

A Psychoanalytic Comparative Study on Lawrence's "Snake" and Bishop's "The Fish"

Lawrence'ın "Yılan" ve Bishop'ın "Balık" Şiirleri Üzerine Psikoanalitik Karşılaştırmalı Bir Çalışma

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ABSTRACT

D. H. Lawrence's "Snake" and Elizabeth Bishop's "The Fish" are two important poems which reflect the poet's connection with nature by employing psychoanalytical theory. These poems are studied to discover basic psychological problems in the poets' subconscious minds. Lawrence's meeting with the snake symbolizes challenges against his excessive desires and constantly changing mind. He can obtain the real essence of life only through his deep journey into his inner self. Similarly, Bishop's initial encounter with the fish foreshadows her adventure towards self-realisation. She can travel in her subconscious world to discover the disordered parts of her life that lead her to mental trauma. The present study searches for the themes of suppression, desire and transformation of both poets by using Freudian understanding of psychoanalytic theory. In other words, the paper highlights the poets' distinct endeavours to meet the unconscious and how their changeable psychology affects the mood of their selected poems. Both poems touch upon similar themes, and their divergent ways of approaching the unconscious mind reveal a distinctive understanding of human psychology. In this respect, the article seeks to uncover the symbolic implications of the animals and search how the poets' inner conflicts are demonstrated through their encounters with them.

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Introduction

The utilization of animals as the symbols of the unconscious mind has always been a prevalent literary device for a long period of time. Literary figures have given a place to animals to highlight the human psyche to search for themes such as desire, oppression, or instinct. In parallel to this D.H. Lawrence and Elizabeth Bishop also used animal images to write their descriptive poems. In this respect, D. H. Lawrence's "Snake" and Elizabeth Bishop's "The Fish" are considered as significant poems of the 20th century. Even though these poems focus on natural issues, the poets' inner world gives the reader information about how they understand nature. This article intends to touch upon the poets' employment of symbolism and imagery and how they use language effectively to reveal their psychological conflicts and ambitions in terms of a comparative study of the selected poems.

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It will also contribute to uncovering individuals' ambiguous affairs with the natural world.

Both poets are highly influenced by the ideologies of Sigmund Freud, who suggested psychoanalytic theory with some divisions like id, ego, and superego. The id stands for our main desires, while the superego is about our sense of morality; the ego is situated between these two feelings. These concepts are clearly available in the selected poems in which the poets discover the tension between the conscious and unconscious mind. Lawrence benefits from his countenance with a reptile to seek his contradictory affair with nature and his uncontrolled desires in "Snake." Likewise, Bishop highlights the subjects of redemption by using the image of a fish caught and released to show her life difficulties and humanity's complications. Besides, these poems uncover the relationship between established social norms and inner struggle. Lawrence's "Snake" demonstrates the speaker's conflict between admiration and fear while Bishop's "Fish" presents the changing attitude of the speaker towards the animal. Each poet deals with the themes of inner transformation, repression and personal instinct to show how their encounters with the animals lead to self-realisation.

The other significant point to be considered in this comparative study is the unconscious mind. "Snake" and "The Fish" represent Freud's thoughts about the significance of unconscious in shaping our attitudes. To exemplify, D. H. Lawrence's dream-like imagery and emphasis on ultimate desires in "Snake" signify a profound contact with the unconscious mind. In parallel to this, Elizabeth Bishop's work can be given as an example of the stream-of-consciousness technique; that is, the poet allows her feelings to flow autonomously. Furthermore, symbolism is a key term in highlighting the similarities and differences between two poems. Both poets benefit from detailed images to draw a vivid image in the reader's mind. While Lawrence uses the snake to demonstrate the beauty of nature, Bishop prefers the fish to show the complexities of humanity. In this way, the poets enable readers to visualise the nature clearly. According to Freud, "the relation between a symbol and the idea symbolised is an invariable one," and for this reason, "symbols make it possible for us in certain circumstances to interpret" (1935, p. 158) such events logically. Both poets fight against their unconscious desires to accept the superiority of the animals when they are alone. Their loneliness proves the psychological disorder they suffer in their own worlds.

