

Reflection of Pain in Nature: Psychoanalytic Reading in Stanley Kunitz's Selected Poems

انعكاس الألم في الطبيعة: قراءة التحليل النفسي في قصائد ستانلي كونيتز المختارة

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Abstract

This research examines the reflection of pain via nature. Stanley Kunitz is an American contemporary poet. Five of his poems are used to reflect his hidden pain. His father's suicide several weeks before his birth left deep scars in his heart during his childhood and accompanies him the rest of his life. This pain and childhood injury are hidden in the unconscious mind, which is the store for repressed desires, pain and dark wishes. The psychic pain assumes different forms like need, loss and anger. It reappears in adulthood to haunt Kunitz's life and his poetic work entirely. Kunitz's endeavor to face his injury failed due to his mother's effort to kill any blurred memory belongs to the lost father. This atmosphere has a vital role in shaping Kunitz's tattered identity. The signs of pain have not been buried entirely, but they appear in the forms of need, depression and anger. Freudian theory of depression and the unconscious are applied to Kunitz's texts. The article concludes that hidden pain can be expressed indirectly by uses nature and its elements.

Key words: Stanley Kunitz, depression, unconscious, memory.

الخلاصة:

يقوم البحث بدراسة التحليل النفسي والالام لقصائد الشاعر ستانلي كونتز باستخدام الطبيعة. كونتز شاعر امريكي معاصر. هذا البحث يظهر خمس من قصائده التي تتكلم عن الالام المخفي. انتحار والده ببضع اسابيع قبل ولادته كان له الاثر الكبير ع الشاعر والتي تركت جروحا عميقة في داخله رافقته طيلة حياته. الالام النفسي وجروح الطفولة العميقة كانت مخزونة ومدفونة بالعقل اللاواعي، الذي يعتبر المخزن الاصلي للربغبات المقموعة والمظلمة والحاجات الغير ملبأة والالام. كانت بوادرها في مرحلة الطفولة ع شكل حاجة وفقدان وغضب. اعتقد الشاعر انها دفنت لكنها عادت لتظهر مرة اخرى في سن متأخرة من مرحلة نضوج الشاعر لتلازم حياته وعمله الشعري بالكامل. جهود كونتز الحثيثة فشلت في مواجهة المة في سن مبكرة بسبب الدور الاساس والفعال لوالدته في ازالة اي أثر لوالده المتوفى. العنف النفسي الذي شهده كونتز داخل عائلته كان السبب الرئيسي في تشكيل شخصية كونتز الممزقة. نظريات فرويد للعقل اللاواعي والكتابة استخدمت في نصوص كونتز الشعرية. كانت الاستنتاج من هذا البحث بان الالام المخفي يمكن التعبير عنه باستخدام عناصر الطبيعة.

الكلمات المفتاحية: ستانلي كونتز، الكتابة، العقل اللاواعي، الذاكرة.

Introduction

Every poet has witnessed certain event during his life. This event shapes an important trigger which leads him deep to forgotten areas. Stanley Kunitz (1905-2006) the American contemporary poet from Jewish roots has suffered from disordered childhood. This disorder extends before his birth. Kunitz's father has committed suicide several weeks before Kunitz's birth due to some financial issues and bankruptcy. This incident has deeply rooted in Kunitz's life and affected his poetic work as a whole and has shaped his tattered identity. Kunitz is always questioning about his lost father. The matter that has pushed him to search to satisfy his thirst and hunger to his father. This yearning to the lost father has remained hidden till the late age of his life, but his pen debunks him to offer the details of his pain and his need to his father. This pain occupies extended areas of his poetry. From psychoanalytic perspective the unconscious mind is the store for pain and repressed feelings. The unconscious mind has no more stored such suppressed pain so it appears to the surface in a late maturity of Kunitz's life. This research has covered some of Stanley Kunitz's poems which examine his hidden pain. Kunitz utilizes nature and its elements as a means to express his agony in a masqueraded way. Nature and all its elements are reflections of Kunitz's self and his plight. Even the little fly represents Kunitz himself. Freudian concept of depression and his theory of the unconscious from psychoanalytic perspective are used.

