



GARY SNYDER: THE HARBINGER OF HONING HARMONY IN POETIC PROPORTION OF HUMANISM, BUDDHISM AND NATURE

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Abstract: Gary Snyder is the receiver of several literary honors and prizes, including a Pulitzer Prize for *Turtle Island*. As an ecologist, naturalist, conservationist, environmentalist, humanist and traveler throughout the world, his life bears the indelible stamp of various vicissitudes. The other aspect of his life sketch is full with content spiritual belief in Buddhism. A thorough study for Buddhist perspective in Snyder's poetry will come across a conclusion that Snyder is a literary ambassador of global human preservation of which each human from fetus to the stage of demise is a member with mere expectation of 'live and let live'. His artistic vision and philosophical inclination is so firmly cemented that it appears outwardly and authentically as 'Nature in Buddhism' and 'Buddhism in Nature'. Snyder has become a sort of prophet for human good, and a great rescuer with Buddhist spirituality sprouted through his fertile writing, wrapping in natural wildness under its wing. The present paper focuses on the Buddhism, humanism and nature as triangles of Snyder's poetic corners reflected in equal proportion throughout his writing.

Keywords - Ecology, Eco-Buddhism, Universal Unity, Nature etc.

Introduction: As a learner Snyder's surveillance of landscape painting rests in Chinese library which shows with genuine harm to wilderness, appealed him more. Though now a concrete figure, the layers of toils and task are full of thorns in shaping the consummate personality like Gary Snyder. Buddhism is now nicely installed within the West, with all of the numerous Asian schools and flavors represented, and with Buddhist temples, universities and meditation classes thriving in maximum main Western cities. As a child Snyder's love with earth and the traditions of primitive people around him are the sparks of inspiration for him. The nature and its 'Wild Wonder' allured him more.

Influenced by the Buddhist scholar D. T. Suzuki and author Alan Watts, Snyder began translating Chinese language Buddhist poetry and became a disciple of a celebrated Japanese Zen master. In the 1970's Snyder established his own Zen community in the Sierra foothills of California. Renowned Beat poet Allen Ginsberg sooner or later has become a follower of Tibetan Buddhist teacher Chogyam Trungpa

Rinpoche. Many of the Beat writers seemed at the school to train and give lectures and readings. Other Beat writers including poets Phillip Whalen, Michael McClure and Diane Di Prima became followers of Zen in San Francisco.

Snyder held the series of jobs and get experiences in the wilderness and mountains which would give plenty of substance for poetic output amalgamating the routines of physical task with the life of the intelligence. Reed College was an immensely inspiring occurrence for Snyder and a decisive mode in determining the rational route of his future life. It was Reed where Snyder gave the soft shape to coarse creativity by publishing his first poems in a student journal. He was fascinated not only by some of the teachers he had but also by the folk of friends, many of whom were significant future writers.

The Beat writers popularized Buddhism in the West, speaking approximately in their novels and poetry, making it contemporary and applicable. They exposed Buddhist ideas to the college educated middle class youth who were exploring opportunity approaches of thinking and living. One can nod in agreement as we read Gary Snyder's influential 1969 book *Earth, House Hold*, in which he argues that any real social or political change within the international level would require a new type of recognition. He pointed to Buddhism because the way to awaken this new consciousness, requiring the insight into the basic self or void.

According to Snyder the definition of nature is multi-dimensional, and his three categories, fetch forth an appealing perception to conversation of the ecological crisis, in which contamination, industrial pollution, and the continuous emanation of greenhouse gases into the environment intimidated human life. Natural wildness is a boon for mankind if its benefits and usages are taken on the basis of humanity. Human life and Nature is a bond of forever. The atmosphere of rivers, rivulets, fountains and flowers is an antidote to human illness. The values of water, air, fire and earth have been playing an important role in human life right from evolution to exist time. The fair use of flora and fauna has helped the universe to attain the acme of success. But as civilization advanced Nature declined. Industrial Revolution and Scientific Progress destroyed the wonder of wild woods. The extra greed of mankind from Nature polluted it with bones which goaded Snyder.

The ecosystem of Nature is degenerated due to imbalance of Nature. The dehumanization of nature has appealed to the nature worshippers, environmentalists, scholars and earth lovers all over the globe for the restoration of its primitive alive charm. The preservation of Nature in its genuine stage is the need of hour. To restore Nature in its ancient value, Snyder peeps into Buddhism which provides peace and content of life on the level of medium path of Lord Buddha. The sense of meditation, casting off the yoke of corrupt human senses, love for all, the concept of 'All in Nothingness and Nothing in All', are the trends of Buddhism rested in dark and deep woods, in high mountains and meadows, appealed to Snyder as he illustrates in the poem 'Tomorrow's Song' from *Turtle Island*.

We look to the future with pleasure
We need no fossil fuel
Get power within
Grow strong on less.

