



## Switching on Place, Space and Ecology: Reflection and Thinking of The Bioregionalism Imagination in Gary Snyder's Selected Works.

Dr. Raghavendra Nayak\*

\*Assistant Professor and Head Department of English Government First Grade College, Manvi, Karnataka, India Email ID: rrdenni15@gmail.com Orcid ID: 0009-0009-2158-669X

**Citation:** Dr. Raghavendra Nayak (2023). Switching on Place, Space and Ecology: Reflection and Thinking of The Bioregionalism Imagination in Gary Snyder's Selected Works, *Educational Administration: Theory and Practice*, 29(4) 6318-6325  
Doi: 10.53555/kuey.v29i4.11429

### ARTICLE INFO

### ABSTRACT

Gary Snyder's works widely received substantial identity of places, space, and recognition of ecological sustainability. His works emphasizes upon environmental presence and social justice. Bioregionalism represents a creative approach to understanding location and the world through an ecological lens. While bioregional concepts frequently appear in ecocritical literature, a systematic attempt to define the principles of bioregional literary criticism and utilize it for reading, writing, understanding, and teaching literature has not yet been undertaken. However, Snyder has exemplified the concept of bioregional imagination through a cultural and primitive mode of thought. His poems and unique essays presented here maintain a natural and ecological focus that spans from local to global contexts. The variety of bioregions includes diverse locations worldwide, encompassing valleys, mountains, and other geographic areas. There are also excursions into cyberspace and outer space. In their detailed introduction, his map of locations in *The Turtle Island* and *Mountain and River without End* outlines the bioregional movement's landscape, encompassing its history and ability to motivate and energize environmentally focused literary criticism rooted in specific places. In line with bioregional principles, his writings in "Reinhabiting" recount experiences in local living and healing harmed ecosystems. The *Back Country* poetry employs bioregional literary criticism, not only by analyzing texts closely linked to bioregional concepts but also by applying bioregional analysis to other, more obscure texts. In *The Real Work: Interviews & Talks, 1964-1979*, advances bioregionalism to develop—by broadening its collection of writings, linking its viewpoints with alternative methods, or questioning its fundamental concepts and beliefs. Poetry text, *Myths and Texts*, along with essays text in *The Practice of the Wild*, explore bioregional concepts and practices, starting with investigations of local ecosystems and ending with considerations of privileges and intellectual properties.

**Key Word:** Bioregionalism Imagination, Place and Space, Self-Realization, Ecological Presence, Ecosophy.

Gary Snyder is the Deep ecologist and practitioner of the wilderness after Henry David Thoreau in American Literature. Where Snyder's poetry as well as essays impressed the readers and researchers in his successive to connect meaningfully world as inter-connected, inter-disciplined and inter-located. Poetry illustrates more on the ecological consciousness of the community and his talks and essays help us to rethink of our role and responsibility in the surrounding. Especially, *Turtle Island* observations come from all different times; most of the cardiac poetry covers a much longer period. Unlike the promise of its title, it finds Nature as much of a Healer in itself. In fact, the weeks of recuperation Williams describes seem to have taken place mainly indoors. In his works, Bioregional imagination prioritizes direct experience in a specific place, while also appreciating the alternative form of human experience that Snyder refers to as "hearsay"—the knowledge we inherit from our spiritual traditions, myths, philosophy, and science. Understanding their natural system, we will foster a positive change in people's attitudes.

Snyder frequently focuses on location, environment, and [primitive/pro] individuals in his poetry and prose. The primary term "Bioregionalism" refers to the examination of bioregions or ecoregions. The phrase was originally coined by Allen Van Newkirk. According to his interpretation, the term encompasses bioregions: plants, animals, habitation, and ecoregions: soil, water, atmosphere, community, and organisms. This section succinctly explores the main ideas of Bioregionalism and Self-Realization. The idea of Bioregionalism navigates through tangible location and area. It also uncovers the politics of ecovoices and cultural dimensions. In the subsequent interview on "The Bioregional Ethics" from *The Real Work: Interviews & Talks, 1964-1979*, led by Michael Helm, the focus is on events regarding location and individuals. Snyder discusses various ecological topics and the connection between individuals and their surroundings. The main focus of this section is to explore a sense of place. A place holds a feeling that represents a real space for living. Eugene Victor Walter states that place is "observed, listened to, scented, envisioned, adored, despised, feared, and respected" (142). These represent humanistic aspects that signify and imply purity, the quality of a place as "self-evident forces" (FEC 65). It contains various forms of life-biomass. Eugene Odum, an ecologist, believes that life-biomass is "stored information; living matter represents stored information..." (TI 107). This section elaborates on the aspects of place as a genuine representation and real component of nature. In "Place and Space: the Perspective of Experience," Yu-Fu Tuan, a geographer from China and the U.S., emphasizes that "place is not merely a fact to be interpreted within the larger context of space, but also a reality that must be elucidated and comprehended from the viewpoint of those who attribute meaning to it" (387). The statement examines a location that has been enriched through humanistic interpretations. It functions as a form of 'stored knowledge' and interrelation. Nonetheless, poetry extensively demonstrates the connection between place and people. Place is an environment that must be accessible to every person, knowledge, and awareness. It possesses its own effectiveness and inherent natural condition in the human realm. In *Place: An Introduction*, Tim Cresswell explained that places are the "multifarious" (100). Cresswell's idea of place serves as a basis for storytelling, discussions, and brings vibrancy to both the living and nonliving realms. Snyder has conveyed that place exists as a condition of existence in a traditional way. He molded spaces by applying a humanistic analysis. That's what he has defined as latitude and longitude. For example, the poem "T36N L16E S25" in *Myths and Texts* signifies a specific place. It has been demonstrated as an endangered location. It emphasizes the devastation caused by humans in various locations and the deterioration of natural life and resources. The poem suggests a greater level of confidence.

