem, "History: 13," in *The Golden Cell* (1987), the speaker describes a scene in which her father is covered with blood, drunk and unconscious. The father is hung upside down in the living room. That scene does not pose a kind of compassion or shared feelings towards the suffering of the father. Instead, the speaker likens him to a dictator, Benito Mussolini (1883 –1945), the Italian politician and the founder of the fascist party. Communists executed Mussolini, and his corpse was sent to Milan to be hung upside down in public and putting him in such humiliating posture. Olds compares her father's state of being hung upside down o that of Mussolini (Brickey 33).

Who had done it? Had I, had my mother,
my brother, my sister, we who had been silent
under him, under him for years? He lay in his
gore all night, as the body hung all
day outside the gas station in Milan. (Olds 1987, 26)

The speaker wonders about the avenger's action. Is the avenger one of the family? Olds states apparently almost all the family members suffer from the father actions for a long time. He is the tyrant of the family. Just like the dead body of Mussolini, her father is hung upside down for a day in his blood.

The speaker continues humiliating her father in another scene where she describes how the father is drawn and mauled. A large crowd of people trod on the dead body of the father, and the daughter was one of them. Olds ends the poem with an ironical mourning, "I

entered a life of mourning, of mourning for the Fascist" (Olds 1987, 26).

Adam Kirsch, a critic, argues that Olds misrepresents the point of describing her enemy. She tends to portray her foe with godly power, so powerful; no weapon can affect him that would give her the right to use whatever she pleases and no thinking whether her attack is rational or not. Olds feels her own grapple with her father is as important as the world events. Her frank attack proves the power of her enemy, the power that she would deny; let that be father, husband, and religion (274).

Olds begins to fathom a new dimension as her father died. Instead of viewing the father as the cruel subverting power who represents the patriarchal system, she looks at him as an object, like an inanimate object which breaks down into pieces gradually. The overwhelming anger starts to be colored with love and compassion. Olds has ambivalent feelings towards her father.

In her poem "The Glass," Olds portrays the father as a self-sufficient God who produces food from his body; this food is wet substance, sputum exuded from a cancerous throat (Swiontkowski 128).

So my father has to gargle, cough, spit
a mouthful of thick stuff into the glass" (Olds 1992, 7).

She delineates the waning body exuding filthy substance every ten minutes, filling the glass. The daughter tries to unease her father, assisting him in evacuating the glass each time but he would fill it again. The marks of his impending death denote the end of his godhood and unleash the potential powers in his daughter (Swiontkowski 129). She states:

My father the old earth that used to
lie at the center of the universe, now
turning with the rest of us
around his death, bright glass of
spit on the table, these last mouthfuls. (Olds 1992, 8)

The above-cited lines are not devoid of criticism of her father. Olds remembers the prime time of her father when he was cruel enough to enforce the authority and subverting the family ties. Probably he is a bad reminder of the past. Olds does not gloat over his mortality, but she is the poet who identifies her father with past and family members. It sounds purposeful that Olds names the poem with the title, "The Glass." The title evokes the image of a drunkard. Her father is an alcohol-addict and he is a bad influence on the family as the father.

Although most of the poems in *The Father* are elegiac in nature, the poet decreases the tone of attacking her father and lessened the ferocity of her anger. She implies for hurting the father in some poems and belittles him in others. In "Death and Murder," she levels a blatant attack on her father after his death. From its title, the poem denotes an act of killing the father whether metaphorically or literally

We tried to keep him alive, cut him and
piped him, tubed him, reamed him, practically
keelhailed him. (Olds 1992, 47)

It is the first time where she speaks in the plural form as if including other murders who assist her to kill the father, probably the family members. The act of murdering carries the sense of mutilation the body, tearing the body into pieces. It sounds that the poet shows out evidence and signs of melancholia in which the poet tries to immerse in the father even after his death till the speaker admits and accepts the father's death. "death took him, in our hands, and turned him /into that imitation of himself" (Olds 1992,47).

