



IN TOUCH WITH JAMES ORVIL BEADY'S POETRY...

Amaline Boulus Issa Mussi

Resumo:

Neste ensaio descreve-se a função estética de mitos e metáforas em poema de James Orvil Beady. Um segundo objetivo foi estimular os estudantes a efetuarem consultas eletrônicas. Os fundamentos teóricos, assim, foram localizados em sites e midiatecas e de lá transcritos na íntegra, com rigor lógico, em compilação peculiar ao estudo preliminar, ou complementar, nesse tipo de ensaio. Num primeiro momento, são reproduzidos ensaios sobre a crítica literária fundada nos mitos e, ainda, algumas interpretações míticas da Maternidade e Mãe Terra através dos tempos. Em seguida, estudo sobre o papel estetizante da metáfora no poema. E, a final, é efetuada a análise de mitos e metáforas no poema Mãe Terra.

Abstract:

I have chosen the myth criticism to emphasize the poetical function of myths and metaphors in James Orvil Beady's poetry. A secondary proposal is to motivate students to increase e- theoretical researches during introductory or complementary studies. In this aim, foundations for critical approaches were reached in e-sites all over Internet. First there is a study about Myth criticism and some different approaches to the subject Motherhood and Mother Earth's myths throughout time. In sequence a study about the role of metaphors in poetry. And the analysis of myths and metaphors in James Orvil Beady's poem Mother Earth.

Palavras-chave:

James Orvil Beady, poetry, myth, metaphor, poetry sites.

1 INTRODUCTION

"(...) Literary criticism has always been with us. The Greeks naturally theorized on the arts, and today it is even more necessary to explain, illuminate and/or appraise literary productions. (...) There are now so many variety of criticism - traditional, new critical, rhetorical, stylistic, metaphoric, structuralist, post-structuralist, mythological, Freudian, Jungian, historical, sociological, feminist, Marxist and moralist to name but a few. The various approaches are not entirely distinct, and one can aim for a wise eclecticism, incorporating several approaches in the one assessment. But bulk is surely no substitute for quality. Should not the individual approaches be sound in themselves? Earlier critics claimed nothing more than personal taste for their enthusiasms, but criticism since the war has borrowed from other disciplines in an attempt to build objective grounds for judgement.

Despite burgeoning university courses and an enormous literature, the attempt has not met universal assent. Indeed, the grounds seem more dubious and disparate than ever. The New Criticism attempted what every good writer must achieve - an in-depth look at a piece from every conceivable angle. Previous criticism had no doubt rushed to judgement without putting in the fundamental spade work. Nonetheless, what the New Critics produced, the journal article or book, had none of the attraction of the original poem, and indeed became increasingly technical, employing a jargon that only fellow specialists could enjoy. The general reader was not catered for - nor poets, most of whom were writing in different styles anyway. Criticism retreated to academia, and eventually bred a poetry that had academia for its readership.

More than that, criticism became an end in itself. The intellectual gymnastics currently performed by the great names of American criticism are not grounded in the poem being analyzed, but in the tenets of radical theory. The poem may serve as the original impetus, as something about which to parade their skills - when the more tentative and abstruse the poem the better - but the criticism has detached itself and come to resemble Postmodernist poetry. It draws inspiration from literary theories, and these are often nebulous if not plainly wrong." (1)

The first aim of this study is to emphasize the poetical function of myths and metaphors in James Orvil Beady's poetry. Theoretical foundations and critical approaches are transcriptions from e-sites all over Internet.

A secondary aim is to suggest that students increase their e-studies and readings, making complementary readings and literary criticism throughout Internet researches. I don't mean Internet as an end in itself, but a good exercise for school experiences in this field.

First, there is a study about Myth criticism, and some different approaches to the subject Motherhood and Mother Earth's myths throughout time. In sequence a study about the role of metaphors in poetry. And the analysis of myths and metaphors in James Orvil Beady's poem Mother Earth.

Chance was what made this essay theme possible as well as its methodology.

2 THE MYTHS CRITICISM AND CRITICISM ITSELF.

"Myths are reflections of a profound reality. They dramatically represent our most instinctive understandings.

Unlike Freud's concepts, myths are collective and communal, and so bring a sense of wholeness and togetherness to social life. Native peoples, and indeed whole civilizations, have their own mythologies, but there appear to be common images, themes and motives which Jung called archetypes. The mythology of the classical world provided the themes for some of the world's greatest drama, and similar themes can be traced in Renaissance literature through to modern poetry. Myth criticism in general continues to draw freely on the psychology of Jung, on social anthropology, on the study of religions, on metaphor and depth psychology, but the archetypal criticism of Northrop Frye attempted to redefine what criticism is, and what it can be expected to do.

