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Nature and Self: Galway Kinnell's Transformative Poetry

Abstract

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This study examines the stylistic techniques employed by Galway Kinnell in his spiritual poetry, focusing on how these elements illuminate themes of self-discovery, transformation, and the deep connection between humanity and the natural world. Using a qualitative methodology, the analysis explores Kinnell's use of lexical features and deviations, grammatical structures, register shifts, parallelism, repetition, vivid imagery, and metaphor. The findings indicate that these stylistic approaches enrich the poetic expression, fostering a deeper reader engagement with the spiritual and existential dimensions of life. Kinnell's deliberate word choices and deviations from conventional language evoke a profound emotional resonance, drawing readers into a reflective state of mind. Subtle grammatical variations and stylistic adjustments further enhance the relatability and impact of the poetry, making the spiritual journey more accessible and poignant. The use of parallelism and repetition reinforces essential spiritual themes, while the rich imagery and metaphorical language establish a dynamic interplay between the inner self and the external world. Overall, the study argues that Kinnell's distinctive style greatly enhances the introspective and transformative nature of his poetry, encouraging readers to delve into profound spiritual insights woven into the subtleties of his language. The analysis highlights how Kinnell's masterful use of language elevates the contemplative and transcendental qualities of his work, offering a profound exploration of the human spirit's journey through nature and the self.

Keywords: Kinnell, Stylistic, Spirituality, Lexical Features, Deviations, Transformation, Self-Discovery, Transcendence.



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الطبيعة والذات: شعر جالواي كينيل التحولي

المستخلص باللغة العربية

تتناول هذه الدراسة التقنيات الأسلوبية التي يوظفها جالواي كينيل في شعره الروحي، مع التركيز على كيفية إظهار هذه العناصر لموضوعات اكتشاف الذات والتحول والارتباط العميق بين الإنسان والطبيعة. وبالاعتماد على منهجية نوعية، تستكشف الدراسة أسلوب كينيل في استخدام السمات المعجمية والانحرافات، والهياكل النحوية، والتحويلات الأسلوبية، والتوازي، والتكرار، والصور الحية، والاستعارات. وتبين النتائج أن هذه الأساليب الأسلوبية تُغني التعبير الشعري، مما يعمق تفاعل القارئ مع الأبعاد الروحية والوجودية للحياة. فاختيارات كينيل المتأنية للكلمات وانحرافاته عن اللغة التقليدية تثير استجابة عاطفية قوية، وتجذب القارئ إلى حالة تأملية. كما أن التغيرات النحوية الدقيقة والتعديلات الأسلوبية تزيد من تأثير القصائد وتجعل الرحلة الروحية أكثر قرباً ووقفاً في النفس. ويعزز التوازي والتكرار الموضوعات الروحية الجوهرية، بينما تخلق الصور الغنية واللغة المجازية تفاعلاً حيويًا بين الذات الداخلية والعالم الخارجي. في المجمل، تطرح الدراسة أن الأسلوب الفريد لكينيل يسهم بشكل كبير في تعزيز الطابع التأملي والتحويلي لشعره، حيث يدفع القارئ إلى الغوص في أعماق الأفكار الروحية العميقة المنسوجة في تفاصيل لغته الدقيقة.

الكلمات الرئيسية: كينيل، أسلوبية، روحانية، سمات معجمية، انحرافات، تحول، اكتشاف

الذات، تسامي.

A paper derived from a PhD dissertation**Nature and Self: Galway Kinnell's Transformative Poetry****1- Introduction**

This paper conducts a stylistic analysis of spirituality in Galway Kinnell's poetry, focusing on how Kinnell's use of linguistic and stylistic devices illuminates the theme of the spiritual journey through nature and the self. Kinnell's poetry often explores spirituality through personal introspection and interactions with the natural world, presenting a profound engagement with themes of transformation, self-discovery, and sacredness. This paper examines several key elements of Kinnell's poetic technique. The analysis focuses on specific poems to elucidate the relationship between Kinnell's stylistic choices and the profound concepts he conveys. Examining elements like lexical features, grammatical structures, parallelism, and repetition, this chapter demonstrates how Kinnell's use of language not only creates vivid imagery and deep emotional resonance but also enhances the reader's understanding of the intricate spiritual concepts he explores. By carefully analyzing his stylistic choices, the chapter reveals how these techniques contribute to a richer, more immersive experience of his poetry, allowing readers to connect more deeply with the themes of transformation, self-discovery, and sacredness.

2. Review of the Literature

While the poetry of Galway Kinnell has garnered critical attention, a comprehensive examination of the spiritual dimensions evident within his works, mainly through stylistic analysis, remains largely unexplored in existing scholarship. The stylistic choices that shape his exploration of spirituality remain absent. However, other studies discuss his poetry to exhibit his distinct themes. For example, James William Robinson (1989) offers a deep dive into Kinnell's poetic works across a specific period. Divided into two sections, the study features an essay analyzing Kinnell's major themes and his overall approach to poetry

(poetics). Additionally, Robinson provides a comprehensive bibliography, aiming to be an exhaustive list of Kinnell's works and critical materials related to his poetry. Interestingly, the research draws heavily from the Charles G. Bell Collection at the University of New Hampshire's Dimond Library. This collection includes letters and drafts sent by Kinnell, spanning over three decades and offering valuable insights into his creative process. The dissertation will likely include an appendix dedicated to the Bell Collection for further reference.

Tuten (1988) made another study that provided a critical thematic analysis of Kinnell's poetry. Tuten argues that Galway Kinnell is a modern-day romantic poet. Tuten examines his work through the lens of three key influences: Robert Frost, Walt Whitman, and Theodore Roethke. Robert Frost: Analyzed for his influence on Kinnell's form, language, nature themes, and the "journey motif." Kinnell's poem "For Robert Frost" is a focus point. Walt Whitman: Identified as Kinnell's "principal master," Whitman's influence is seen in Kinnell's looser form, focus on physicality, and shared attitude towards mortality. Theodore Roethke: Similarities are explored in their connection to nature, focus on self-discovery, and the movement towards connection in love poems.

David Reibetanz (2009) explores how four poets—Pattinn Rogers, Don McKay, Galway Kinnell, and P. K. Page—navigate a complex space in their work. The focus is on how they attempt to reconcile two seemingly opposing concepts. Immediacy: the raw, unfiltered experience of the present moment. Transcendence: the attempt to rise above every day and connect with something more significant and universal. Reibetanz argues that modernist poets often downplayed immediacy in pursuing grand themes. On the other hand, deconstructive postmodernist poets often doubt the possibility of true transcendence and the ability to capture genuine immediacy in language. According to Reibetanz, these four poets forge a path between these extremes, developing a poetics that allows them to embrace both

immediacy and the potential for transcendence.

3. Methodology

The study examines the stylistic techniques employed by Galway Kinnell in his spiritual poetry. The primary data consists of three selected poems that explore themes of solitude, compassion towards nature, and the bittersweet connection between humans and the natural world through memory and experience. Using a qualitative research methodology, the study involves close reading and in-depth textual analysis to uncover the relationship between Kinnell's stylistic decisions and the spiritual concepts in his works. It interprets and synthesizes the findings to provide insights into how Kinnell's language-based techniques enhance the reflective experience and guide readers to explore profound spiritual revelations. The study aims for a comprehensive examination of the key stylistic elements, focusing on their contribution to the contemplative and transcendent qualities of his spiritual writings.

3.1 Theoretical Framework

Using Leech's stylistic theory and Jungian psychological theory as guiding frameworks, this paper examines the poetic approaches of Galway Kinnell to explore spiritual experiences. Through an analysis of his language choices, formal techniques, and thematic concerns, the researcher demonstrates how Kinnell illuminates the complex interactions between the transcendent and the mundane, the conscious and the unconscious. This study reveals poetry's capacity to serve as a channel for profound insights into the human condition and our connection to a broader cosmic framework.

4. Style and Stylistics

Stylistics is concerned with the examination of literary style and the use of language within literary texts (Widdowson 2004). Writers, authors, and poets employ distinct and innovative styles in their works. The term "style" originates from the Latin word "stylus," signifying how something is written or executed. Leech asserted that style represents how a

literary text is both spoken and written (2014). It encompasses the unique ways in which writers utilize artistic, poetic, and figurative language. Through their specific choices of words, sentence structures, and innovative poetic devices, writers convey their emotions, thoughts, and feelings to their audience. The style also reflects the writer's behavior, attitude, and personality. Lawal suggests that style constitutes various linguistic expressions that encompass different features of a language (2004). Haynes viewed style as the study of individuality, demonstrating how a writer's thought processes are depicted in their literary works (1989).

In literature, the study of stylistics plays a crucial role in unravelling the complexities of language and analyzing the creative strategies poets adopt to express their thoughts. Stylistics, an applied linguistics discipline, focuses on the study of language styles and practices intended to create an expressive literary style. According to Wales (397), style refers to a person's perceived unique way of writing or speaking. According to Leech and Short's (2007) book "Style in Fiction: A Linguistic Introduction to English Fictional Prose" (although the concept also applies to poetry), style refers to the "linguistic characteristics of a particular text" (11). They argue that a stylistic analysis involves examining a poet's specific language choices and explaining how those choices contribute to the overall meaning and impact of the poem.

Geoffrey Leech's work, particularly his 1969 book "A Linguistic Guide to Poetry," provides a valuable foundation for analyzing the stylistic choices that define meaning in poetry. His technique emphasizes how seemingly tiny linguistic choices may have profound implications for the poem's impact. Figures of speech emerge as an essential part of language style in the context of stylistics. According to Leech and Short (2007), figures of speech are linguistic components that deviate from the conventional discourse norms established by language codes. Leech (1969) further categorizes figures of speech as schemes and tropes.

Over time, the usage of figures of speech has spread beyond literary works to include speeches, advertisements, and news, illustrating their adaptability (63).