Many of Snyder's pieces investigate the vulnerability of location, (geographical) space, and (pro) individuals. In *A Place in Space: Ethics, Aesthetics, and Watersheds*, he emphasizes the significance of place, space, and their relationship with humanity. His expressive poetry distinctly emphasizes that civilization is an element of the natural order instead of a social creation of nature. Concerning the idea of place, Tuan presents the interconnectedness of place and space. In *Space and Place*, he describes space as a concept that is "more or less abstract" (16). He referred to it as "a place that lacks any social ties for humans" (16). It signifies that it is a natural creation. He maintained that a place is local, formed by human experiences where a space exists through "being creative" (6). Snyder illustrated a location that occupies a distinct role in human existence. This is distinctly represented in the essay "The Etiquette of Freedom" found in *The Practice of the Wild*. He identified that location "as a beneficial influence in collaborating with and for nature" (PW 19). According to Tuan, "place represents security" for both living and nonliving organisms, while "space signifies freedom" for enjoyment and equal sharing (SP3). The ideas of bio- and eco-region are understood through a sense of place, as it reveals the fractal behaviors and structures. The concept of bio-region refers to the inhabitation of various locations; Sea Gabriel Ridges, Duck River, Coyote Valley, fields, Tokyo, Sierra Nevada County, Kamo River. Snyder emphasizes a feeling, structure, and existence within each unique life-place form. He mentioned that the location has historical incidents, profound human ties, strong connections, and latent energies. It might serve an essential purpose as sacred and divine territory. It explores specifics of myths, history, and cultures in pursuit of the indigenous. For example, *Turtle Island* and *Mountain and Rivers without End* emphasize the personal identity of a location, terrain, and scenery.

In a more profound sense, Snyder has examined and acknowledged every single account of the nonhuman entities. As a nonhuman entity, place gives expression to articulate its own cultural identity, historical elements, and geographical significance. Patrick Murphy, an ecocritic, noted that place represents "the concept of agency that broadens the notion of subjectivity in ecoliterature" (24). The idea of place seeks to interpret Murphy's assertion through the lens of 'agent' for humanity. Certainly, Snyder has distinctly provided a platform that delves into the politics of ecovoices. The location possesses stunning practical attributes. This is a dwelling place. It evokes a democratic approach to treatment. Because location acts as a representative for the biotic community. In the essay "Politics of Ethnography," found in the book *A Place in Space*, Snyder highlights the politics surrounding silence and expression regarding the nonhuman realm. In *Myths and Texts*, he elucidates how locations were once viewed as sacred, divine territory and how they are now being exploited and devastated under the guise of development and capitalism. Poetry seeks to uphold these sacred spaces through the practice of ethical and moral principles.

The phrase *Turtle Island* signifies the interconnectedness, interdependence, and linkages of locality, place, land, and landscape. Snyder has adeptly demonstrated the significance and sanctity of locations while recognizing them through ecological perspectives. For example, [Turtle] Island is a physical place. In *The Back Country*, the term "Back" signifies "behind." It signifies a spatial concept: noun and verb. Turtle Island refers

to a location in North America, where the “Back” nations existed “beyond” consciousness and the natural world. According to Buell in *Writing for an Endangered World*, “Places possess histories; place is more than just a noun; it also signifies a verb of action, and this action continually unfolds around us” (WFEW 67). Snyder’s perception of location merges both place and activity (noun and verb). It is represented through the concepts of Bioregionalism and Self-Actualization. The phrase “literary bioregionalism” was initially coined by Michael P. Branch. She characterized it as “reinhabits in a specific location” within the ecosystem (43). Being in a location, it definitely feels either pleasant or holy or powerful. In Snyder’s poetry, it seems to be one of us. In *Turtle Island*, Snyder felt the sense of belonging to the place, particularly in Sierra Nevada County. The feeling of “nativeness” and belonging to a location, to start with, is essential and vital” (RW86). The lengthy poem, “The Market,” in *Mountains and Rivers without End*, evokes a sense of location, both literally and geographically. Its origins are closely tied to environmental factors in both the human and nonhuman realms. The poem evokes Edward Ralph’s assertion that place “has the ability to organize and direct human intentions, experiences, and actions in space” (Seamon and Sowers 43). Place is depicted through order, presence, and action. The primary focus is to observe the interactions between human and nonhuman realms in “The Market” through bio-regional and eco-regional perspectives. The speaker recognizes particular locations through ecological awareness, human activities, and intentions, frequently calling for their protection