Frye saw criticism as the clarification of the elements out of which all literature is built. Criticism is not literature, he emphasized - that is a primary creative power, and cannot be taught - but is an objective study proceeding progressively, rather as science does. Its aim is not evaluation, to show how one work is better than another, but to demonstrate how all works are built of similar elements, though these differ in kind, proportion, combination and manner of employment (...) Frye distinguished between signs (which point outward to things beyond them) from motifs (which are understood inwardly as parts of a verbal structure). Literature is preeminently an autonomous verbal structure where the sign-values are subordinate to the interconnectedness of motifs."(2)

3 THE FEMININE AND MOTHERHOOD MYTHS THROUGHOUT TIME

"(...) the earliest societies and religions were matriarchal, kings were sacrificed, and the moon was thought to control the sun. A few thousand years ago many goddess oriented civilisations were destroyed by aggressive Indo-European tribes who worshipped aggressive sky gods, and thus females lost their sacredness. These newer world religions were monotheist, Judaism, Islam and Christianity, with one god who was male, and took shape in the Iron Age when men dominated societies in Europe and the Middle East. Some fathers of the early Christian (qv) church even argued that women had no souls. Goddess cultures tended to be egalitarian, earth-centred and non-violent (...).

SHAKTI (qv) (Sanskrit - power) in Hinduism is the power of the goddess, the female attribute PURUSHA (cosmic self). The supreme goddess herself and deity of Tantric Hinduism - every god and human has shakti, but women have more than men. The sun's shaktis are heat and light. Hindu and Buddhist Tantrism emphasises the division of the universe into male and female forces that maintain its unity by their interaction. (...). In early religions it was understood that life must emanate from both male and female sources - the primary male god was associated with the sun or the sky and the primary goddess had her roots in the earth, the sea and fertility. Some Old Testaments name god's co-creator as HOKHMA (Wisdom) (...).

In TAOISM, the I CHING describes that the universe is kept in balance by opposing forces of YIN and YANG (YAB/YUM father/mother) - YIN is female and watery, the force in the moon and rain which reaches its peak in winter; YANG is masculine and solid, the force in the sun and earth which reaches its peak in summer (...). Ancient AUSTRALIAN Aboriginal rock paintings similarly show the powerful sexuality of women in explicit detail. Their creative spirit of the DREAMTIME was the RAINBOW SERPENT, Ngaijod, of fertility, water, rain and thunder (...).

For the GREEKS man represented order NOMOS, while women and animals were PHYSIS, wild, threatening and lawless like Bacchae, inversely the CELTS and others believed women were especially close to the sacred landscape, and in many religions the goddesses were zoomorphic. (...)

Celtic goddesses were always depicted as the same size as their male partner. (. .) Countless nude, fecund statuettes of the MOTHER GODDESS have been discovered at pre-historic sites all over the world e. g. the voluptuous, nude CYCLADIC fertility goddesses found at Neolithic Greek burial sites. Some figures show a long phallic head and neck symbolising that the Great Goddess is both male and female with the power to create all."(3)

"ISIS. Perhaps the most important goddess of all Egyptian mythology, Isis assumed, during the course of Egyptian history, the attributes and functions of virtually every other important goddess in the land. Her most important unctons, however, were those of motherhood, marital devotion, healing the sick, and the working of magical spells and charms. She was believed to be the most powerful magician in the universe, owing to the fact that she had learned the Secret Name of Ra from the god himself. She was the sister and wife of Osiris, sister of Set, and twin sister of Nephthys. She was the mother of Horus the Child (Hor-pa-kraat), and was the protective goddess of Horus's son Amsot, protector of the liver of the deceased."(4)

Yemonja. " (Nigerian Yoruba) She is one of the great goddesses of Africa. She was said to be the daughter of the sea into whose waters she empties. Her breasts are very large, because she was mother of so many of the Yoruba gods. She is also the mother of waters (Mama Watta) who gave birth to all the world's waters. Even as she slept, she would create new springs, which gushed forth each time she turned over. She was the sister/wife of Aganju, the soil god, and mother by him of Orungan, god of the noonday sun. She is known by different names in many localities; As Yemoja (Yemayah) she is the power (orisa) of the ocean and motherhood. She is long-breasted, the goddess of fishes, and wears an insignia of alternating crystal and blue beads. She has a strong, nurturant, life-giving yet furiously destructive nature. She is considered the Great Witch, the ultimate manifestation of female power, as Yemanja (Imanje) in Brazil she is ocean goddess of the crescent moon, as Ymoa in West Africa she is the river goddess who grants fertility to women, in Cuba she is Yemaya (Yemaya Ataramagwa, wealthy queen of the sea - Yemaya Achabba, stern goddess - Yemaya Oqqute, violent goddess - Yemaya Olokun, dream goddess), she is Agwe in Haiti. And finally as Yamoja, a contraction of the the sentence "Iyamo eja".(5)

