

Man-Nature Physical Connection in the Poetry of Maggie O' Sullivan and Gary Snyder: A Material-Ecocriticism Reading



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Abstract: This paper seeks to prove the effectiveness and convenience of material ecocriticism to look at the environmentalist work of both the green Anglo-Irish poet, Maggie O' Sullivan and the nomadist American poet, Gary Snyder. It attempts to spotlight the importance of corporeal, rather than affective, interaction between people and the earth: the loss or lack of that substantial man-nature coexistence of premodernity and preindustrialism might have led to the human negligence and belittling of the planet, and hence the ecological predicament. Snyder's call to return back to primitive lifestyles and O'Sullivan's unfamiliar out-of-lexicon diction – that might represent the language of the earth's elements – hint at the inevitability of human-ecology bodily contact and field work in order to be able to comprehend the 'storied' history related by the planet, and thus deal with environmentalist issues more positively. Would we be able to perceive the earth's plight when we are "shod", to quote G.M. Hopkins' term in "God's Grandeur"?

Keywords: physical connection, Snyder, O'Sullivan, material ecocriticism, storied matter, primitiveness, earth's language

التواصل الحسي بين الإنسان والطبيعة في أشعار ماجي أو سوليفان وجاري سنيدار: قراءة من منظور النقد الإيكولوجي المادي

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المستخلص: تهدف هذه الدراسة إلى توظيف فرضيات النقد الإيكولوجي المادي من أجل إلقاء الضوء على مظاهر التواصل الحسي أو الجسدي بين الإنسان والطبيعة بكل عناصرها الحية وغير الحية، وذلك من خلال تحليل مجموعة من القصائد الشعرية لكل من الشاعرة الأيرلندية البريطانية ماجي أو سوليفان والشاعر الأمريكي جاري سنيدار. وتتلخص الدراسة أن الشاعرة أو سوليفان قد استطاعت من خلا قصائدها المرئية فهم لغة الأرض والطبيعة وهي لغة تعتمد على أشياء مادية حسية لا يفهمها من البشر سوى من يعيش دوما ملامسا للبيئة الطبيعية و على دراية بتاريخها المادي، أما الشاعر سنيدار فهو دوما ما يدعوا القارئ إلى العودة إلى الحياة البدائية حيث يلتحم البشر مع جميع عناصر الطبيعة ويتفاعلون معها جسديا و بطريقة فعالة. وتتلخص الدراسة إلى أن فقدان هذا التواصل الحسي بين الإنسان والطبيعة نتيجة ظهور التصنيع والحدثة بكل ما فيها من ميكنة وبيئة مشيدة قد عزلت الإنسان عن التجاوب مع قضايا البيئة ومشكلات الكوكب بصورة عملية وفعالة، حيث أن التعاطف الوجداني لن يكفي لإيجاد حلول للمشكلات المناخية والبيئية الخطيرة التي يواجهها كوكب الأرض.

الكلمات المفتاحية: الارتباط المادي، سنيدار، أو. سوليفان، النقد البيئي المادي، المادة السردية، البدائية، لغة الأرض

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1. INTRODUCTION

1.1. Material ecocriticism

Material ecocriticism questions the idea that man is the only creature that can form creative understanding of the world, and that only man has the ability to determine the earth's natural history. Material ecocriticism posits that, endowed with meanings and thick with stories, matter is a site of creative becomings and dynamic expressions. This expressiveness is the defining property of all matter. Whether organic or not, matter in every form is a meaning-producing embodiment of the world, the world of storied matter manifesting itself in the form of ontologically hybrid of forms of expressions, assemblages, and collectives or as narrative agencies (Oppermann, 2016, p. 89).

By these narrative agencies, people become able to grasp concrete histories of communal and force links, ecosystems' equilibrium and change, and the tangible forging of ecospheres, lands, living and nonliving worlds. If such histories crystallize in bodily shapes, we can get 'narrative agencies' positively making forms of easy-to-interpret articulations which fuse with human cognition and existence, the nonhuman items, as well as the whole corporeal lives and interactions, in different extents of combining liaisons, naturally interwoven in this living planet.