“The Market” focuses on the advantages of locations: financial, environmental, and spiritual (RW138). Snyder incorporates four key locations in the poem: San Francisco, Saigon, Kathmandu, and Varanasi. The poem presents an authentic depiction of these locations. Every location possesses “a certain fluidity; it flows through space and time” (PW 27). The Bioregion forms the foundation and meaning of location in the poem. Snyder defines the term bioregion as encompassing “a sense of place, of plants, soils, climatic cycles, community of beings in one area are all ancient but also essential elements of the knowledge by which we truly exist” (RW 139). The real location of San Francisco is the initial setting in the poem. “The Market” denotes a significant location involving place, space, and individuals. These areas are now depicted as overcrowded and excessively developed locations. Typically, the word ‘market’ signifies numerous aspects in various forms. Harold Fromm and Snyder state that the term ‘market’ symbolizes “economy,” “life’s necessities,” “ecological,” and “spiritual advantages” (37; RW 138). The English words ecology and economy originate from the Greek term oikos, which translates to “house,” “household,” or “home.” The home is a space where our emotions and ideas increased. In *Earth House Hold*, Snyder highlights the Earth community’s role as a home. The book’s title depicts Earth as the home that contains all living and nonliving organisms. This linguistic origin is relevant in “The Market.” The poem situates the economic, ecological, and spiritual dimensions within the specified locations. It possesses a dual nature: ontological and ecological. The ontological interpretation signifies that the market represents a venue for trade and business; from an ecological viewpoint, the market leads to environmental catastrophes like the extinction of flora and fauna.

According to Fromm, individuals must “sacrifice the essentials” of life “for the sake of luxuries” in their context, and they should embrace simplicity in their affection for their environment (Fromm 37). The four prominent locations—San Francisco, Saigon, Kathmandu, and Varanasi—each represent distinct geographical, historical, and mythological narratives. Snyder highlights the advantages of economy, ecology, and spirituality. San Francisco, in the first position, boasts a heritage that is rich both historically and geographically. It is referred to as the People’s Forest and ‘the Core of the city’ (line 1). It has several nicknames: San Fran, the Bay City, Fog City, and the Paris of the West. It has become a densely populated and industrialized urban area. Snyder states that San Francisco is a location abundant with ‘confusions & worries’ (21). The runner-up of “The Market” is Saigon. It is a tiny fishing settlement, which eventually became known as ‘forest city’ and ‘forest kingdom’. It has become an economic center of Vietnam. Snyder lines; to market, the changes, how much is our change (24-26)

The preceding lines highlight the contradictory significance of ‘market’ and suggest economic growth and environmental degradation under the guise of ‘change.’ It is our alteration that significantly impacts the constant nature of the nonhuman realm. The use of the terms ‘changes’ and ‘change’ suggests a sense of rapid movement in the market. The noun ‘the/changes’ signifies the process of transforming, disconnected from the nonhuman realm. That’s what Snyder intended to signify ‘alterations, to what extent’ which has been creating the impression regarding the threatened locations and flora. The terms ‘changes’ and ‘change’ don’t come from afar but resonate from within the space we inhabited together. The speaker empathetically conveys his profound worry for locations. The location, San Francisco, features an environment abundant in diversity. It has become a center of ‘transformations or ‘transformation’. Certainly, the speaker’s goal is to introduce a different scenario within the same organized location, San Francisco. The phrase ‘is our change’ seeks to highlight severe transformations and environmental crises resulting from overpopulation and industrial growth. Therefore, place entails the removal of nonhuman entities or other life-forms for the benefit of ‘the market’ or ‘transformations. The third location is Kathmandu. Its name alone reflects its richness and diversity. The location was named for the Kasthamandap temple. The name of the place, Kathmandu, is a combination of Sanskrit words; *Kastha* means “wood” and *mandu or mandapa* means “covered shatter”. Place referred as *mahanagar* or the Great City. Snyder illustrates *now*; When the market is closed The cleanup comes Equals .....

Kathmandu—the market (44-51)  
The term ‘Kathmandu-the market’ represents the elevation of the decline of local identity. The phrase ‘Kathmandu the great’ expresses that the location possesses its unique status and strength in its distinctive

manner. It signifies routine behaviors that happen consistently, particularly in the economic sector. The speaker believes that Kathmandu should be regarded as progressive within the human realm. It is distant from the world of nonhumans. The fourth position is Varanasi located in India. It sits alongside the Ganga River, which holds great significance for Hindus. Varanasi is the ancient city of illumination. It possesses its own mythological, historical, and geographical foundations and accounts. The location is referred to through personal identity in the poem. Here, the location is no longer a worry regarding the viability and stability of our current existence and survival. That's what Snyder explains;

...the *ecological* benefits of bioregionalism, of a cultivating a sense of place, are that there will be a *people* to be the People in the place, when it comes down to the live, in terms of implementing and carrying through legislation as mandated (RW 140).