In compare to other proponents of deep ecology, in which nature is a stagnant concept, outside of human culture, Snyder's views are far more nuanced. When speaking of nature, Snyder proposes three categories: nature, the wild, and wilderness. Bookchin and Snyder would be in agreement in defining nature. Bookchin, drawing from Hegel, sees human culture as a second nature, as nature rendered self-conscious. Thus both humans and non-human are an expression of nature. Similarly for Snyder, nature is the physical universe along with all its properties. The second category is the wild, which is the organic process and essence of nature. The wild is the ongoing process of the evolution of nature. Finally wilderness is that aspect of nature which exists outside of the human world.

Human society is an appearance of nature. It is natural. In contrast to civilization, wilderness is a part of the physical world that is largely free of human agency. Human greed and carelessness have endangered Wild nature at utmost level. 'Wild' is an important word. It relates to the procedure or situation of nature on its own, without any kind of human interference. It is a method, a state, not a place only. The wild is a place where wild process rules. It is the nature we have, which includes human culture, and the wilderness, which is beyond of human society. We have the wild that is an intricate practice of becoming. Ecology, for Snyder, is a vociferous shorthand term for complication in movement. The non-human nature has the capacity to transform the Humans more wild by getting in touch with it. Humans can reconnect with their biological selves, better understanding their place in the world through vesting time in the wilderness, ascertaining aspects of themselves exterior of human civilization.

Snyder's examination of nature is not either romantic or one-dimensional. He has spent an ample deal of occasion in hiking trails, and working as a fire for the complexity of the natural world as life in the world is not just eating berries in the sunlight. He asserts that he like to imagine a depth ecology that would go to the dark side of nature, the ball of crunched bones in a seat, the feathers in the snow, and the tales of insatiable appetite.

Snyder has recently mentioned that the direction of his future work after the completion of *Mountains and Rivers without End* will be religious and philosophical. He has also stated that after that work has been completed; he may donate his books to the local library and retire to the anonymity of friends and family life in the mountains. This desire and such a life are, of course, in the true oriental style. However if Snyder ends his poetic career after this decade, it would even then be premature to make any final pronouncements. Although the figure of Gary Snyder as a man may still overshadow that of Snyder as the poet, certain tentative statement can now be made. First of all, Snyder's reputation as a poet rests at present on *Myth and*

Texts, his most complete work; on a few excellent poems from *Riprap*, *The Back Country and Turtle Island*; on the cycle of poems in regarding wave and especially on the more recent sections where Snyder's work reaches synthesis in his magnum opus *Mountains and Rivers Without End*. In these poems, one finds directness and simplicity of statement, clarity and brilliance of mind, and profundity and depth of emotional range. In these instances, Snyder's poetry is of incredible power and beauty.

Snyder's stature both as a counterculture figure and an innovative and important mainstream, the poets place him in an uncommon position in contemporary literature. Although only briefly involved with the San Francisco Beat Movement of the 1950s. Snyder's influence on the Beats was nevertheless significant and he is often linked with them however, unlike most Beat writers, Snyder has also received extensive serious scholarly attention. Whereas a rejection of literary traditions characterizes much Beat writing, Snyder's work is seen to embody the influence of such literary giants as Walt Whitman, Ezra Pound and Ralph Waldo Emerson. His reputation as a significant author, though not uncontested, is largely secured.

An in-depth study of the overall observation of Snyder's literary career will sufficiently shows that environment, ecology, enlightenment and elements of eco-Buddhism are breathing waves of his lifeline. His internal and external identity is integrated so spontaneously with Wild Nature and Buddhist Belief as sunflower turns towards sun. Yet, the major predominant factors of Snyder's literary output with which one can justify his role as an important individual are many. So also for the systematic and sound study of Snyder's creativity a few features appeared outwardly among which the mention may be made of i.e. the Zen Buddhist follower, Ecological Consciousness, Buddhism as Naturo-friend, earnestness for Earthly Balance and Organic Unity and the relevancy of eco-Buddhism in exist situation. He is the champion of Buddhist spiritual thought to unveil the union of wisdom and emptiness which is the essence of Buddha-hood or well-known as Buddha-nature.

The environmental pollution has assumed such a large proportions nowadays that man has been forced to apprehend the presence of an ecological crisis. Going through global warming and the evil environmental disaster, Snyder's decade-old thoughts appeared as if a permanent solution to the global burning problem of today. On this, his imaginative and prescient of a humble, clear-minded humanity acknowledging its dependence at the properly being of different lifestyle forms could show very helpful. The seeds of this modern flowering of the Dhamma had been first planted by the writers of the Beat generation, and now blossomed as their best and most essential legacy. A number of the Beat writers, one of the greater serious students of Buddhism became Pulitzer Prize prevailing poet Gary Snyder, who studied Zen in Japan for many years during the 1950's and 1960's has now become the symbol of universal harmony.

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