Being a newly born mode (in about 2012), material ecocriticism is based upon the recent philosophical studies of matter's agency that could be independent from people's "intentionality, will, and intelligence" (Oppermann, 2016, p. 90). It has been built on different theories such as: "process philosophy, ecological postmodernism, object-oriented ontologies, thing theory, speculative realisms, biosemiotics, and actor-network theory" (Oppermann, 2016, p. 91). The notion of agency, matter, social relations, ecology and culture can be "linked to material networks creating interconnections between bodies, natures and the environment and generating physical movements across human corporality and nonhuman nature, " which may be named "trans-corporeality" (Alaimo, 2010, p. 2). Material ecocriticism eliminates the nature/culture dualism and wisely places mankind within a nature-culture circle "to achieve more democratic and environmentally just ways of living" (Gaard, 2012, p.16-17). It also subverts the gendered dualisms in favor of the concept of 'material feminism' or 'embodied gender'; human culture's sexism is no longer considered a basis for communal categorization that isolates people from other natural elements on the planet, so the notions of "animalized woman" and "feminized animal" are refuted by a material ecocritic (Gaard, 2012, p. 18), and "bodily natures" (Alaimo, 2010, p. 5) replace the gendered nature items. So, any transformative green action could be the result of "hybrid crossfertilizations and generative encounters with ... nonhuman others" (Braidotti 243). In a material ecocritic's view, the cosmos lacks any separating barriers, in which physical actors; man's and nature's matter; sociopolitical and environmental agents; financial activities; natural features; animals, plants; environmental dangers; and geochemical and biological actions seem to be centrally interlaced.

The human-nonhuman interactions or 'intra-actions' can tell the story or history of the planet, which necessitates that we try to understand the language of the earth, which does not resemble human language, but rather "every life-form and every biogeochemical force on this planet demonstrates creative expressions as an inherent potential" (Oppermann, 2016, p. 97). Such Man-nature somatic link makes up "storied matter" in which the unreal and the real intertwine to open the door of innovativeness for nature's history to be obvious for people's understanding. Such stories told by the planet's elements – natural history, in other words – do "not necessarily depend upon language"; men "emerge through 'material agencies' that leave their traces in lives as well as stories (Cohen, 2015, p. 36). To be able to grasp the story of matter around us, we need to be alert to the sounds and utterances conveyed by the planet's elements. Such stories are found in every corner of the cosmos: in the oxygen we inhale, the nourishment we feed on, the objects and entities of this globe; inside and outside mankind's world.

1.1. Earlier bodily contact with the land

Before the advent of industrialism, the British countrymen, and the Europeans in general, were much more attached to the land through their use of traditional ways of grazing and land cultivation. The farming labourers used spades to plough the fields and used sickles to manually harvest the crop and to mow the grass and clover, and used rakes to dispense the wheat grain from the straw. Women bred livestock, milked the cows and sheep, cleaned the barns, shaved the sheep and span the wool to make hand-made blankets and clothes, and used the animal manure as a sustainable source of fire making. Women collected the eggs from the barn grounds and looked after the lambs and chicks and calves. The peasants walked to, and toiled in, their fields on their bare feet, and often rode horses or donkeys or mares and walked following their ploughs pulled by cattle or horse or donkey. The farmers also used manual levers to lift the water from deep wells or springs to irrigate their plants. They used sickles to weed their fields and harvest the pasture grasses such as rye, clover, grass, sainfoin and lucerne. Woodland trees and nut trees were utilized to make simple cottages, houses and furniture. They made linen, canvas and rope from flax and hemp; oil from colseed; drink from hops, finishing cloth from teasels, dye from weld, saffron and woad; textiles from madder; medicines from herbs such as rhubarb and licorice.

There was a gradual increase in agricultural productivity during the 14th-16th century feudal system. The labourers and farmers worked, as serfs, only for the good of the landlords. The 1381's Rural Revolt accelerated the changes in the agricultural sector, and thus, business troupes and societies founded the municipal economic system. But the great advancement in farming was shown with the coming of the late 16th and 17th century fashion of enclosures, wherein the master-serf relationship was displaced by an employer-paid one. This did turn agriculture into an industry in as much as land livestock products were doubled. The biggest winners were the landlords and some farmers, while a big number of poor landless peasants were compelled to leave for the city. This enclosure trend encouraged the land owners to try new methods of cultivation and change the traditional system of agriculture. Farmers did better the method of crop rotation, thus introduced a four-field system where legumes, such as clover, or root crops such as turnips, would be grown following a cereal crop. Thus the soil was both nitrogenized and organically fertilized by the livestock manure.

There occurred a big innovative change in cultivation methods during the eighteenth and early nineteenth century. Metropolisization, the increasing wages and the rising number of community all contributed to this agricultural breakthrough. Machinery, yet, did have the slightest impact on British agriculture by the mid-nineteenth century; cereal threshing was significantly mechanized in a few parts of the country.

The replacement of the conventional open-field method to the enclosure mode accelerated the transformation in agriculture. Open fields, customarily, had been divided up into small pieces where various peasants cultivated their own yields adjacently. This method was incompetent as each tiller's narrow pieces of land were sparse. Industrious peasants were under control of the languorous ones whose tiny farms pullulated weeds. The unconfined shared-by-all pasturage in the countryside was available to be utilized by every peasant, for timber collecting, and the feeding of cattle, swine, bovine and poultry.