Understanding the location of Varanasi allows us to connect with its advantages in economy, ecology, and spirituality. While in a location such as Varanasi, he recognized the 'common practices' of the community. The feeling of belonging creates principles, aspirations, and actions. In terms of ecological perspective, location poses the greatest danger to the river and various organisms. According to the speaker, the primary focus is on safeguarding life forms in the vicinity of the Ganga. Water appears to be a vital element for plants, humans, and locations. The speaker discusses the ecological necessity and importance for the million species that rely entirely on it. Currently, Varanasi faces equal contamination from industrialization, overpopulation, pollution, and domestic waste. The poem centers on the survival of each person. The speaker's perspective reflects the actual situation at this moment. The primary ecological outlook of the speaker is to safeguard locations and to avoid dirty standards. He firmly thought that the location would face hardship because of the absence of accountability. "The Market" calls for increased responsibility from humanity. Snyder shared his experiences in the location through these lines; They eat feces in the dark on stone floors one-legged monkeys, hopping cows limping dogs blinds cats crunching garbage in the market broken fingers cabbage head on the ground (1-9)

The preceding lines depict the actual activities and circumstances in a location. Varanasi is referred to as the 'sacred city' and 'radiant city'. These lines offer a candid representation of (half) human and (half) animal. He discusses the essence and traditions of Aghora or ascetic Shaiva practitioners. The concept of place is defined both geographically and metaphorically. The location is regarded as a result of the economy. It evolved into a significant industrial sector. Fifty percent of the population participates in the manufacturing industries and in tourism. The location now symbolically represents the economy. It reveals 'place' as a mechanism, dynamic process, and foundation of perception. The second advantage of ecological factors is that the land possesses exceptionally rich and fertile soil. Varanasi lies at the meeting point of two rivers: the Varuna and the Assi. In general, "The Market" encompassed the concept of humanistic geography (within ecology), the politics of voice (pertaining to the economy), and communal practices (in spirituality). Snyder advocates for lasting sustainability in designated areas. The poem illustrates environmental destruction and abuse. In the poem, Snyder ultimately engaged with John Muir, the champion of wilderness conservation and founder of the Sierra Club. Snyder depicts a displacement of natural (re)sources by examining locations, actions, and symbols. "The Market" represents the essence of human instinct, necessity, and inherent nature.

The poems "Endless Streams and Mountains" and "The Mountain Spirit" in *Mountains and Rivers without End* differ significantly from "The Market". A location by river or mountain embodies a spirit that forges a path forward to attain mental resilience. It encompasses all living and nonliving entities. Snyder highlights streams, ridges, mountains, and rivers as the essence of the human experience. These possess cosmic energy on the planet. These poems honor the existence of earth, location, scenery, sky, stone, water, and humanity. These exemplify 'essence', 'character' and 'feeling' of location. A sense of place is created on ecovoices through intervention, interaction, and participation. According to Tuan, the spirit of places;

...are "sacred places" and "command area", personality of place is a composite of natural endowment (the physical of the land) and the modifications wrought by successive generations of human beings; the sense of place demonstrates moral and aesthetic discernment (409-410)

Snyder highlighted the strong connection between place and spirit that appeared in "Endless Streams and Mountains". He intensively highlights natural areas within the ecosystem. It illustrates his profound worry and human connection with these natural components. He demonstrates;

The Fashioner of Things has no original intentions Mountains and rivers are spirit, condensed. (55-58)

Employing the ecological perspective, he views the earth as a dwelling, a space that encompasses all living entities: biotic and abiotic, along with 'The Creator of Things': mountains, streams, rivers, etc. The presence of mountains and rivers is shown as a significant strength and a source of 'flowing energy'. Tuan categorized 'place' into Public and Private or spheres of care, based on perspectives of time and space. He states, "Public spaces" include mountains, streams, rivers, ridges, valleys, and oceans. These possess "high imaginability," "identifiable" features, and "great attention"; while locations in the "care field": park, tavern, street corner, highland, town, market, are "easily identifiable" based on external criteria like formal structure, physical appearance, and articulated opinions (412). In the poem "Endless Streams and Mountains", Snyder depicts the public domains like "The Fashioner of Things" that surpass the realm of care. Subsequently, locations such as mountains, rivers, ridges, and streams are consistently portrayed as 'spirit' that has frequently 'concentrated' its power and energy. Snyder states that "The Fashioner of Things" evokes the utmost level of creativity within poetry. According to Leopold, "Something is right when it helps maintain the integrity, stability, and beauty of