(In truth), " ancient myths of goddesses - Aphrodite or Venus, Persephone or Diana the huntress - emphasized their strength of character. These were females who did not submit, but rather shared with the males they chose to have in their lives. "

(More recently), Fairy-tale females Cinderella, Sleeping Beauty and Snow White, and the Beast's fair Beauty, fought their battles with feminine honor. Cinderella overcame prejudice, mistreatment and the social chasm between the different worlds of a scullery maid and a monarch. Both Sleeping Beauty and Snow White conquered jealousy in the form of an evil sorceress, though both had to experience a sort of death in the form of a magical sleep. Beauty used her gentle lovingkindness to bring the Beast's better qualities forward.

(...)A clear distinction between power and empowerment is made by the archetypal heroines of Romance. While power in its most masculine and aggressive context seeks betterment over others, the feminine principle of empowerment is about equality of value, a balance of power. Perhaps this is why the myths of Romance speak so strongly to generations of women who have lived the battle for equality.

The realization of the virgin's maturity that comes with the attainment of intimacy is, again, both physical and spiritual. She transforms from girl to woman, from child to adult. Frequently in Romance, the fulfillment of this transformation is shown through the portrayal of the heroine in the full fruit of motherhood with her hero, a complete and equal mate, by her side."(6)

"There are literally thousands of mythological deities/characters associated with love and sexuality; this is a partial list. (7) (8)

Name	Origin	Attribute
Achtland	Celtic goddess	Wanton love
Aedos	Roman goddess	Modesty
Aeval	Celtic goddess	Sexual relations/Small size
Aidin	Celtic goddess	Love/Sexuality
Aine	Irish goddess	Fertility/Love
Ala	Nigerian goddess	Fertility/Morality
Al-Lat	Arabic goddess	Fertility/Procreation
Anath	Canaanite goddess	Love
Artemis	Greek goddess	Chastity/Virginity/ fertility
Astarte	Phoenician goddess	Fertility/Love/Sacred sexuality

Astraea	Greek goddess	Modesty
Chalchiuhtlicue	Aztec goddess	Love/Beauty
Finncaev	Irish goddess	Fair love
Flora	Roman goddess	Love/Prostitution
Hathor	Egyptian goddess	Marriage/Beauty/Fertility/Love
Havea lolo fonua	Polynesian goddess	Intercourse
Hera	Greek goddess	Marriage/Motherhood
Hsi Shih	Chinese goddess	Face cream
Ichpuchtli	Aztec goddess	Lust/Pleasure
Isis	Egyptian goddess	Fertility/Marital/Devotion/Motherhood
Ix Chel	Mayan goddess	Sexual relations
Juno	Roman goddess	Marriage/Motherhood
Kapo	Hawaiian goddess	Abortions/Fertility
Mariana	Brazilian goddess	Love
Matronit	Spanish goddess	Promiscuity/Motherhood
Medb	Celtic goddess	Sexuality/Intoxication
Mens	Roman goddess	Menstruation
Mhaya	Tanzania goddess	Deserted lovers
Moronqo	Zimbabwe goddess	Love/Sexuality
Nu Wa	Chinese goddess	Marriage Arranger
Oba	Yoruba goddess	Protector of prostitutes
P'an Chin-lien	Chinese goddess	Brothels/Lasciviousness
Pudicitia	Roman goddess	Modesty
Qetesh	Egyptian goddess	Fertility/Love/Beauty
Sjofn	Norse goddess	Love/Passion
Sukkamielli	Finnish goddess	Frenzied love
Tagabayan	Philippine goddess	Adultery/Incest
Tenye Te'en	Nigerian goddess	Marital fidelity
Thalia	Greek goddess	Burlesque
Tlazolteotl	Aztec goddess	Love/Licentiousness/Sex
Ururupuin	Micronesian goddess	Flirting
Var	Norse goddess	Marriage Vows
Voluptas	Roman goddess	Sensual Pleasure
Xochiquetzal	Aztec goddess	Fertility/Love/Sensual/Pleasure/Sex
Xtabay	Mayan goddesses	Seduction