In stylistics, particularly in poetry, various degrees of language are analyzed. Poets develop their unique style to distinguish themselves from others, with diction, word patterns, punctuation, and figurative language revealing their style (Bradford 16). Style can convey specific ideas to readers, with semantic elements and figurative language often used to impart hidden meanings. When stylistic aspects are employed in literary works, readers gain specific interpretations and effects from the text (Verdonk 36). Stylistics is frequently used to evaluate poetry, as poetic devices like imagery, symbolism, and figurative language necessitate thorough examination to discern the writer's intent.

Leech and Short (2007) state that the goal of stylistics is to give people an "understanding of how language is employed and its artistic significance" (11). Moreover, they state that any style analysis aims to identify the "artistic principles" (60) that direct a writer's choice. Though stylistics is closely related to linguistic aspects, its primary focus is on particular stylistic categories rather than general language categories. Leech and Short (2007) delineate four primary areas of stylistics research. Lexical categories are the first type, and they entail examining the nouns, verbs, adjectives, and adverbs that are lexical items in the text. Grammatical categories, the second category, look at the sentence structure and consider word choice, active or passive voice, sentence complexity, and tenses. Cohesion and context, which come in third place, are essential factors to consider when analyzing language style. While context refers to the atmosphere in which a text is found, cohesion refers to the relationships between words and sentences within a text. A text cannot be considered "a coherent discourse" unless it is cohesive and coherent (61).

4.1 Linguistic Deviation

Writers, who aim to make their language creative or inventive, use a language that

is not typical, uncommon or every day. Using untraditional language enables the writer to surprise the readers and make a powerful impression on their minds. This creative use of language, which deviates from the norms of literary convention (Leech, 1969 50), is technically called linguistic deviation. According to Leech, any departure from expected patterns of linguistic behaviour can evoke feelings of disorientation and surprise, suggesting that rules in poetry are often intended to be challenged (Leech, 1969 10-12). He argues that deviation involves going against and breaking established rules, yet he suggests that a true breaking of a linguistic rule is a result of a deliberate choice. "any selection which is not one of the selections allowed by the rules has a null probability" (Leech, 1969 29-30). While deviation can occur within the confines of language, for the poet, the decision of whether to adhere to linguistic rules becomes a matter of choice. Therefore, deviation arises from the poet's selection among the various linguistic elements available, allowing the writer to either utilize standard linguistic items or creatively exploit these elements.

Leech (1969) assumed that "any deviation from the expected patterns of linguistic behaviour" will produce a reaction of disorientation and surprise; a matter that is widely appreciated in literature because it enriches the literary text (10). He also added that poetry always gives the poets unique freedoms, which enable them to create and develop their language that perfectly matches their attitudes, thoughts, and emotions (17). Thus, linguistic deviation is primarily a result of choice, e.g. the poet can commit himself to the accepted rules of language or deviate from them.

According to Leech (2008), linguistic deviation is often regarded as a "poetic licence," granting poets the freedom to depart from expected norms of linguistic expression to capture the readers' attention (59). This term denotes the poet's right to disregard or even defy the rules and conventions of language. Leech further distinguishes between two types of poetic licence: the traditional or routine licence, and the creative licence, which allows poets to

surpass the language's boundaries to explore and convey new worlds of experience (36). According to Leech (1969), while poets have creative freedom in their use of language, there should be boundaries. He argues that excessive deviations from standard language can hinder communication and make the poem difficult to understand (36). Leech (1969) argues that works of art typically diverge from the expected norms of their medium, which society learns to anticipate. In artistic expression, deviations serve as central elements that stand out against the backdrop of automatic systems, much like prominent features in the foreground of a visual composition. In poetry specifically, linguistic deviation represents a deliberate departure from both literary conventions and everyday language norms. Such deviations contribute to creating elements of interest and surprise within poetic language. In every poem, these deviations distinguish poetic language by their peculiarity, thereby enhancing the poem's significance (56-57).

Leech identifies two distinct ways in which poems can exhibit deviation. Firstly, language can appear "odd and deviant," characterized by irregularities that are noticeable and deliberate. This might involve introducing new words or breaking grammatical rules for poetic effect. Secondly, language can be excessively regular, drawing attention to its conformity. For instance, repeated use of the same speech sounds to create a rhyme emphasizes a regularity that is abnormal in everyday speech. Leech suggests that deviation is not only linked to how poets express themselves but also to the meaning conveyed through the language used. He (59-60) argues that what defines poetry are the linguistic deviations that poets manipulate in their work. Thus, he considers linguistic deviation a crucial tool for poetic creation. He contends that any linguistic deviation becomes artistically significant when...

It communicates something;

It communicates what was intended by its author and,

It is judged or felt by the reader to be significant.

Short (1996, 11) argues, "Deviation, which is a linguistic phenomenon, has an important psychological effect on the readers. If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent." This demonstrates that deviation serves as a stylistic concept, a method for achieving foregrounding. Deviation is significant because it involves creating unusual patterns from the ordinary patterns of language, thus departing from established norms and traditional modes of communication. It is important to note that deviation can manifest in both written texts and everyday speech. Moreover, literature, particularly poetry, is characterized by its deliberate departure from conventional language usage. It is through this departure that poetry uniquely captures the attention of its readers. Leech and Short (2007, 44) explore deviations in literary texts at three distinct levels. The first level, termed primary deviation, occurs when the text departs from the norms of the language as a whole. The second level, known as secondary deviation, involves deviations from the conventions of literary structure specifically. The third level, internal deviation, is characterized by deviations from the norms established within the text itself. They explain that primary deviation can be observed in two predominant forms (39-40):

- a. When language allows choices within its rules, the writer selects options outside the conventional range.
- b. Where the language allows a choice, the poet denies himself the freedom to choose, using the same item in successive positions.

A simple example of this kind of deviation is the missing copula which is the absence of a verb form, usually "be" (am, is, are, was, were, be, been), as is shown in Galway Kinnell's poem "Blackberry Eating":

the stalks very prickly, a penalty (52).

In the line "the stalks very prickly," the copula "are" is omitted. Kinnell's omission of the

copula "are" results in a fragment. A typical complete sentence adheres to the subject-verb-object pattern, such as "stalks are very prickly."

As for the second form of primary deviation illustrated above, it can be simply exemplified by the use of alliteration (the repetition of initial consonant sounds) by Hirshfield in her poem "For What Binds Us" There are names for What Binds Us:

strong forces, weak forces. (86)

The poet here restricts her choice to the same consonant sound /f/ on successive syllables, although other possible phonemes can have occurred here. In this context, the repetition of "forces" with the initial consonant sounds "f" serves to emphasize and contrast the different types of forces ("strong" and "weak"), adding a rhythmic and memorable quality to the sentence.

"Secondary deviation, according to Leech (2008), contrasts with primary deviation by deviating not from language norms but from poetic conventions such as metrical variation and enjambment, described as when a line ends where there is no major grammatical boundary' (62)."

4.1.1. Types of deviation

Leech (1969) divided deviation into eight different types. They are lexical deviation, grammatical deviation, semantic deviation, phonological deviation, Graphological deviation, dialectal deviation, deviation of register, and finally deviation of the historical period.

4.1.1.1 Lexical Deviation

Lexical deviation is a very important aspect of poetry. The language of poetry sometimes deviates lexically. The poet may break the rules of word formation and coin strange and new words. "Lexical deviation, identified by Leech (1969) as lexical invention, represents one of several methods through which poets deviate from conventional language rules (42). Leech noted that it involves neologism, whereby poets create entirely new words to express their

thoughts and emotions in novel ways (42)." According to Crystal (2008), a neologism refers to a new word or phrase or a word that has recently become widely used. These words can be completely original or generated by uniquely combining existing words. This kind of deviation can also be exemplified in Kinnell's poem "Blackberry Eating.", although "splurge" is a commonly used word in English, Kinnell may use it in a manner that creates a new meaning according to the unique setting of the poem. The word "splurge" commonly implies spending money excessively and extravagantly. The poem vividly portrays squeezing and rupturing the blackberries in the mouth, implying an excellent and untidy experience. This unusual use deviates from the traditional definition.

In addition to introducing new words through neologism, Leech (1969) states that poets can also innovate through affixation and compounding in poetry. Affixation involves adding prefixes or suffixes to existing words to form new ones, altering their meanings, as seen with "un-" or "re-" in "unbreakable" or "rewrite" (43). Compounding, alternatively, combines two words to create compounds like "honeymoon" from "honey" and "moon" (43). These methods enable poets to creatively expand the lexical richness of language, creating words that convey subtle meanings or evoke specific associations. By utilizing affixation and compounding, poets develop inventive linguistic expressions that challenge conventional usage and enhance the unique character of poetic language. Leech highlights the role of diction (word choices) in determining meaning (162). Examining these poets' use of spirituality- and nature-related vocabulary reveals their investigation of the divine. For example, Hirshfield describes the natural world as a reflection of the sacred in "The Lives of the Dead" (1997) by using words like "numinous," which suggests a mysterious spiritual quality. Similar to this, Kinnell suggests a spiritual world beyond human comprehension in "The Book of Night" (1979) by using terms like "cosmos" and "firmament" to evoke awe and wonder at the vastness of the universe.

4.1.1.2. Grammatical deviation

Grammatical deviation is breaking the rules in forming words and sentences. Leech (1969) stated grammatical deviation has two aspects: deviation in morphology (the grammar of the word) and deviation in syntax (the grammar of how words pattern within sentences). Leech provided the example "I doesn't be liking he"(47) as an illustration of grammatical deviation, where the verb does not agree with the subject, the pronoun is in the wrong case, and the verb "be" is used incorrectly. He viewed this type of excessive deviation as disturbing the linguistic system. Leech suggests that grammatical deviations exceed the limits of poetic license, potentially leading to language breakdown and incomprehensibility for readers, rather than serving as a creative linguistic expression (47).