the biotic community.” “It is incorrect when it goes the other way” (179). ‘Things’ encompass specific characteristics of natural entities and natural systems. It represents a grouping of valuable characteristics: “variety, intricacy, balance, robustness, rarity, wholeness, and aesthetics.” I’m sorry, but it seems there is no text provided for me to paraphrase. Could you please share the passage you’d like me to work on? A thing (of place) offers interdependence and interconnectedness to the human realm. Snyder appears to hold sentiments of “integrity, stability, beauty” and diversity regarding the ecosystem. This reason leads to the phrase ‘The Fashioner of Things’ being used in the poem “Endless Streams and Mountains” from *Mountains and Rivers Without End* (55). The representations of location—mountains and rivers—carry a significant higher essence with their existence and distinct essence. He is reinterpreting natural elements to draw our focus to ‘The Creator of Objects’ in relation to “soul”. “The Mountain Spirit” exhibited the same sentiment. It distinctly examined location, space, and other life forms as living entities. In this context, Snyder embraces the concept of connecting with the essence of the mountain. A condition of existing in a location is observing the environment. Place is an environment that connects with the habitat. The term ‘mountain spirit’ conveys geographical importance and “illustrates the acknowledgment of the interrelationship between human existence/history and the physical realm in which imagination operates” (Buell, Heise and Thornber 420). In the poem, Snyder depicted the Great Basin, commonly portrayed as the dwelling place of tree spirits. Regarding the spirit of place, he said;

...If anybody lives here long enough, the spirits will begin to speak to them. It’s the power of the spirits coming up from the land . . . That’s what taught us, and it would teach everybody, if they’d just stay here. The old spirits and the old powers aren’t lost; people just need to be around long enough to begin to [let them] influence them (Woods and Schoonmaker 116)

‘The Great Basin’ is regarded as the foundation of sacredness, goodness, the ancient spirit, and strength. According to Snyder, a location that “features individual trees estimated to be over four thousand years old is considered ‘the oldest living beings’ on the planet” (M&RWE165). The Great Basin has no link to the ocean. It is characterized by ‘the thicket at the tree line/where the oldest existing organisms’ reside (21-22). The location is now ‘pale growth’, ‘halted cold’ etc...and encircled by; ‘Endless cycle of existence/endless cycle of existence’ (1-2). These two lines are rhythmically intended to represent the isolation of home life. The ‘endless wheel’ governs the mechanisms and life cycles within the ecosystem, and the ‘wheel of existence’ advances in an increasingly elevated manner. The location becomes completely secured. Snyder articulates the significance of the Great Basin through two perspectives. In a societal context, humans have a strong attachment to specific locations, while in a physical sense, it predominantly encompasses all life on the planet. The non/human entity occupies its role (in a social context) where elements discover their comparative relationship (in a physical context) to location.

An intellect’s influence of bio- and eco-region is shown as contextual nature and societal phenomena in his poetry. Location is condemned where area formed location. According to George Catlin, place is “encompassing man and animal, in the entirety of their wildness and the purity of their natural beauty” (Payne and Newman 69). Scott Slovic made a comparable remark to characterize place within ecocriticism. He indicated that the charm of a location reveals “its mysteries to human perception, but it requires extended interaction” (362). Slovic’s concept of ‘prolonged contact’ refers to an ongoing relationship with a location. Snyder’s encoded terms of performance and aspect of place represent a condition that consistently embodies the practice of “extended interaction” and the “vitality of nature’s allure.” For example, the poem “What Happened Here Before”, found in the *Turtle Island* section titled “For the Children”, portrays the new and enduring relationship with Turtle Island. It discloses a unique bond and relationship. A sense of place is reflected biologically, geographically, and psychologically, where behavior, experience, and an objective mindset reveal space. He states, “the land owns itself/no self in self; no self in objects” (52-53). These phrases are genuinely linked to Aldo Leopold’s assertion in *The Land Ethics* and Arne Naess comments in “The ‘Eight Points’ Revisited.” Leopold asserted that the land is not an isolated entity but encompasses “soils, waters, plants, and animals” (204). “The land owns itself - A perspective is inseparable and a fundamental idea of bioregions and ecoregions.

As Naess pointed out by employing phrases such as “intrinsic value,” “inherent value,” and “value in itself” in every singular entity: land, landscape, animal, mountain, rivers (EPR216-7), Snyder demonstrated that humans have formed connections with places in specific manners. He doubts if understanding one’s surroundings aids in knowing and comprehending the self or not. The initial statement indicates both extrinsic and intrinsic value, as the land is sought not for itself but for the benefit of other elements; soil, water, flora, fauna. He asserted that there is ‘no self’ to be located ‘within self’ but transcended ecological constraints. The land outlined the Self and was owned by ‘the land itself’ for its own purpose. The Self is not the self but the territory ‘itself’. It signified that the land is valuable and possesses “value in ‘itself’ as a realization of intrinsic worth (EPR 216). The second phrase— ‘no self within self; no self within objects’—represents true intrinsic worth. It signifies that ‘things’ are populated with various ecological entities, such as land/space. A realm of ‘thing’ exists beyond human awareness, such as aesthetic experiences, beauty, and harmony. The speaker accurately emphasizes the significance of place/land ‘itself’. The significance of land is rooted in the “centers of felt values” (Tuan 4). The “felt values” [genuine beliefs, principles, and reflections] of a location are found in ‘objects. Edward Casey noted that a place is “inseparable from the concrete region in which it is found” within the nonhuman realm (31). The phrase ‘no self in self’ seeks to illustrate the function of unconscious processes in the tangible domain. It describes a profound connection of natural ‘elements’ to place/land that evokes an