Moreover, these poems shed light on the subject of nature and its affair with people. Nature is reflected as a place of serenity and self-realisation in these poems. The speakers are alone in both poems, and they question their own lives by focusing on their unconscious desires. Besides, the speakers' first contact with the animals plays an important role. In "Snake," the speaker feels disgust for the snake as it means danger for him in the first place. Therefore, his feelings provoke him to kill it in the name of security despite the fact that he changes his mind as he is affected by its beauty. However, the speaker's first reaction to the fish is different in the second poem. Just after he catches the fish, the speaker appreciates its strength and power. He respects the fish after analysing it and decides to release it. While both poems employ animals to symbolize unconscious, they only differ from each other in their description and their importance. Lawrence's snake is depicted as a mysterious and powerful creature which lives underground. The speaker is not only attracted but also feared by the presence of the snake which is also linked with the biblical story of the Garden of Eden. On the other hand, Bishop's fish which lives in the water is presented as if the survivor of a war due to the scars on its body. As a matter of fact, the fish symbolizes the primitive and natural order of the universe.

Shortly, Lawrence's "Snake" and Bishop's "The Fish" discuss the inner worlds of the poet. These selected poems help the readers to comprehend the psychological moods of the poets while writing their masterpieces as they give them some information about their unconscious conditions. The transformation that the speakers undergo towards both animals shows the extension of personal growth, in that the meeting with the animals results in self-realisation of their positions in this

temporary world. From this perspective, the purpose of this article is to understand the complexities of people and how the two poets transmit their messages to readers by using their poems as a vehicle for the realities of human life.

Theoretical Background of the Study

Psychoanalytic criticism focuses on how some specific terms related to psychology can be associated with literature. Sigmund Freud, who claimed that people's behaviour could be directed by unconscious desires, is acknowledged as the father of the theory. It is an undeniable fact that "[t]he twentieth century has been called the Freudian century, and whatever the twenty-first century chooses to believe about the workings of the human mind, it will be, on some level, indebted to Freud" (Thurschwell, 2000, p.1). He was interested in identifying the human mind and reasons behind individuals' attitudes. His criticism aims to uncover the psychological incentives and senses beyond the writer's subject matters. It suggests that the writers' own desires, feelings and experiences shape their works, and thus, the readers can understand the implicit meanings through some psychoanalytic perceptions, as Freud writes in his essay "Psychoanalysis":

It was a triumph for the interpretative art of psychoanalysis when it succeeded in demonstrating that certain common mental acts of normal people, for which no one had hitherto attempted to put forward a psychological explanation, were to be regarded in the same light as the symptoms of neurotics. (1963, pp. 235–236)

Psychoanalysis suggests that there are surely more implicit meanings beyond the surface since it is based on symbols, interpretations and layer of meanings. At this point, Freud claims that "[p]sychoanalysis [is] an art of interpretation to uncover resistances" (1955, p. 56). Another important aspect of psychoanalytic criticism is its focus on the role of trauma in determining the psychological landscape of literary works. Freud believed that traumatic experiences and suppressed memoirs can have a powerful impact on an individual's psychological development and these experiences can result from unexpected events in unconscious ways. This means that psychoanalysis "brings an end to the operative force of the idea which was not abreacted in the first instance, [allows] strangulated affect to find a way out through speech; and it subjects it to an associative correction by introducing it to the normal consciousness" (Freud, 1973, p. 17). Psychoanalytic critics focus on how traumatized victims in a literary work form their affairs with the other and how their lives are voiced throughout the texts. Furthermore, this theory highlights the irrationality. Freud thought that human behaviour is controlled and manipulated by unconscious desires. For him, these desires can emerge in an illogical way. From this perspective, literary figures search for the dream-like elements of the works to reveal ambiguous meanings by analyzing between the lines.

Besides, psychoanalytic criticism is regarded as the combination of the soul and the mind. Freud claimed that the human psyche is separated into three different parts: the id, the ego, and the superego. According to Charles Brenner, "id comprises the psychic representatives of the drives, the ego consists of those functions which have to do with the individual's relation to his environment, and the superego comprises the moral precepts of our minds" (1974, p. 38). As a matter of fact, the id symbolizes instinctive ambitions of the unconscious while the ego represents the reasonable part of the mind which goes between the id and the external world. In parallel to them, the superego stands for the moral and ethical sides, which steers people's behaviours. Considering these points, the characters and their attitudes are analyzed in literary works. To illustrate, a psychoanalytic critic may study the characters' attitudes to comprehend their uncovered inner conflicts. They might also evaluate the connection between the main character and others to learn the changing aspects of power and desire.

