

12-15-2025

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Recommended Citation

Abdulmunem, Dania Hussain and Ismael, Nadia Ali (2025) "Roots of the Human Psyche: The Spiritual Connection of Nature With the Mind," *Alustath Journal for Human and Social Sciences*: Vol. 64: Iss. 4, Article 2.

DOI: 10.36473/2518-9263.2434

Available at: <https://alustath.uobaghdad.edu.iq/journal/vol64/iss4/2>

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RESEARCH ARTICLE

Roots of the Human Psyche: The Spiritual Connection of Nature With the Mind

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ABSTRACT

Seamus Justin Heaney (1939–2013) was intensely engaged in nature in a way that differed from the usual concept of nature representing beauty, love, and romance. Heaney's role in portraying nature is unique. Describing nature from a deeper perspective reveals what nature hides in terms of darkness and violence. This image encourages people to contemplate more deeply because beauty may conceal a lot of sadness and grief. The poet intends to reflect on the events of the conflicts in Ireland and around the world through nature. Just as nature conceals darkness, so does the individual conceal the inner meaning of his deep thoughts in the unconscious in a random way that he cannot reveal. This research focuses on how Heaney's poetry echoes these mysteries by presenting the other side of nature, which mirrors a deeper dimension of the human psyche. The link of the human psyche in Heaney's poems will be discussed through the application of Sigmund Freud's (1856–1939) theory of the unconscious. This will clarify the profound connection between the individual's psyche and nature.

Keywords: Heaney, Individual, Nature, Psyche, Unconscious

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.

—Dylan Marlais Thomas, “The force that through the green fuse drives the flower”

The depth of nature reveals the human psyche: Heaney's early poetic vision

Seamus Justin Heaney (1939–2013) is an Irish poet but a distinctive poet and man. He was the eldest child in a pastoral family (Tamplin, 1989). Heaney seeks to establish and explain the current state by establishing a meaningful connection with the past. He

Received 1 December 2024; accepted 5 February 2025.
Available online 15 December 2025

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<https://doi.org/10.36473/2518-9263.2434>

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perceives history, language, and myth as deeply connected to nature, territory, and geography, emphasizing the influence of nature's forces (Andrews, 1988). Heaney's poetry has garnered a substantial following in Ireland and internationally, encompassing individuals from every society. This poetry evokes deep familial emotions, vivid descriptions of nature, and a strong sense of social awareness (Vendler, 2012).

The land has always been an influential and everlasting topic throughout Irish history. It concerns past periods in Irish history that have been mythologized and romanticized from ancient times, and in the nineteenth century, the land became a distinct political and social issue. It has been closely linked to Irish identity in a significant manner. The long history of invasion, occupation, and plantation has fostered the prevalent notion that land has consistently been appropriated or seized from the native Irish population and that this act of dispossession has never been redressed (Coohill, 2014). According to Majeed and El-Nour (2018), they said: "people are strongly connected to nature" (p. 61). For the Irish, it defines their identity and their belonging to the land. That is why they are strongly connected to it because it defines the essence of each individual.

Heaney asserts that during his childhood, he viewed "the landscape was sacramental, instinct with signs, implying a system of reality beyond the visible realities" (Heaney, 1984, p.132). Also Sarhan (2018) states, that "nature is an important source of inspiration for poets" (p. 329). Indeed, nature is Heaney's main inspiration in his poetry, so his decision to write about nature was different from the usual. When Heaney wrote about nature, he represented himself and the psychology of modern man, in addition to calling people to know nature more in a way that is different from the usual. He is like a religious man calling for faith. Here, he plays the role of a man who adheres to nature to search for the truth and authenticity behind nature, and according to Ismael (2022), "The poet as the priest" (p. 428). This is the role that Heaney played towards nature, a person who adheres to it despite all its difficulties, as a priest who adheres to religion.

The individual's connection of this perspective with childhood romanticizes it as an essential manner of being that is very sensitive and passionate to the mysterious and otherworldly signs of the land. The use of the term 'sacramental' indicates that the landscape is filled with religious significance, representing the tangible manifestation of the divine. Hence, the observable manifestations of the substantial realm suggest the existence of the spiritual equivalent or the realm that transcends what is apparent. According to Heaney, the poet must uncover the other connotations that nature hints at or implies. The author consistently emphasizes the poet's capacity to interpret and reveal the concealed or obscured significance within the landscape. Heaney demonstrates the impact of the Romantic which viewed the visible world as a symbol of the spiritual realm (Dau, 2003). As Al-Mashhadani (1997) explains, "the connection between the depiction of nature and the poet's ability to capture and then reassemble its elements in a creative and innovative manner" (p. 88). This is what Heaney did. He took the basic elements of his poetry from nature and transformed them into his own poetic concept that reflects the image of reality.

Heaney argues that renowned literary figures like William Butler Yeats (1865–1939), Patrick Kavanagh (1904–1967), Edmund John Millington Synge (1871–1909), or John Montague (1929–2016) create works that are shaped by elements of nature, which in turn have an impact on their civilizations. Similarly, their creations inspire depictions of the natural world and generate a profound awareness of the surrounding cultural background. Poetry establishes an essential connection between nature and culture (Harbert, 2004).