Leech highlighted how grammatical structures shape meaning through voice and tense (184). Examining the voice in Hirshfield's "The Envoy" (1997) through Leech's (1969) perspective reveals a desire for connection. Active voice gives the natural world power, as the river "whispers secrets" and the owl "calls" (Hirshfield, 1997). The poem ends with the imperative "Listen," emphasizing the speaker's wish to bridge the gap and comprehend the lessons provided by nature (Leech, 1969). According to Leech (1969), tense shapes meaning. Glück uses the present tense for urgency in "The Wild Iris," drawing the reader into the speaker's experience of seeing the vivid iris alongside decay. This highlights the speaker's battle to discover beauty and meaning in an impermanent world. "What was it I was saying" suddenly and unexpectedly switches to the past tense, breaking the flow and reflecting the speaker's inner doubts and desire for a comprehension that goes beyond the here and now. In "The Bear," Kinnell uses voice to depict loneliness. The poem is primarily written in the third person to convey a sense of separation between the speaker and the bear. This separation symbolizes the speaker's possible solitude and the bear's desolate existence. The sole second-person line, "*you have been here too long,*" disrupts the detachment, suggesting a

yearning for connection that transcends the initial distance. This change in tone emphasizes the speaker's wish to close the gap between observer and observed and their desire for a more profound comprehension of the natural world-possibly even of their role within it.

4.1.1.3. Semantic deviation

Leech indicates that semantic deviation "in poetry, TRANSFERENCE OF MEANING, or METAPHOR in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane" (49). In other words, Semantic deviation is a key characteristic of poetic language, particularly in modern poetry. Leech introduces the concept of semantic deviation as a form of "nonsense" or "absurdity," where the meaning is not immediately apparent and requires interpretation. He explains that it is reasonable to interpret 'semantic deviation' as 'nonsense' or 'absurdity,' indicating that semantic deviation involves meaning. Meaning is constructed through words and sentences in specific contexts, governed by language rules. In essence, semantic deviation pertains to "meaning relations which are logically inconsistent or paradoxical in some way" (Short 43). Metaphors exemplify this type of deviation and can be seen as 'nonsense.' Through this form of deviation, poetry can achieve foregrounding, creating new meanings that are not found in dictionaries. For instance, Leech's phrase "the sky rejoices in the morning's birth" demonstrates semantic deviation, as the sky cannot literally rejoice; rejoicing is a human trait, whereas the sky is inanimate (Leech, 1969 153).

4.1.1.4. Phonological and Graphological Deviation

Short (1996) explains that since the sound dimension of language is intrinsic to speech, and the majority of literature is in written form, there is limited opportunity for phonological deviation. Phonological deviation involves variations in sounds and pronunciation. It specifically implies that readers of poetry may sometimes need to pronounce words unusually or emphasize a syllable that is not typically stressed to maintain a rhyme scheme. An example

is pronouncing the word "wind" as /waind/ (Short 54). Thus, phonological deviation involves altering expected sound patterns. When certain sound patterns and pronunciations disrupt the usual pattern, phonological deviation occurs. In poetry, phonological deviation is employed to enhance rhyming. It is often linked to graphological deviations. Phonological deviations are of various types. These include alliteration, assonance, consonance, rhyme, rhythm and meter.

In contrast, graphological deviation is distinct from other types of writing by its visual characteristics, such as lines that do not extend to the right margin of the page and the use of capital letters at the beginning of each line (57-59). Graphological deviation involves relatively minor and superficial aspects of style, which include spelling, capitalization, hyphenation, italicization, and paragraphing. These elements are largely dictated by conventional syntax and only become noticeable when a writer intentionally makes a marked or unconventional graphological choice, such as a deliberate misspelling (Leech and Short 131).

4.1.1.5. Dialectal Deviation

Leech (1969) defines dialectal deviation, or "dialectism," as the incorporation of characteristics from socially or regionally defined dialects (49). He notes that this form of deviation is typically not accessible to prose writers, who are expected to adhere to Standard language (49). However, in poetry, poets frequently employ dialectism for various purposes. Leech references Spenser's use of colloquial terms in "The Shepheardes Calender," such as heydeguyes (a type of dance), rontes (young bullocks), weanell (newly weaned kid or lamb), and wimble (nimble), illustrating how these words convey "a flavor of rustic naivety in keeping with the sentiments of pastoral" (49). In essence, dialectism always reflects the life and culture of both the poet and society.

4.1.1.6. Deviation of Register

According to Leech (1969), register deviation refers to the use of language that is unsuitable for a specific context or situation. This deviation occurs when the chosen language does not align with the expected register or style appropriate for a given setting. Leech (1969) discusses how deviation of register in poetry often involves "REGISTER MIXING or the use in the same text of features characteristic of different registers" (50). He illustrates this concept with an example Leech (1969) uses the example from the image, the two lines from Auden's Letter to Lord Byron, to illustrate the concept of register mixing.

And many a bandit, not so gently born

Kills vermin every winter with the Quorn (50).

The first line, "And many a bandit, not so gently born," is written in a high register, using formal and archaic language. The second line, "Kills vermin every winter with the Quorn," is written in a low register, using colloquial and everyday language. The juxtaposition of these two registers creates a sense of incongruity and humor, which is characteristic of register mixing.

Deviation of Historical Period

Leech (1969) explained that in this type of deviation, poets are not constrained to using the language of their own time; instead, they can incorporate archaic words and structures from dead languages, such as Latin and Greek, which are no longer in common, use today (51-52). For instance, Milton utilizes familiar Latin words within contemporary English, reinterpreted from their original Latin meanings, such as "inspiring" (breathing in), "induce" (lead in), and describing the serpent's movement as "wandering" (crawling or creeping), and a bush with frizzled hair that is "implicit" (entwined) (Leech 52).

Leech (1969) distinguishes between two forms of historical deviation: archaism and anachronism (52). Archaism refers to "the survival of the language of the past into the language of the present," while anachronism is described as "the conscious and deliberate

revival of language from a past era" (Leech 52). An example of anachronism in language can be clearly seen in the following passage from T.S. Eliot's "East Coker."

The association of man and woman

In daunsinge, signifying matrimonie _

A dignified and commodious sacrament,

Two and two, necessarye coniunction,

Holding eche other by the hand or the arm

Which betokeneth concorde. (as cited in Leech, 1969, 52)

Leech (1969) explains Eliot's use of this type of deviation in the passage mentioned above, stating that:

The alternation between ancient and modern, emphasized by spelling, is similar in inspiration and effect to the register mixing which Eliot employs extensively, both in this poem and elsewhere. The point of the device, in the larger context of the poem is clear: it 'says' that progression through time is cyclic, and that present and past are ultimately one (52). Leech (1969) contends that in certain literary periods, these types of deviation are intertwined and challenging to address separately (52). For instance, the language used by Coleridge in "The Ancient Mariner" is seen as a blend of archaism and anachronism. As Leech describes it, "There is a certain amount of deliberate revival of obsolete usage, for historical colouring; but there is also some reliance upon standard archaisms current of the poetry of the day" (52).

5. Introduction to Jungian Psychology

Carl Gustav Jung born on July 26, 1875, in Switzerland and passed away on June 6, 1961, was a Swiss psychologist and psychiatrist who established analytic psychology as a reaction to Sigmund Freud's psychoanalysis. He introduced and developed concepts such as extroverted and introverted personalities, archetypes, and the collective unconscious,

influencing various fields including psychology, religion, literature, and others (Fordham 18).

5.1. Key Theories and Concepts

5.1.1 The Unconscious

The collective unconscious, which Jung termed as a deeper aspect of the unconscious that all persons have in common, is among the cornerstones of Jungian thought. In Jung's view, the mind is divided into two parts, consciousness and unconsciousness. Jung, however, stated that the mind could be divided into conscious and unconscious parts. Unlike Freud, who worked on the personal unconscious, Jung believed that the unconscious parts of the mind were those of a layered unconscious mind. The personal unconscious holds singular personal memories and experiences, whereas the collective unconscious involves memories and behavioural patterns that have been passed down from our ancestors. Jung further argued that these memories were identical across cultures and transcended even time, thereby controlling the activities and incidences of human beings. For example, the instant attraction of babies towards their mothers, the fear of darkness in childhood, or the constant themes across most cultures like the sun, moon, angels, and evil are all elements of collective unconsciousness (Jung, *Two Essays* 67). In simple terms, Jung believed that the unconscious mind was integral to human spirituality and meaning-seeking. In contrast, for Jung, the collective unconscious turned into a source or fountainhead for spiritual and religious experiences. Moreover, strengthening this argument by his conviction, he felt that there existed an archetypal universal background, like a wise old man, great mother, and hero, conditioning spiritual beliefs and practices irrespective of cultural barriers. These archetypes derive from the collective unconscious and appear in their turn, through symbols in dreams, art, and mythology. For Jung, the unconscious represented the source of wisdom, creativity, and spiritual insight. He believed that by engaging with the unconscious through practices like dream analysis and active imagination; individuals could access a deeper understanding

of themselves and the world (Jung, *Two Essays* 92-99).

5.1.2. Archetypes

Jung introduced the concept of archetypes, which are universal, innate patterns that shape the formation of each person's mind and influence it to perceive and act in certain ways. These archetypes form the collective unconscious and can be seen in various forms of art, religion, and mythology. Famous archetypes include the wise old man, the persona, the animus/anima, and the shadow, it also extends to include figures like the hero, mother, king, lover, child, crone, warrior, etc. These archetypes find manifestation in dreams, myths, and cultural symbols. All these affect human behaviour and our understanding of the world (Jung, *Archetypes* 45).

5.1.3. Persona and shadow

Jung believed that the shadow represented the darker, repressed parts of our psyche; while the persona stood for the social mask we put on to negotiate the outside world. Achieving psychological completeness requires integrating the shadow (Jung 1968, 36). Persona is described as part of the personality that people want to show to the world. Persona is described as a mask worn by humans where behind the mask is a side of the person that does not want to be shown to others. The mask is like a public face that a person wears to present himself/herself as someone different from who he/she really is.