4 MOTHER EARTH MYTHS

4.1 Mother Earth (from the Navajos)

" We also honor the Creator of the Universe that lies between the Four Sacred Mountains. For he placed here for us all things we need to live and be happy. He gave us father Sun who gives light and energy to Mother Earth. Mother Earth nurtures us and gives us all things including the mountains, trees, our animals, grass, food and the herbs to heal us of our infirmities. We are the children. All things are alive to us. The Holy Ones taught us to take care of Mother Earth. We honor them in our delight to take care of her. Many peoples of Mother Earth are now hurting her. A future day will come when the peoples of the Earth will come to us, the Navajo, to teach them how to care for Mother Earth. When that day comes, we will be ready."(9)

4.2 Mother Earth - GAEA.

" Gaea is the Earth goddess in Greek mythology, Terra Mater, who emerged out of Chaos and gave birth as she slept to her son Uranus (Ouranos), the Sky god. He showered fertile rain upon her secret clefts as he gazed down fondly upon her from the mountains, and she bore grass, flowers, trees, and birthed the astounding array of birds and beasts to populate them. The fertile rain of Uranus also made the rivers flow and lakes and seas came into being when the hollow places filled with water.

She mated with her son and husband Uranus to produce the Titans, who joined their brothers in prison. First came the hundred-handed Hecatoncheires, the giants Briareus, Gyges and Cottus. The three one-eyed Cyclopes (the "Wheel-eyed") were next, master smiths and builders of gigantic walls. Their names were Brontes, Steropes and Arges.

But their relationship was so passionate, and the embrace of Uranus and Gaea (Sky and Earth) was so overwhelming, that their offspring could not emerge from her womb.

You see, Uranus was afraid that one of his Titan children would end up overthrowing him and taking over rule of the Universe. The Titans were thus imprisoned by Uranus in Tartarus, a region of the Underworld. It was said that it would take a falling anvil nine days to reach its bottom.

This caused Mother Earth great grief, so she conceived a great sickle that one of her children, Cronus, used to sever his father's genitals. The god Uranus was emasculated and the Sky separated from the Earth. From the blood of Uranus that fell on her, Gaea conceived the Eirynes (Furies), the avenging goddesses who pursued and punished murderers and evil-doers. The Eirynes were called "those who walk in the darkness". The nymphs of the ash-tree, called the Meliae, also sprang from that blood.

Uranus thus faded from the mythological scene and Cronus married his sister Rhea, becoming supreme ruler of the Universe. This was regarded by the Greeks as the Golden Age of the Titans. But Cronus was just as paranoid as his father, and, heeding the warning of an oracle, in turn he swallowed all the children he fathered with his wife Rhea, afraid that they would do to him as he did to Uranus.

On the advice of Gaea, Rhea gave Cronus a stone wrapped in baby blankets, and the gullible Cronus "swallowed" the ruse, instead of his baby boy Zeus. The child was secretly taken to the island of Crete and raised by the Nymphs. Eventually Zeus grew up to free his swallowed siblings and with their help indeed overthrew Cronus and became the supreme Olympian.

Gaea may have saved Zeus from a fate similar to his father's when she warned him that any child born by Metis ("Thought"), whom Zeus desired as wife, would grow up to supplant him as King of the gods. Heeding Gaea's advice, Zeus swallowed Metis and in due time the goddess Athena sprang from his head.

Mother Earth even proved helpful to Zeus in his fight versus Atlas and the Titans, shortly after taking power. However, she and Zeus parted company once her twenty-four sons, the Giants, attacked Olympus. (Many claim that this battle represented the last attempt to reassert female leadership over the heavens, symbolizing the war fought between those who preferred matriarchal (women-ruled) philosophies over those who wanted patriarchal ones.)

Even though Gaea was one of the most prominent figures in the earliest myths, Mother Earth suffered a greatly diminished status with the eventual transfer of power to patriarchal (men-ruled) societies. She drifts between being an individual character and a personified conceptual entity representing the original life force of the earth.

Gaea appeared in minor roles in a handful of later myths, but eventually the shift to Zeus' rule saw him being assigned most of her responsibilities and accomplishments. Mother Earth came to be perceived as more of a concept or metaphysical notion than an active goddess. She was never part of the Olympians' council of twelve, up on Mount Olympus, because she was considered too old and set in her ways to suit the new breed of gods.