Patrick Kavanagh undoubtedly, emerged as one of Heaney's most influential figures during his early years. It is obvious that his impact on the conventional romantic notion of the artist being both isolated and valued. (Allison, 1998). This poet, whom people acknowledge as the representative of a collective existence, possessed a strongly distinctive

perception of his own identity. In his Self Portrait, he proclaimed that “A poet is never one of the people” (Heaney, 1984, p. 138) Kavanagh’s eye has been adapted to looking down at the earth long before it turned to books. Kavanagh’s place names serve to establish a personal environment, representing the unique experiences of one individual (Heaney, 1984).

Seamus Heaney asserts in “The Sense of Place” that he thinks there are two ways in which place is known and cherished, two ways that may be complementary but which are just as likely to be antipathetic. One is lived, illiterate, and unconscious, the other is learned, literate, and conscious. In literary sensibility, both are likely to co-exist in a conscious and unconscious tension: this tension and the poetry it produces are what should be discussed. and to consider how the different senses of Ireland, of Northern Ireland, and specific places on the island, have affected poets over these last hundred years (Heaney, 1984).

The poet discusses the relationship between an individual and their experiences with different regions. Heaney’s experiences were inherently connected to nature because of his deep commitment to the natural environment of Ireland. He sought to capture the essence of an individual’s character and thoughts and how they are intertwined with nature. The feeling of place plays a crucial role in shaping one’s personal experiences. He reflected this sense of nature and this relationship between an individual and nature through poetry, as he said in “Feeling into Word”: “Poetry as divination, poetry as revelation of the self to the self, as restoration of the culture to itself” (Heaney, 1984). That is, he wants to reveal the basic essence of the human psyche.

The analysis of the poet’s words is not enough to comprehend the essence of the human psyche and its connection to the natural world. To uncover the concealed implications of the human mind, one has to examine the words following psychological theory and the notion of the unconscious, to attain the fundamental significance. Naturally, Freud’s ideas and his concept of the unconscious will be connected to the analysis of the hidden meaning, as Freud likened the mind to an iceberg. The conscious is that part above the surface of the water the tip of the iceberg. More important, according to Freud, is the unconscious, that larger, invisible portion below the surface. This is the focus of psychoanalytic theory. Its vast, dark depths are the home of the instincts, those wishes and desires that direct our behaviour. The unconscious contains the major driving power behind all behaviours and is the repository of forces people cannot see or control. Between these two levels is the preconscious. This is the storehouse of all our memories, perceptions, and thoughts of which people are not consciously aware at the moment but that people can easily summon into consciousness (Schultz & Schultz, 2016).

Speaking of nature and its psychological connection to human experience, the best examples of this are the works of Heaney’s early period from his first volume *Death of a Naturalist* (1966), the first poem also called “Death of a Naturalist” The thematic topic of this poem is defined by the concepts of memory and landscape. Alternatively, one could argue that the limits of one’s memory define the scope of one’s experiences. As Heaney alluded to in a previous interview, his creative drive sprang from the vitality that arises from recollection. Nevertheless, these energies also introduce conflict within the poetry. Despite being rich in sensory richness, Heaney’s early poems do not depict an ideal, prelapsarian universe. The inherent reverence of childhood, the Wordsworthian exchange between the intellect and the natural world, reveals both a feeling of being out of place and a feeling of belonging (Tobin, 2009).

The impact of location, particularly in its difficult and terrifying form, on Heaney’s search for self-identity is most well demonstrated in the title of his poem. The detailed and evocative portrayal of “Death of a Naturalist” evokes a similar feeling of deep connection with the landscape as shown in Heaney’s depiction of his connection. However, it also

reveals the existence of a gloomy aspect in his imagination (Tobin, 2009). The “flax” is “festering” in the middle of “the townland”. There is something worrisome here, evocative of Frost’s deserted woodpile covered in a slow-burning decay without any visible smoke. The poet’s consciousness is affected by a growing sense of approaching fear, which is conveyed through the poem’s nuanced shifts in tone. In the initial four lines of the poem, said by the poet, reminisces about his youthful encounter at the “flax dam” (Tobin, 2009). “All year the flax-dam festered in the heart / Of the townland; green and heavy-headed / Flax had rotted there, weighted down by huge sods. / Daily it sweltered in the punishing sun.” (lines 1–4).

By the fifth line, the writer’s voice transitions from the perspective of an adult to that of the protagonist’s younger self. Similar to an oracle, the child starts speaking through the adult, recalling the past, and initially fails to perceive any need for caution. On the contrary, the flax dam is captivating, evoking a sense of youthful enthusiasm (Tobin, 2009). The child becomes aware of the existence of another realm beyond the secure environment of the “Miss Walls” classroom (Xerri, 2010) and the one where:

Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell . . .
Miss Walls would tell us how
The daddy frog was called a bullfrog
And how he croaked and how the mammy frog

(lines 5–17)

The unconscious is not yet assigned a role at the beginning of the poem. The primary focus at present is the conscious by encouraging children to observe nature and develop a deep fascination for it. The child is eagerly anticipating observing the “flax dam” and the subsequent events involving the frogs. Freud posits that the conscious aspect of the mind is easily identifiable, yet its ability to explain things is limited. Currently, the explanation just refers to the children’s observations of nature, limited to what is visible to their eyes and excluding any influence from their unconscious mind. While in the unconscious, “Daddy Frog” may be associated with the dominant and controlling father figure represented by the “bullfrog”, as “Mommy Frog” represents the mother who tries to protect and care for her family.