Jung explained that persona grows out of the need in childhood to adapt to the expectations of parents, teachers and peers, and this may well mean that the persona carries traits of personality which are desirable, leaving the opposite, undesirable traits to form part of the shadow. For that reason, persona has an important role in a person even from an early age to meet the needs of socializing with everyone. Jung believed that persona is necessary because people are forced to play many roles in life to succeed at school, at work and to get along with various people (Schultz 110). Persona appears automatically when someone is in a

certain condition or environment. People can display their persona in their way. The mask that people wear and show to the world aims to leave a special impression on others and hide their true nature (Braga and Jung 2016). By giving a good impression while hiding the true nature of people, it makes it easier for them to be accepted in that environment. Jung explained that persona is a mask worn by actors to play various roles or faces to the audience (Schultz 106).

Shadow is part of the archetype that humans want to hide in the world. Shadow is an archetype of darkness and repression that displays qualities that a person does not want to be recognized but wants to hide and tries to hide its existence from other people and even himself/herself (Feist and Feist 107). What people try to hide from themselves and others, is usually concerns about the bad side of their personality. Jung stated that shadow consists of morally unacceptable tendencies and several constructive and creative qualities that a person does not want to confront (Feist and Feist 107). Shadow reflects the dark side of humans that makes people feel insecure and even afraid that other people will know their true selves.

Jung proposed the sinister and mysterious name of the shadow, which contains the basic, primitive animal instincts and therefore has the deepest roots of all the archetypes. Behaviors that society considers evil and immoral reside in the shadow, and this dark side of human nature must be tamed if people are to live in harmony (Schultz 112).

This statement means that everyone has a dark side that needs to be kept hidden from others. It takes the shape of an inclination for violence, jealousy, or hatred. According to Jung, the first step toward achieving completeness is to keep seeking out one's shadow; this search serves as a test of one's courage (Feist and Feist 107). However, people usually simply recognize the positive aspects of themselves and never recognize their shadow sides.

The shadow is a representation of the unconscious as a whole and usually embodies the compensating values to those held by the conscious personality. Thus the shadow often represents one's dark side, those aspects of oneself which exist but which one does not acknowledge or identify with (Shelburne 74-75).

It is obvious now that, shadow and persona are entirely distinct from one another. Human darkness is reflected in shadows. Shadows are defined as the negative aspects of oneself that are viewed as archetypes. As Jung mentioned, evil exists, and this is the framework of darkness (Casement 143). This archetype causes uncomfortable feelings and thoughts, as well as behaviors that are widely criticized in behavioral awareness. This activity is hidden and is viewed by the public as bad and immoral.

It shows that shadow is an archetype that opposes self or true personality or it can be said that its existence is contrary to ideal personality. In addition, shadow tends to do something that is contrary to or violates social rules or standards in society. Shadow will take over and even control the person triggering the shadow effect if the person fails to take responsibility and extract the wisdom that has been hidden beneath the surface of his/her subconscious mind (Chopra, Ford, and Williamson 2). So, the existence of shadows must be acknowledged. If it is not recognized, the more people deny its existence; the shadow will destroy and even take over people's personalities. Thus, people need to recognize their shadow which is their responsibility towards themselves.

5.1.4. Individuation

Based on the interplay and integration of contrasts, such as conscious and unconscious, personal and collective, divine and human, and life and death, individuation in Jungian psychology is the process of psychological growth and self-realization that results from a combination of the conscious and unconscious aspects of one's psyche. Jung saw it as the

discovery and experience of meaning and purpose in life, how one finds oneself and becomes who one is (Schmidt). In general, individuation is the process of breaking away from the "collective," which includes one's parents and cultural standards, to become a distinct individual. However, Jung explained the process of individuation as a means of guiding a person toward their most fulfilling personal growth. As Jung explains in [Two Essays on Analytical Psychology](#):

The aim of individuation is nothing less than to divest the self of the false wrappings of the persona on the one hand, and the suggestive power of the primordial images on the other (269).

As shown in the previous passage, Jung stated that individuation requires the integration of both collective and personal elements. According to Jacobi and Sharp, multiple important components help explain Jungian individuation.

1. Self-integration

It is the combination of several aspects of the psyche such as conscious and unconscious components, individual and societal symbols, and masculine and feminine traits.

2. Archetypal dynamics

When unconscious information is brought into conscious awareness during the individuation process, archetypal figures and symbols from the collective unconscious, such as the anima/animus and the shadow, play a crucial role.

3. Symbolic imagery and dreams

According to Jung, dreams, vivid imagination, and artistic expression are all effective ways to examine the symbols and images that the unconscious uses to convey. In order to understand our unconscious conflicts and motivations, individuation involves engaging and understanding these symbolic messages (Jung 1964).

5.1.5 Individuation as a Spiritual Process

Jung thought that understanding and accepting our darker side (the shadow) was a spiritual process, like the blending of spirit and soul in alchemy (Jung 1963, 497). He believed that all religions started from these deep, personal experiences. While some religious scholars think their beliefs came from divine revelation, Marie Louise von Franz showed that many religious practices began with individual dreams and visions. Over time, these personal experiences became structured rituals shared by the whole culture. However, as generations pass, people may forget the original meaning, and the rituals can become empty and meaningless. Jung's idea explains a key difference between religion and spirituality and the tension between them. Spirituality is a personal and unpredictable experience of deep, universal energies. In contrast, religion organizes and formalizes these energies into specific beliefs and practices that help maintain social order and stability. While spirituality is about exploration and growth, religion creates a structure to manage and sometimes control this process.

Galway Kinnell's poetry regularly addresses existential issues and the human condition, making Jungian theory a valuable tool for further investigation. Jung interpreted myths and stories about heroes' journeys as mirroring a universal psychological pattern of confronting trials, experiencing change, and gaining enlightenment. Kinnell's poetry frequently addresses searching, facing the unknown, and confronting mortality. Analyzing his poetry through the prism of the hero's journey reveals how he depicts the spiritual path of self-discovery and progress (Jung, *Archetypes* 43).

In conclusion, Jungian theory provides a valuable lens through which to examine the spiritual components of Kinnell's works. By studying archetypes, the interaction of nature and psyche, and the journey of individuation, the reader better understands how Kinnell explores the intricacies of the human experience about the desire for meaning and connection with something bigger than man's self. Whereas Jungian analysis has greatly enriched our

knowledge of literature and spirituality, research up till now shows a remarkable absence of its application to the poetry of Galway Kinnell. That is to say, while Kinnell has gone deep into spiritual themes, his works lack scholarly exploration from a Jungian perspective.

6. Kinnell's collections of poetry

Galway Kinnell published a variety of poetry collections throughout his career. These include "Strong Is Your Hold" (Houghton Mifflin 2006) and "A New Selected Poems" (Houghton Mifflin 2000), which won the National Book Award. He also published "Imperfect Thirst" (Houghton Mifflin 1996) and "When One Has Lived a Long Time Alone" (Knopf, 1990). Notably, "Selected Poems" (Houghton Mifflin 1982) earned him both the Pulitzer Prize and the National Book Award. Finally, "Mortal Acts, Mortal Words" (Houghton Mifflin 1980) is another collection in his extensive body of work (Poets.org). Kinnell grew up among other poets who wished to write more straightforwardly than T. S. Eliot and Ezra Pound. They intended to compose poetry that ordinary people, not just those with higher degrees, would understand. Mr. Kinnell was successful, and all of the collections of poems he published between 1960 and 2008 are still accessible. These poems span many themes, including city scenes, nature poetry, reflections on life and death, and frank discussions about relationships (Lewis 2014).

Kinnell's poetry often explores spirituality through personal introspection and interactions with the natural world, presenting a profound engagement with themes of transformation, self-discovery, and sacredness. By analyzing a selection of Kinnell's poems, this paper identifies and examines three central threads that illustrate his exploration of spirituality:

- 1- Nature as a Path to Spiritual Awakening: In a poem like "The Bear", Kinnell uses nature and animals to represent spiritual development and personal understanding. This poem depicts how the natural world serves as a medium for understanding

deeper spiritual truths.

- 2- Self-Reflection and Spiritual Insight: clearly illustrated in "The Road Between Here and There," this poem talks about being alone and thinking about yourself as important parts of finding your spirit.
- 3- Sacred Moments and Spiritual Connection: Shown in "The Stone Table" where special moments and a sense of the divine are shown using colourful pictures and comparisons. This poem shows how ordinary experience and natural things can have important spiritual meanings.

These threads reveal the depth and intricacy of Kinnell's spiritual themes, providing a better grasp of how his word choices and writing styles help depict spirituality in his poems. The analysis will also draw on Jungian psychological theory to examine how Kinnell's use of archetypes, symbols, and the collective unconscious influences the spiritual and mental aspects of his writing. Three poems have been selected to provide a comprehensive analysis of Kinnell's portrayal of spiritual journeys through nature and self-exploration as central aspects of spirituality. These poems are "The Bear" from *Body Rages* (1968), "The Road Between Here and There" from *The Past* (1985), and "The Stone Table" from *Strong Is Your Hold* (2006).

"The Bear" examines the deep spiritual connection between humans and the natural world, using the bear as a symbol to reflect important themes like holiness and spiritual growth ((Dwyer 28). "The Road Between Here and There" examines the journey of self-discovery, exploring the transformative path of personal growth and spiritual exploration. Using imaginary landscapes to examine the tension between the known and the unknown in spiritual terms. "The Stone Table" employs imaginative concepts to examine how significant moments in everyday life can influence and deepen spiritual beliefs. Together, these poems demonstrate how Kinnell explores spirituality in many ways. They focus on how his use of

language, imagery, and thematic structure facilitates a deeper understanding of spiritual and existential dimensions. This chapter will analyze how Kinnell's stylistic choices such as vivid imagery, metaphor, and narrative perspective reveal various aspects of spiritual experience. Additionally, applying Jungian psychological theory will enhance the interpretation of Kinnell's work by exploring archetypal motifs, the collective unconscious, and the shadow, thus providing a richer understanding of his thematic and psychological complexity. This analysis aims to find out how Kinnell's poetry illuminates the profound mysteries of life and spiritual transformation.