The story of the separation between Earth and Sky is an ancient one, found in a variety of forms in West Asian mythology. Gaea seems to have started as a Neolithic earth-mother worshipped before the Indo-

European invasion that eventually led to the Hellenistic civilization. She is the oldest of the goddesses and the personification of the "All-mother", or "Goddess of All Things", she who gives and takes life. Gaea's children with Uranus are the Titans, the Cyclopes, and the hundred-handed giants called the Hecatoncheires. With Tartarus she is the mother of the monster Typhon and the Giants. Her Roman counterpart is Tellus, the fertile soil. While much Greek literature uses the name Gaea, Ge, Gaia or Gea, most modern readers will recognize her as Mother Earth. (10)

5 METAPHORS

"Metaphor commonly means saying one thing while intending another, making implicit comparisons between things linked by a common feature, perhaps even violating semantic rules. Scientists, logicians and lawyers naturally prefer to stress the literal meaning of words, regarding metaphor as picturesque ornament, but the view hardly stands up to scrutiny. There is the obvious fact that language is built of dead metaphors.

As F. L. Lucas put it: *Every expression that we employ, apart from those that are connected with the most rudimentary objects and actions, is a metaphor, though the original meaning is dulled by constant use.* Consider the words of that very sentence: an *expression* is something squeezed out; to *employ* something is to wind it in (implicare); to *connect* is to tie together (conectere); *rudimentary* comes from the root to root or sprout; an *object* is something thrown in the way; an *action* something driven or conducted; *original* means rising up like a spring or heavenly body; *constant* is standing firm. *Metaphor* itself is a metaphor, meaning the carrying across of a term or expression from its normal usage to another.

Metaphors are therefore active in understanding. We use metaphors to group areas of experience (my consciousness was raised), to orientate ourselves (life is a journey), to convey expression through the senses (his eyes were glued to the screen), to describe learning (it had a germ of truth in it), etc. Even ideas are commonly pictured as objects (the idea had been around for a while), as containers (I didn't get anything out of that) or as things to be transferred (he got the idea across). Metaphors have entailments that organise our experience, uniquely express that experience, and indeed create necessary realities. Lakoff and Johnson attacked commonly accepted theories of metaphor, which derive from a naive realism - that there is an objective world, independent of ourselves, to which words apply with fixed meanings. But the answer is not to swing to the opposite and embrace a wholly subjectivists view that the personal, interior world is the only reality. Metaphors are primarily matters of thought and action, only derivatively of language.

How do sentences in different languages have the same meaning? Rationalists assume that there is a universal base of shared semantic primitives (just as Chomsky's grammar once supposed there were syntactic universals) but fail to explain how this base came about. Empiricists argue for some body of shared experience that arises from contact with the real natural world, but can't explain why language takes the form it does.

For writers and critics, metaphor is simply a trope - a literary device deriving from the schools of classical rhetoric and intending to put an argument clearly and persuasively. Boundaries are not sharp, but devices are commonly grouped as schemes and tropes. Schemes - which include alliteration, chiasmus, etc. - have more to do with expression. Tropes - which include metaphor, metonymy and synecdoche - are more powerful and deal with content. Metonymy entails using a name to stand for the larger whole: *Whitehall intended otherwise*, where *Whitehall* stands for the British civil service. Metonymy does not open new paths like metaphor, but shortens distance to intuition of things already known. Metaphor therefore involves a transfer of sense, and metonymy a transfer of reference.

There are larger considerations. Kenneth Burke thought tropes were ready-made for rhetoricians because they describe the specific patterns of human behaviour that surface in art and social life. Hayden White sketched a theory of history which bridged the claims of art and science by defining the deep structures of historical thought in terms of metaphor, metonymy, synecdoche and irony. For Derrida, the inevitable clash of metaphors in all writing shows only too well that language may subvert or exceed an author's intended meaning. Paul de Man saw language as an endless chain of words, which cannot be closed off to a definitive meaning or reference. The literal and figurative meaning of a text is not easily separated, and the realities posited by language are largely those accepted by the dominant ideology as truthful representations of the world. Alan Gross argues that truth in science is a consensus of utterances rather than a fit with evidence. Knowledge does not exist independently of conceptual schemes, therefore, and not of linguistic formulation. Poetry that accomplishes fullness and authenticity is therefore knowledge of very real kind, though nonetheless rooted still in the beliefs, practices and intentions of language users. (11)

6 THE AESTHETICAL FUNCTION OF MYTHS AND METAPHORS IN JAMES ORVIL BEADY'S POETRY.

6.1 The poem Mother Earth.

Mother Earth

With fire in her belly her head in the clouds
Cloaked with robes of blue green waters
Where is she from Who placed her here
And how was her path determined

She is mother to all
Host to the living mourner of the departed
She drinks the blood of the fallen
And stores the dead in her belly