Moreover, Freud asserts that repression is a defence system that the ego employs to keep itself away

from excessive anxiety. In other words, "repression converts an opportunity for pleasure into a source of unpleasure [and] all neurotic unpleasure is of this kind" (Freud, 1955, p.49). However, repressed desires and memories can still influence behaviour and motivations unexpectedly. Psychoanalytic critics often examine the repressed desires and memories of characters in a literary work to understand their behaviour and motivations. They may also discuss how the authors' repressed desires and memories are reflected in the work. Freud believed that the psyche represses traumatic experiences and emotions that are too painful to be consciously dealt with. These repressed emotions can emerge as dreams in poetry. Surely, dreams should also be considered when examining poets' inner worlds. Freud explains the prominence of dreams in his *The Interpretation of Dreams* as follows: "Dreams are brief, meagre and laconic compared to the range and wealth of dream thoughts. If a dream is written out, it may fill half a page. The analysis sets out the dream thoughts underlying it, which may occupy six, eight, or a dozen times as much space" (1965, pp. 312-313).

Within this framework, psychoanalytic critics analyze the language and imagery of a literary work to detect repressed emotions or desires that the poet may have sublimated into dream works. Psychoanalytic criticism in poetry also involves the application of psychoanalytic theories to understand the poet's unconscious motivations and psychological consequences of the poem. Psychoanalytic critics believe the poetry represents the poet's unconscious desires and conflicts. They argue that the poet's soul is reflected in the poem through various symbols considered messages from the unconscious mind. This means that "symbolism is of particular importance since it can serve as a defence mechanism of the ego" (Hinsie&Campbell, 1970, p. 734). It can illuminate how the poets' personal lives and unconscious desires affect the flow of their poems. In other words, such criticism helps poets uncover their unconscious minds through the images, language and themes they use in their works.

Briefly, psychoanalytic criticism is an effective literary theory which determines our perceptions of literature and the nature. It can present deep insights and drives into the meanings beyond the words and enable us to recognize the mutual affairs among people in societies by investigating the desires, ambitions, memories and illogical incentives that form the literary works. This criticism remains a valuable tool for understanding the complex interaction between literature and the human psyche. Psychoanalytic criticism is, therefore, a useful method of analyzing poetry that aims to reveal the poet's unconscious motivations and psychological implications.

D. H. Lawrence's Unwanted (!) Guest

Although best known for his novels, D. H. Lawrence's poems also significantly impact the readers. His poetry is characterised by its intense emotion and vivid imagery, and many of his poems touch on broader philosophical and spiritual concerns, such as the relationship between humanity and the divine or the nature of consciousness. According to Fiona Becket, "Lawrence continually drew on his working-class, nonconformist background to shape his ideas" (2002, p. 5). Additionally, Lawrence's poetry explores issues related to modernity and industrialisation. He was deeply critical of the effects of modern society on human consciousness and relationships, and he saw industrialisation as a threat to the natural world and human well-being. Among Lawrence's most famous poems, "Snake" plays an important role since it explores themes of power, dilemma, ego, and other psychoanalytic elements through the narrator's vivid encounter with a snake in the natural world. Despite the negative connotations that the snake is generally associated with, the snake also stands for some affirmative aspects such as power, wisdom, or eternity:

From the earliest records of civilization it is clear that the snake played a significant cultural role, as an enigmatic creature with supernatural powers, alternatively seen (even in the same community) as benevolent creator and protector of wisdom and eternal life, or perpetrator

of evil and agent of death. Serpents are mythologically associated with the origin of the world and creation, with veneration of ancestors, bestowal of wisdom and power and as a symbol of mother earth and eternity. (Retief, 2002, p. 553)

From this respect, Lawrence's poem is about the encounter between the speaker and a snake in a water trough. The speaker is initially filled with fear and disgust at the sight of the snake, but as he watches it drink from the trough, his feelings begin to shift. He is struck by the snake's beauty and power, which "possesses the kind of being that Lawrence wants to recuperate within humans, a being that rejects mechanistic forms of self-consciousness" (Rohman, 2009, p. 101). This encounter prompts the speaker to reflect on his relationship with nature, his own instincts and desires, and his place in the world.