Moving to the analysis of Galway Kinnell's poem *'The Bear,'* from his third book *Body Rags* (1967); the poem exemplifies how Kinnell employs the natural world as a pathway to spiritual awakening. This exploration of nature's role in spiritual growth is central to the poem, which intricately weaves themes of nature, self, and transformation. Critics often discuss "The Bear" for its shamanic qualities, which is a way of understanding spiritual and mysterious themes. Kinnell's poetic approach resonates with shamanic poetry, which examines different states of mind and the link between people and the natural world (Nelson 79). Shamanic poetry explores shamanism, a discipline in which a person enters a different state of consciousness to communicate with the spirit world. In other words, it is a spiritual practice involving communication with the spirit world. This type of poetry generates extensive discussions about nature and symbolism, emphasizing the intertwined connection between humans and the environment. It also investigates the relationship between our ancestors and the natural environment. Galway Kinnell frequently writes about the close relationship between humans and nature, including shamanic imagery and themes in their work (Glosecki 76).

As the hunter tracks the wounded bear through rugged terrain, the poem details his evolving spiritual journey. His pursuit and eventual killing of the bear lead to a deeper

connection with the animal, as he dreams of becoming the bear and experiencing its suffering. The poem culminates with the hunter's death within the bear's body, highlighting the interdependence of life and death and the transient nature of existence. The imagery and symbolism prompt reflection on human experience and the mysteries of life and death (Calhoun 68).

I take a wolf's rib and whittle
it sharp at both ends
and coil it up
and freeze it in blubber and place it out
on the fairway of the bears (Kinnell, *Body* 59).

In the poem's conclusion, the hunter undergoes a significant metamorphosis. Believing he has awoken from a dream, he realizes that his bond with the bear transcends physicality to become a permanent spiritual connection. This profound tie influences his perspective on life and actions, illustrating themes of spiritual connectivity and the enduring impact of one's deeds. The hunter, embodying aspects of both human and bear, reflects on the complexity of life, comparing the bear's "rank flavor" to the enriching essence of poetry. This analogy suggests that life's challenges, like poetry, derive meaning from their complexity, deepening the journey of existence (Calhoun 69).

Analysis

In "The Bear," Galway Kinnell employs several forms of lexical deviation, particularly through compounding and affixation, to enhance the poem's vividness and thematic depth. Firstly, in Stanza 1, the compound adjective "lung-colored" is used to describe the bear's smell. This vivid description makes the smell seem very strong and almost magical, which sets a basic and powerful mood for the poem. Furthermore, in Stanza 5, the term "bear-transcendence" combines "bear" with "transcendence". This word shows how the bear is

connected to a deep, life-changing experience. This compounding shows that the poem is about spiritual and deep personal questions, and it highlights how the bear helps the main character learn more about himself. Additionally, Kinnell employs affixation to make the poem more realistic and meaningful. In Stanza 2, the use of the suffix "-knives" with "bear" creates the compound noun "bear-knives," implying specialized tools for hunting. Showing thereby underscoring the protagonist's intimate engagement with the hunt. Similarly, in Stanza 4, the word "bear-blood" points to the origin of the blood and its symbolic meaning. This word formation shows how important blood is to the protagonist's spiritual and personal journey. By using these techniques, Kinnell makes the poem's imagery and themes more complex, effectively connecting the physical and spiritual aspects of the protagonist's experience. According to Jungian theory, such lexical choices can be seen as manifestations of archetypes and the collective unconscious. For example, "bear transcendence" shows the pattern of change and the adventure of a hero, meaning a big spiritual change. Likewise, words like "bear-knives" and "bear-blood" focus on the basic and special parts of hunting, connecting what the protagonist feels in his body with deeper psychological and spiritual meanings.

Furthermore, examining the grammatical deviations enhances the poem's distinctive style and thematic depth. For example, Fragmented sentences and unconventional phrasing are prominent, particularly in Stanza 1 "In late winter / I sometimes glimpse bits of steam / coming up from / some fault in the old snow." These fragmented sentences make the scene feel more real and intense, just like how the protagonist feels. Additionally, the poem uses unconventional syntax, as seen in Stanza 4 "I come up to him / and stare at the narrow-spaced, petty eyes." This deviation from standard word order makes the imagery in the poem clearer and stronger and helps readers see the important details. According to Jung, these deviations can be seen through Jungian concepts of individuation and the shadow. The

poem's disjointed and unconventional grammar shows the protagonist's confused mental state as he deals with deep personal struggles and big life questions. This use of grammar that is different from normal reflects the effort to bring together different parts of the self, which is important in Jungian psychology. The protagonist is trying to make sense of his physical and spiritual experiences.

The poem uses parallelism, especially in the dream narrative of Section 5. Phrases like "stabbed twice from within," "splattering a trail behind me," and "which gravity-clutched leap" show a pattern where each phrase starts with a verb and then describes something. This repeating pattern helps create a feeling of continuity and order in the poem, even though the dream is fragmented. By using this parallel structure, the poem highlights the link between the main character's physical actions and his deeper spiritual change, suggesting that his physical fight is like a deep spiritual change (Taylor 29-44). The poem also uses repetition to make important parts of the protagonist's journey. Words like "bear" and "blood" are repeated often to show how important they are. Saying "bear" repeatedly makes it clear how big a part the bear plays in the narrative, both as a real enemy and maybe as a deeper meaning. The word "blood" is also used a lot to show its two meanings: it is a real thing, but it also represents big changes in the protagonist's life. This way of repeating words helps readers see the main ideas in the narrative and helps them understand the protagonist's journey better (Taylor 29-44). In "The Bear," the use of both parallelism and repetition enhances the exploration of the protagonist's spiritual journey, showing how physical and spiritual aspects are closely connected.

In addition, "*The Bear*," register deviations contribute notably to the poem's thematic richness and its portrayal of the protagonist's journey. The poem juxtaposes colloquial and formal language, enhancing its visceral and emotional impact. For instance, phrases like "sopped in blood" and "hideous belches" use simple, clear language to show the basic and

primitive parts of the protagonist's experience. On the other hand, words like “transcendence” and “gravity-clutched leap” use more formal or abstract language to add a deeper, philosophical meaning. This mix of language types shows the two sides of the protagonist's struggle, mixing the physical with the spiritual. The poem uses specialized terminology related to hunting and the natural world, such as “bear-knives” and “lung-colored.” These words help set the scene and make the poem more complex. Kinnell makes up new words by combining others, which makes the poem more interesting and helps the reader connect with its deeper meanings and feelings. This kind of language shows how the protagonist is deeply involved in the hunting experience and how it changes them.

In Galway Kinnell's “*The Bear*,” figurative language is employed extensively to enrich the poem's exploration of the protagonist's spiritual journey and the profound themes of transformation and connection with nature. Kinnell's poems do not attempt new poetic forms; they are sustained by the conventions of narrative. “The Bear” is a long narrative. Kinnell states that “my poems have depended a lot on narrative. . . . poems, like ‘The Bear,’ are sheer stories.” (Kinnell, *the Ohio Review* 25-38). Narrative poems support the sense of forward motion of the journey. Concerning the length of such poems, Kinnell says,

“I think it's one reason I write long poems—that it is possible for them to begin and then wander around, search around for some way out, and to come to a climax and resolution. . . . I want that poem to be an organic thing, to have an inner drama, an inner rising line” (Kinnell, *The Ohio Review* 25-38).

The poem uses metaphors to express complicated feelings and deep thoughts. For example, the term “lung-colored” is a metaphor that describes the bear's smell, connecting it to something basic and almost magical. Similarly, “bear-transcendence” combines the real presence of the bear with the idea of going beyond, implying a significant spiritual journey

and change. In addition, the poem uses similes to make strong comparisons that help the reader connect more deeply with the pictures it creates. For example, when talking about the protagonist's struggle, lines such as "splattering a trail behind me" use similes to show the wild and fierce quality of the chase, emphasizing the main character's physical and emotional distress.

Kinnell's use of figurative language, including metaphors and similes, aligns with Jungian views of the symbolic representation of the unconscious. For example, the bear in the narrative stands for strong feelings and difficult challenges, which can be seen as a way of showing the protagonist's battles and the journey of facing and understanding his hidden fears and desires. These special words help make the narrative deeper by connecting everyday experiences with important thoughts about the mind. In Galway Kinnell's "The Bear," the poem's structure, form and rhythm all work together to show the main character's spiritual journey. The episodic structure is divided into seven stanzas, each showing different stages of transformation, so readers can see how the protagonist grows from a tough physical fight to a deeper understanding. The free verse form, which does not follow a strict pattern of lines and rhymes, reflects the wild and unpredictable hunt and the protagonist's spiritual search. , showing how personal growth can happen naturally (Hobbs 246).

In conclusion, in "The Bear," Galway Kinnell employs linguistic and structural deviations such as compounding; affixation, parallelism, and repetition to enhance the exploration of spirituality and transformation. The poem's unique language use deepens the connection between physical actions and symbolic meanings, reflecting Jungian themes of individuation and the confrontation with the shadow. Kinnell's figurative language and varied rhythmic structure further underscore the protagonist's spiritual journey, illustrating a profound search for self-discovery and transcendence.

To further, clarify Kinnell's thematic concerns, his poem, "The Road Between Here and

There," from his 1985 poetry collection *The Past*, which is known for its deep thinking and reflective themes. This poem is a powerful examination of self-reflection and spiritual insight, the poem takes the reader on a journey through various moments and places in the speaker's life, each scene rich with personal significance and spiritual contemplation. "The Road Between Here and There" is a deep reflection on the spiritual journey through nature and personal experience. The poem reflects on moments of solitude and contemplation, using the metaphor of a road to stand for the path of life. Every "here" in the poem represents a specific place or experience that the speaker meets along this road, showing important moments of self-examination and spiritual understanding. The poem examines the transient nature of life and the importance of self-reflection in understanding one's place in the world. Kinnell shares different moments from life, some simple and some very personal, to show that every moment, even the everyday ones, can help us grow and understand things better (Gilbert et al.65).