Terms such as “slobber” and “clotted” may be off-putting, but the substance they refer to, frogspawn, is considered to be the most desirable, although frog eggs are considered a symbol of fertility, these poetic images may look to be associated with unpleasant feeling. (Tamplin, 1989). “But best of all was the warm thick slobber / Of frogspawn that grew like clotted water” (lines 8–9).

The lovely images of childhood purity are shattered by “a coarse croaking” The situation takes a turn when the frogs enter. They are described as “angry”, “gross-bellied”, and “cocked / On sods”, with their loose necks humming like sails. They convey a threatening presence and disturb the natural order, balanced like explosive mud balls, emitting flatulent sounds from their blunt heads. It represents their desire for revenge against those who gather frogspawn and the everyday experience of studying nature in a classroom. Heaney is aware that if he were to dip his hand into the flax pond to retrieve the frogspawn and use it as inspiration for his poems, it would have a strong impact on him. He does not plan to accept the offer. Neither the study of nature nor the careful observation of the world will be the primary focus of his pursuits. What he observes will depict the shape of his thoughts and only present itself as comparable to what is unquestionably his. The purpose of the poem will be to properly define the author’s identity and establish who he truly is. “Death of a Naturalist” explores the theme of self-identity (Tamplin, 1989).

Then one hot day when fields were rank
 With cowdung in the grass the angry frogs
 Invaded the flax-dam; I ducked through hedges
 To a coarse croaking that I had not heard
 Before. The air was thick with a bass chorus.
 Right down the dam gross-bellied frogs were cocked
 On sods; their loose necks pulsed like sails. Some hopped:

(lines 21–27)

As the child's perception of nature has evolved, it has shifted from being beautiful and captivating to becoming repulsive and unbearable. This emotion signifies a period of transition for the child, as they go from the loss of their childhood innocence to the shocking experience of approaching teenage years and encountering their sexual desires. The relationship between the human experience and nature is depicted through the transformation of magnificent nature and pure childhood into repulsive nature and primal adolescence.

Henry Hart's analysis of Heaney's early poems suggests that the poet's struggle between pastoral and realistic observation results in a psychological and political transformation. Heaney's transition from a naturalist perspective to a more introspective and poetic one is shown as a descent from a state of innocence to a corrupted existence. In Heaney's poem, both the sense of violence and violation come from something inherent in the place itself, and how the poet's childhood self perceives it (As cited in [Tobin, 2009](#)) "I sickened, turned, and ran. The great slime kings / Were gathered there for vengeance, and I knew / That if I dipped my hand the spawn would clutch it" (Lines 31–33).

Freud claimed that repressed memories and sexual desires hold significant prominence within the unconscious. In this context, the poet becomes aware of the concealed connotations that lie behind the aesthetically pleasing depiction of nature, recognizing that nature possesses an alternative aspect within the human mind. It has the potential to present a risk or danger to the individual. The concealed meaning that the unconscious apprehends serves as a warning to the individual, alerting them to every possible risk.

The child's imagination transforms the natural world into something that instils fear and disgust, despite the inherent features of the natural world itself. [Sallal \(2023\)](#) states that "childhood innocence is fleeting during a brutal accident" (p. 368). In the poem "Death of a Naturalist", the portrayal of Miss Walls' natural environment is depicted as controlled, domesticated, rendered innocuous, and utilized for practical purposes. However, the child's perception does not align with the vivid and direct reality. The importance of Heaney's title, "Death of a Naturalist", becomes apparent to readers. This poem is not the creation of a naturalist who is satisfied with observing and explaining. Being a poet entails a preoccupation with matters beyond oneself. "Death of a Naturalist" explores the complex relationships between human and the natural world, encompassing their interactions with the environment, society, country, and themselves. Heaney's persistent focus on language suggests a strong desire to find ways to explore and communicate the relationships inside the poem's word structure ([Andrews, 1988](#)).

The poet's recognition of this creative drawback is also evident in the initial title of the poem "Death of a Naturalist", which was originally published in Spring 1965 as "End of a Naturalist". Furthermore, 'End' possesses a greater sense of conclusiveness compared to the poem's implications, and it is a more intellectual and literary expression than 'Death'. Through the gradual transition from 'End' to 'Death', the poet reveals his realization that his work is deeply connected to the natural world ([O'Donoghue, 2008](#)).

This poem portrays the process of changing from childhood to teenage and explores the mental functions of the human mind, which are influenced by distraction and tension.

Nature embodies the id, characterized by disorderliness and driven by instinctual urges, as Freud posits. The individual might be likened to the ego as they strive to exert control over the id. He finds himself in a state of moral ambiguity, caught between the naivety of childhood and the moral compass that distinguishes right from wrong, while also grappling with his inner instincts. This poem explores the theme of repressed memories and emotions, as described by Freud. According to Freud, childhood memories reappear as someone matures, but they manifest differently. Instead of appearing as they did during an innocent childhood, they emerge in an aware and painful manner. Regarding repressed emotions, Freud explains that repression is a psychological mechanism that impacts the individual's unconscious. It occurs when one becomes aware of the potential harm that can arise from their natural desires, regardless of their age.

Applying Freud's theory of the unconscious in analyzing this poem reveals a deeper understanding of the individual's journey from childhood to teenage and their connection with nature. The poem highlights the child's detachment from the external world and the transformative power of nature. As the child grew up, nature experienced a terrifying and repulsive transformation that posed a threat to the individual's survival, and this transformation may have been evident. The poem exhibits indications of suppressed apprehension, although the child is unable to identify the specific worries stemming from his inner essence. His finest poems exhibit remarkable intensity and clarity, making *Death of a Naturalist* an exceptional first volume.

