

## Eco-Mysticism in Pablo Neruda's Selected Poetry

GOLTAJ DAVID KHOSRAVI  
*Ministry of Education and Training, Iran*

ROOHOLLAH REESI SISTANI  
*University of Jiroft, Iran*

RAIHANAH M.M.  
*Faculty of Social Sciences and Humanities,  
Universiti Kebangsaan Malaysia, Malaysia  
raihanah@ukm.edu.my*

RAVICHANDRAN VENGADASAMY  
*Faculty of Social Sciences and Humanities,  
Universiti Kebangsaan Malaysia, Malaysia*

### ABSTRACT

*Eco-poetry as a modern literary theory is a branch of ecocriticism which focuses on the relationship between man and the physical world. Using the Latin American Nobel Prize winner Pablo Neruda's selected poetry, this paper sets out to explore the themes of mystical and spiritual consciousness through eco-poetical evidence. This study utilizes the theoretical framework of eco-poetry to illuminate the dual ecological and mystical phenomenon, both in its theoretical and literary context. The thematic analysis of the study emphasizes the mystical and ecological spirituality or eco-mysticism of Neruda's poetry. The finding indicates that Neruda's poetries demonstrate man's interdependence and spiritual interconnectedness with his environment. The finding also signals Neruda's poetic quest of focusing on the significance of nature and poetry as a means for finding spirituality in the physical world.*

*Keywords: Pablo Neruda; ecocriticism; eco-poetry; spirituality; eco-mysticism*

### INTRODUCTION

Ecocriticism with several related sub-theories and disciplines such as ecofeminism, social ecology, eco-poetry, environmental justice and deep ecology comprises a broad scope of issues encompassing all interior and exterior contexts of human beings. Recently, many critics and writers have established 'ecopoetry' as the preferred term to explain poetry that can respond to contemporary environmental problems (Bryson, 2002). As Astley (2007, p.15) states "ecopoetry goes beyond traditional nature poetry to take on distinct contemporary issues". Additionally, Bate (2001, p.42) believes that "ecopoetry is not interpretation and description of dwelling with earth, not disengaging thinking about it, but experiencing it." In a nutshell, eco-poetry is one of the branches of ecocriticism that explores the theme of human-nature-relationship. Moreover, eco-poetry expounds a sort of the metaphysical quest that distinguishes our profound isolation from the natural world and recommends various ways for reconnection (Bennett, 2004). Ecocriticism as a subdivision of literary criticism asks questions regarding the function of landscape in literary works, and the meaning of nature as portrayed in literature. Ecocriticism acclaims that all humans

are interconnected with the natural world and thus studying the environment is a kind of examination of how we are interrelated to and affected by the world around us.

Ecopoets contest the separation of man from nature by focusing on the theme of spiritual home as humans find their primordial intimacy with the natural world. These poets beckon their readers to relinquish the detachment to nature and to awaken their readers to their authentic selves. The intersection between the environment, literature and spirituality is evident in the works by ecopoets. The following are some examples of 21<sup>st</sup> century anthologies of ecology-centric poetry: Jonathan Bate (2000) *The Song of the Earth*, Peter Abbs (2003) *Earth Song*, Neil Astley (2007) *Earth Shattering* and Jay Ramsay (2010) *Soul of Earth*. One poet whose environmental themes of poetry have inspired scholars and critics in the field of ecocriticism is the remarkable twentieth century Latin American, Pablo Neruda.

Pablo Neruda is one of the outstanding figures of twentieth-century poetry and a Nobel prize winner in literature in 1971. Gabriel Garcia Marquez (1993) considers him the greatest poet of the 20th century, and he is one of the most read and translated poets of any foreign language. It is obvious that Neruda's critics are as abundant as his own writings because the variety of his poetry permits such an extensive collection of interpreters at various levels. Some of them emphasize exclusively the political, social, metaphysical, personal, and lyrical aspects of his works. Other studies position Neruda's poetry from an eco-poetical point of view and label him as a Place Maker (David Khosravi, et. al. 2016) and contest Neruda's eco-ethical standpoints toward the natural world (David Khosravi, et. al. 2017). Taking into account the critical works done on Neruda what appears amiss is the eco-mystical examination of his poetry during the five decades of his literary career. This paper explicates the eco-poetry of Neruda focusing primarily on the themes of mystical and spiritual consciousness through eco-poetical evidence.