Here from the beginning
Her age and history remain her closely guarded secret
Her sunrises cannot be counted
Her twilights are without number

Her hosts are countless yet she provides for them all
Who is her counselor
Who is her mentor and guardian
Who is her provider

She rejoices in happiness yet is witness to all evils
Can anyone understand her workings
Or predict her future
Is she immortal

Her virtues are patience and tolerance
Her fury unmatched and unequalled
In anger she knows no compassion
Her beauty is boundless

Her Mountains crowned with frost
Her glamour the sparkling oceans
The stars her halo the clouds her veil
And the green meadows are the pastures for her children

James Orvil Beady 080200

6.2 Model of analysis:

The proposal of this study is to show myth and metaphors' contrasting meanings as aesthetical elements implicit in the poem Mother Earth. These elements frame the poem aesthetically: the mythical representations of Mother Earth throughout times, and poet's metaphorical picture of IT.

In pursuing a confirmation for this assertion, I first tried to define a concept of myth, and chose John Holcombe's: "(...)myths are reflections of a profound reality. They dramatically represent our most instinctive understandings. (...) myths are collective and communal, and so bring a sense of wholeness and togetherness to social life. Native peoples, and indeed whole civilizations, have their own mythologies, but they appear to be common images, themes and motives which Jung called archetypes (...)" (op. cit. C. John Holcombe. October, 22,2001. Internet. Online).

And a concept of metaphor as well: The word " *METAPHOR* itself is a metaphor, meaning the carrying across of a term or expression from its normal usage to another. Metaphors are therefore active in understanding." (id. ib. C. John Holcombe).

Now, I will try to set the way myth/metaphors' contrasting meanings and art interrelate in a poem; and the aesthetical function of this contrast in the poem framework

Under the intentional level of this poem, there are underlying contrasting elements which contribute to frame the deeper, non intentional level, of it. (_ Non intentional truly?). And I would say not only the contrasting meanings, but contrast in its dynamics.

In this aim I did construct a model of analysis based upon these three concepts to apply it to the poem, to prove that these constrasts play an aesthetical function in the poem - structuring it -, and also become a formal reality in it.

6.3 Description of some simultaneous movements in the deeper level of this poem

Myth's and metaphors', contrasting rythm and dialog.

Here, metaphors endow Earth with human characteristics, and, little by little, give EARTH a human and feminine identity:	"With fire in her belly her head in the clouds" (it > her
At the same time, a new metaphor changes Earth into a supernatural Being resembling a Goddess:	"Cloaked with robes of blue green waters"
Interrogative sentences emphasize her mysterious origin:	"Where is she from Who placed her here" "And how was her path determined"
The image of fire proposes the main question: Is Mother Earth a destructive Goddess or a warming Goddess. Is she light, flame, combustion, burning? Is she light, flame, combustion, burning all together?	(With fire in her belly)
This methapor appeases some fears: Mother Earth is the Goddess personification of an universal feminine attribute: motherhood. She is source of light. (Is she light? Next metaphors stress the metaphorical dialog as well as the mythical perception of some archetypes))	" She is mother to all "
This is the key metaphor, that figures out myth and metaphors' contrasting meanings coming into a reciprocal aesthetical relation. It assures the poem its highest artistical status: different meanings send to different perceptions of the poem itself. _ Mother Earth is the anthropophagic deity in a ritual where mankind's blood is the offering (the oblation?); _ Mother Earth restores DEATH in a ritual where mankind's blood is the seed of LIFE unlasting cycles; _ Mother Earth is the minister as well as the communicant in this ritual where mankind blood is the sacred wine.	" She drinks the blood of the fallen"
This is the contrasting metaphor, that stands in opposition to any mythical perception of the feminine belly: in this metaphor belly stores death, not life. Mother Earth is not light. Nevertheless, an interior mouvement changes this same metaphor in a sign of protection and safety: The deceased are kept from any mutilating exposure.	" And stores the dead in her belly"

Different metaphors emphasize the moving perceptions of this poem:

a) Mystery anthropomorphosizes Mother Earth throughout direct interrogative sentences:

" Where is she from"
" Who placed her here"
" How was her path determined"
" Who is her counselor"
" Who is her mentor and guardian"
" Can anyone understand her workings"
" Or predict her future"
" Is she immortal"

Indirect questions assures the same effect as well:

" Her age and history remains her closely guarded secret"
" Her sunrises cannot be counted"
" Her twilights are without number "
" Her hosts are countless "

b) Different metaphors figures Mother Earth as a deity:

throughout opposite ilimited qualities and powers:

" Her virtues are patience and tolerance "
" Her beauty is boundless"

versus

" Her fury unmatched and unequal"
" In anger she knows no compassion"

melting Human and Nature aspects, qualities and powers:

" Her mountains crowned with frost"
" Her glamour the sparkling oceans "
" The stars her halo the clouds her veil"
" and the green meadows are the pastures for her children"

7 CONCLUSION

In truth, there are two simultaneous movements in the deeper level of this poem: myth's and metaphors', both in a strong contrasting rhythm and dialog.