Heaney's renowned formative poem, "Digging", from *Death of a Naturalist*, subtly depicts the process of "Digging". In the present, the poet observes his father engaged in digging in the earth from a window. This particular scene evokes a recollection of his father's potato digging and his grandfather's turf cutting on Toner's Bog. By positioning himself between the realm of home and the external world, as well as between the current and historical contexts, Heaney can envision his destiny as an artist. Numerous critics have observed that "Digging" is a novice poem in which the poet not only associates himself with the family custom of digging but also significantly deviates from that custom, announcing himself by the end of the poem as a poet whose methodology will differ significantly from that of his father and grandfather. The poem culminates with the tangible pen, which is accessed only after Heaney delves into his memory. This abstract process involves him attentively listening to and observing his father digging outside his windowsill, a physically liminal position that allows him to immerse himself in a dreamlike state (Fornell, 2007). His recollection is of his father digging: "He rooted out tall tops, buried the bright edge deep / To scatter new potatoes that we picked / Loving their cool hardness in our hands." (lines 12-14).

Furthermore, the line "their cool hardness in our hands" is what people appreciate in themselves and the sense of clarity that evokes a tangible experience without focusing on physical sensations. The image "Digging" boldly acknowledges the presence of rhythm and vividly demonstrates the very strength of rhythm it addresses: "The coarse boot nestled on the lug, the shaft / Against the inside knee was levered firmly." (lines 10-11).

The additional syllable in "firmly" inherently carries the line through with competence and determination. The integration of power and delicacy in the skill of digging is exemplified in the harmonious interaction between the "coarse" and the unexpected yet entirely appropriate "nestled" (Allen, 1997). According to Freud, the father and grandfather figures represent the superego, which represents ideal societal values and the ancestors' connection to the land and their origins. According to Freud's conception, the superego symbolizes the internalized societal ideals and the authoritative figures who enforce them. In the poem "Digging" Heaney's father and grandfather, who are both agricultural labourers, symbolize this source of power and conventional lifestyle. The father and grandfather may represent

the act of transmitting customs over the decades in an unconscious manner, as the father digs just like his father as if they inherit this act unconsciously.

Through such suppression, the writer can disregard or deny the understanding of writing's ability to both deprive and dominate "My father, digging. I look down" (line 5) and instead portray it as the symbolic extension of a piece that has already been interpreted as a story about writing. The symbolic position of the father in possession of and cultivating the land ensures continuity, both across generations and during the twenty years of the writer's history. Initially, the father symbolizes the poet's detachment from land and history, but again, he transitions into a symbol of continuity through his father. "Digging" offers the possibility of a return to origins and the comforting notion of a knowledge that is untainted and free from damaging impact. The gesture is predominantly formal, similar to the ideology of nineteenth-century nationalists whose concerns Heaney generally aligns with which was characterized by formality and aesthetics. It involved constructing the identity of the subject via the knowledge of things, which constitutes an act of self-production. This characterization applies to the writer's connection to both the collective history and their personal history: ultimately, both are presented as indistinguishable (Allen, 1997). The pen and the shovel each represent a specific role for repressed desires, and each also represents a different generation. The pen represents the generation of the son, and the shovel represents the generation of the ancestors. Where each of them represents the weapon of this generation: "Between my finger and my thumb / The squat pen rests; snug as a gun./ Under my window, a clean rasping sound / When the spade sinks into gravelly ground:" (lines 1-4).

Freud's theory of repression involves the notion that people tend to repress feelings of guilt or conflict in their lives. Within the context of "Digging," the speaker's departure from the physical labour performed by his ancestors may be interpreted as a buried sense of guilt for not following the same route. The act of writing and comparing the pen to the shovel represents the difference in generations as well as breaking the ideal rule of the ancestors and taking a different path from the usual. This feeling will generate anxiety and fear of failure unconsciously. According to Taha (2015), "Nothing remains the same; everything is driven to the next stage of development or mutation. Change is the pervasive force running throughout nature" (p. 52). Everything will change nothing will remain the same, but also Heaney enjoyed nature as Saddam (2024) notes that "the speaker finds some satisfaction in observing the environment around him despite this sense of sorrow" (p. 50). Despite the sorrow and sadness, there is pleasure in being attached to nature.

"Digging" exemplifies this process. The monument commemorates the customary labour he linked to the generations of his father and grandparents and, by extension, their forebears: horticulture and excavation. By intentionally juxtaposing their preferred instrument, the spade, with his own, the pen, he asserts, "I've no spade to follow men like them." (line 28) Through his instrument, he can elevate their work to the status of art, so elevating them within society (Reisman, 2011).

The essential connection between Heaney and his ancestors in this poem arises not from the somewhat forced comparison of digging and writing and the accompanying implements of shovel and pen, but from the cadence of the three generations as they engage in their respective professions: Heaney so composes a lyrical poem about the transmission of rhythm from his paternal and extended family. In stanza two, the poet hears "a clean rasping sound / When the spade sinks into gravelly ground: / My father digging" (lines 3-5). The sound in question is not generated by a singular movement; instead, he is perceiving the cadence of his father engaging in repetitive digging. Furthermore, he has consistently observed and absorbed the sound of his father engaging in repetitive digging

activities. This act of listening exemplifies Heaney's characteristic poetic stance that he consistently portrays in his poems. The speaker is attentively listening, with his pen resting in reserve, to his father's excavation in the present in the second stanza and the excavation in the past in verse three. This third line specifically references Patrick Heaney's unique potato digging rhythm as the son gazes out the window: "I look down / Till his straining rump comes up twenty years away / Stooping in rhythm through potato drills / Where he was digging." (Lines 5-9) The poet is recalling and retaining his cultural legacy his father's rhythm which remains ever accessible in his memory (Fornell, 2007).