## LITERATURE REVIEW

Pablo Neruda was a Nobel Prize poet laureate and a political writer. His real birth name was Ricardo Eliecer Naftali Reyes Basoalto and his birthplace was located in the mesmerizing geographical focal point of Parrel in 1904. He spent his childhood in the beautiful landscape and fascinating forests of Temuco in the south of Chile. His pseudonym name, Pablo Neruda, was taken from the Czech author Jan Neruda in the light of the fact that he wanted to keep his composition away from his father who was not supportive of his talents. His family moved to Temuco in southern Chile when he was still a child and it was here that Neruda began to be impressed by his natural surroundings of rivers, lakes, mountains, waterfalls, rich vegetation, powerful and the untamed natural world. According to Moran (2009, p. 14) "anyone searching for a common thread admits the vast and astonishingly variegated tangle of Neruda's verse should seek it in the remote southern Chile of his childhood".

In 1927, Neruda commenced his political activities when he was appointed as a Chilean diplomatic representative in Rangoon and Java, and in the capital of Spain from 1927 to 1945. However, when communism was outlawed in the country in 1948, he became a wanted citizen of the state. Notwithstanding his banishment and his political activities, writing about the landscape of Chile became his source of connection to his homeland. The Literary Nobel Prize was conferred to him in 1971, and he died of cancer on September 23, 1973.

### CRITICAL PERSPECTIVES ON PABLO NERUDA

Neruda's literary career started at the age of 13 when he was a contributor to a local newspaper. Throughout his literary life, many scholars and critics labelled him as a 'surrealist', 'erotic poet', 'social poet', and 'political poet' of the 20th century. In his *Memoirs*, however, Neruda (1977, p.293) responds to these labels as follows, "Some critics believe that I am a surrealist poet, for others, I am a realist, and still others do not believe I am a poet. They are all to some extent correct and partly incorrect." Because of the verity of his poems, critics regarded his poems from several critical lens including biographical, symbolic, Marxist, and socio-political (David Khosravi et al. 2016). In this light, Dawes (2006, p. 66) states that Neruda was at first affected by surrealism, but "in the 1930s he showed a growing distaste for surrealism because of its perceived irrationalities and its criticism of the USSR". However, with his book *Spain in Our Hearts* (1937) that illustrated the atrocities of the Spanish Civil War, critics began to position Neruda as a Marxist poet due to his natural affinity with the dialectical approach.

In describing his poetry, critics vary in their perspectives. Brooks (2012), positions Neruda's poetry within Modernist tradition. However, Feinstein (cited in Johnson, 2015, p.232) contests that Neruda's verses evolved from "being hermetic, neo-romantic and pessimistic, into more direct, simple and accessible verse." Furthermore, Duran and Safir (1981) in their book *Earth Tones: The Poetry of Pablo Neruda* assert that Neruda drew his 'vitality' and 'energy' from the land, rain, woods, stone, and places of southern Chile. They also express that Neruda's poetry embodied life through a fascinating and perfected process of awareness and discovery. On a different theme, Johnson (2015) surveyed Neruda's *Canto General* from a political standpoint and concluded that his ample images in this work are the result of a dominant social and ideological philosophy to which the poet subscribed. By the same token, Karmakar (2015, pp. 1-2) who explored Neruda's poetry for his ideology, panorama, and poetic vision in his literary world, remarks that "the critics have called Neruda a self-indulgent writer, but he was a poet who had deep feelings for his country, readers, and surroundings and he always expressed them passionately". Similar sentiments are echoed by DeVries (2016, p.139) who believes that Neruda was the quintessential Latin American "Poet of Nature," whereby the titles of his anthologies such as *The Grapes and Wine* (1954), *Stones of Chile* (1960), *Art of Birds* (1966), *The Sea and the Bell* (1973), *Winter Garden* (1974) and *The Invisible River* (1980) clearly signal his ecological connection to nature.