enduring, dynamic spirit and energy. The concluding phrase -‘no self in things’- conveys a feeling of space that has a unique connection to the locations where humans and nonhumans exist. Tuan states that the perception of space offers “care for our behavior” regarding places/landscapes that greatly enhance “with the individual and cultural group” in both the human and nonhuman realms (389). The phrase ‘no self in things’ pertains to the shared essence of a location's community. It does not exist as a solitary entity. As a Zen Buddhist Practitioner, Snyder utilizes natural elements to discuss the self and the non-self. The nature of ‘things’ is not reliant on others. It is entirely, profoundly, and distinctly set apart from the Self. The aim of dismantling sentences—‘no self in self’ and ‘no self in things’—is to prevent harming, exploiting, and destroying entities when they remain untouched by individuals. The concept of ‘no self in things’ aims for a purpose in itself. It creates an inherent value that frequently merges goodness with joy. In the poem “What Steps”, he states, ‘everything that exists comes from the Mother’ (line 7). The sentence appears to disclose the locations of things and their functions. The concept of ‘Mother’ encompasses various elements and inherently contains perspectives and aspects of life. As stated by Richard Nelson, an inherent characteristic of [created] thing, ...makes a place special is the way it buries itself inside the heart, not whether it’s flat or rugged, rich or austere, wet or arid, gentle or harsh, warm or cold, wild or tame. Every place, like every person, is elevated by the love and respect shown toward it, and by the way in which the bounty is received (xii)

The statement illustrates how place functions as a part of us. It represents a being in much of Snyder’s verse. Consequently, Snyder has demonstrated the core nature of place and restores the interconnected relationship with space by realizing inherent values. For example, ‘The Mother’ possesses an inherent ability to illustrate its power, force, order and impact within the human realm.

From the ecocentric perspective, the intrinsic value (ethics) underpins human interconnectedness and their relationship with the environment. It has been broadly articulated in *Turtle Island, Mountains and Rivers without End*, and *The Back Country*. In *The Role of Place in Literature*, Leonard Lutwack discusses humanity’s individual disposition towards the earth as a “waver” between acceptance and innocence. In the poem “No Matter, Never Mind,” Snyder presents an alternative perspective on viewing the earth as ‘waves’ and the wild as transitioning from ‘matter’ to ‘void’ and ‘wave’ (1-2). Lutwack notes that the earth serves as “the origin of life and the setting for death, a realm where existence starts and concludes. “Although created from the ground, humanity hesitates to return to it, resisting the acceptance of limitations and giving up the potential.” The “potential” and acknowledgment blend with space and location. The planet encompasses both human and nonhuman existence, and the speaker reshapes them through the assistance of natural laws. For example, in an extended poem “An Offering for Tara” in *Mountains and Rivers without End*, Snyder depicts;

Space is joy in the life of joy *Om, mind, in phenomena, Hum* (114-116) ..... *space of joy in the heart of the moment* prayer spins in the crankcase, (166-168)

The idea of spaces refers to the concept of ‘song’ amid the ‘voices of life’ (120). The in and in are fundamentally a leisure aspect of nature – ‘space is happiness’ and ‘space of happiness’. The adverb of place in indicates where ‘joy’ and ‘moment’ exist within the physical surroundings. The second phrases— ‘in the life of joy’ and ‘in the heart of moment’—reflect the speaker’s leisure pursuits in nature, such as engaging in wilderness activities. The concepts of ‘joy’ and ‘moment’ significantly influence his life, as highlighted in Kerouac’s novel *The Dharma Bum*. A pace of space— ‘space is happiness’- is definitely close to nature. It is the natural world. ‘Space of Joy’ is linked to a location where ‘the joy’ and ‘the moment’ unite. Tuan states that a place is “a product” and “represents the future,” while space is “the creation of the mind” (406). For Snyder, space is a natural creation that emerges ‘in the essence of the moment’. ‘Joyful space’ represents a state where ‘space embodies joy’ in the mind. Location generates them.