Under my window, a clean rasping sound
 When the spade sinks into gravelly ground:
 My father, digging. I look down
 Till his straining rump among the flowerbeds
 Bends low, comes up twenty years away
 Stooping in rhythm through potato drills
 Where he was digging.

(Lines 3-9)

Although the first stanzas depict Heaney's attentive observation of Patrick Heaney's repetitive digging in the current "flowerbeds" and the past potato drills, the sixth and seventh stanzas express a particular recollection of the poet's meeting with his grandfather, who worked as a turf cutter. His cut is executed with finesse and depth, without exceeding the boundaries, and he skillfully propels the turf "Over his shoulder" (Line 23). Within this stanza, Heaney recalls and acquires the recurring cadence of his grandfather's landscape maintenance as a blueprint for his rhythmic artistic expression. Once he reaches the conclusion, "But I've no spade to follow men like them" (Line 28) he skillfully composes a very well-crafted sonnet, adorned with the image of the pen in a state of balance "Between my finger and my thumb" (Line 29). By his final declaration, "I'll dig with it" (Line 31), he implies that although he will not pursue their profession, his own work will be characterized by regularly used rhythms (Fornell, 2007).

According to Freud and the theory of the unconscious mind, the act of digging itself can be interpreted as an unconscious search for origins and a longing for the past, as the ancestors digging in the ground means that they are digging into the origin of life, that is, they are connected just as the soil is connected to the earth. They are trying to search for the most suitable original soil, meaning that it is an attempt to search for the origin of the thing. The scene of digging brings back memories of the past a nostalgic moment, which generates an unconscious feeling of guilt that perhaps when the individual takes a different path from the ancestors, he will break the course of origins and customs. However, according to Ismael (2024), "life experiences can reshape our understanding of ourselves, leading to a new and profound sense of identity" (p. 1382) where the act of digging generates stimulation of repressed memories in the unconscious for the individual. The gift of rhythm possessed by Heaney's predecessor will empower him to access not the physical, subterranean depths, but rather the deeper recesses of his psyche. This early poem implies that the interior of the poet's mind operates like a sound chamber, where the rhythms of different digging activities in the past and present stimulate and then reverberate with the rhythms of his current verse composition (Fornell, 2007).

In the poem "Digging" the poet observes the outdoor world through the window and becomes acutely aware of his profound sense of estrangement from the customs and practices of his ancestors. Nevertheless, the poem also demonstrates Heaney's purpose in excavating with his writing instrument, to disseminate the customs and legacy of his

society through the might of art: “The squat pen rests; snug as a gun” (Line 2). Heaney does not write to accurately represent the past. His poetry encompasses both a re-evocation of the past and a distanced observation and investigation of it. The poem “Digging” combines the traditional use of the spade with that of the pen, resulting in a rejuvenating and purifying energy. Heaney positions himself as a reviver of historical tradition. The metaphor of the poet excavating in the bog is a fitting representation of Heaney’s desire to uncover significance and purpose in the historical narrative of his Irish community, which is an integral component of the shared unconscious of humanity. The poet associates roots with gloom. In the poem “Digging”, the poet intimately experiences the “living roots” within his mind (Xerri, 2010).

At the back of the poem lies a sense of guilt at having departed from family tradition to take up the pen rather than the spade. Heaney celebrates the diggers’ intimacy with the land and the skill with which they carry on old family traditions. As a poet, he still wants to feel a part of all this. Just as the diggers extract new produce from the ancient soil, he reasons, so the poet delves into his experience to produce poems. It is the natural, easy movement, the precise rhythmic control of his father and grandfather that he particularly wishes to embrace (Andrews, 1988).

The poem concludes with the first and last stanzas, which trace the changing relationship between the speaker and the two objects. In the first verse, the cradled pen is imbued with the underlying menace of violence in the nearly cyclic phrase “snug as a gun.” When the spade is first introduced and thereafter characterized as a tool for proficient physical work, it is attributed to the realm of the speaker’s father and grandfather and is linked to the repetitive and monotonous nature of these tasks. The pen/gun possesses the ability to transform, turning swords into plough shares, and the pen is mightier than the sword, yet, the spade does not change the pen; rather, it is substituted by it. Both key items or tools reside exclusively within the written realm of the poem, concealing a moment of separation with a forceful proclamation of continuation. “But I’ve no spade to follow men like them. / Between my finger and my thumb / The squat pen rests. / I’ll dig with it.” (Lines 28–31).

Without even realizing it, the speaker is attempting to replace the father figure by using the pen instead of the shovel. There is a connection between the spade, which is a tool for boring and repetitive work, and the unconscious need to repeat familial duties, which may be a source of psychological tension. The speaker makes a deliberate proclamation, “I’ll dig with it.” in reference to the pen, which is interpreted as a declaration of disconnection from the conventional role. Nevertheless, from a Freudian point of view, this may be a veneer that conceals more profound sentiments of guilt or an unresolved commitment to the father’s world of physical labour that is buried under the surface. The speaker replaces the spade with the pen without performing any transformation, therefore suggesting a persistent conflict between these two realms, perhaps originating from subliminal urges associated with identity, heredity, and self-definition. Freud’s theory of the unconscious can elucidate the fundamental conflicts between tradition represented by the spade and intellectual ingenuity represented by the pen inherent in the poem. The speaker’s inner turmoil, fuelled by unconscious longings and familial connections, is metaphorically conveyed through these instruments, echoing a more profound battle with selfhood and detachment from the past.