### ECOCRITICAL PERSPECTIVES ON PABLO NERUDA

Investigating Neruda's poetry, scholars analyse his works from various standpoints. David Khosravi et al. (2016) in the article *Pablo Neruda as Place Maker: An Ecocritical Enquiry of 'Place' in Neruda's Selected Poems* examined Neruda's poetry from an ecopoetical approach to reposition him as an ecopoet and a *Place maker*. They scrutinised Neruda's poetry to explore the relationship between man and place with an emphasis on ecological awareness. Furthermore, their investigation revealed how the environment is closely associated with the concept of place. They also demonstrated Neruda's "poetic goal to achieve 'topophilia' or lover of place by illustrating that the knowledge of spiritual belonging is the result of the knowledge of one's physical roots" (95). By portraying the places in different forms, Neruda endeavours to establish an ecological awareness while also conveying a sense of belonging in readers' minds (106). Correspondingly, it is noteworthy to consider another article *Ecoethical Significance of Wilderness in Pablo Neruda's*

*Selected Poems* (2017) which illuminates Pablo Neruda's ethical viewpoints towards nature, specifically those that relate to the wilderness, in some of his ecopoetic works. Ecological ethics and consciousness are both components that underlie the rhetorical practices of ecocriticism. The findings reveal that the selected poems embody Neruda's contemporary vision of deep ecology; such as the interrelationship of all things on this earth, the intrinsic value and sacredness of nature and therefore a reverence for it, and the celebration of wilderness (David Khosravi et al. 2017).

Accordingly, Neruda was not only creative in ecological connection but his biological knowledge concerning marine creatures was notable as well. His poems demonstrate his talent and his various moods. Wonham et al. (2019.p.18) in their article *Neruda's Maremoto: Hidden Biological Treasures in Art and Poetry* investigate Neruda's poetry from a biological perspective and analyse "the paired images and poems of *Maremoto* in the context of contemporary scientific knowledge of these organisms and their ecosystem". They state that Neruda turned his attention to whimsical poems in small volumes and deliberately represented the sea and its habitants. In *Isla Negra*, within the smell and feel of ocean, sound, and sight, he composed *Maremoto* (1970) a collaborative work written playfully in marine themes. They believe that Neruda's biological knowledge serves as a lens that provides a way for deeper consideration of the ecosystem and biological imagery in his poems best clarified in the narrative of "Seaweed" and in the vivid metaphors of "Octopus". They indicate symbolic figures in many forms such as sea features dominant in Neruda's poetry. They explore two marine themes in his work: "his love affair with sometimes violent sea and his deep knowledge of marine life" which portray the biological and ecological awareness of the poet (22).

In nature, Neruda finds life forces that overwhelm the impermanent life of human beings (Dawes, 2006). Likewise, DeVries (2016, p.142) argues that "when Neruda uses imagery such as 'solitary friars' and 'hurricanes of falconry' to describe condors, the brilliance of the poetry achieves a similar effect; or when in the description of the Chilean wren, the poet speaks directly to the bird, and a similar closing of emotional distances is achieved." Despite the growing and large criticisms done on Neruda's literary works (as seen above), scholars seemed to have overlooked or ignored his spiritual attachment to the land. Subsequently, this paper investigates the poetic journey taken by Neruda in his selected poetries in the form of a spiritual quest to reveal a mystical awareness and spiritual connection to all life forms in the natural world and thereby reposition him as an eco-mystic poet.

## THEORETICAL FRAMEWORK

### ECOCRITICISM

*Ecocriticism* from a literary standpoint is an interdisciplinary approach which investigates the mutual relationship between man and the natural world. In addition, the approach is multidisciplinary incorporating relevant concepts from cultural theory, ecological theory, spirituality, and ecological mysticism. In the same vein, Kusserow and Wimerding (2019, p.1) define ecocriticism as a "cultural analysis that, against the usual anthropocentric mode of humanities, attend more broadly to environmental history and condition and to consideration of ecology – the study of living beings in relation to their surroundings." They further state that ecocriticism involves how individuals have differently interpreted and have been inspired by these ecology-based processes across time and cultures. Similarly, Pamungkas, et al. (2018, p. 481) state

that “Ecocriticism is not an integrated study with strict boundaries, but is related to a wide variety of disciplines” for instance, ecology, deep ecology, eco-poetry, eco-spirituality, and eco-mysticism.