The mid-eighteenth-century general tendency towards financial advancement characterized the termination of a preceding phase of bettering the methods of cultivation, which distinguished a transformation of effort from legislative intermediation and informal exuberance to the subtler activities of the arising category of experienced farmers (Barrell, 1972, p.64). Reformist lairds lessened the enterprise of their landholding and established untraditional exemplary fields, whereas the owners of exclusively panoptic property utilized the excavation capacity of their manor farms. The venture of the noblemen, on the other hand, was barely prodigious. Inclusively, the shifting ecology of Jac-

obean England seemed to be the outcome of the provincial enterprises of leaseholders, bailees and husbandmen. In Mercian campaigns, learned agronomists with their private property started to try growing pasture plants brought from Netherlands, applying the novel quartet-round sequence method of cultivation. In less-dense turfs, grazing areas were changed to tillage that gave valuable produce of cereal, while thicker mud-covered grounds were changed to meadow-land.

1.2. Poetic renderings of human-ecology tactile interaction

In their quest for a verse mode that can efficiently communicate the fresh empirical and intellectual outlook of seventeenth- and early-eighteenth-century rational method, British bards set out to create new instructive poetry following ancient decorum, and tackling issues such as harvesting, poaching and apiculture (Dwight, 1935, p.5-6). The *Georgics* represented the most broadly used of the Graeco-Roman patterns, which has been marked by versatility of the verse’s stance on societal and royal enactments, as well as the beguilement of its moral on manufacture and circumspection (Fairer, 2003, pp.79-80). The *Georgics* formed an elaborate catalogue of counsel for English men of art who were interested in agrarian development, whose visual imagery had been outright conveyable from classical times to the setting of post-Renaissance England. In Dryden’s English version of Virgil’s work, recurrent denotations to the periodicity of time allow uniform opportunities in a shifting countryside, and the yearly almanac could be perceived as an unchanging locus wherein toil is achieved in as much as it grows essential and feasible:

The Peasant, innocent of all these Ills,
With crooked Ploughs, the fertile Fallows tills,
And the round Year with daily Labour fills.

Labour prevails over the encompassing landscape via perceptible and recurrent practices, wherein typical knowledge is bestowed with an inevitable aspect of pluralism (Frair, 2006, p.164). The codifying idiosyncrasies of toil’s tempos do not let the classical georgic just be a description of inestimably wearisome labour. Like many other seventeenth and eighteenth-century poems, the *Georgics* draws up focalizing rotaries, being aligned within a set of momentanousness in which minute details of a sodbuster’s daily travail regularly recur. The harmonious excitements of the village’s agricultural system change hard work to a developed, and developing, assessment of the variability of rural environment. Through such “georgic of the human body,” ecopoetics could depict a human tenaciousness towards eliminating any contrived barriers separating persons from ecology.

John Clare’s *The Shepherd’s Calendar* (1827) displays detailed descriptions of countryside practices of agricultural dynamicity: timber chopping, threshing corn gathering, milking, sickling, bee-keeping, and grazing:

The milkmaid singing leaves her bed
.....
Her cows around the closes stray
Nor lingering wait the foddering boy
.....
Ploughmen go whistling to their toils
And yoke again the rested plough
And mingling oer the mellow soils
.....
The shepherd now is often seen
By warm banks oer his work to bend
.....

Each morning now the weeders meet
To cut the thistle from the wheat

The poem is interwoven with scenes of agricultural development at the time when people looked at the enclosure movement as the beginning of the migration of large influxes of labourers to the city, signifying the start of industrialization. Clare bombards the lines with pictures of agrarian practices juxtaposed with a collective determination on building up a neat system of peasantry production. The dreamy, indolent shepherds of the Renaissance and the Middle Ages are sustainably replaced by the interactive, environmentally-serving agricultural workers of the seventeenth and early eighteenth century. The verse written on bucolic life's jobs characteristically categorizes agrarian community into the landowners and the farmers, and so successfully stabilizes long-seated norms of rural society, showing the village's inhabitants as both having wealth, i.e. farm and peasantry work. As David Fairer puts it 'ecogeorgic' (2011) has been accompanied by "notions of growth, development, variety, digression, and mixture, and had a natural tendency to absorb the old into the new, and find fresh directions" (2003, p. 80). Most of the agrarian jobs in the poem present images of county peasants who work by hand, using simple tools, which would prove more ecofriendly and sustainable than machinery of postindustrialism eras.