Hidden Pain in Kunitz's Life

In fact, hidden pain correlates Stanly Kunitz from his early childhood due to traumatic events that he has witnessed because his father's suicide by drinking Carbohic Acid in a public park few weeks before his birth. Such incident has settled in the unconscious mind to appear later in his adulthood. Accordingly, Freud's theory that the unconscious mind is the store for hidden pain, repressed feelings, depression and unfulfilled desires which cannot have the vent to be released. The conscious mind is unable to store such feelings; therefore, it pushes them spontaneously to the unconscious because they are so difficult to be tolerate. By their remaining in the conscious mind, they cause damage. The hidden pain or depression is expressed indirectly by Stanley Kunitz in dealing with nature and landscapes.

Stanley Kunitz is not a poet of nature, but his search for his lost identity has pushed him to create a mystical connection with nature which aids him to find his true voice as well as his poetic self. His lifelong fascination with natural world has not instigated the rejuvenation of his feeble spirit, but it has motivated the lost child inside him and has evoked the themes of his poetry. These themes are related to the ritualistic process which concerned with death and resurrection. Nature is handled by many poets for a variety of reasons. It is employed emotionally by the poets who feel intense connection to the nature for the pleasure and enjoyment. They comprehend its beauty and its moral, intellectual as well as spiritual manifestations. It offers them security and recovery from spiritual wounds. It brings and revives childhood innocent memory and recollection as it steers the hoards of the precious implications.

Nature is utilized by Stanley Kunitz psychoanalytically to express his personal pain and depression. His poems whether are written in his early or late periods populated with natural landscapes, trees and animals. His enthusiasm for gardening reveals his sentimentality to nature. The submission to the painful experience, sense of alienation, loss and death inject to his poems and between the lines of depiction nature. These pains have shaped his identity as well as such events have become the focal point in his work. The need for the lost father is expressed indirectly and permeates his whole work. Kunitz at the beginning of his career hates the idea of revealing his pain publically. He is never a "confessional poet, he resented labeling him" (AL Zwelef, 2014, p. 127). But after later he has turned to be confessional by speaking about his pain publically. Stanly kunitz states that "my concept was to transform the events of my life into legend" (Goodyear, 2003, P.16). His fascination with nature has psychological roots which handles loneliness and depression. The essence of his traumatic childhood and the sense of isolation is the father's absence. His childhood's injuries are associated with natural phenomena. His connection

with nature comes from his settlement between his birthplace in Worcester in Winter and on Cape Cod in summer.

Reflection of Pain in Nature in Kunitz's Selected Poems.

Kunitz exploits nature as a way to express his hidden pain. He finds in nature a secure for his lost identity and need. In "The War against Trees", Kunitz presents his suppressed pain indirectly. This poem is from the third volume of Stanley Kunitz's poetry collection *Selected Poems* (1958) which has won the Pulitzer prize in 1959. The depression and enveloped pain inside Stanley Kunitz are expressed indirectly in this poem. Freud believes that "mourning and melancholia are both a response to a loss; whether it is a conscious or unconscious one" (Amstrong, 2016, P.117). This poem warns that "earth is threatened by a tragic change" (Al Zwelef, 2014, 129). This tragic change refers to Kunitz's tragic life. His deep sympathy with environment issues and his profound grief for the loss of natural heritage stand for his grief over the lost father. The absence of human concern to the natural landscapes refers to his empty soul inside. He states:

The man who sold his lawn to standard oil
 Joke with his neighbors come to watch the show
 While the bulldozers, drunk with gasoline,
 Tested the virtue of the soil
 Under the branchy sky
 By overthrowing first the privet -row
 Forsythia – forays and hydrangea -raids
 Were but preliminaries to a war
 Against the great grandfathers of the town
 So freshly lopped and maimed
 They struck and struck again,
 And with each elm a century went down (stanza 1-2 , LI 1-12)

The poet here in these lines mourns the earth which is the reflection for his own sadness saying that preserving nature has turned to be a joke and trivial myth in the mouth of fools. The owner of the lawn seems to make a bargain in order to gain money by selling his own land to a company of oil.

This is a personification to one who is enslaved to his own pain and his past memories as if the owner of the land is a slave to money and manipulation companies. Bulldozers are personified as rapists and tree as "royal human gigantic victimized entities" (Al Zwelef, 2014, P. 129). These personifications are reflections of the poet's painful experience. Bulldozers as rapists stand for sorrow and melancholia which eat and tear one's soul slowly and apart from others' eyes because they are invisible. They are worms which eat the bosom and leave nothing just the skin. Bulldozers are

victimizers since the land and trees are victims. Similarly, the poet is a victim to his own melancholy and the idea of loss which has haunted him. Sigmund Freud in his book *mourning and Melancholia* states that melancholia may be the "reaction to the loss of a loved object" (Freud , 1916 , P.245). This object means the loss of ideal kind . It has not been actually died , but has been lost as "an object of love"(Freud , 1916 , p.245). This idea is explained "in the case of betrothed girl who has been jilted" (Freud , 1916 , 245). From this point , melancholia is related to an object loss which is withdrawn from conscious mind and settles in a place where is nothing about loss which is the unconscious mind.