The poem is written in free verse and can be divided into three parts in terms of its structure. The first part sets the scene and introduces the speaker's encounter with the snake. The second part is the longest and describes the snake's movements and appearance and the speaker's conflicting emotions as he watches it. The final part reflects on the aftermath of the encounter and the speaker's feelings of guilt and regret. The poem generally explores themes of man's relationship with nature, the conflict between civilisation and the natural world, and the struggle to reconcile rationality and instinct. It also touches on the idea of temptation and the conflict between desire and morality.

One interesting point about "Snake" is how it explores the speaker's emotions and thoughts throughout the encounter with the snake. He states: "A snake came to my water trough / On a hot, hot day, and I in pyjamas for the heat, / To drink there" (pp. 1-3). At this point, Lawrence seems to marginalise the significance of the people by highlighting a rich description of the snake's movement by using verbs that are omitted when talking about the human: "Someone was before me at my water-trough, / And I, a second comer, waiting" (pp. 16-17). At first, he is afraid of the snake and considers killing it, but as he watches it drinking from the water trough, he becomes transfixed by its beauty and majesty. This illustrates that "human beings should learn to communicate with animals by watching their behaviours" (Ağır, 2022, p.39). Accordingly, the poet accepts the snake as a guest, and he is honoured by the snake's existence. This inner struggle emphasizes the inevitable force between humanity and nature.

The other remarkable part of "Snake" is that it discovers the notion of identity and selfhood. At the very beginning of the poem, the speaker explains himself as a civilized man. However, his countenance with the animal leads him to question his modernity since he also meets his own uncontrolled desires. This self-realization increases the suspense of the poem, and it causes some question marks in the poet's mind. Besides, this narrative poem goes beyond the conventional notion of power and sovereignty. It is widely known that snakes are accepted as the symbol of evil; however, Lawrence demonstrates the snake as a novel creature which "remains in the poem, an ordinary 'earth-brown, earth-golden' Sicilian snake, but at the same time becomes a mythical, godlike lord of the underworld" (De Sola Pinto, 1988, p. 13). People are reflected as the dominating part of nature. In this poem, the snake has the power, and the speaker feels weak in front of its beauty. For me, this reversal of power shifts increases the poem's tone since it uncovers the vulnerability of humanity.

Furthermore, the encounter with the reptile stands for the sudden meeting with the speaker's subconscious wishes. This means that the subconscious mind and the unexpected appearance of the snake might be an allegory of the speaker's uncontrollable ambitions. As a matter of fact, the snake represents not only nobility but also "a serpent of secret and shameful desire" (Lawrence, 1988, p. 35), which comes into existence as part of the Freudian subconsciousness. For this reason, the man's feeling of disgust against the snake can be interpreted as a fear of his own instincts. His final consent and appreciation of the snake satisfies his conscience since the snake represents self-realisation for

the narrator. In other words, the snakes change their skin occasionally, which can be associated with the speaker's self-development time.

The poem's narrator goes between his desire to accept the reality of nature and the possible results of his fear. This conflict arises in the poem's second part, in which the speaker faces his inferiority in front of the snake. The snake can easily drink water from the tap without hesitation despite the speaker's availability, and this indifferent action provokes the man's id. The speaker is filled with self-doubt and uncertainty, questioning their own worth in comparison to the snake. In addition to this, he sees the snake as a kind of threat to his education and rational side at first although he changes his mind when he realizes its beauty. The speaker states that:

Being earth-brown, earth-golden from the burning bowels
of the earth
On the day of Sicilian July, with Etna smoking.
The voice of my education said to me
He must be killed,
For in Sicily the black, black snakes are innocent, the gold
are venomous. (Lawrence, 2002, 23-28)

The encounter with the snake challenges the speaker's assumptions about their own superiority and highlights the power dynamics in society. The speaker initially views themselves as superior to the snake and highlights their superiority and dominance over the natural world. Actually, the snake played an important cultural role, as a mysterious creature with mystical powers. However, the encounter with the snake and their subsequent reflection on its beauty and power challenges this assumption, causing the speaker to feel inferior in comparison. This can be understood as a demonstration of the speaker's own internalised feelings of inferiority.