The poetry that describes manual work can be traced back to the eighth-century BC's *Works and Days* by Hesiod, and the *Georgics* by Virgil. Other works that depicts agricultural labor are: Thomas Gray's *Elegy Written in a Country Churchyard*, James Thomson's *The Seasons*, John Philip's *Cyder*, John Dyer's *The Fleece*. Early eighteenth-century poets like Andrew Marvell, John Wilmot, John Gay and Alexander Pope wrote some georgic poems. A number of Victorian poems also, such as Christina Rossetti's *Goblin Market*, show empirical expertise in botany. Thomas Hardy's descriptions of rural sites and Robert Frost's visits to wild areas exemplify a modernist interest in coming close to the land. Contemporary poems too display personas who physically indulge in nature; examples on this are the works by poets such as: Seamus Heaney, Peter Fallon, Zoe Skoulding, Ian Davidson, Kathleen Jamie, Ron Silliman, and Lavinia Greenlaw.

2. DISCUSSION

2.1. Maggie O' Sullivan's Corporeal eco-accounts

It seems that while inditing her verses, Maggie O'Sullivan (1951 -) bears in her mind that her work is to be performed or heard rather than read on a page, so she makes the poem strange-looking on the sheet of paper. She experiments with seemingly irrational forms: hard-to-decode portmanteaus or neologisms, out-of-place punctuation tokens, abnormal syntactic chunks, queer morphology and semantics, irregular-colored shapes, unintelligible drawings, visual eccentricities, wrong orthography and spelling, biro-effaced words or phrases, pinched or torn pages, utterances form ancient tongues or other dialects, onomatopoeic interjections (Middleton, 2010). Accompanied by music, these performances or songs might remind us of the ritual ceremonies done by the prehistoric races whose usual and actual encounters with living things and tactile experimentation with nonliving things helped them translate what nature told them, and apprehend the earth's language. Laid on the page, Maggie's poems might remind us of the carved paintings or drawings made by the ancient cavemen who tried to turn the sounds of natural elements into written or pictorial material.

The work of Maggie O' Sullivan shows an infatuation with the realistic description of the down-to-earth dealing with the worlds of nature, as well as the use of verses and expression to depict how promulgation could be utilized as a signifier of communal sense. O' Sullivan's poetry is impacted by what she labels as her robust "sense of the ancestral self" (Brown, 2004, p. 156), the Irish legacy of her family. The recurrent explorations of physically-related scenes of being in ecology seem to be based upon a larger venture to renew a muted heritage, to which she refers to in her biographical

conversations: “I was born in 1951 in England of southern Irish agricultural poor parents and it is their oral culture, the struggle for voice despite centuries of repression which I feel has a lot to do with my poetics” (Rothenberg et. al, 1998, p.835). For example, in “Of Mutability”, *In the House of the Shaman* (1993), Maggie’s environmental tendency explores the idea, generally embedded in corporality practices, of an ecology which is close to humans and actively touched by people’s bodies:

SHADE
skidded Skull’s metal
teething –
Crag stresses, Root sicknesses –
they are one to the body

These lines seem to connotatively show the importance of the subject-object bodily interaction; Her verse implicitly introduces intricate cross physical facets of environmental links and instrumental powers, and this is done through poetic technique and linguistic effects. In this above part, named “Kinship with Animals”, the poet pinpoints and expresses a desire to investigate environmental bonds and mechanisms of changeability (O’Sullivan, 2011, p.247). Bearing the speaker’s cross corporal attitude towards ecology, the poem swings between scenes of fauna, flora and topographical change and in-between interactions that are all equally touched by the human physique. The poet displays an image of this physique which seems to be a cross bodily being, a structure featuring certain characteristics, active mechanisms, and several, perhaps vying powers. The feeling of arduousness devised in much of O’ Sullivan’s poetry is somewhat fulfilled via the absence of a domineering poetic speaker and repeated changes within topical stances, a bewilderment that is embellished by performed sound tools. Toil and doubt are likewise developed through her verse’s ironic shifts and the tautness it produces in terms of awareness of ethno-cultural orientations. The differences between contradictory cognitions turns out to be a kind of doubting the quest for a genuine life attitude, as well as its related stream of tradition. Still, within the attempt of appreciating it, the varieties of tone in Maggie’s verse likewise appear to incorporate the sense of a georgic tendency, implicitly expressing both her and the reader’s passion for it. The message of her written and performed poems concerning this enables to protect her verse from a shallowness or consumerism of common heritage via emphasizing the assimilation of hard-to-grasp aspects in the circle of trans-cultural interaction. Visual abstruseness then seems to be a means of resisting the quest for reliability.