This has been achieved in the sense that patients know whom they have lost, but not what they have lost in them. Likewise , Stanley Kunitz's pain that is hidden in his deep unconscious realm what affects his poetic works. In this poem , the criminal act has been committed against the sanctity of nature and tearing the shrine of earth. Elizabeth Thomason affirms that "the poet mourns the loss of the past of nature and the absence of human concern for war's victims , the plants , and animals" (Thomason , 2007 , p.215). Kunitz expresses his hidden pain by using different images which explicitly refer to his situation. He states:

"While the bulldozers , drunk with gasoline,
Tested the virtue of the soil" (LI 3-4)

Bulldozers are personified as sloppy man who is over drunken and tries to test the virtue of the woman. In this line soil is personified as a woman. In this way , this metaphorically refers to overburdened poet with anxiety which sorrow has violated his pure soul.

"Forsythia – forays and hydrangea- raid" (Line , 7) indicates the beginning of the war. It stands for bubbles of painful recollections inside the poet. They have been "lopped and maimed". This is a kin to the trees which are beheaded or hacked from the limbs and their torsos (trunks).

The poet imagines and recalls childhood fields as the children play in joy in the shades of trees and grow up around them. The poet also imagines nature as a book "the green world turned its death –foxed page" (LI, 21). It means that its own biography turns to another "foxed" page. At the end of this stanza the children disappear into "their grievous age". This refers to the crippling old age. It indicates the poet's isolation . He is shackled morally by his painful past. The style of the poem is that it consists from thirty lines and are divided to five stanzas of six lines . There are two lines rhyme in each stanza. It is always masculine rhyme . It is monosyllabic like "show/row , town / down and scars/ cars" (Thomason , 2007 , 219). Giving animation to inanimate things or visa versa. This is what called by John Ruskin "Pathetic

fallacy". This term is firstly coined by John Ruskin . It means to make human inhuman. It is described in M.H . Abrams "the ascription of human traits to inanimate nature" (Abrams , 1999 , p. 204). This device is less formal and more indirect than in the device personification. Similarly , pain by Kunitz is given animation which runs inside his blood. He states:

I saw the ghosts of children at their games
 Racing beyond their childhood in the shade
 And while the green world turned its death- foxed page
 And a red wagon wheeled (Stanza 4 , LI, 19-24)

The poet does not only use earth to express his deep sadness , but he uses another element of nature like the sea and its creatures to express his broken heart and his smashed soul. In his "Wellfleet Whale" , he expresses his agony and suffering. In the entry of his journal, Kunitz describes the situation whereas a whale is lying on the beach in monstrous desolation, rumbling and groaning making the most terrifying cries and noises in pain and desperation. The poet puts his hands on its flanks. He feels that it is still alive. It opens its eyes. Really , this touch on its flanks by the poet gives it warmth and regains life to it as if it lacks something . It lacks sympathy and affectionateness. Then it closes his eyes forever . Closing the eyes refers to the poet's dying soul . It has an expressive sight for pain inside him. Kunitz's pain bestowed him talent to read any pain even on other creatures. This poem is actually from *selected poems* in (1958). In his article , *God , Man and Whale*, Robert Cambell states that "this collection of a life time's work"(Cambell , 2000 , p.2) is so valuable . Kunitz wants to lament the destruction of this member of nature's kingdom. It refers to the absence of human concern for man's plight in the whole universe.

Speaking metaphorically, Kunitz's pain stems from his own feeble soul and destructive dilemma. This dilemma is expressed metaphorically by association with other objects in nature and their problems. The whale's desperate sound indicates the moaning inside Kunitz's soul and its tragic death refers to the tragic events in Kuntz's life . What tortures this symbolic creatures is the mob at Wellfleet on Cape Cod. It is intensively tortured by carving initially on its flesh until it has died. Actually , Kunitz identifies himself with the whale. He seems to mourn for himself and the animal until this gap between him and this natural object diminishes by identification. By identification with natural objects "the poet in fact was preserving his soul and identity". (Al zwelef , 2014 , p.130). In an interview with Gray Pacernick , Kunitz himself has remarked that during his opportunity on cape cod to study beached whales. He feels that he is being "part of the civilization of the whale" (Pacernick , 1997 , P. 5).