Heaney’s early work highlights the aesthetic appeal of the environment while also revealing its more threatening nature. Undoubtedly, Heaney had a remarkable talent for vividly describing things, using words to evoke the beauty of his homeland. This skill is so profound that it merges beauty and dread into a unified and mystical reality (Tobin, 2009).

Nature's Soliloquy pushing the repressed to the surface: Heaney's later poetic meditations

Heaney's later writing prominently displays a form of transcultural unity that involves crossing borders. In his later writings, the author's global perspective and receptiveness to diverse viewpoints and civilizations gain greater significance (Piavanini, 2020). Heaney examining the cultural memory in his work at this moment is valuable, as he is currently transitioning from being a carrier of memory to becoming a site of memory (Piavanini, 2020).

The poem "Lupins" from his volume *Electric Light* (2001). It commences suddenly with the phrase "They stood." to represent a specific ideology or principle. The phrase "just by standing" mainly concerns the physical position of the flower. "Lupins" are not creepers or violets that get tiny. Qaderi (2021) states, "The flower is one of the elements that poets have used metaphorically and figuratively; it symbolizes various ideas" (p. 18), that is how "flower" or nature affect Heaney, and as depicted here, the standing position of these well-established perennial plants inevitably influences the preceding concept of "stood for something" (Line 1).

The second direction is indicated by the poem's praise of "Lupins" for their steadfastness throughout the summer journey. However, it is also strongly suggested from the beginning through the powerful sound of the opening line. If the reader removes the periods, the line can be read as one sentence, but its sharpness conveys the sound of a forceful declaration (Duffy, 2024). They represented something simply by remaining standing. Thus begins the first line of Seamus Heaney's poem "Lupins". Given the man's absence, it is both sorrowful and unavoidable to contemplate the potential impact he may have left behind. It is prudent to cautiously contemplate what may remain unchanged in the future. Currently, one is profoundly impacted by his loss and mostly recalls his personal and social generosity and honesty, his unwavering morality and commitment (Gillis, 2014). "They stood. And stood for something. Just by standing. / In waiting. Unavailable. But there / For sure. Sure and unbending." (Lines 1-3).

However, the initial emphasis diminishes over the rest of the poem, but it reappears noticeably in the final line of the poem. The self-reflexive coda, which is the only complete sentence in the poem, is confident and almost categorical: "And none of this surpassed our understanding." (Line 12) The speaker asserts that the depiction of the flowers' appearance, stance, and life cycle is so precise and skilful that their symbolic meaning should be easily comprehensible in the conventional manner of poetry (Duffy, 2024).

Applying Freud's theory of the unconscious, these beautiful and colourful "Lupins" can be interpreted as a manifestation of repressed emotions. Remembering these flowers can be seen as a psychological process, where the unconscious attempts to bring these repressed memories into the conscious mind. The aesthetic appeal of flowers symbolizes the id, which, according to Freud, represents the repressed and alluring instincts. These repressed memories, characterized by their beauty, have the potential to be interpreted in alternative ways. The aesthetic appeal of this flower suggests a need for pleasure in the depths of the psyche.

Following its initial three lines discussing the upright position of "Lupins", the poem then transitions to what appears to be a painterly representation of the "midnight's flower" but is a playful reinterpretation of them that is filled with excessive meaning (Duffy, 2024). "Rose-fingered dawn's and navy midnight's flower. / Seed packets, to begin with, pink and azure, / Sifting lightness and small jittery promise: / Lupin spires, erotics of the future," (Lines 4-7).

The text celebrates the idea that by embracing its true nature, it will possess both grounded and ethereal qualities, symbolized by a "Lip-brush of the blue and earth's deep

purchase.” (line 8) The poetry enthusiastically emphasizes its origins on earth and its pursuit of translation, with clear focal points and radiant boundaries. Meanwhile, this flower symbolizes the beauty of dawn and midnight, representing the beginning and end of the light. It also suggests the importance of embracing both positive and negative aspects of poetry. The next lines primarily focus on the beginning and conclusion. The life cycle of “Lupins” is summarized, starting from the initial stage of seed packages and progressing to their impressive blooming. During their peak in mid-summer, these magnificent flowers are compared to ethereal (Duffy, 2024).

The life cycle of a flower, encompassing its blooming and eventual demise, establishes a connection between the conscious and the unconscious. Freud theorized that there exists an ongoing interplay between the conscious and the unconscious, and this is precisely what the flower symbolizes here. The speaker apostrophizes the “lupin” first as “pastel turrets” strongholds of a different colour from the military kind. And then, in a shift back to the natural process of propagation, “Lupins” are addressed as “pods” gravid with the seeds of still more. Their confidently expected supply is, as it were, in waiting. From this implicit assurance that poetry will again have its day and hold its ground, the reader circles back to the poem’s initial point about these flowers “that stood their ground for all our summer wending” and its blunt declaration that nothing in this representation of “Lupins” is beyond human understanding (Duffy, 2024). “O pastel turrets, pods and tapering stalks / That stood their ground for all our summer wending / And even when they blanched would never balk. / And none of this surpassed our understanding.” (Lines 9–12).