In other words, ecocriticism attempts to investigate the characterization of the natural world in order to embrace cultural, historical, and anthropological texts and manuscripts paying attention to peoples’ customs, cultures, forms of worship, spiritual engagements, and objects while symbolizing them. Egya (2020, p. 70) believes that “the spiritualisation of natural objects in Africa offers a meaningful avenue for ecological inquiry.” More importantly, he opines that “Ecocritical engagement with natural worlds should be two-dimensional, namely, the non-spiritual and spiritual dimensions.” The non-spiritual dimension represents “human understandings of our physical place in nature” (p.70). On this ground, life continues under the implicit code of interdependency of human-non-humans as one of the significant features of ecopoetry. Man’s hubris, however, is disregarded and undermined in the spiritual dimension. Animals and objects from the natural world are empowered with the spirits whereby they are considered sacred or worshiped and in that way, exerting some power over human existence.

#### ECOPOETRY

Ecocriticism investigates literary works from an ecological perspective. However, it does not consider the ecosystem just as human populations, it reflects the whole ecosystem as a part of a community which is a significant subject in ecopoetry. Ecopoetry is one of the branches of ecocriticism that focuses its investigation into the human-nature relationship. The ecopoetic theorist Lawrence Buell (2005) provides four key points and states that not all literature about nature is environmental but that which: a) represents interconnectedness of human and natural world; b) portrays nature as a process or dynamic and not static; c) characterizes ethical consideration of nature and d) presents “knowledge responsibility for anthropogenic environmental damage” which are essential hallmarks in ecomysticism (cited in Walton 2018, p. 394). Ecopoetry explores the interdependency and interconnectedness of all human and non-human nature. This is the first of Bryson’s (2002) ecocentric perspective which can be investigated as a ‘web of life’ throughout eco poetry that has manifested into mystical poetry

The earth is a living ecosystem consisting of four fundamental elements of soil, water, air, and fire known as the essence of nature (2008). These four vital natural elements are considered not only as a cosmological insight but as mystical insight as well.

According to Javanese cosmology, at the beginning of the creation of the universe, God initially created the light of life. In this regard, Endraswara (2016, p.7) enlightens us that “This light of life creates fire, earth, wind and water elements. Then fire became desire. Land became body. The wind became breath. And water became spirit” (cited in Pamungkas, et al, 2018, p. 480). In Javanese cosmology, these four natural elements are the original form that already existed before everything was there. Furthermore, David Suzuki, a mystic and a Canadian environmentalist, considers the fifth element as “spirit” which brings a need for love and spiritual satisfaction by seeking a deep-rooted understanding of ecology and human survival on the earth” (cited in Gondhali, 2018, p. 54). Gondhali highlights that Suzuki’s “intention is to make the people spiritually aware about their origin in nature and their contradictory behaviour with Mother Nature” (p. 54). Ecologically speaking, it is a mystical experience to return to the source of being and unite them as sacred. It is an unbelievable moment that the lover (speaker) contemplates the



divine ecstasy with all his love. Consequently, ecological poetry or ecopoetry embodies the essential features of ecomystical experiences.