Grasping bioregion, place, and space pertains to the current and historical state of natural entities. Snyder acknowledges the relationship between humans and their surroundings by sharing his real-life experiences in different locations. He deeply employs the idea of place as a tangible method in poetry. In an interview with Richard Grossinger titled “On Earth Geography,” he discusses the basics of “Biogeography,” which relates to natural [re]sources and also addresses the issue of exploitation. In the poem “Nooksack Valley” from *Riprap*, he recalled Nooksack Valley while in Japan. His vivid depiction of the Nooksack Valley serves as a key image in the poem. It represents the ‘mind point’ that draws the speaker’s recollection. The speaker refers to Japan as ‘rock tree and man,’ where a real valley in the USA and Japan converges in thought. He journeyed to Japan. There he was, recalling the valley and contrasting it with actual locations in Japan. He authentically explored the regions of Japan and contrasted them; All America south and east, Twenty-five in it brought to a trip-stop Mind-point, where I turn Caught more on this land-rock tree and man, Awake, than ever before, yet ready to leave. (14-18)

Snyder recognizes his past experiences that are strongly linked to Nooksack Valley. He recognized his unforgettable moments- ‘mind-point’- with the valley while in Japan. According to Scigaji, the poem “provides an ideal moment of reference” in the speaker’s life and has always been present in their thoughts (236). The speaker claims he has ‘caught more’ between ‘on this land’ Japan as ‘rock, tree, and person’. The location awakened him like never before, and the area helped him understand his encounters with the valley. Scigaji states that the poem is “entirely focused on referential reality” (236). The “referential reality” relies on relational processes and is closely associated with direct engagement with nature. The speaker creates ‘Mind-point’ contact that is directly linked to the valley. The phrase ‘a trip-stop/Mind-point’ presents the dual meanings of burgeons: ‘to thrive’ and ‘to sprout’. It likely conveys the counterpart of actual-referent encounters in the

external environment. The phrase 'rock tree and man' semantically connects 'rock', 'tree', and 'man'. A rock course signifies a timeless entity in the physical realm. It is currently linked to tree and human. The speaker undoubtedly concurs with the claim of its existence. 'Rock tree' is experiencing and possessing improved life longevity. It also relates to 'land-rock' as a timeless being. The speaker described 'Japan as a magnificent stone garden in the ocean' (line 1), 'Tokyo resembling a bear' and 'it is a structured garden shaped by fire and duration' (23-25). The location is stunning and is enhanced by natural [re]sources. The poem provides through word choices like 'fire and time,' a greater awareness of place and space in the poet's mind. Howarth states that place is a resource characterized by "shape, function, and change" (76). Consequently, the existence of stone, tree, and human (form) is 'alert' (to transformation) 'more than ever, but prepared to depart' (for purpose). This indicates that the land has been displaced and has abandoned its natural [re]sources and elements.

### References

1. Snyder, Gary. "Ecology, Literature, and the New World Disorder." *The Earth Issue*, Autumn/Winter, 2004, pp.19-31. JSTOR. [www.jstor.org/stable/30022000](http://www.jstor.org/stable/30022000).
2. ---. "The Politics of Ethnopoetics", pp.1-13. <http://angg.twu.net/LATEX/poep.pdf>.
3. ---. *A Place in Space: Ethics, Aesthetics, and Watersheds*. Counterpoint, 1995.
4. ---. *Earth House Hold*. A New Directions Book, 1969.
5. ---. *Myths and Texts*. A New Directions Book, 1960.
6. ---. *No Nature: New and Selected Poems*. Pantheon Books, 1992.
7. ---. *Riprap and Cold Mountain Poems*. Counterpoint, 1958.
8. ---. *The Back Country*. A New Directions Book, 1968.
9. ---. *The Gary Snyder: Prose, Poetry, Translations*. Counterpoint, 1999.
10. ---. *The Practice of the Wild*. North Point P, 1990.
11. ---. *The Real Work: Interviews and Talks, 1964-1979*. A New Directions Book, 1980.
12. Tuan, Yi-Tu. "Space and Place- Humanistic Perspective". *Philosophy in Geography*, edited by S. Gale and G. Olsson. D. Reidel Publication Company, 1979, pp. 387-427.
13. Allin, Craig W. *The Politics of Wilderness Preservation*. Greenwood, 1982.
14. Ball-Stahl, Kelly Christine. *Environmental Values in American Popular- Culture Narratives*. Diss. U of Minnesota, 2005. Ann Arbor: UMI, 2005.
15. Bate, Jonathan. *The Song of the Earth*. Harvard U P, 2011.
16. Bradley, Nicholas Philip Richard. *Ecology and Knowledge in the Poetry of Pacific North America*. Diss. U of Toronto/Library and Archives Canada 2006.
17. Bright, William. *A Coyote Reader*. California: U of California P, 1993
18. Brunning, Thomas. "American Wilderness". *Monatshefte*, vol. 94, no. 4, Winter, 2002, pp. 427-431. JSTOR. [www.jstor.org/stable/30159672](http://www.jstor.org/stable/30159672).
19. Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard UP, 1995.
20. ---, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.
21. ---, *Writing for an Endangered World: Literature, Culture, and Environment in the U.S and Beyond*. Harvard UP, 2001.
22. Campbell, Sueellen. "The Land and Language of Desire". *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. U of Georgia P, 1996, pp. 124-136.
23. Casey, Edward S., editor. *Getting Back into Place: Toward a Renewed Understanding of the Place-World*. Bloomington: Indiana UP, 1993.
24. Creswell, Tim. *Place: An Introduction*. Willy Blackwell, 2015.
25. Dean, Tim. "The Other's Voice: Cultural Imperialism and Poetic Impersonality in Gary Snyder's *Mountains and Rivers without End*". *Contemporary Literature*, vol. 41, no. 3, Autumn, 2000, pp. 462-494.
26. Glotfelty, Cheryl and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.
27. ---, "Introduction: Literary Studies in an Age of Environmental Crisis". *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. U of Georgia P, 1996, pp. xv-xxxvii.
28. Howarth, William. "Some Principles of Ecocriticism". *The Ecocriticism 216 Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. U of Georgia P, 1996, pp. 69-91.
29. Hunt, Anthony. "Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers without End*". *Journal of Modern Literature*. 23.1, Summer, 1999, <http://www.iupress.indiana.edu>
30. ---. "The Hump-Backed Flute Player": The Structure of Emptiness in Gary Snyder's *Mountains and Rivers Without End*". *ISLE*, pp. 1-24. <<http://isle.oxfordjournals.org>>
31. ---. "Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers without End*. *Journal of Modern Literature*", vol. 23, no. 1, Summer, 1999, pp. 7-34. JSTOR. [www.jstor.org/stable/3831815](http://www.jstor.org/stable/3831815).
32. Kerouac, Jack. *The Dharma Bums*. Penguin Classics, 1958.