Olds' poems discussed above, and many other ones, show how far does she take the genre of elegy and how to take it out of its traditional functions, typically to praise and commemorate the dead. She employs this genre to express her indignation, hatred and resistance to a detestable father. Here, Tanis Louise MacDonald's assumption stated above, that female poets use of elegy is more to resist than to mourn the departed ones (13), proves very accurate and applicable to the case of Sharon Olds. In addition, she breaks the norms of classical conventions of elegies to use them for purposes other than their original ones, and this is a typical modernist tendency.

1.4 Conclusions

Although modern American poetry seeks to establish unique and distinctive traditions of its own, it owes a lot to classical traditions as far as the genre of elegy is concerned. It is safe to say that in both cases of Strand and Olds, what shapes the father elegy is the nature of childhood relationship with the father, i.e., the father-son and the father-daughter relationships with Strand and Olds respectively. The strong and intimate relationship between Strand and his late father is reflected in the passionate, heartfelt and highly praising elegies dedicated to him. Similarly, the turbulent, violent and miserable childhood relation between Olds and her father as well as her horrible and tyrannical experiences with him find their way to the elegies she wrote to him. Because of the painful memories she cherished on her father, Olds deviates from the conventional norms of the genre of elegy as she articulates her anger, denouncement, ridicule and

indignation against her father in what is supposed to be an elegy to honor him.

In this regard, it must be stated that the fathers of each of the poets were greatly different in many aspects. Whereas Strand's father was compassionate, loving, caring of his family, Olds' father was just the opposite; he was drunken, violent, clumsy and reckless. Finally, as far as diction and imagery are concerned, Strand uses very decent, dignified, eloquent, heartfelt words, and very far-reaching and appropriate images to pay tribute to his father. That is to say; he observes a sense of decorum in tackling the elegy purpose. However, this is not true to Sharon Olds whose down-to-earth, outspoken, pejorative and sometimes filthy words are not appropriate for elegy purpose, articulating indignant, humiliating, violent images.

References:

Bloom, Harold. 2003. *Comprehensive Research and Study Guide: Mark Strand*. Broomall: Chelsea House Publishers.

Brickey, Russell. 2017. *Understanding Sharon Olds*. South Carolina: The University of South Carolina Press.

Childs, Peter and Roger Fowler. 2006. *The Routledge Dictionary of Literary Terms*. London: Routledge Taylor & Francis Group.

Ellmann, Richard, Jahan Ramazani and Robert O' Clair, eds. 2003. *The Norton Anthology of Modern and Contemporary Poetry*. Vol 2.3rd ed. New York: W.W. Norton & Company, Inc.

Fiorini, L. Glocer, Thierry Bokanowski and Sergio Lewkowicz., eds. 2009. *On Freud's "Mourning and Melancholia."* London: Karnac.

Freud, Sigmund. 1986. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Vol. XIV. Trans. [James Strachey](#). London: The Hogarth Press.

Gray, Jeffrey, James McCorkle and Mary McAleer Balkun., eds. 2006. *The Greenwood Encyclopedia of American Poets and Poetry*. Vol 4: M- R. Connecticut: Greenwood Press.

Haralson, Eric L., ed. 2001. *Encyclopedia of American Poetry: The Twentieth Century*. Chicago: Fitzroy Dearborn Publishers.

-----, 2006. *Reading the Middle Generation Anew: Culture, Community, and Form in the Twentieth-Century American Poetry*. Iowa: University of Iowa Press.

Homans, Peter, ed. 2000. *Symbolic Loss: The Ambiguity of Mourning and Memory at Century's End*. Charlottesville: University Press of Virginia.

Howard, Richard. 1980. *Alone with America: Essays on the Art of Poetry in the United States since 1950*. New York: Atheneum.