The poet dissolves to the whale kingdom and shares the creature its own desolation and pain which resembles his own and finds echo inside his deep soul. The thought of unifying his pain with nature appears clearly:

Toward dawn we shared with you
Your hour of desolation ,
The huge lingering passion
Of your unearthly outcry (LI 94-97)

The poet compares the elegiac , musical language that the whale produces to his own language. It is the language of isolation , loneliness and depression which finds vent and haven through these lines of poetic works. In addition these lines convey "visualizing the whale with in its normal habitat speaking its language without diminishing its animality by humanization emphasizes the poet's estimation of it". (Mohammad and Al Khafaji , 2020 , P.176). Kunitz consoles himself of being victim of his pain just like the whale:

you have your language too
An eerie medley of clinks
Location – notes and love calls (1-4)

The whale poem reflects morbid atmosphere and pessimistic voice. This poem on the surface is merely account of "an actual event , the beaching and death of a whale on Cape Cod"(Cambell , 2000 , p.2), but the undercurrent meaning insinuates remotely pertinent themes of death and desolation that haunts one's life. Even "the crowd that gather at wellfleet on Cape Code pillage the whale, They carve initials on it" (Cambell , 2000 ,p. 6). This indicates that the human race has no mercy for other creatures:

There came a boy and a man
And yet other men running , and two
School girls in yellow halters
And a house wife bedecked
With curlers , and whole families in beach
buggies with assorted yelping dogs (LI 60-66)

This poem resembles "The testing Tree". The tree and the whale are both the same. In both of them Kunitz carves his initials. As Cambell states that "tree and whale resemble each other as archetypal emblems –Jehova like, or in the case of the whale , christlike" (Cambell , 2000 , p.6).They have become "archetypal symbols of martyrdom" (Al zwelef , 2014 , P.131).

Cambell describes Kunitz as "an avowed Jungian" and he quotes his writing stating that :

The imagination is a deep-sea diver that rakes the bottom of the poet's mind and dredges up sleeping images –and we go deep enough, we may discover the secret place where our key images have been stored since childhood. He believes poems exist before you know them. Even before it is ready to change into language. A poem may begin to assert its buried life in the mind without wordless surges of rhythm . (Cambell , 2000 , P.7)

Kunitz keeps digging "deep inside his unconscious self to realize that he will find and employ precisely these same themes and symbols in different contents" (Cambell , 2000 , P. 8). There are great themes embodied inside the poem , clear or implied which are related to birth , death as well as cosmos . The poet quests to search his own true voice. The suffering of the whale under the brutality and atrocity of humans who don't care about one's suffering . The whale's slight dying and pain are references to the poet's unconscious pain which controls his language. This is shown clearly:

Somebody has carved his initials
On your flunks . Hunters of souvenirs
Had peeled off strips of your skin,
A membrane thin as paper
You were blistered and cracked by the sun
The sound you made was a hoarse and fitful bleating (LI 81-87)

In an interview with Cynthia Davis , Kunitz asserts that "a poem is a combination of unconscious and conscious factors" (Davis and Kunitz , 1974 , P.2). It is an attempt to make a grip to a level of transcendence . In fact "exploiting the metaphor in an extended conceit is one of the ways of exercising that conscious controls over language , giving form to the raw materials of the unconscious mind " (Davis , 1974 , P.2). As Freud asserts that the unconscious mind is the internal engine that controls one's behavior spontaneously and responsible to move any buried feeling . At the end of the poem, Kunitz attempts to portray how the symbol of greatness and the master of "whale –road" becomes a prey for the white gulls which pecks at its skin:

Master of the whale road ,
 Let the white wings of the gulls
 Spread out their cover
 You become like us
 Disgraced and mortal (LI.133-137)

Verily, these lines touch the painful spot and convey the meaning of decay and that everything is prone to demise after long exposure to suffering and the damage of the soul. The situation of the powerful whale is read from the corner of sadness and depression which has certain echo in Kunitz's spirit. The previous strength and power turn into weakness. Every weak power defies this strength . The image of birds eating from the whale's body is so suggestive and finds its way and reflection in the painful soul of Kunitz.