33. Lane, John. Rev. of Gary Snyder's *Mountains and Rivers Without End*. *Agni*, no. 46, 25th Anniversary Issue, 1997, pp. 235-240. JSTOR. [www.jstor.org/stable/23009009](http://www.jstor.org/stable/23009009).
34. Leed, Jacob. "Gary Snyder, Han Shan, and Jack Kerouac". Source: *Journal of Modern Literature*, vol. 11, no. 1, Mar., 1984, pp.185-193. JSTOR. [www.jstor.org/stable/3831162](http://www.jstor.org/stable/3831162).
35. Leopold, Aldo. *A Sand County Almanac and Catches Here and There*. Oxford UP, 1968.
36. Lutwack, Leonard. *The Role of Place in Literature*. Syracuse UP, 1984.
37. McLaughlin, Andrew. "The Heart of Deep Ecology". *Deep Ecology for the Twenty-First Century*, edited by George Sessions. Shambhla Publications, Inc., 1995, pp. 85-93.
38. Meeker, Joseph W. "The Comic Mode". *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. U of Georgia P, 1996, pp.155-169.
39. ---. *The Comedy of Survival: Literary Ecology and A Play Ethic*. U of Arizona P, 1974.
40. Murphy, Patrick D. *Ecocritical Explorations in Literary and Cultural Studies: Fences, Boundaries and Fields*. Lexington Books, 2009.
41. ---. *Literature, Nature, and Other: Ecofeminist Critiques*. State U of New York, 1995.
42. Neilson, Philip. "Place, Ecology and Environmental Writing in the Queensland Novels of Arthur Upfield". *Queensland Review*, vol. 21, no.1, 2011, pp.84- 92.
43. Nelson, Richard K. *The Island Within*. Vintage Books, 1991.
44. Payne, Daniel G and Richard S. Newman, editors. *The Palgrave Environmental Reader*. Palgrave Macmillan, 2005.
45. Rueckert, William. "Ecology and Literature: An Experiment in Ecocriticism." *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. Athens: U of Georgia P, 1996, pp. 105-23.
46. Sale, Kirkpatrick. *Dwellers in the Land: The Bioregional Vision*. Uof Georgia P, 2000.
47. Scigaji, Leonard M. *Sustainable Poetry: Four American Eco-poetics*. UP of Kentucky, 1999.
48. Seamon, D., & Sowers, J. "Place and Placelessness in Edward Relph". *Key Texts in Human Geography*. Sage. 2008, pp.43-51.
49. Selby, Nick. "Created Space": Mapping America as Poem in Gary Snyder's "Mountains and Rivers without End" and Susan Howe's "Secret History of the Dividing Line". *Journal of American Studies*, vol. 39, no. 1, Apr., 2005, pp. 41-64. JSTOR. [www.jstor.org/stable/27557596](http://www.jstor.org/stable/27557596).
50. Tuan, Yi-Tu. "Space and Place- Humanistic Perspective". *Philosophy in Geography*, edited by S. Gale and G. Olsson. D. Reidel Publication Company, 1979, pp. 387-427.
51. Woods, Bruce and Dane Schoonmaker. "Gary Snyder's Talks about Bioregionalism". *Utne Reader* 2:1, Feb/Mar., 1985, pp. 115-7.