Kinnell's spirituality in this poem is closely tied to his thoughts about time, nature, and himself. The road is used as a symbol for the spiritual path, where every stop along the way encourages the speaker to think about himself and understand the deeper meaning of life. The journey through the natural world reflects an internal journey, where the speaker deals with his thoughts, feelings, and spiritual desires. The poem highlights the importance of being aware and focused on life's moments, as these are the times when spiritual understanding happens. For example, the speaker's times of being alone—like reading *Moby Dick* again, sitting by the river in winter, or listening to the frogs at dusk—are shown as chances to connect with something bigger than oneself, whether it's nature, time, or the spiritual core within. Kinnell also talks about themes of death and how time passes, showing that the spiritual journey is intertwined with an awareness of life's impermanence (Kelly 2019).

Here I heard the snorting of hogs trying to re-enter the under earth.

Rasha Youssif

Here I came into the curve too fast, on ice, touched the brake

pedal and sailed into the pasture.

Here I stopped the car and snoozed while two small children

crawled all over me.

Here I reread Moby Dick, skipping big chunks, skimming others,

in a single day, while Maud and Fergus fished.

Here I abandoned the car because of a clonk in the motor and

hitchhiked (which in those days in Vermont meant walking

the whole way with a limp) all the way to a garage where I

passed the afternoon with ex-loggers who had stopped by to

oil the joints of their artificial limbs and talk (Kinnell, *Past* 42).

The mention of a barn on fire, the sound of a clock, and the fortune teller's words all help create a feeling of how quickly life goes by, which makes the spiritual journey even more important. The end of the road stands for the finish of life, where all the experiences and thoughts come together, giving a last chance for spiritual understanding. Kinnell uses nature as a setting for this spiritual journey highlighting the idea that the natural world is a mirror to the soul. The actual path, with its curves and bends, represents the uncertain nature of life and the value of being ready to learn from every situation. In this way, Kinnell's poem acts as a guide for the reader, urging them to start their journey of finding themselves and growing spiritually (Kelly 2019).

To wrap up, "The Road Between Here and There" is a profound exploration of the spiritual journey through nature and the self. Kinnell focuses on self-reflection and the importance of being attuned to the present moment and offers a powerful message about the potential for spiritual insight in everyday experiences. This gives a strong message about finding spiritual wisdom in simple, daily moments. Through this journey, the poem suggests

that a true understanding of the self and the spirit comes from a deep engagement with both the inner and outer worlds.

When analyzing the lexical deviations in the poem "The Road Between Here and There" by Galway Kinnell, the poet uses specific words to create clear pictures and express deeper ideas. One of the key techniques used in the poem is compounding, where two words are combined to form a single expression to add depth to the poem. For example, the word "ex-loggers" is made by putting together "ex," which means former, and "loggers," which are people who cut down trees. This creates a new word to describe people who used to be loggers. Another example is "winter-steaming," where "winter" and "steaming" are combined to describe the river, showing both the cold season and the steam coming from the water. While the poem does not heavily rely on inventing new words (neologisms) or the use of prefixes or suffixes to modify word meanings (affixation), it uses a special way of putting together existing words in new ways, which gives the poem a unique feel. This method helps make the pictures in the poem more vivid and the ideas more profound, so the language itself becomes a key part of enjoying the poem.

As for grammatical deviations, there are subtle examples that contribute to the overall tone and meaning of the poem. These deviations are not extreme, but they are important in creating the thoughtful and reflective feeling of the poem. Fragmented sentences and phrases that do not have a full structure are one example of grammatical deviation in the poem. For example; the line "Here a barn burned down to the snow. 'Friction,' one of the ex-loggers said. 'Friction?'" The sentence "Here a barn burned down to the snow" is complete, but it adds to the fragment structure in the poem because it stands alone. This fragmentation happens because this sentence is mixed with other lines like "'Friction,' one of the ex-loggers said," and "' Friction?'" is repeated without more information. All these parts together make the poem feel disconnected, with sentences and phrases that seem separate from each other,

giving the poem a fragmented and reflective tone. Another deviation can be noticed in the structure of the sentences where conjunctions are omitted, this makes the thoughts flow more smoothly and quickly. For example, "Here I went eighty but was in no danger of arrest for I was blessed-speeding, trying to get home to see my children before they slept." The absence of a connecting word between "eighty" and "but" contributes to the sense of urgency and immediacy in the speaker's actions.

Moreover, In Galway Kinnell's poem "The Road Between Here and There," using parallelism and repetition are important for showing the poem's deeper meanings. Parallelism in this poem is prominently featured in the recurring use of the word "Here" at the beginning of nearly every line, which makes the poem feel rhythmic and thoughtful. This way of writing helps the reader feel each moment as separate but also connected to the speaker's journey. For example, "Here I..." Structure: The poem repeatedly starts sentences with "Here I" followed by an action or experience, such as:

"Here I heard the snorting of hogs..."

"Here I stopped the car and snoozed..."

"Here I reread Moby Dick..."

"Here I brought home in the back seat two piglets..."

Every "Here" marks a new scene or moment for reflection, forming a pattern that connects the speaker's experiences. This repeated structure not only brings unity to the poem but also highlights the journey as a sequence of meaningful, spiritual experiences. The repetition of the word "Here" is not just a stylistic choice but also a way to emphasize the importance of each moment in the poem. By beginning each line with "Here," Kinnell indicates that every experience, whether it seems ordinary or deeply meaningful, carries a spiritual importance.

The poem's use of parallelism and repetition contributes to its spiritual dimension by emphasizing the journey of life as a series of interconnected, meaningful moments. The word

"Here" is used often to help the reader pay attention to what's happening now, which is a central idea in many spiritual teachings. Each "Here" demands full awareness and engagement in the present moment. The parallel structure of the poem indicates that all experiences, whether joyous, painful, or mundane, are interconnected, aligning with spiritual beliefs that every moment has value and contributes to the larger tapestry of life. The poem can also be viewed as a symbol of the journey towards spiritual understanding. The repeated use of "Here" and the poem's structure suggest that the path to spiritual insight is not straightforward but involves going back and rethinking our experiences as we move forward. The idea that the speaker has to "turn around and go back" supports the concept that spiritual development requires ongoing reflection and learning. Overall, the use of parallelism and repetition in "The Road Between Here and There" not only creates a unified and rhythmic structure but also enhances the poem's exploration of spirituality. Through these techniques, Kinnell highlights the importance of being present, the connection between life's experiences, and the recurring pattern of spiritual growth.

Using Jungian psychology to examine the grammatical deviations in Galway Kinnell's poem "The Road Between Here and There," these unusual grammar choices can be understood as showing the deeper, usually hidden thoughts and feelings happening inside the person speaking. The use of fragmented sentences in the poem might show how the speaker's hidden thoughts are coming to the front of their mind. In Jungian psychology, the unconscious mind is not bound by the logical and structured patterns that govern the conscious mind. The fragmented nature of some sentences in the poem, like quick changes in conversation or narrative, could stand for how hidden thoughts appear not smooth or finished, but still full of meaning. This process is similar to looking inward, where a person reviews his thoughts and life experiences to build a clear understanding of who he is. The poem's elliptical structures, where certain grammatical elements are omitted, can be seen as showing

the presence of the shadow in Jungian terms. The removal of expected grammatical features may stand in for things left unsaid or aspects of experience that are difficult to describe, while the shadow represents those elements of the self that are concealed or repressed. Just as the shadow includes parts of the self that are not fully understood or integrated, these omissions create a sense of ambiguity and openness that allow for alternative interpretations. This highlights the depth and complexity of the human psyche, where not everything is instantly apparent or comprehensible, and adds to the poem's spiritual journey.

In conclusion, the grammatical deviations in Kinnell's poem can be explained from a Jungian perspective. It shows the thoughts and feelings that one does not usually notice the darker parts of oneself, and the journey to becoming a better, more aware person. These grammatical deviations help the poem explore deeper spiritual ideas by showing how human minds work and the path to a more complete and aware life. By not following typical grammar rules, the poem reflects how spiritual growth is not a straight line but a complex and sometimes unclear journey. This journey includes moments of understanding, thinking deeply, and connecting with both one's inner self and the world around him.

Analyzing the poem "The Road Between Here and There" by Galway Kinnell for semantic deviations can identify how the poet plays with meanings and expectations to deepen and enrich the poem. Semantic deviations occur when words or phrases are used in ways that differ from their usual meanings, typically to form new connections or highlight specific themes. For example; in the line, "Friction," one of the ex-loggers said. "Friction?" "Yup, the mortgage, rubbin' against the insurance policy," The word "friction" is used in a metaphorical way here. Normally, friction means the force that makes it hard for one thing to slide over another. In this case, it is used to show the financial struggle between having a mortgage and an insurance policy, giving a strong and unusual picture of their conflict. Additionally, the line "Chimney standing up by itself and falling down": The chimney is described as if it has

its own actions, standing up and then falling down by itself.

Using Jungian psychological theory to the semantic deviations in Galway Kinnell's poem, "The Road Between Here and There" shows how these deviations help to explore more profound spiritual and psychological themes. According to Jung, these unusual choices can be seen as representations of the collective unconscious, where universal images and symbols appear to convey complicated, sometimes hidden, thoughts. Using the word "friction" to describe the financial challenge between paying a mortgage and an insurance policy can be understood more deeply by looking at it through the perspective of Jungian psychology. In this view, it represents a personal struggle between the need for material things and spiritual needs. Jungian psychology believes that these kinds of conflicts are key to the process of becoming more self-aware, where a person tries to balance these opposing parts of himself. The word 'friction' here shows the stress that happens when the needs of the outside world, like money, conflict with inner, spiritual wants. This idea highlights a common struggle between material and spiritual aspects of life, which connects to a shared human experience and adds a deeper spiritual meaning to the poem (Nelson 16).

The personification of the chimney being described as 'standing up by itself and falling down' can be seen as a representation of the shadow, according to Jungian psychology. The shadow stands for the parts of the self that are kept hidden or ignored, often connected to death, decay, and the more negative sides of life. The chimney's eventual fall symbolizes the unavoidable decline that everyone faces, closely tied to the shadow. By giving the chimney human-like qualities, the poem makes these hidden fears and truths more visible, encouraging a direct examination of the shadow. This is important for development, as understanding and accepting the shadow can lead to better self-understanding and spiritual growth.