In the poem analyzed, form and content were concluded to be dialectical moments of a whole meaning in a way that content (in its contrasting nature) structures the text framework, and form catches contents as it formalizes it.

The key metaphor assures the poem its highest artistic status: different meanings send to different and renewing aesthetic perceptions of it.

INTERNET RESOURCES

RIGOGLIOSO, Marguerite. **Awakening to the Goddess**. Disponível em <<http://www.aislingmagazine.com/Anu/articles/TAM25/Awakening.html>>. Acesso em 6 set. 2001.

MAKO, Suzette L. **Goddesses of Love How Romance has Embraced Feminine Myths and Archetypes**. Disponível em <<http://ourworld.compuserve.com/homepages/smako/def-myth.htm>>. Acesso em 7 set. 2001.

YUCATH. **The worship of women throughout the ages**. Disponível em <<http://www.geocities.com/Wellesley/8347/goddess.html>>. Acesso em 8 set. 2001

LOSTRIS. **The Netjer of Ancient Egypt/Gods & Goddess'**. Disponível em <<http://www.tir.com/~lanata/kristi2.html>>. Acesso em 8 set. 2001.

CRISS, P. J.. **Gods/Goddesses of Love and Sexuality**. Disponível em <<http://www.cybercomm.net/~grandpa/symbols.html>>. Acesso em 8 set. 2001.

APPENDIX A: JAMES ORVIL BEADY' ANSWERS TO SOME QUESTIONS

I have met James Orvil Beady and his poetry in the web, during 1999. We are in touch since then. Here are some of his ideas about art:

a)- Is there art off stages, spotlights, academic mentions?

*"Art is communication at its origin...
It needs exposure to be recognized... .."*

b)- What kind of new or special approach will recommend as art *a work* that was ignored former, for decades, centuries ?

*"Art has to say something... ..
When you see it and it says something, then it is art, not a thing... ..
"For sure, some sayings are not art, some are sheer nonsense. Today art has too many 'me too' artists and everything is over commercialized...
Some things they call art today is a joke, some of it at least... it may well be that I just don't have what it takes to appreciate some forms of art."
(smiling)*

c)- Does a writing get its status of art incidentally?

*"Art is to be able to express a inner feeling that others identify with...
If you get to know yourself how you really feel about things deep in your soul, that is the common denominator and communicator. "*

d)- Which are your main poetical themes nowadays ?

"The Bible has the greatest influence on man all over the world and art... .. at least what I write is influenced by it a great deal... .."

Appendix b: James Orvil Beady's poems.

To the Firefighters of Manhattan

There's Screams of Horror in the air
The Towers jammed with fear
While Death and his Grim Reapers
Have little time to spare

Yet fireman rush to the scene
Where no one wants to be
They charge into jaws of Hell
To save a soul they see

Are they not flesh and blood like us
Who wants to take their place
Are they made indestructible
A Robot with a face

O Lord we called on you for help
In time of agony
And you send out a Fireman
To save a soul like me

You taught him how to deal with fear
You send him out that day
He was the Saving Angel
Who died while on his way

James Orvil Beady 091601

Angels Beware

A blue-green planet from afar
as seen from space that's where we are
a live and friendly place to be
a dwelling for humanity

A weary traveler you may be
somewhere from space and you may see
this lovely planet shining bright
and beckon you to stay the night

Beware take heed before you stay

you may not ever get away
you will be tempted here on earth
as anyone that's here by birth

You too will fall like *Azazel* *
and like *Shamhazi* you may fail
these mighty two remember them
they fell but to our daughters then

But should they fail then we have got
the Devil and his evil lot
and once you're on terrestrial soil
you are fair game for Satan's spoil

And then your nature will not be
as it is with the heavenly
with sin you shall not live on high
but with us sinners can not die

James Orvil Beady 071098

The Hour of Fellowship

I'm standing here all by myself
My back against the wall
There are so many people here
That makes me feel so small

And everyone is with a friend
Engaged in conversation
Their laughter echoes in my ears
That causes me frustration

My hands are in my pockets
My stare is far away
I think I'll get some coffee
Oh this is some fine day