The poems of the *Murmur* sequence (2011) suggest the superiority of relatedness to reference, of implication to explication, and shows an inclination towards realistic description rather than cerebralness (Sheppard, 2005, p.239). This tendency towards appreciating the process of empirical recording rather than decisive statement reveals her verse’s interest in forces of change, in the flow of what O’Sullivan names “a trans-somatic environment” (Olsen, 2004). The obliteration of syntactic and syllabic limits in a lot of her unusual vocabularies appears central to her poetry’s broader pondering over the corporeal and transcendental delineations of the intellect’s horizons, the man-nature joining process:

desertiondictivity states
perfusedrousable no-thing s
dis-accretion stitching / ed
flayed black surgical gesture
goarse collision leak listening

Maggie envisions her agrarian background not as an unchangeable, lasting “counterpoint to the disruptive energy and change of human societies” (Garrard, 2012, p.56), being exemplary of conventional idyllic perspectives, yet with regard to a specific feeling of reciprocal being beside living and non-living things, and this stimulates an observance of lively circumstance, unbalance, and sometimes trouble and sudden alterations. Through using strangely-formed, ambiguous terms, and aesthetically extending the potentials of diction in its attempts with environmental bonds, the poem structurally unsettles the rule of metabolic equilibrium in a certain ecosystem; the poem, in other words, openly revolves around the mechanisms of alteration and regeneration via man-nature tangible connection. The situation of curiousness seems to be dependent on a convergence of the realistic exposure to natural items with their autonomy, evidently taking their own path in the ecosystem; so, to speak in a certain way, perhaps not needfully in a deliberate manner, influencing and uncapricious, and consequently natural in the true sense of the term, not to mention being fatally overwhelmed as a non-arbitrary thing controlled by mankind’s experience and forcefulness. Through this method, the act of murmuring or O’Sullivan’s verbal coinage of silent moments, emphasizes the physicality of man-nature relationship, just as its sense, so is Maggie’s poetry too, with its unusual morphology and syntax seems to be beyond our ability to understand. Her poems are often based upon a strategy of ‘open field’, which probes bodily bonds with broad communal and corporeal environments, being “an imperative about poetry’s unfettered exploration of image, sound, and logos and a stance toward the organic unfolding of biological and social life” (Davidson, 2012, p. xv). Maggie’s unlimited sphere of ambiguous linguistic formations excites sound, place and meaning interactions which spur environmental mechanisms and conditions of mutual affiliation.

O’Sullivan’s poems display speakers whose palpable encounters with nature elements yield a strange diction, one that is unlike people’s communication, a language mingled with sound effects and music, a language with unusual morphology and syntax, sometimes based on ancient tongues such as Celtic or Gaelic or Anglo-Saxon. Collaged and archaic forms, for example, are employed in “Theoretical Economies” (*Palace of Reptiles*, 2003), which epitomizes a verse that can be performed or visualized rather than written in order to convey the voice and silence of the earth’s biotic and abiotic items:

(whatll wattle wambs
 Wha
 White
 Whe
 Who)

The use of atypical punctuation marks might represent the human spoiling of the earth’s landscape; it employs slashes, random capitalization, italicization and periodization rather than syntactic blanks. The recurring lingual forms on the twofold, facing pages includes omission points as well as long dashes. Visual effects also help interpret the language of the earthly flora, fauna and nonliving things when handled by men; she uses green, crimson and blue outline, featuring colored rectangles or squares, vivid, scattered paintings, and colored slashes. Maggie mixes ecological visualization with bodily relations, local emblems with extraordinary word formations, obsolete coinages with modernly innovated terms. The poem involves a disconnected structure of irrational categories: ecological and artificial things are portrayed in connection with matter components, and modes of mobility are utilized as a way to rearrange the locational, metaphoric and non-gendered liaison between man and ecology as forms of matter. While “the whole body is engaged in the act of writing” (O’Sullivan, 2011), the poet seems to censure authoritative usage of articulation which the influence of nature’s diction with all its rhythms, pauses, murmurs and bangs. The use of disrupted

terms or word divisions may refer to the conflict between the sense of the entire utterance and the sense of its constituent chunks, shifting content, highlighting principles of grasping nature, and imitating its acoustic messages. O'Sullivan's verse diction produces tangible operations of the interaction between earth's articulations and the human physique, enforcing a tactile closeness of ecological beings. The performing of materially hard modes of articulation in most of her poems is linked with a larger plan to recall and express mute moments in her own life as well as unread pages in the natural history of an inflicted planet that witnessed environmental crises.