The semantic deviations in the poem, such as the metaphor of "friction," the personification of the chimney, and the symbolism of the piglets, all help to express complex

ideas about the soul that are important in Jung's psychology. These unusual elements use common images from the shared unconscious mind like conflict, decay, and renewal to discuss themes such as the fight for spiritual growth, the reality of death, and the process of changing. The ongoing cycle of birth and death (shown in the 'chimney that stands alone and then collapses') mirrors the basic pattern of life and death, which is a central idea in Jung's thinking. The chance for change and forgiveness (shown by the 'parachute turning into a shower of gold') symbolizes the opportunity for spiritual growth, which is a major aim in the journey of self-discovery. Applying Jungian psychology through semantic deviations can be seen as messages from a shared hidden part of the mind. This part is filled with special images and significant ideas that facilitate the expression of deep spiritual and psychological concepts. These semantic deviations enhance the poem's meaning by connecting with common experiences of struggle, transformation, and renewal. They contribute to a deeper understanding of the spiritual dimension and the journey toward self-awareness and individuality.

When examining Galway Kinnell's poem "The Road Between Here and There" through the lens of Geoffrey Leech's linguistic analysis, particularly in terms of register deviations, it becomes obvious how the poet cleverly uses words to make the poem's main ideas and feelings stronger and more detailed. The poem uses a variety of linguistic registers that give it a special voice and explore its themes deeply. One interesting thing is how it combines formal and colloquial language. For instance, it has a conversational tone in lines like "Friction?" "Yup, the mortgage, rubbin' against the insurance policy." This relaxed, everyday talk is very different from the more serious, thoughtful tone in other parts of the poem, especially when the speaker thinks about big, philosophical ideas. This mix of language styles makes the poem lively and interesting and also shows the contrast between ordinary, simple moments and the poem's deeper, more thoughtful reflections. Using both formal and

informal language can be seen as a reflection of the integration of the conscious and unconscious mind, which is the central theme in Jungian psychology. The simple, conversational phrases like 'Friction?' 'Yup, the mortgage, rubbin' against the insurance policy' highlight ordinary, daily thoughts, typically connected to the conscious mind. On the other hand, the more serious, thoughtful words used when discussing big, deep questions reach into the hidden parts of the mind. This blending of registers symbolizes the process of individuation where the conscious and unconscious must work together to achieve a sense of wholeness.

In addition, the poem includes technical jargon words in its narrative, which further contributes to register deviation. Words like "mortgage," "insurance policy," and "clonk in the motor" are usually connected to specific, maybe even official or mechanical situations. Yet, Kinnell smoothly mixes these words into the poetic and thoughtful narrative, which might be seen as a change from what is expected in a poem that mostly talks about personal and deep themes. By using this technical language, the poem successfully connects the everyday parts of life with its deeper, more spiritual thoughts, thus improving the reader's understanding of how the ordinary and the meaningful are connected. Furthermore, the use of technical terms like "mortgage," "insurance policy," and "clonk in the motor" in the poem can be seen as a way to connect the practical, everyday world with a deeper, more spiritual exploration. In Jungian psychology, the process of becoming a whole individual involves not just looking inward but also bringing external experiences into one's understanding of themselves. By using language that usually describes practical life matters in a poetic narrative, Kinnell connects the physical world with the spiritual one. This reflects the Jungian belief that to truly understand oneself, one must recognize and balance both the physical and spiritual aspects of life.

To sum up, by applying Jungian psychological theory to the register deviations in Kinnell's poem, it becomes clear that these linguistic choices are not merely stylistic but are

deeply connected to the poem's exploration of the unconscious and the process of individuation. The mixing of formal and informal language, and the use of technical jargon all add to the poem's complex layers of meaning, mirroring the Jungian path to understanding oneself and achieving spiritual completeness. Through these deviations, the poem not only makes its narrative more interesting but also provides a deep examination of the human mind and its path to integration.

The interaction of form, structure, and rhythm in Galway Kinnell's poem "The Road Between Here and There" is crucial to express the poem's depth of meaning and direct the reader's attention toward its introspective narrative. The poem is free verse and does not follow a set meter or rhyme scheme, which lets it flow naturally and reflect the inconsistent and traversing path of life. This flexibility helps Kinnell change the tone of the poem smoothly, from conversational to thoughtful, which enriches the poem's discussion about memories and time. The word "Here" is repeated at the beginning of each stanza of the poem, creating a steady rhyme that connects different moments in the speaker's life, showing how life is made up of separate but linked experiences. The poem's fragmented structure, with short lines and many pauses, reflects the scattered nature of memories, capturing the complexity of the speaker's thoughts. The poem does not follow a chronological order; instead, it jumps around with thoughts, showing how time feels different to each person. All these parts such as how it is written, the flow, and the breaks work together to better explore ideas like time, remembering, and beliefs. This makes reading the poem a complete and deep experience, like going on a trip through the thoughts and feelings inside (Nelson 18).

Overall, Galway Kinnell conveys a complex examination of spirituality in "The Road Between Here and There" by utilizing a variety of linguistic deviations, such as shifts in grammar, register, and figurative language. The poem's irregular sentence patterns make the text flow like a continuous thought, reflecting the unpredictable path of a spiritual quest. The

repeated use of the everyday word "Here" helps keep the reader focused on the present moment, while also breaking away from conventional narrative progression. Kinnell's use of register varies, mixing simple, common language with deeper, more thoughtful ideas. This helps make the spiritual aspects of his writing feel more approachable and personal. He uses descriptive language, like metaphors and vivid images, to turn everyday events into meaningful and insightful experiences. The poem also has multiple layers of meaning, with clever word choices and symbols that add to its exploration of life's challenges and the quest for significance. By doing this, Kinnell not only pushes against traditional poetic forms but also weaves a complex picture that shows how spirituality can be found in both ordinary and special moments of life.

Continuing the threads of Sacred Moments and Spiritual Connection, "The Stone Table", from Kinnell's collection *Strong is Your Hold* (2006), further enriches Kinnell's exploration of the spiritual journey through nature and the self. In this poem, Kinnell explores a peaceful encounter with the natural world, where silent thought strengthens a more profound spiritual connection to the earth and the lasting patterns of life. The poem takes place on a hill behind a house, where the speaker and another person are sitting on a flat stone that used to be the floor of a cow path. The scene is calm but also filled with respect for the natural world and the flow of time. Kinnell's works frequently explore themes about nature, human life, and spiritual beliefs, and *The Stone Table* follows this pattern. The poem gently connects the outside world with the inner thoughts and feelings of the self, showing how nature can be a reflection of personal thoughts and a link to spiritual understanding (Wheatley 83).

Here on the hill behind the house,
we sit with our feet up on the edge
of the eight-by-ten stone slab

that was once the floor of the cow pass
that the cows used, getting from one pasture
to the other without setting a hoof
on the dirt road lying between them (Kinnell, *Strong* 3).

In "The Stone Table," Kinnell describes a peaceful scene where the speaker carefully observes the natural world around him. The detailed picture includes a blackberry bush, a young maple tree with red leaves, an old apple orchard, and a young bear. These elements together form a rich image of nature that is both fleeting and everlasting. They represent the ongoing processes of life and death, growth and decline, which are important themes in Kinnell's spiritual exploration. The poem centres on the stone slab, an old object from a past time, and uses it as a symbol for the ongoing nature of life. The stone, which was once used as part of a path for cows, is now a spot for quiet thinking. This change from a practical item to a holy place shows the poet's idea that everyday things can be sacred, which is a common theme in Kinnell's works. The bear, representing the wild and unmanaged parts of nature, enhances the poem's spiritual meaning. The bear's brief visit into the world highlights the proximity of wild and primal forces, influencing life. Its departure, leaving everything quiet, symbolizes the transience of life and the fleeting moments of connection with nature (Wheatley 84).

Kinnell's spirituality is deeply connected to the concept of interconnectedness among people, between the past and the present, and between humans and the natural world. The poem's closing lines reflect on the desire to remain grounded, to "stay, to climb with you on other evenings to this stone," showing a strong connection with the earth and the life it supports. This wish to stay connected, represented by the act of planting apple trees on "paradise root-stock," reflects Kinnell's view that life is sacred and that it is important to build a strong relationship with the world around us. The poem ultimately contributes to Kinnell's

broader theme of the spiritual journey by examining how spending quiet time in nature can lead to deep reflections on life and the world. *The Stone Table* offers a contemplative view of the beauty and mystery of existence, encouraging reflection on one's place in the larger context of life. Through this reflection, Kinnell's beliefs become evident: they are deeply intertwined with nature, and every moment is an opportunity for connection and spiritual growth.

Analysis

When examining the poem "The Stone Table" through a grammatical lens, various techniques become apparent that enhance its reflective tone and thematic depth. It is obvious that Kinnell skillfully employs elliptical structures and run-on sentences to enhance the poem's reflective tone. Kinnell often omits words or phrases, expecting the reader to understand what is missing. For example, in the line "The bear peers about with the bleary undressedness / of old people who have mislaid their eyeglasses," there is no verb, so the reader needs to fill in the gap. This technique makes the poem feel more personal and direct. Additionally, Kinnell's use of long, flowing sentences, which are often considered run-on sentences; helps show how thoughts and observations naturally unfold. For example;

From here we can see the blackberry thicket,
the maple sapling the moose slashed
with his cutting teeth, turning it
scarlet too early, the bluebird boxes
flown from now, the one tree left
of the ancient orchard popped out
all over with saffron and rosy,
subacid pie apples, smaller crabs grafted
with scions of old varieties, Freedom,

Sops-of-Wine, Wolf River, and trees

we put in ourselves, dotted with red lumps (Kinnell, *Strong* 3).