Why did I have to come here
I'm in an awful mood
Why don't I just get up and leave
But I can not be rude

I think I'll try another wall
I feel so awkward here
A walk across a crowded floor
sure beats just standing there

Oh I got sick of staying home
I needed company
But being home all by myself
Now sure looks good to me

I had a need to get away
I'm here whatever for
I think I'll try another wall
That's closer to the door

Did anyone here notice me
I have the urge to flee
This is the hour of fellowship
Oh what is wrong with me

James Orvil Beady 060301

The Planet of Consumption

The big fish eats the little fish
The little yet another
And they have no one else to fear
Except of course each other

I then observed a fearsome snake
Ingest one of its kind
A tiger jumped upon its prey
With stealth from up behind

And then I saw a bird of prey
Hurl itself from on high
And it snatched up a baby chick
Away into the sky

The sea then overstepped its bounds
And it transgressed the shore
It covered up the highest hills
And they were seen no more

Then darkness stole away the day
and night ruled all day long

The mountains plunged into the sea
the stars forgot their song

The mighty angels fought their kind
They turned against each other
Then Satan thought he could be God
They battled one another

Thus came to birth upon the earth
A creature like no other
He is called Man because he can
Be like One or the Other

James Orvil Beady 082598

The Groans of The Wounded

How long must we cry Oh Lord in times of sorrow
Our hearts turn to You in our time of great need
Turn not Your face away in anger we pray
But show us mercy in this time of great need

But You oh Lord know our wicked hearts
We pray to You in the hours of oppression
we sing praises to You with our lips
And forget about You in times of plenty

Have we tried Your patience to the limit
Did You raise up an enemy to deal us this blow
Is this Your way to bend our knees before You
And for how long will we pray to You Oh Lord

How long before we turn back to our old wicked ways
using Your Holy Name as a common curse word
How long before we again dishonor Your mighty works
What will it take to make us stand upright before You

James Orvil Beady 100101

My Heritage

O Father burned his draft card
And marched on Washington
Mother camped at Woodstock
And I am their proud son

Father fled to Canada
And Mother burned her bra
He waited for the Amnesty
And now he's my Papa

Grandpa fought in the big war
He was a Bombardier
But he was shot down by a Mig
That ended his career

And with so vast a heritage
O where do I belong
I know there is a job for me
Waiting in Washington

James Orvil Beady 72897

One Eyed Mom

Feed them violence on T V
When they're old enough to see
Children do what children see
Just like they do on T V

Not too many years ago
Daddy was their big hero
Or at brave men they would look
In a Bible Story Book

Now the only thing they see
Is their one eyed mom T V
She has influence to form
Anything that is yet born

Hurry get another set
Don't forget The Internet
When they're little more than three
They will have their own P C

Children see and children choose

Information they can use
Sinful things there are to view
But Salvation is there too...

Will our children ever be
All the're learning on T V
Children do what children see
Be it on or off T V

James Orvil Beady 060201

topo 

- (1) Literary Criticism. October, 22, 2001. Internet. Online. <http://www.poetrymagic.co.uk/advanced/mythcriticism.htm>.
- (2) C. John Holcombe Literary Criticism. October, 22, 2001. Internet. Online. <http://www.poetrymagic.co.uk/advanced/mythcriticism.htm>.
- (3) Yucath -The worship of women throughout the ages. September, 08, 2001. Online.Internet. <http://www.geocities.com/Wellesley/8347/goddess.html>
- (4) Lostris -The Netjer of Ancient Egypt/Gods& Godess'.September, 8, 2001 Internet. Online. <http://www.tir.com/~lanata/kristi2.html> Internet, 2001-09-08
- (5) by P. J. Criss - Gods/Goddesses of Love and Sexuality. September, 8, 2001. Internet. Online. <http://www.cybercomm.net/~grandpa/symbols.html>
- (6) Marguerite Rigoglioso - Awakening to the Godess. Internet. Online, September,6,2001 <http://www.aislingmagazine.com/Anu/articles/TAM25/Awakening.html>.
- (7) by P. J. Criss - Gods/Goddesses of Love and Sexuality. Internet. Online. Spetember, 8, 2001.
- (8) Note: For space reasons this is a partial list. To get the whole list, go to url.
- (9) www.bigmyth.com/myths/english/eng_navajo_exercises.htm. Internet. Online. September, 10, 2001.
- (10) <http://www.thanasis.com/gaea.htm>
- (11) C. John Holcombe. October, 22,2001. Internet. Online. <http://www.poetrymagic.co.uk/advanced/rhythm.html>