2.2. Primeval palpability in Gary Snyder's ecopoems

Living in the virgin wild has been a cardinal motif for Gary Snyder (1930 -) who spent most of his early life in the American countryside, and he is also interested in Zen principles that value hand toil. He tries to make a sense out of crude wanderings in the labyrinths of the wild places, which enables a person to deal positively with the natural world. For Snyder, the tangible practicality of the prehistoric communities seems to be better than the metaphysical, philosophical thought (Almon, 1979, pp.7-13). He hypothesizes that our real experiencing and understanding of nomadic lifestyles could teach us live within ecology without violating it (Lyon, 1972, pp. 120-22). Snyder's ecopoetry has been inspired by his hand work in natural sites where he has enjoyed moments of solitary meditation while actively touching the wild; of the crafts he did are a sailor, a lumberjack, a forest fire watcher, a wood weight counter and a park worker. Based upon the poet's experience of working as a tanker sailor and watcher on a mountain top, *The Riprap* (1959) poems include various scenes of silviculture and marine labor. In a poem with the same title, Snyder likens the making of verse to the building of the foundation of a traditional cottage, wherein pieces of rock are laid haphazardly upon each other inside ditches dug manually with a spade to make the base:

Lay down these words
Before you like rocks,
Placed solid, by hands
.....
Solidity of bark, leaf, or wall
Riprap of things

Through the description of the scene of establishing, then, the speaker strengthens the act of placing with one's hands which seems to be an objective correlative to the process of poetic creativity, in which a poet's sensibility tries hard to put the words and expressions on a page. The *Riprap* poems have been produced "under the influence of the Sierra Nevada and the daily trail-true work of picking up and placing granite stones in tight cobble pattern on hard slab (Snyder, 1959, pp. 420-21). The reveries of tranquility and Zen meditation after hard toil seem to be one benefit of manual labor, wherein the speaker becomes aware of the significance of nature in human existence. The poet depicts scenes of sitting alone in the mountains following his records of the acts of holding mowed grass or poising stones to pave mountain paths, let alone his portrayal of manual work in "Hay for the Horses", where the speaker and his co-laborer sit for lunch under a black oak tree in a livestock barn, and wish they could preserve pasturage for their sheep and for wild deer as well. The narrator, a footpath-team laborer, notices spots of arrow points all over the surrounding area, which signifies that other people toiled and poached a distant time ago. Likewise, the antelopes which visited the area to find pasturage made footpaths. Mankind's bygone and current days seem to be skillfully interplayed inside the eternal world of the wild. The poet eventually echoes and reflects upon the image that adeptly presents people in a situation of sustainability, much less transformation, for they already know that scenes such as laboring and grazing persisted for ages in Sierra Nevada.

Through evocation and the superiority of tangible descriptions over representation, the poet is divorced from the romantic mode of speculation and introspection.

In “Water” (*Riprap*), Snyder displays the lifestyle enjoyed by a savage who mingles with the wild, endowed with an expertise on every natural detail and process nearby; he exists in a magnificent concord with green environment, complying with his own laws imposed by such thorough nature expertise. The speaker bounds fast in the hugs of nature to jump into the brook, reflecting the freedom of the jungle animals:

I leaped, laughing for little boulder-color coil –
Pounded by heat raced down the slabs to the creek
Deep tumbling under arching walls and stuck
Whole head and shoulders in the water

This primordial creature seems to behave instinctually when touched by the scorching fieriness of sunrays. The naturalness of this savage person’s behavior is based upon the togetherness of his self and the ecosystem where he resides. The heights, the streams, the flora and fauna are the fellow comrades who he allocates a feeling of consistency with. His sprinting and hurdling freely imitates the movements made by fauna in their natural habitat; likewise his nature knowledge enables him to meticulously trace a rattlesnake and watch the quick flipping of its very small tongue. Having reached the brook and been immersed in water, the son of the wild enjoys a naive and undeliberate astonishment just as a Buddhist disciple attempts to grasp the real nature of ecomechanisms, and this illuminates a person’s sensibility and makes one more caring about environment.

That man could grasp the true value of nature by a somatic contact is evident in the three main parts of *Myths and Texts* (1960); the “Logging” part warns people against covetousness while utilizing natural resources, the “Hunting” part displays one different attitude to environment; the aboriginal peoples’ feeling of sanctification and conservational lifestyle, based on Zen rules, the “Burning” part postulates that a true treatment with nature necessitates a sense of perceptiveness rather than egoism. *Myths and Texts*, holistically speaking, tackle the issue of the twentieth-century’s technologized community’s devastating effect upon wildlife. “Logging” is mainly about “the destruction of the forest and the mind responsible for it” (Yao-Fu, 1975, p. 372). Presented in sarcastic tone this section portrays the catastrophic process of deforestation, based upon the poet’s own experience as a lumberjack in the metropolitan and Portland woods. The irony is directed against the moneymakers and Orthodox believers’ abstraction of ecology as a lifeless entity:

But it's hard to farm
Between the stumps:
The cows get thin, the milk tastes funny,
.....
Rocks the same blue as sky
Only icefields, a mile up.