Kunitz again uses another element of nature the seasons. In his "Approach of Autumn" , he uses the season and its fluctuations as a means to reflect his pain and its twists upon his psyche. Kunitz's fascination with nature comes from his settlement in his terraced garden better part of summer days in Provincetown at Cape Cod. The fascinating "land curves , the captivating sea and the enchanting sky" (Al Zwelef , 2014 , p.131) not only appealed to Kunitz as an ideal setting and original notion , but furnished him with great pronunciation that nature can allude to the nature of people. This gives another variation on the themes of "life and death, death and resurrection" (Al Zwelef , 2014 , p.131). Nature for Kunitz is a reflection of human life and their experience. Actually, nature "has its seasons , a sequence of living , dying and renewal and each of these phases has its distinctive personality , just like humans. (Ibid, 132). There are many myths which ascribe winter's death and spring's rebirth to the death and god's rebirth with human traits. Because this god in fact in ancient traditions is a man who ritually murdered or in other traditions is a figure who buried or thrown to the sea in order to bring rain or guarantee fertility. But nature in Kunitz's case is the outer world in order to help him to obtain a meaningful insight of the human conditions in depth.

For Kunitz the natural world does include the wild life or natural landscapes , but it refers to human nature as well. He asserts by stating that:

The circumstances of my early years made me receptive of any student who came to me and who was exploring not only the self , but the society as a whole , the natural world as well as the human world. And I am not implying that the human world is not natural. (Goodyear , 2003 , P.15)

Kunitz attempts to utilize nature's images in order to objectify his inner life and his major concern about self , family , loneliness , depression , love , life and death. In his "Approach of Autumn", he tries to explore "the seasonal passage from autumn to winter" (Flajsar , 2012 , P.249). This poem is really from the collection *Intellectual Things* (1930). This original work is against destruction and the loss of identity, the destruction that he has feared, the self-destruction becomes nameless, and loss of identity because for him name and loss of self are the most significant and pivotal in his present day. It is an early poem exploited by Kunitz to reflect the shortness of life and death. The falling of leaf in autumn suggests

a strategy of descending into the unconscious and archetypal depths of the self that were fully developed as the sole subject of poems by American deep image poets in the early 1960s. Kunitz is recognized pioneer of the confessional and deep image styles in American poetry. (Ibid , 251)

Unconscious sorrow leads to damage and devastation. It seems as if there is internal war inside Kunitz which tears him unconsciously. This poem is unlike Keats in his "To Autumn" because Kunitz doesnot celebrate the autumnal elements of nature and abundance of ripeness , but rather he prefers to mourn the inevitability of plants' decay which naturally follow their ripeness at the year's time. He states:

The early violets we saw together,
Lifting their delicate swift heads
As if to dip them in the water
Arching no more like thoroughbreds (LI 1-4)

The violets bloom as if they are dip in the water. Later after this blooming and ripeness , they miss their blooming to wither. Horse's energy is contrasted with that of flower's which reaches the end of their existence and begins the phase of withering and decay . Kunitz's strategy as a poet is to "treat his personal experience as a myth" (Moramarco and Sullivan , 1998 , p. 28) which reflects "the anguished self of the poet who attempts to raise beyond the environment" (Flajsar , 2012 , p. 250).

Kunitz attempts to represent his melancholic vision of the world. In the second and third stanza of the poem. He identifies the misery of nature through the death of greenery and life in it:

Slender and pale , they flee the rim ,
Of death : the ghost of violets ,
Are running in a dream ,
Heart flowering time ,
Decays , green goes , and the eyes forgots
Forgots? But what spring –bleeded stock,
Sprouts deathless violets in the skull,
That , pawing on the hard and bitter rock ,
Of reason , make thinking beautiful (LI 5-12)

The melancholic sight is embodied in contrast to the first stanza which indicates violets are at the pinnacle of their blooming . In these lines Kunitz tries to develop Autumn's images as "a life sapping seasons" (Flajsar , 2012 , P. 250). The pessimistic sense is implied in the words "decay , goes and the eyes forgots" in contrast to optimistic sense and growth of the earlier seasons in the year.

