

# Gary Snyder's Bio centric Vision of Human Life

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Environmental poetry mutates our perceptions from the anthropocentric to the biocentric. Eco-poetry promotes a healthy perception of how humans should have to relate to the environment. Living in harmony with our environment can be possible only when we realize that nature is not a subordinate one and survival depends on striking a balance between the needs of humans and the needs of nature.

Gary Snyder is an American poet and environmental activist. He has been celebrated as the poet Laureate of Deep Ecology. His poetry radiates his love and reverence for the primitive tribe, respect for the earth, the farewell to city and industry. Stewart Brand evaluates Gary Snyder's poetry as one which addresses the life- planet identification with incredible simplicity of style and complexity of effect. The poet defies the function of poetry as to make us re-experience original, celebrating the universe freshly in eternity. He understands that our society is blinded with wrong belief of considering nature as something less than authentic, something not as alive as man is.

Snyder's early poetry traces bliss in the ordinary and the interpenetration of all reality with the energy of life. He admonishes the society to have the bonafide perception of nature which encounters ecological disaster. That if we see nature through dim spectacles, the reality of degradation stands repressed is suggested in the lines of the poem "Burning": "What's thus talk about not understanding! / You're just a person who refuses to see" (13).

The poet is terribly upset with the reality of the wilful killing of birds and deer and the clear cutting and burning of forest in the malicious social culture. The ritual in the poem "Hunting 5" shows a deep respect for the dead animal and the recycling of all body parts and the poem "Hunting 8" opens with a mythic song that celebrates the sacredness of the deer. In "Shark Meat" the poet documents that shark before offerings humans his flesh experiences energy transfers and the life in entirety on this globe. The poems of *Turtle Island* are engaged in a blissful celebration of the senses and the energy transfers among all the interdependent living beings on earth. The poems celebrate "the oneness of creative energy animating created matter, knitting the human with the non-human" (Scigaj 244).

Snyder enjoys the eternal correspondence of the activities of beetles to the programme schedule of tourists on “Delicate Crisis-Crossing Beetle Trails Left in the Sand”. In “River in the Valley” Snyder rivets his attention on the river intensively and “relates a moment of oneness with nature, a paradoxical yet mystical vision of movement and stillness” (Scigaj 249). He emphasizes the aesthetic and ethical implications understanding our planet as a series of interacting, self-regulating feedback systems. Thus many of the short poems of Snyder worship nature by offering a bio centric view that stresses on the dependence of humans on non-human nature or shows how all entities of nature are codependent.

In the poem “Alaska”, Snyder suggests that man will not return to a bioregional ethic until the oil runs dry. Meanwhile auto and factory emissions not only pollute the atmosphere but also fuel a mass media whose power constricts cultural diversity. In “Nets II”, the poet makes a satiric remark of America’s beef cattle industry generating imaginary needs for high-protein diets. Many of our needs are pseudo in nature and unwarranted. The poet himself prefers simple and suitable technology that supports him to manage and sustain his own land.

The poet observes that language and money, two of the prime products of the civilization may be very flexible tools for transferring knowledge and goods, but their power may also be the instrumental for present environmental distress. In the anthology of poems *Left out in the Rain* Snyder celebrates simple life stating that the continual practice of leading the simple life in harmony with nature and engaging in ordinary labor purifies the mind and reinforces conviction. Nature’s language is stronger and more ubiquitous than human language. Snyder’s poem “Building” admires the labors of Snyder and his neighbours to build first a school house and then a community hall. Rejecting the style of construction establishments this first hand engagement in unalienated labor in the “dance with matter” leads to solid buildings that “are constantly wet from the pool/ that renews all things” (366-367). The language practiced by these indigenous people to define the trees have a closer correspondence to authentic experience in referential reality.

In *The Practice of the Wild*, Snyder defines ‘wild’ as ecological. “Wild” is also the open direct experience of nature free from human interventions. Snyder observes, “Nature is not a book, but a performance” with “ever-fresh events/ scraped out, rubbed out, and used, used again” (No Nature 381). The poet believes that only continual labor and everyday practice will drive away the intellect, the ego and materialistic attachment, so that we can become one with nature. “We study the self to forget the self” (150). *The Practice of the Wild* always warrants the necessity of combining environmental philosophy with daily labor and social action. Snyder emphasizes labor and practice as a vehicle for purification and enlightenment realization. The Poet’s life is a model of environmental sanity, and the coherence of his poetry and essays with his lived life elevate him as an Eco poet of fulfilment.

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