The poet thinks that the failure of people’s liaison with environment seems to be a profound modern age’s ethical blemish, particularly in the Western world that in the past had millions of fauna species, lands and lands full of wild cattle, limitless acres jungle and savannah as well as decontaminated resources of water (Nelson, 2014). Developed countries, in consequence, lose their environmental equilibrium as unsustainable economic systems exploit natural resources mercilessly. The readers of *Logging* may, now and then, feel the poet’s sense of outrage at the collapse of the green system at the hand of the orthodox modernity which is driven up by voracious materialism. His anger is logically evoked by the victimization of arbor and flora that most humans lack awareness of

their significance in the natural circle. Indigenous ethnicities, on the other hand, habitually and adeptly develop positive, but non-exploitative, interaction with ecology and its powers. It took the poet years and years to learn about the civilization, custom and lifestyle of the Red Indians, the nomadic groups who settled in the northwestern region of the United States. Under the impact of such race's knowledge and worldview, Snyder never thinks of flora and fauna as just representation media of our mood or thought, yet as independent lives in his verse. In case people get more somatically divorced from nature, its forces will inevitably "revolt against us by submitting us its non-negotiable demands about our stay on the Earth. Nowadays we are beginning to get non-negotiable demands from the air, the water and the soil" (Nelson, 2014, p.216). Man's bodily contact with the planet will not only help stop more damage to the commons but it will help unfold our ecoawareness and awaken our ecocompunction.

As the name "Hunting" insinuates, the second part of *Myths and Texts* aims to scrutinize modes of possibilities of setting up links between humans and ecology; it studies the potentials of hunting that may aid people to get physically and thus cerebrally nearer to the land so as to totally perceive it; in "This Poem is for Bear", a girl-bear marital relationship refutes the idea of a female-gendered nature harassed by a male-dominating mankind. "The Making of the Horn Spoon", for example, show the aboriginal tribe's esteem of the wild, and how they manually utilize or recycle natural elements in a way that enhances a sustainable lifestyle:

Shave down smooth. Split two cedar sticks
When water boils plunge the horn,
Tie mouth between sticks in the spoon shape
Rub with dried dogfish skin.
It will be black and smooth,

The Red Indians, as local residents, are presented in their North American environment, while they try to forge a spoon by using the horn of a heights' antelope. This animal which stands for an embodiment of nature's spirit mingles with the nomads and leaves an impact on their sensibility; when the prey becomes part of the poacher's life and way of thinking "the wilderness prevails" his behavior (Yao-Fo, 1975, p. 380), so he never resorts to over-hunting which distorts ecological balance. Through creating benevolent feelings so that they can subdue their evil ones, people can get their mental or psychological equilibrium more sustained. The moment men reach a piece of thought that is free from evil feelings, they get an opportunity to join a human-environment communication. The activity of primitive hunting itself creates a real connection between hunter and prey, which displays humanitarian affection and compassion that springs from men's interaction and mingling with the life of fauna. A poacher, otherwise stated, has to relate his way of thinking and living to that of the wild creatures, then his sensibility could experience the nomadic mood. Snyder thinks that the activity of poaching seems to be very linked to Zen practice, let alone an exercise of spiritual insight and rumination. The hunter's essential qualifications of individuality, inspiration and changelessness "make it seem as though shamanism, yoga and meditation may have their roots" in the poacher's prerequisites (Yao-Fo, 1975, p. 376). In this respect, the poet, for instance, presents a bear-girl marriage liaison in one of the poems of the "Hunting" section to show that a person might reach his or her self-identification through a true bodily contact with wildlife. Liberated in the forest as they seem, these wild creatures show themselves as the natural elements that help man get into an emotional state of wild self-determination.

In the "Burning" part of the collection, Snyder shows his audience the path that they should follow so that they may be aided to have stable sensibilities and balanced perceptiveness purged of any evil motives. By doing this, men could be able to assimilate environment in their sensibilities. People's

ethical contemplation can surely help them to be aware of the devastating aftermath that their evil feelings may lead to while dealing with ecology. In case humans lack the ability to grasp the nature of each of their mischievous sentiments, it can be hard to get these sentiments rationalized so that they may possess well-directed sapience. To own such talent signifies that a person with a primitive lifestyle becomes endowed with the capacity of annulling any harmful action forcefully driven by evil sentiments such as wrath or avarice. Living in or near wilderness can help this person to cease to be overwhelmed by his or her feeling of wrath or avarice that damages both his tranquility and environmental equilibrium. In the “Myth”, for example, the poet explores the mechanism of how a close-to-nature individual cognizes savageness within his or her thinking or psyche:

The storms of the Milky way
 Buddha incense in an empty world

 Flame tongue of dragon
 Licks the sun

Through mingling his thinking and feeling with wilderness and perceiving its positive merits within, people not only utilize their logical intellect but they also get insight’s power while handling the elements of nature. Thus terminates their twofold realization of a man-versus-wildlife world and they adapt in the wild as one of its elements. Then, since man’s perceptiveness becomes congruent inside ecology, the “mountains are our mind again” (Yao-Fo, 1975, p.381). In other words, we obtain a global, eco-thinking when we get rid of our wicked drives that form the biggest hindrance against the promotion of our good traits such as mercifulness, permissiveness and longanimity that directs a person’s global eco-thinking. It is man-planet material linking that assists us to promote both the goodness principles within our own selves and the notion of our reciprocity with the universe. When people keep physically in touch with the earth, they become capable of grasping the merits of ecology in their sensibilities, and so their subjective thinking retreats through opening a paved way to the superiorization of human global eco-sensibility that led people to realize the notion that all the elements in every ecosystem need to spare their eco-predicament and gain blitheness.