“Lupins” commences with a contemplation on the concept of standing, ultimately concluding with the somewhat ambiguous notion of possessing unwavering certainty and inflexibility. However, it does not provide a remarkable display of colourful flowers or a strong and unchanging personality. Instead, it serves as a visual representation of Heaney’s poem, progressing from the beginning of the poetic event to the carefully developed and well-expressed outcome. The powerful brushstrokes and vibrant colours of “Lupins” Separate from the conventional focus on a flower’s intricately woven beauty. Instead, they capture Heaney’s preoccupation with the subject of what makes something beautiful. Heaney’s choice of the lupin as a symbol highlights the fact that a poem is primarily a form of literature characterized by a distinct and unique voice, that is not aligned with any one cause, group, or political party (Duffy, 2024).

Nevertheless, the poet’s intention in this poem was to convey a fundamental idea, even though the unconscious interpretation in the reader’s mind embodies a political motive. This does not suggest that poetry is used for political objectives, but rather it functions as a mirror of society and the innermost nature of the individual, serving as a medium for the marginalized person to articulate their thoughts and emotions. Heaney’s enduring awareness of the connection between the period of poetic inception and the period of flowering or harvest is prominently showcased in “Lupins” and is also suggested in other sections of his poetry and literary analysis. (Duffy, 2024). While it may be tempting to interpret “Lupins” as a prolonged reference to Irish passive suffering and resistance, considering that the thirty-year war in Northern Ireland had ended by 2001, it is more logical to see human beings behind the flowers to appreciate “Lupins” a partially conscious commemoration of those who survive and provide testimony, of those who, simply “by standing”, are admirable “by-standers” (O’Donoghue, 2008). Northern Ireland remained deeply involved in The Troubles in 1984. Although peace negotiations and ceasefires were being pursued, violent occurrences, bombs, and political instability remained prevalent. The protracted conflict continued for more than 15 years, profoundly impacting all aspects of life in Northern Ireland.

Here, the poet unveils the hidden and concealed significance that he wants everyone to comprehend. The poem's portrayal of human nature and psychology mirrors its underlying objective and concealed motive, which in turn reflects the chaotic underlying situations. The relationship between nature and the human psyche in the poem is intimate and multifaceted. At the first level, one can observe the aesthetic appeal of nature, but at the second level, nature can be perceived as suppressed memories. Upon further examination of the concluding phase, it becomes evident that the poem's main objective pertains to the human psyche and the unconscious. Anyone seeking to analyze the contemporary circumstances should consider not just their position, but also what is happening that is most representative of the majority of readers. This situation is characterized by a sense of instability and insecurity caused by the political climate.

Electric Light (2001) showcases Heaney's ability to highlight and reinforce his significant accomplishments within the genre of lyric, elegiac poetry. One of the elegies in *Electric Light*, titled "Sruth" and dedicated to the memory of Mary O'Muirthe Heaney's friend, pays tribute to fellow poets. Heaney's readiness to continue the poetic legacy left by Yeats and Auden is well-deserved and justified. Like his predecessors, Heaney has always assessed the potential of lyrical expression in the face of challenging social and political circumstances. Similar to other modern Irish elegies, Heaney's poems of loss do not solely focus on personal grief or introspection but constantly strive to establish connections with other demanding forms of writing, such as the visionary prophetic, the patriotic witness, and the national epic (Fornell, 2007).

In the poem "Sruth", Heaney discusses the "Bilingual race / And truth" (Lines 1-2) of a majestic mountain stream, known as "the sruth" or "breac-Ghaeltacht", which is cherished by the dedicatee of the poem. The poet pays a visit to pay tribute to her memory following her death from cancer, bowing to cleanse it, as she had done, "in the guttural glen." (Line 9) The statement prompts readers to perceive the water as a representation of the linguistic origin that Heaney revisits for rejuvenation and to equip himself to confront challenging situations to become, akin to the snowdrops in the stream, "fit for what comes." (Line 31) (Hammer, 2001).

"Sruth" is a regeneration of strong flow, named after the Irish word for "stream". The term "Sruth" has a clear association with water images. The implications of the temporal, chronological, and geographical aspects of the anachronistic term from a dying language are fitting for honouring the memory of an elderly Irish woman who passed away due to cancer. The images of "race" and "water" refer to the concept of a race that is fluent in two languages and the inherent authenticity and purity of water (Fornell, 2007).

Within the poem "Sruth" Heaney also honours Mary O'Muirthe. He employs the Gaelic language to symbolize her. Mary is interred in the Gaelic language of these "guttural" locations, which denote Irish place names. Furthermore, Heaney employed the metaphor of a river to commemorate her, as previously stated, since the river symbolizes the vitality in poetry. Heaney uses place as a contextual framework to delineate specific attributes of the individual. In his poem "Sruth" Heaney alludes to her multilingual ancestry by stating, "The bilingual race / And truth of that water / Spilling down Errigal" (Lines 1-3). By alluding to the "bilingual race", Heaney highlights O'Muirthe's Gaelic heritage, which is further underscored by her portrayal in a location poem. In addition, the poem highlights that "you in your dishabills / Washing your face in the guttural glen" (Lines 7-9). Heaney used Gaelic vocabulary to characterize Mary; it emphasizes that the indigenous language spoken in a region shapes an individual and is an integral aspect of identity. To convey geography, Heaney revisits imagery such as the "guttural glen" (Brunner, 2008).