- Kirby, David. 1990. *Mark Strand and the Poet's Place in Contemporary Culture*. Columbia: University of Missouri Press.
- Kirsch, Adam. 2008. *The Modern Element: Essays on Contemporary Poetry*. New York: W.W. Norton & Company, Inc.
- Lloyd, Robert and D.S. Hoffman. 1979. "Mark Strand." *Durak: An International Magazine of Poetry*. no.3 (November): 23-36.
- Luger, Moberley. 2010. *Poetry After 9/11: Constructing the Memory of the Crisis*. Ph.D. diss. The University of British Columbia.
- MacDonald, Tanis Louise. 2005. *The Daughter's Consolation: Melancholia and Subjectivity in Canadian Women's Paternal Elegies*. Ph.D. diss. University of Victoria.
- Olds, Sharon. 1987. *The Golden Cell*. New York: Alfred A. Knopf.
- . 1992. *The Father*. New York: Alfred A. Knopf.
- Parini, Jay. 2004. *The Oxford Encyclopedia of American Literature*. Vol.4. Oxford: Oxford University Press.
- Polukhina, Valentina. 2010. *Brodsky through the Eyes of His Contemporaries*. Vol.2. Boston: Academic Studies Press.
- Preminger, Alex, T.V.F. Brogan, Frank J. Warnke, O.B. Hardison, JR., and Earle Miner, eds. 1993. *The New Princeton Encyclopedia of Poetry and Poetics*. New Jersey: Princeton University Press.
- Ramazani, Jahan. 1994. *Poetry of Mourning: The Modern Elegy from Hardy to Heaney*. Chicago: The University of Chicago Press.
- Sacks, Peter M. 1985. *The English Elegy: Studies in the Genre from Spenser to Yeats*. Baltimore: Johns Hopkins University Press.
- Strand, Mark. 2014. *Collected Poems: Mark Strand*. New York: Alfred A. Knopf.
- Swiontkowski, Gale. 2003. *Imaging Incest: Sexton, Plath, Rich, and Olds on Life with Daddy*. Massachusetts: Rosemont Publishing & Printing Group.
- Uppal, Priscila. 2009. *We Are What We Mourn: The Contemporary English-Canadian Elegy*. Montreal: McGill-Queen's University Press.
- Vickery, John B. 2006. *The Modern Elegiac Temper*. Baton Rouge: Louisiana State University Press.
- White, Rob. 2008. *Freud's Memory: Psychoanalysis, Mourning and the Foreign Body*. London: Palgrave Macmillan.

صورة الأب في الشعر الأمريكي الحديث: دراسة في مرثيات مختاره لمارك ستراند وشارون أولدز

المستخلص

اظهر الرثاء في الشعر الأمريكي الحديث تغيراً في الموقف تجاه الشخص المرثي على خلاف ما درجت عليه تقاليد الرثاء، فرغم أن العديد من الشعراء الأمريكيين قد رثوا شخصية الأب المبجلة بكل ما تجسده من معان، وحرص بعضهم على اظهار الحب والعاطفة تجاه الأب المتوفي، نجد آخرين يظهرون ما هو خلاف ذلك تماماً. صورة الاب عموماً، وشخصية الاب الحقيقي على وجه الخصوص، كانت وما تزال موضع اهتمام الشعراء الأمريكيين منذ بداية نشوء الحركة الشعرية الأمريكية. وبهذا الصدد يمكن تتبع نمطين من شعر رثاء الأب. يتجلى الاول في المديح والتقدير وإظهار الكثير من الاعجاب والاحترام والحب والتعاطف مع الأب. الشعراء الذين يتبعون هذا النمط في الغالب يتخذون من الأب مصدراً للالهام. في حين نشأ صوت شعري مغاير على الحقد والكراهية تجاه السلطة الذكورية المتجسدة في شخصية الأب.

كلمات البحث: الشعر الأمريكي، الرثاء، رثاء الأب، النظام الأبوي، مارك ستراند، شارون أولدز.