The poems of *Turtle Island* (1974) are mostly inspired by Snyder’s adherence to residing in the hugs of the Yankee commons; he has been in touch with the topography, land, rocks, plants, animals and cultural heritage of the American countryside. He is greatly interested in expressing his component primitiveness, via depicting it enthusiastically or via lampooning the capitalists endangering wildlife. In “Anasazi”, for example, the poet sings for the native ancestors, the Red Indians, who settled the virgin lands, with close connection with forest powers. The modern white cowboy, unluckily, pays no attention to natural life in order to foolishly chase the creatural preys along the grassland paths. Snyder decides to quit the metropolitan life of modernity and go back to the land of hand labour, not the states the white men have built on the remains of the swept commons, but to the Turtle Island, the old title of America. In “What Happened Here Before” (*Turtle Island*), Snyder suggests that due to their bodily contact to the lands, the ancient natives have been endowed with a deep knowledge of the nature of the wilderness, which the European immigrants lacked due to their industrialist backgrounds. Simply, the natives conserved the commons while the invaders burned it down:

Then came the white man, tossed up and
 boulders with big hoses,
 going after that old gravel and the gold.

 pistol-shooting, churches, county-jail.

The indigenous locals have resided for thousands of years in certain regions of the American continents which they had been adeptly aware of. Because of their great knowledge developed by thousands of years of living in a particular environment, those local men have been naturally informed of the grasslands, the fields, the farms, the fauna and flora. They, consequently, had been able to promote careful, environmentally-friendly methods of preserving their homeland, considering themselves elemental constituents of the surrounding ecology. On reaching the Yankee lands, the European newcomers usurped the habitats previously cared for by the natives. However, because they lacked any experience of the nature of the lands, the whites could barely think of protecting the planet. The poem opens by recording the piecemeal creation of the planet's landscape as well as flourishing of wildlife. The local races, then, lived on the country tens of centuries ago. Yet about a century and half ago, a gross transformation took place with the coming of the European settlers. To the majority of the aboriginal races such had been a disastrous arrival. Disregarding the locals' ancient civilization and property right, the coming immigrants took their lands over and vandalized them to dig up precious metals, resources that may bring them financial gains. They did not care about, or even be aware of, farming the lands or establishing any nature-based activity such as grazing, woodcutting or fishing. Their nineteenth-century metropolitan lifestyles, which were just imaginatively nature-related, have imposed on them an adoption of moneymaking industrial practices rather than ecofriendly and sustainable custom. The poet eventually wonders who could properly and justly adapt to living on the New World's surface: "the recently arrived white man who flies his machines of destruction, quickly burning up the last of the fossil fuels that have come to sustain his life" or the aboriginal race that conserved and sustained the continent (Folsom, 1994, p. 228). In order to look at the wild in a fresh perspective, it is essential both to esteem its long existence and to be informed of its ecological richness that necessitates maintenance of its resources.

3. CONCLUSION

Would we be able to sense the planet's quandary while we are "shod", to use G.M. Hopkins' word in "God's Grandeur"? Simply, this paper has proposed that people's somatic – rather than their emotive communication – relationship with ecology would appear effective in making them really care about, conserve, and preserve ecosystems, and act seriously to solve the environmental problems. Based upon the hypotheses of material ecocritique which overthrows the nature/culture and gender dualism in favor of 'natureculture', nongendered cosmos' bodies, the study has shown man as a physique that should be affected by, and simultaneously affects, other biotic and abiotic bodies within the ecosphere. Both Gary Snyder and Maggie O'Sullivan imply that we have to get rid of our anthropocentric attitude towards nature, which has been a byproduct of postindustrialist times when townsmen lost the stance that nature is part of our lives and that we are part of it; we have to stop thinking of nature as something stored in our imagination, which we could resort to when we need relaxation or a source of our symbolic references. To add to the environmentalist effort, Snyder poetically invites us to return to the wilderness' way of living to combat our false, arrogant sense of separation from an imagined nature, and O'Sullivan attempts to encode a beyond-modern-understanding language of the prehistoric – or the preindustrialist – people whose physical indulgence in ecology made them the best graspers and shielders.

4. REFERENCES

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