Melancholy has been localized as "deathless violets in the skull" of the beholder. Freud in his volume of *Mourning and Melancholia* (1917) states that:

the distinguishing mental features of melancholia are profoundly painful dejection , abrogation of interest in the outside world as well as a lowering of self-regarding feeling. (Freud , 2017 , P.153)

In this poem, the conscious intelligence of the writer is symbolized and he tries to build up the imagery of autumnal poem towards "a transcendental celebration of a reason" (Flajsar, 2012, P.250). The melancholic and haunted landscapes of autumn pretend to be beautiful. If the poem 'Approach of Autumn' seems to be "a step towards Emersonian version of simple, pastoral existence" (Flajsar, 2012, p.250), it will remain marred by ostentation by poet's intelligence to use intellectual language. There is well awareness about the limits of such modes to express personal traumatic content. He is a subjective poet in contradiction to the dogma which populated by his counterparts like Eliot and his disciples who follow objectivity and impersonality in their modes and they are main goals of art. His deep pain

and depression are highly embodied and woven by using objects of nature including seasons and its changes which refers to his morbid mood.

In "End of Summer", Kunitz moves to another season to present his smashed soul in a hidden way. This poem is actually from the collection *selected poems* (1958). Nature is used again as a blank page to contain this pain in which Kunitz can reach the unobservable pain. Seasons for Kunitz have suggestive images which leave their echo in his fatigued soul. Goodyear quoted Kunitz's writing that "all I want to do is to write poems, and think about the garden, and be in the garden" (Goodyear, 2003, P.5). Garden and nature have their effective influence on his career to express what has involved inside himself indirectly. This poem is merely about the changing of seasons and nature's effects on an individual with its changes. The poem can be read from another perspective. It is more than nature and changes in seasons. It is a change in person's life whether this change means growth of a child into adulthood which looks undesirable or the change of happiness to oncoming cruel "I knew that part of my life was over".

Kunitz uses strong imagery and language in order to put the reader in the "disenchanted field a mid the stubble and the stone" (stanza 2, L, 2). In this line, the poet gives the poem a personality. In fact this personality is different depending on the reader's interpretation. In an interview with Stanley Kunitz he has said "weather is a form of communication, I often feel, there is an exchange between the self and the atmosphere, the whole atmosphere" (Lentine, 2006, p.1). His "End of summer" reflects the end of the good time and the transition to a new life. He has expressed his uneasiness with the transition by using personification like "the agitation of the air and a perturbation of the light", "The disenchanted field" (LI, 5). This image shows the change in time and it means that something from the past has been changed and it is not the same.

Already the iron door of the north,
Clangs open: birds, leaves, snows,
Order their populations forth
And curled wind blows (LI 13-16).

This indicates the arrival of a new life. Psychoanalytically speaking, it conveys the sorrowful and melancholic life that the author has submitted in his childhood and it changed the harsh reality to be connected to "a cruel wind blows". It refers to the chaos of one's soul and his plight.

A sense of foreboding also penetrates the poem. The poet attempts to evoke the atmosphere of "special agitation" in order to break up the "unloved years". The poet predicts that the weather would "turn on its hinge that night" (LI, 4). The poet explores the autumnal scenery and landscapes in which he

tries to establish "close contact with diminutive fauna by letting it emerge with his body and mind" (Flajsar, 2012, P. 251). A sense of winter approached in the air in vast desolation of the harvested field. The speaker touches and cares about the little creatures of the earth. Its desolation corresponds with that of the speaker. In an interview with Stanly Kunitz, he states "you feel you're not sharing the plants with it, but you're sharing your life , as you do with a domestic animal that became part of your family"(Lantine , 2006 , P.2). These animals are parts of his life and reflection to his own reality:

I stood in the disenchanting field ,
A mid the stubble and the stones,
Which a small worm lisped to me ,
The song of my marrow- bones (LI 5-8)

Summer's end is in some way the beginning of winter. Winter is a season of coldness and the death of natural elements which stands for emotional draught and the fall of leaves at summer's end leaves trees bare. This indicates to the bareness and emptiness of kunitz's soul. The death of flowers and multi colors of nature in winter means the loss of the desire in the outer world by the poet. The use of blue is evocative image interpreted as depression or sadness which is associated with the poet's mood and his miserable situation which arouses sympathy, "blue poured into summer blue". It seems that even the hawk leaves his tower because of the hot and blue weather, "A hawk broke from his cloudless tower". This suggestive idea reflects sadness which penetrates poet's life. The burning roof of the silo reflects glowed fire of depression inside the poet,"the roof the silo blazed". According to (Desmet, 2013, P.1) the "etiology of depression, it is essential to differentiate between an identification with the satisfying and frustrating aspects of the love object, 2.the inter and an intrapersonal loss of the loved object and 3. Conscious and unconscious dynamics".