"Snake" also focuses on some keywords of psychoanalytical theory, like the id, ego, and superego. The speaker's first reaction to killing the snake can be accepted as an indication of his primitive id, which corresponds to our innate desires. However, the speaker's superego, which represents societal norms and moral standards, ultimately prevails, and he refrains from killing the snake. The tension between these two opposing forces creates a sense of psychological conflict within the speaker, which is further complicated by his feelings of guilt and shame: "The ego moderates between the authoritarian demands of the superego and the unmitigated desired of the id" (Booker, 1996, p. 29). The quotation highlights the link among these three forces. In this context, the poet explains what he thinks with the following lines: "I came down the steps with my pitcher / And must wait, must stand and wait" (5-6). This causes Lawrence to struggle with his emotions against his educational background and loneliness:

Was it cowardice, that I dared not kill him?
Was it perversity, that I longed to talk to him?
Was it humility, to feel so honoured?
I felt so honoured.
And yet those voices:
If you were not afraid, you would kill him! (Lawrence, 2002, 37-42)

The poet suddenly realises his meaningless ambition and wishes for the snake to come back after killing it. He immediately regrets and curses the education he has received since he cannot control his id. His immediate remorse after killing the snake is directly linked with Freudian ideas of repression and the return of the repressed. At this point, Lawrence considers that "humans have become too cerebral, neglecting their animal nature" (Keese, 2012, p. 137). In other words, there comes the full realisation of the human values turned upside and down. Furthermore, the readers see the encounter with the snake as a confrontation with the unconscious, known as "the storehouse

of painful experiences and emotions" (Tyson, 2006, p. 13). The speaker's initial fear and disgust can be seen as a manifestation of his conscious mind, which has been conditioned by social norms and cultural taboos to fear and revile snakes. This can also be interpreted as the fear of unknown for the speaker. However, as the poem progresses, the readers find out that the speaker's conscious mind begins to break down as his subconscious desires and instincts come to the fore. This is reflected in how the speaker begins to admire and even worship the snake despite his initial revulsion. The snake, for the poet, is "like a king," and his act soon meets plenty of regrets at the end of the poem: "And so, I missed my chance with one of the lords" (81-82). This explains that the speaker faces his own crime and shame. In addition, the speaker is afraid of being cursed like the mariners in Coleridge's "The Rime of the Ancient Mariner" after killing the animal since he thinks the snake actually comes to honour and guide him. This is clear in the speaker's narration as the poem's tone becomes softer, and he suffers from his conscience.

As a result, D. H. Lawrence's "Snake" exemplifies the Freudian challenge between instinct and civilization in which the psychology of the speaker turns into a battleground for fighting against admiration and devastation. In other words, it mirrors the complexities of our strict affair with nature and ultimate desires. The speaker's inner conflicts, together with his sense of guilt and shame about the snake, can be regarded as his psychological disorder. The readers can get information about the incessant dilemma of the poet on his subconscious, social norms, and himself by focusing on the importance of reaching peace and satisfaction. Shortly, Lawrence's depiction of the speaker's meeting with the snake acts as a bridge between the human psyche and our irresistible relationship with innate feelings. Thus, "Snake" is a testament to the power of poetry to explore the depths of the human psyche and the numerous forces that shape our thoughts and actions.

Swimming in Bishop's Unconscious Mind like "The Fish"

Elizabeth Bishop is widely considered to be one of the most important poets of the 20th century. She is known for her precise, vivid, and often understated imagery, as well as her ability to capture the fleeting moments and complex emotions of everyday life. Her poetry is influenced by her personal experiences, including her struggles with depression, alcoholism, and the loss of loved ones. Therefore, "she is morally so attractive in poems like *The Fish*" (Jarrell, 1946, p. 81). Additionally, her work often deals with themes of loss, displacement, and the search for belonging, as well as the natural world. In this respect, "Bishop's poetry is to be caught up in its descriptive vitality and its psychological and philosophical wisdom" (Costello, 1991, p. 2). Her poems are also admired for their ability to convey complex emotions through simple, direct language and their sensitivity to human lives.

"The Fish" was initially published in 1946 and later included in her 1955 collection of poems, *North and South*. The poem is penned in free verse, and it consists of 76 lines. Bishop depicts the speaker's meeting with an enormous fish she captured, and her psychological journey starts to reveal her inner thoughts. When she starts to analyse it, she is astonished by its outer beauty and strength. This work highlights the close connection between humans and the natural world, just like the previous poem. Observing the world out of humanity plays a key role in the poem's formation. The poet's vivid employment of imagery and her meticulous attention to detail show the beauty in the creation of fish, while her profound mood incites the readers to evaluate their own affair with natural world.