The bilingual race
 And truth of that water
 Spilling down Errigal,
 The sruth like thr rush
 Or its downpour translated
 Into your accent:
 You in your dishabills
 Wahsing your face
 In the guttural glen

(Lines 1–9)

“Sruth” represents the unconscious in a direct and tangible form. Freud’s theory of the unconscious maintains that the unconscious mind operates beneath the conscious mind and that thought’s function is equivalent to a continuous stream. The term “Sruth” indicates an area of flowing water in the Irish language. In this context, Heaney establishes a connection between elegy, profound language, and nature to illuminate the progression of thoughts and demonstrate the profoundness, and accurate statements.

The id here is a representation of the human psyche that operates on a random and instinctual level, mostly driven by desires and ambitions it is like a stream. The superego here represents an individual’s longing to connect with nature and associate their memories with the natural world and surroundings (Moloney, 2007). “Those sky-maiden haunts / You would tell me about / Again and again—” (Lines 14–16).

Similar to the movement of a stream, thoughts also flow, much like water rising to the surface. The flow of thoughts transcends the realm of control to emerge at the very top of the conscious. This process bears resemblance to Freud’s iceberg theory, wherein Freud portrays the conscious mind as the apparent and superficial component that floats on the surface, while the unconscious mind, which is larger and more dangerous remains hidden from view. After the unconscious thoughts are translated, a fraction of them will gradually enter the conscious mind, and this is what the idea of the stream represents. In this poem, Heaney portrays the individual’s connection with water in a manner recalling Freud’s theory of repression. According to Freud, repression involves the hiding of memories, which may occasionally attempt to reappear in the conscious. The underlying message of the poem could be that the individual must confront his repressed memories. This will serve as a reminder for the person to address their suppressed memories in the unconscious mind and bring them to the surface of their consciousness.

To conclude, Heaney tried to convey nature in all its forms, both aesthetically and violently, but the true image of nature for Heaney is the one that translates the secrets of the human psyche. The individual’s connection with nature is a diachronic connection, as nature reminds the individual of all his hidden, sad and happy memories.

It is noted that the research at the beginning dealt with the child’s view of nature and how the child looks like the unconscious mind randomly and tries to satisfy the desire for happiness within him when seeing nature. The discussed poems represent the beginning of the human psyche’s connection with nature, but this view quickly fades as the individual moves from childhood to adolescence and all childhood innocence disappears with this stage, but its memories remain in the unconscious mind, their influence will appear in the future.

As the poet matures, he moves from the personal to the global. The poems about nature and its connection to the individual begin to be translated in a broader way, as they begin to reflect on wars, crises, relationships, and memories. Heaney’s connection with global poetry becomes very broad, as he followed Eliot’s approach by taking from the past to

reflect the present in a different way. The poet resorts to this method to show the originality of the work. In Heaney's work, he linked nature to the human psyche from his childhood until his adulthood and on different levels and ideas, sometimes expressing innocence, sometimes violence, sometimes reflecting war, and at other times reflecting beauty. They are all linked to one idea, which is that nature and its connection with humans reflect the dynamic process that occurs between the conscious and unconscious mind. Furthermore, it is worth mentioning that the poet passionately resorted to old works and myths, utilizing history to mirror his profound ideas in his own manner and to establish the uniqueness of his works.

Conflict of interest

The authors declare no conflict of interests.

Author contribution

Dania Hussain Abdulmunem Conducted all aspects of the research, including conceptualisation, methodology, data collection and analysis, and writing the manuscript. **Prof. Nadia Ali Ismael (PhD)**: Supervised the research process, provided academic guidance, and reviewed the final manuscript. Both authors approved the final version of the manuscript.

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جذور النفس البشرية: الارتباط الروحي بين الطبيعة والعقل

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الخلاصة

تميز شيموس جاستن هيني (1939-2013) بتفاعل عميق مع الطبيعة، بطريقة تختلف عن المفهوم التقليدي الذي يربط الطبيعة بالجمال والحب والرومانسية. لقد كان دور هيني في تصوير الطبيعة فريداً من نوعه. تناول الطبيعة من منظور أعمق يكشف ما تخفيه من مظاهر الظلام والعنف. هذه الرؤية تدعو الناس إلى التفكير بشكل أعمق، إذ أنّ الجمال قد يخفي وراءه الكثير من الحزن والأسى. سعى الشاعر من خلال الطبيعة إلى عكس أحداث الصراعات في أيرلندا وحول العالم، مع التركيز على ما تخفيه الطبيعة تحت جمالها الظاهري. ومثلما تخفي الطبيعة ظلامها، فإن الإنسان أيضاً يخفي معنى عميق لأفكاره في اللاوعي بطريقة عشوائية، إذ لا يستطيع الإفصاح عنها. يركز هذا البحث على شعر هيني الذي يعكس هذه الألغاز من خلال تقديم الجانب الآخر للطبيعة سنناقش العلاقة بين النفس البشرية والطبيعة في أشعار هيني من خلال تطبيق نظرية اللاوعي لسيغموند فرويد (1856-1939) التي تستلظ الضوء على العلاقة العميقة بين العالم الداخلي للفرد والعالم الطبيعي.

كلمات مفتاحية: هيني، الفرد، الطبيعة، النفس، اللاوعي.