This long sentence brings together many details without stopping, like a flow of thoughts that shows the speaker's strong bond with nature. These choices in grammar make the poem richer and pull readers deeper into its themes. The elliptical structures, where words are left out and meaning is implied, mirror the workings of the unconscious mind, where not everything is clearly expressed or fully understood. For instance, in the line "The bear peers about with the bleary undressedness / of old people who have mislaid their eyeglasses," the verb is omitted, requiring the reader to fill in the missing action. This omission makes the poem feel more personal and direct. Another example of elliptical structure is found in the line, "the maple sapling the moose slashed / with his cutting teeth, turning it scarlet too early." Here, the phrase "the maple sapling" is followed by a description that implies the action of the moose without explicitly stating it. This structure conveys a sense of continuous action and transformation without the need for complete sentences.

In Jungian terms, these gaps in the text may symbolize the hidden aspects of the psyche. Those parts of the self that remain beneath the surface but still shape thoughts and emotions. The reader is encouraged to engage with these omissions, much like the process of integrating unconscious material into conscious awareness during individuation. The use of run-on sentences can be seen as a way to capture the natural flow of thoughts from the unconscious to the conscious mind. This fluid style echoes the Jungian concept of the ongoing conversation between the conscious self and the unconscious. The loose, flowing structure of these sentences suggests a journey into the mind's depths, where thoughts and images blend and change, much like the process of self-discovery and integration in Jungian psychology.

As for parallelism and repetition, the poem *The Stone Table* skillfully employs these

techniques to reinforce its thematic depth and rhythmic quality. Kinnell organizes his thoughts and ideas in a way that shows parallelism. For example, when he talks about the natural world, he lists things like "From here we can see the blackberry thicket, the maple sapling the moose slashed with his cutting teeth, turning it scarlet too early, the bluebird boxes flown from now, the one tree left of the ancient orchard..." Here, the sentence structure is repeated in the listing of various elements in the landscape, which emphasizes the interconnectedness of nature. Repetition further adds depth to the poem by emphasizing its central themes and ideas. The idea of joining things together shows up a few times, starting with the apple trees ("smaller crabs grafted with scions of old varieties") and then with the speaker and their friend ("like scions of Sheffield Seek-No-Furthers grafted for our lifetimes onto paradise root-stock"), showing how people are connected to nature. In addition, using similar sentence patterns throughout the poem makes a smooth rhythm, pulling the reader into the thoughtful flow of the words. These stylistic choices not only bring the poem's pictures together but also make it more thoughtful and reflective. Ultimately, the use of parallelism and repetition gives the poem a cohesive structure, making its themes more resonant and enhancing its lyrical beauty. These techniques also create a meditative, reflective tone, drawing the reader into the rhythmic flow of the language and the recurring motifs.

Shifting the analytical emphasis to semantic deviation, Kinnell frequently employs words in a metaphorical way, which can be seen as a form of semantic deviation. For example, the phrase "bleary undressedness" when describing the bear is not a common way to describe an animal. The term "undressedness" typically refers to a state of being unclothed in humans, but in this context, it suggests a feeling of vulnerability or lack of readiness in the bear, giving the animal a human-like quality of being fragile. Reframing the focus on register deviation reveals slight changes in tone, which contribute to the poem's overall impact. The

poem primarily uses a conversational, reflective tone, which is somewhat informal. One of the most striking examples of register deviation occurs in the line "I BELIEVE IN THE MIRACLES OF ART BUT WHAT PRODIGY WILL KEEP YOU SAFE BESIDE ME," which is written in all capital letters. This change in the poem's usual conversational and friendly tone serves several important purposes. The line written in capital letters stands out from the rest of the poem; catching the reader's eye and making the message feel very important. It is like an engraving on a tombstone, where using capital letters gives the words a feeling of lasting importance and seriousness, showing how final and meaningful they are. This shift in the register also makes the strong emotions behind the words more noticeable, showing how urgent and deeply felt the speaker's thoughts are. By using capital letters for this line, the poet makes it seem very important, showing how art can have a lasting impact that goes beyond time and death. This use of register deviation helps the poem explore themes of remembering, losing, and the lasting impact of art. Kinnell sometimes uses colloquial expressions, such as "lolls on its belly," which creates an informal, relaxed, easy-going tone. This is different from the elevated diction like "bleary undressedness" or "paradise root-stock," which makes the poem seem more thoughtful and serious.

Recalibrating the focus to emphasize the intricate use of figurative language in *The Stone Table*, Kinnell skillfully uses various literary devices to make the poem more meaningful. Metaphors are used extensively, the title itself and the repeated picture of the "stone table" act as a metaphor for stability, permanence, and a place of contemplation. It stands for both a real location and a symbolic place of worship where the person talks to himself about life, nature, and death. Moreover, the image of being "grafted for our lifetimes onto paradise root-stock" compares the speaker and his companion to grafted apple trees, showing that their lives are connected to something bigger maybe nature, a higher power, or the quest for purpose. The phrase "paradise root-stock" makes a reader think of a strong,

lasting connection to a perfect idea or a fundamental source of life. Personification further animates the natural world, as seen in "The bear peers about with the bleary undressedness of old people who have mislaid their eyeglasses": the bear is humanized through a comparison to elderly people, who have lost their glasses, This comparison makes the bear seem more vulnerable and familiar, connecting it to human experiences. The poem is filled with vivid colourful pictures of nature, like "the blackberry bushes," "the young maple tree," "bluebird houses," and "the old apple trees covered in bright yellow and pink, slightly tart apples." These descriptions make a full and clear picture of the outdoors, making the reader feel like they are there.

Throughout the poem, symbolism is used to represent different ideas. The bear symbolizes the wild and untamed aspects of nature, while the stone table acts as a physical and spiritual point for the speaker's thoughts. In the poem, the bear represents the wild and instinctive parts of the inner self, which Jung called the Shadow. The Shadow includes the hidden, negative aspects of personality that are usually avoided. The quick appearance and disappearance of the bear highlight the brief moments when these hidden parts surface, prompting a confrontation and integration into personal growth. The stone table in the poem serves as a significant symbol, representing a place for deep reflection, where conscious thoughts are balanced with hidden feelings.

The line "I BELIEVE IN THE MIRACLES OF ART BUT WHAT PRODIGY WILL KEEP YOU SAFE BESIDE ME" talks about the amazing power of art, but also shows that it cannot protect loved ones from death. The irony is present in the speaker's changing wishes, from wanting to "float free of the earth" to a strong desire "to stay," showing the complicated feelings people have about life and escaping it. Kinnell also uses hyperbole, like when he describes the apples as "popped out all over with saffron and rosy," to emphasize the richness and beauty of the natural world. These different ways of using language make the poem

complex and thought-provoking, inviting readers to think deeply about nature, life, and what it means to be human. "*The Stone Table*" is a free verse poem, with no set rhyme scheme or meter, allowing the thoughts to flow naturally, reflecting the speaker's inner reflections. The structure, with its different stanza lengths, gives a sense of movement and progression, as the speaker smoothly shifts between vivid descriptions of nature and deeper philosophical thoughts. The tone is quiet and reverent toward the natural world, with a touch of sadness as the speaker reflects on mortality and memory.

Ultimately, Galway Kinnell's poem "The Stone Table" skillfully mixes different linguistic techniques with psychological depth. The poem's free verse form, irregular rhythm, and contemplative tone mirror the natural process of introspection. Kinnell's use of linguistic techniques, like metaphors and symbolism, enriches the poem's exploration of themes such as nature and mortality. When viewed through a Jungian lens, these elements tap into the deeper layers of the unconscious, reflecting the journey toward self-understanding. Ultimately, *The Stone Table* offers a thoughtful meditation on the complexities of life, blending personal reflection with broader psychological insights.

Findings and Conclusion

The examination of Galway Kinnell's poetry reveals a profound integration of linguistic, thematic, and psychological elements that collectively deepen the reader's understanding of spirituality, nature, and the self. Across his selected poems, Kinnell skillfully uses various linguistic deviations such as compounding, affixation, grammatical irregularities, and register shifts to make his themes more meaningful and his emotions more powerful. These techniques are not just for show; they reflect the complexities of human experiences, especially when it comes to spiritual growth and self-discovery. For example, Kinnell uses lexical deviations, including compounding and affixation to add significant depth to the imagery and themes, intricately connecting physical experiences with spiritual

ones. Additionally, his grammatical deviations, such as fragmented sentences and run-on constructions, show how thoughts and spiritual thinking can be fluid and disconnected, highlighting the non-linear way his thoughts and feelings develop as he explores himself.

Furthermore, Kinnell's deliberate shifts in language blending colloquial and formal tones highlight the contrast between the everyday and the profound, suggesting that spirituality touches every part of life. His use of metaphor, personification, and symbolism elevates the ordinary, turning the natural world into a mirror of the inner self and infusing everyday experiences with deep spiritual meaning. Kinnell's use of parallelism and repetition throughout his poems emphasizes the cyclical nature of life and spiritual growth, creating a rhythm that reflects the ongoing journey of self-discovery. Viewed through the lens of Jungian psychology, his work taps into the collective unconscious, drawing on archetypes and symbols that resonate with universal human experiences. His exploration of the shadow, individuation, and the interplay between the conscious and unconscious mind adds layers of psychological depth to his poetry, often mirroring the process of individuation, where the self is seen as a constantly evolving entity. This continual integration of new experiences and insights fosters a more complete understanding of the psyche. In the end, Kinnell's poetry encourages readers to start their journey of self-reflection and spiritual discovery, urging them to connect more deeply with both the world around them and their inner selves.

In conclusion, Galway Kinnell's poetry shows how language, spirituality, and psychology are closely connected. He skillfully uses linguistic deviations and figurative language not only to add to the beauty of his work but also to deepen the exploration of themes like the spiritual journey, the bond between humans and nature, and the complexities of the self. By incorporating Jungian psychology, Kinnell's poetry provides a rich, layered look at the human experience, where the lines between the physical and the metaphysical, the conscious and the unconscious, are continually explored and reimagined. Overall, Kinnell's writing encourages

readers to start their journey of self-reflection and spiritual discovery, urging them to connect more deeply with both the world around them and their inner selves. His poetry serves as a strong reminder of the sacredness found in everyday life and the potential of language to transform us spiritually and psychologically.

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