The psychoanalytic theory of depression is a "general umbrella which can be grouped under three headings: instinct theory, structural theory, object relation theory" (Robertson, 1979, P.1). Self and depression can be categorized under the heading of structural theory. The concept of object and loss of object can be grouped under the heading of object-relation theory while instinct theory is associated with constitutional factors. Blue or depression has implied resemblance as it is poured or spilled into another object like liquid. Onomatopoeia is used in this word "clang" during opening the door and it produces sounds like clangs. Personification again is used in this line "birds , leaves , snows , /order their populations forth". Birds, leaves,

snows are given animation by giving orders and commands to their population from the same race. The clangs stand for the echo of pain which resonates inside Kunitz.

Another element of nature which expresses Kunitz's suffering is the sea creature in "King of the River". This is one of Kunitz's favorite poems. It is from the collection *The Testing Tree* (1971). It is taken from the middle of his extraordinary career. It deals in its depth with human sympathy and tragic feelings. It exemplifies the deep human sympathy and the lonely austerity. The poet tries to grapple with aging process as he presents a king Salmon. In fact, Kunitz's works are replete with "verbal self – conscious, educated archaic ingenuity and tedious obscurity" (Perlof, 1972, P. 93). This obscurity has something that is hidden beneath. It is psychological obscurity of his childhood that has gone in vain with the traumatic events. The poet in the opening lines inaugurates the poem by a wish of something which is unattainable. "If" in the first line is used for impossibility for things to be fulfilled. This poem has been narrated from the king Salmon's view. It is a kind of creature which lives in the sea and a member of nature's element which Kunitz uses to reflect his sadness indirectly.

This creature is analogous to Kunitz's spirit. Water which stands for hope is depicted as unclear to reflect the poet's pain. This creature wishes that water to be clear enough and to be still enough, but it is not so because it mixes with other materials which pollute it. He wishes water to be still, but the water continues in its flow without stopping. It wants to see himself in clear water to hide his wrinkled skin which gone away because of agedness. Kunitz here expresses his lost years and youth which have gone away in vain because of his anguish which has distorted his countenance. He wishes the stillness of water which is impossible.

If the water were clear enough ,
 If the water were still ,
 But the water is not clear,
 The water is not still ,
 You would see yourself ,
 Slipped out of your skin ,
 Nosing upstream,
 Slapping , thrashing , tumbling
 Over the rocks
 Till you paint them
 With your belly blood ,
 Finned ego ,
 Yard of muscle that coils , uncoils (Line 1-15)

This poetic image is compared to Kunitz's life which does not stop for the suffering of anyone, but instead it continues its cycle. Kunitz explains in an interview with Gray Pacernic that poetry is a means for telling "the story of human adventure, expresses what it feels like to be alive in this particular time, this particular place" (Ljungquist, 2013, p. 40). The poet explains that the knowledge is not given for those who deceive themselves. It means that life offers no protection for weak people. One should collect himself in order to confront the burden of life. The reflection in the water is not real one:

where the knowledge is given you,
 But it is not given
 For the membrane is clouded ,
 With self deceptions
 And the iridescent image swims,
 Through a mirror that flows ,
 You would surprise yourself ,
 In that other flesh ,
 Heavy with milt ,
 bruised , battering toward the dam ,
 that lips the orgiastic pool (LI 19-26)

It is merely a deception figure. Mills (2015) states that Kunitz's poetry is "given over to the capture of isolated and particular moods or events, and bond together by a uniform complexity of language" (Mills, 2015, P. II).

This detouring of language refers to something that has not been yet revealed. It is a powerful impress of the mind for significant events. It is simply a "realization that it is a single mind grapples with its experience throughout" (Mills, 2015, P. II). It reveals the poet's operation of mind in relation to a real or fictitious events. The effects of interior power are presented here to determine the seeds of power that is vital to create change. The indication is that the power stems from inside to make a change. No outer power can change something. If the individual loses this power, he will lose his energy to make a change. In the state of the king of the river that has turned to the dreadful shape which is merely beyond human. This merely a reflection of how pain changes one's situation and attitude towards destruction:

Come and bathe in these waters,
 increase and die
 if the power were granted you

to break out of your cells ,
 but the imagination fails
 and the doors of the senses close
 on the child with in ,
 you would dare to be changed
 as you are changing now ,
 into the shape you dread
 beyond the merely human (LI 27-37)