Elizabeth Bishop's poem "The Fish" starts with the speaker explaining the fish's outer appearance by highlighting its tremendous size. While observing the fish, she appreciates its beauty through vivid descriptions. After that, the poem's tone changes to a prediction of the fish's age by discussing multiple scars on its body together with the "medals and ribbons" (60) it has gained throughout her life. At this point, she feels admiration for the fish since she witnesses the struggle for her survival

despite the hardships. The speaker is alone in the nature and he can understand the beauty of the unconscious through his interaction with the animal. The last part of the poem shows that the speaker also encountered lots of difficulties in her life, just like the fish, in that, she associates her life with the fish's life. The poem concludes with the speaker's releasing the fish back into the water.

The poet's decision to let the fish go can be regarded as a kind of respect and empathy for the continuance of natural life. This also reminds the readers that people should be able to collaborate with the natural world in a respectful way. The other significant point of the poem is Bishop's ability to use figurative language to transmit the speaker's affectionate answer to the fish. To illustrate, the speaker explains her astonishment with the eyes of the fish in the following lines: "I looked into his eyes/which were far larger than mine/ but shallower, and yellowed, /the irises backed and packed/ with tarnished tinfoil seen through the lenses/ of old scratched isinglass" (34-40). These lines show a deep connection between the fish and the speaker, who uses personification to express the fish's struggle, highlighting that it "battered" the boat as it endeavoured to be saved. The fish is compared to a "venerable" (8) king, as in the case of D. H. Lawrence's "Snake." Furthermore, the free-verse structure adds a sense of ambiguity which is especially suitable for a poem about the sea creatures. The deficiency of a particular rhyme enables independence that shapes the structure of the poem. Additionally, the repletion of some points provide coherence throughout the poem. The repeated expressions like the fish's "five-haired beard," and "rainbow" helps the readers to visualize the scene in their minds.

Besides, symbolism plays an important role in the poem. The fish is linked with the example of survival, beauty, resistance, and mystery since they are not visible to human eyes when they are deep in the water. In relation to this, the speaker pinpoints the fish's injuries which indicate a life full of struggle. This can be interpreted as an image for resistance in the natural world which has lots of fatal dangers. Moreover, the sea can be accepted as the symbol of the subconscious. In fact, "Freud considered the unconscious as the real psyche" (Hoffman, 1957, p. 28). Just as the fish is a representation of the speaker's inner turmoil, the ocean can be seen as a symbol of the vast and unknowable depths of the human psyche. By releasing the fish back into the ocean, the speaker is symbolically releasing her own subconscious and acknowledging that there are depths to the human experience that may never be fully understood.

Moreover, the fish is described as having "brown skin hung in strips / like ancient wallpaper" (10-11). The use of the word "ancient" suggests that the fish is old and perhaps even prehistoric. The barnacles on its body could symbolise the accumulated experiences and traumas that the fish has endured throughout its life. In other words, these details evoke a sense of decay and mortality, as if the fish is a relic from the past that has somehow managed to survive into the present. From a psychoanalytic perspective, we might see the fish as a symbol of the speaker's own unconscious desires and anxieties, which are also deeply rooted in the past and resistant to change as Parker explains that "[t]he fish mediates between the narrator and a language with which she can picture herself" (1988, p. 5). As the speaker continues to describe the fish, she notes that it has "five big hooks/grown firmly in his mouth" (54-55). The hooks could represent the painful memories or emotions that the fish has internalised. The hooks in its mouth can be seen as a metaphor for the ways in which our own desires and anxieties can trap us in patterns of behaviour and thought that are difficult to break free from. The fact that they are "grown firmly" implies that they have difficulty in removing. This can be associated with the speaker's past experiences and traumas. The fish stands for the poet's inner conflict and the attempt of catching it signifies her struggle to cope with it. In other words, catching and observing the fish in detail with its own scars symbolizes our own self-evaluation in life. In this way, people find the opportunity to test their own life, and they start to improve it.

Additionally, the speaker's deep emphasis on the physical details of the fish shows not only internal

but also external associations s/he establishes with the animal. This can be analyzed as a reflection of the speaker's unconscious conflicts. Besides, the role of nostalgia and how it is related to the concept of the unconscious should be taken into consideration in this analysis. The speaker's elaborated depictions of the fish and its environment emphasize a memorable moment as a kind of flashback in the poem. This emphasis on memory and nostalgia can be seen as a reflection of the psychoanalytic concept of the return of the repressed, in which forgotten or repressed memories and desires resurface in unexpected ways. In other words, Freud clarifies that

the patient cannot remember the whole of what is repressed in him, and what he cannot remember may be precisely the essential part of it. ... He is obliged to repeat the repressed material as a contemporary experience instead of, as the physician would prefer to see, remembering it as something belonging to the past. (1955, p. 18)

The act of catching and examining the fish can be seen as a kind of symbolic dissection of the self in the same context since it is a way of exploring the deepest and most mysterious corners of the psyche. The speaker can capture and convey a sense of the strange and unsettling beauty of the unconscious and explore the complex and often contradictory emotions and desires that wait beneath the surface of our everyday experience, thanks to her depictions of the fish's physical characteristics and surroundings. In this way, "The Fish" can be seen as a kind of journey of self-discovery, a way of exploring the deepest and most mysterious dimensions of the human psyche and coming to a greater understanding of ourselves and our place in the world. According to Hegel, "the stages of the development of experience are consciousness, self-consciousness, reason" (1967, p. 695), and these stages are reflected in the narrative perspectives of Bishop's "The Fish."

Towards the end of the poem, the speaker prefers to free the fish. He does not give any harm to the fish or does not keep it as a kind of trophy. This attitude shows the speaker's consent and acceptance of fate. The reality for the poet has changed since her perception changed. In other words, she actually breaks her own chains by demonstrating her forgiveness. The last line of the poem, "And I let the fish go" (75), solidifies the main theme of compassion. The poet is directed by an ambition to surpass the fish by claiming her power; however, she is also affected by its vulnerability. This dilemma between appreciation and domination mirrors the poet's inconsistent relationship with her unconscious sides, that is, "[t]he specifically Freudian unconscious is the domain of the repressed" (Jackson, 2000, p. 30). As a matter of fact, the speaker reaches serenity and peace in her inner world by letting the fish go since she also discharges her traumatic past experiences.

As a result, Elizabeth Bishop's "The Fish" discusses the conflicting relationship between human life and the unconscious mind. Thanks to psychoanalytic criticism, it becomes possible to get some information about the speaker's inner struggles and how these struggles come to the surface via the image of the fish. Readers understand that the deepest aspects of human consciousness are affected by their anxieties and hidden prejudices. This psychoanalytic criticism makes these invisible emotions apparent, and individuals find the best way of getting rid of their futile concerns that affect their lives in a negative way. Shortly, the psychoanalytic analysis of Bishop's "The Fish" helps people learn how to cope with their mental problems by directing the complications of human life with compassion and empathy.

Conclusion

D. H. Lawrence's "Snake" and Elizabeth Bishop's "The Fish" are two comparable poems that describe the psychology of the human mind thanks to various literary ways. These poems employ the allegory of two animals to find out the subject of self-realization and revolution. As a matter of fact, the snake and the fish are used as a medium to stand for the unconscious and the hidden feelings which individuals find difficult to accept. Both works uncover how the poets weave the human mind and inner psychology. In the first poem, it is the snake that comes to the speaker's location as a

visitor to drink some water on a hot day. The speaker clashes with the snake's availability and his ambition to destroy it since he regards it as a menace to his authority. However, the speaker starts to appreciate its beauty as it satisfies its thirst. He is beaten by his id and kills the snake at the end of the poem, although he regrets it later on. The snake clearly symbolizes the unconscious since it signifies the ultimate emotions of the speaker. He constantly suffers from the dilemma since he cannot decide whether to kill the snake or not. His admiration for its beauty can be interpreted as his unconscious desires. Similarly, the second poem discusses the experience of the speaker while catching the fish which is depicted as old and battle-scarred. The speaker likes the beauty of the fish and decides to release it instead of killing it since he respects its strength, unlike the previous poem despite the fact that he desires to catch it initially. The fish represents the unconscious mind since it highlights the suppressed emotions, and this can be explained as the representation of his unconscious desires. However, the speaker releases the fish because of his respect to nature and life cycle in his inner mind. As a result, "Snake" and "The Fish" are significant poems that benefit from animal images to reflect the unconscious mind. Both animals stand for the beauty and power of the unconscious, that is, these poems invite the readers to confront their own unconscious ambitions. Besides, they touch upon the importance of nature and its close affair to people since the poets present the nature as the source of self-realisation. At the end of each poem, it is possible to deduce that the speakers accept their deficiencies after understanding the essence of the human psyche and its deep relationship with the animals, which represent nature itself.

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