The dry fire which devours the creature drops fat from the bone of the creature. It besmirches the flutes of its gills. It becomes a ship for parasites. The suggestive meaning of these lines is very powerful. It carries the meaning of life and death. The meaning of suffering. The symbol of fire eats the creature resembles the sorrow which devours the happiness of oneself. The image of fire is a metaphor and it is a very powerful image because fire eats something and leaves nothing just ashes. "a ship of parasites " carries the meaning that one who is overburdened with depression and becomes prey for it. Parasites here are predators which devour the prey brutally. In the same way pain devours the individual and violates him. Facing depression face to face is a method Kunitz presents to cease interior decay of the spirit that escapes mistakenly thinking

A dry fire eats you
 Fat drips from your bones
 You have become a ship for parasites
 The great clocks of your life
 Is slowing down ,
 And the small clocks run wild
 For this you were born (LI 38-45)

The creature has addressed the wind and cried to it. The wind's reply is 'I didn't choose the way / the way chose me", This refers that Man does not have free will, but he is blind in the hands of unseen fate . Kunitz's situation depicts that meticulously. He is a victim to his private circumstances which lead him unconsciously. "you have tasted the fire on your tongue "means that Kunitz experiences his traumatic events without any complaints, but instead he submits to the memory of father's death as a kind of memorable thing which is forgotten

You have cried to the wind
 And heard the wind's reply
 I didn't choose the way

The way chose me
 You have tasted the fire on your tongue
 Till it is swollen black with prophetic joy
 Burn with me
 The only music is time
 The only dance is love (46-55)

The poet tries to convey that the pureness and peace stem from inside, but if it is not so then "nothing compels you / any more, nothing". If someone is distorted psychologically and turbulent by his outer circumstances, there is no avail to pretend peace and happiness. "But nostalgia and desire/ the two-way ladder /between heaven and hell". Kunitz is a slave to his memories of childhood injuries and the trauma of the past. He is torn between the wish to get rid of this painful memories and the desire to revisit the past and getting recovery. This is the two "ways ladder between heaven and hell ". He is neither recovered nor can get rid of. He resembles the one who is on a ladder between heaven and hell. He states this:

if the heart were pure enough ,
 But it is not pure
 You would admit
 That nothing compels you
 Any more, nothing
 At all abides ,
 But nostalgia and desire ,
 The two way ladder
 Between heaven and hell,
 On the threshold of the last mystery,
 At the brute absolute hours (LI 56-67)

Kunitz refers to that shining and power diminish in the hands of ache and sore which banished him from his salt kingdom forever. The connection between this creature and Kunitz is very powerful. They share the same suffering and attitude towards life. Kunitz's writing for such a poem stems from salt kingdom inside him which resembles the salt kingdom of that creature. As he explains "there has to be rooms for accidents in the writing of a poem. You leave yourself open to the possibility of anything happening and you hope that it will work" (Boyers and Kunitz , 1973 , P. 72). The shaking of suffering is clear in:

you looked into the eyes of your a current self ,
 Which are glazed with madness

And you say ,
 He is not broken but endures,
 Limber and firm
 In the state of his shining ,
 Forever inheriting his salt kingdom
 from which he is banished
 forever (LI 68-77)

The focus of psychoanalysis is mainly on Freudian models. There are two concepts of pain: "pain as psychic trauma and pain as psychic expression resulting from some forms of trauma" (Kanellopoulos and Chatira, 2014, P.29). In both cases the Freudian model, the ego, puts boundaries for the cause of psychic pain. It has the ability to read the internal world and the language of the unconscious mind and translate it to the external world. Its function is in this case to organize the id's work which is another one of Freudian models. This model is linked to the unconscious and it contains all the unfulfilled desires, pain and dark wishes. Kunitz's unconscious pain stems from his painful childhood experience. This unconscious pain finds outlet and vent to be expressed via nature's elements.

Conclusion

Stanley Kunitz's pain appears clearly in his poems. Kunitz hides his pain and struggles with depression and agony from his childhood. His mother's hand in developing this depression and turning it to wounds is very vital. Kunitz deplores the idea of confession. He deals with his enveloped pain in hidden way. The research concludes that Kunitz utilizes nature and its elements to express his anguish in a metaphorical way. Then Kunitz moves to another stage to express his need and his thirst to his lost father bluntly. His poems reveal the dark emotions and pain that he bears inside his exhausted soul which are reflected through the use of natural elements.

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