#### ECO-SPIRITUALITY

Undoubtedly, the environmental crisis in the world requires an alternative solution. Etuk (2021) believes that the root of our ecological crisis is the spiritual deficit of modern man which informs man's attendant exploitative approach to nature (23). Etuk's word mirrors one of the most important features of eco-poetry which depicts hyperrationality towards modern technology. Most environmental and ecocritical scholars focus on reconnection with the natural world which vanished due to the alienation of man from nature. They attempt to solve men's estrangement and reconcile them with nature. Similarly, Suganthi (2019) states that "the preservation of the environment depends on the spiritual awareness of men and women and an attitude of responsibility towards the ecosystem, which includes tending, dwelling, reverence, connectedness, and sentience" (cited in Kanu, 2021. p. xii). In this regard, it is important to reflect on Wheeler's (2022, p.1) stance: "the root meaning of ecological spirituality or eco spirituality describes how one relates to the sacred within the context of our natural, global, and even cosmic ecosystems (or homes) of which we all form a part." Wheeler's viewpoint demonstrates the ecological vision which points to the interrelatedness of all creatures.

Albeit the proponents of eco-spirituality emerge from various backgrounds and their motivation and approaches are different, their positionality may reflect their opposition to modern technology (see Wheeler, 2022; Etuk, 2021) They believe that the modern world engages in technological advancement and economical profitability and that it is generally responsible for today's environmental disaster and crisis. They defend spiritual awakening which is the consequence of symbolic, intuitive, and global forms of ecological knowledge. Eco-spirituality proponents insist on acquiring ecological awareness in response to crises and disasters which have touched the earth and wounded it during the end of the 20<sup>th</sup> century. It also can be observed in many interdisciplinary approaches such as eco-feminism, deep ecology, and eco-poetry which focus on the biocentric and intrinsic value of materialism and the nonhuman world in the modern age.

#### ECO-MYSTICISM

In 1996, 'eco-mysticism' was coined by E. N. Anderson in his book *Ecologies of the Heart*. This term has evolved over the decades from a cultural perspective (Anderson, 1996) to a theological perspective (Grey, 2004), and finally to an ecological perspective (Von Essen, 2018). David Tagnani (2015, p.7) defines ecomysticism in three quick versions: "It is material mystic, it involves ecological vision, and it is affective", which are the main subjects in any ecocritical study. He continues that:

Eco-mysticism is material mysticism. It is a state of consciousness brought about via the five senses interacting with the rest of the material world. This definition distinguishes it from other mystical traditions, particularly those that regard the senses and the material world as impediments to the mystical state (Tagnani, 2016, p.319).

Another essential concept which forms the structure of this study is eco-spirituality which is a subset of eco-mysticism. This concept intertwines spirituality with the science of ecology and it merges a myriad of philosophical perspectives taken from the 1960s including the Native

American tradition. The current wave identified the ecological crisis of modernity as a big threat to all life on earth, making it a fundamental moral and spiritual problem shared by all of us. A new understanding of mysticism should be developed to accommodate the ever-growing scholarly interest in the marriage between it and ecology. As stated by Shah and Kumari (2019, p.2), “Spiritual ecology implying ecomysticism may be considered as an arena at the interfaces of religions (or beliefs/ faiths) and spiritualities on the one side, and environment and ecology on the other.”

Ecocriticism is divided into “waves” to historicize this movement in a clear trajectory. In theoretical developments of ecocriticism scholars such as Lawrence Buell (2005) considered human beings by and large as “outsider” in nature in the first wave of ecocriticism; however, the second wave classified the human generally in the category of social construction. The third wave took a step further to examine ethical consideration of the human in nature and “this third wave explores facets of human experience from an environmental viewpoint” (cited in Iovino, 2010, p. 53).

Likewise, ecocritical researches present that ecocriticism deals with the multiplicity of human experience. Every ecocritical text which demonstrates “the islands of otherness” within the natural world or “the human in the wilderness zone” is important (Iovino, 2010, p. 55). Therefore, she identified three of these zones:

Wilderness of the body: deformity and physical disability as in Italo Calvino’s novel *The Watcher* (1961).  
Wilderness of the mind: madness, altered states of consciousness and mental disability as in Shakespeare’s works. Wilderness of the “more than human”: mystical experience, a clear case in Clarice Lispector’s novel *the passion according to G. H* and Pablo Neruda’s poems.

To clarify the third zone that covers the main subject of ecomysticism, confer with Samantaray and Patro (2018, p.311) that state:

All religions are essentially predisposed to mystical experience – a balanced existence and harmonious substantiation of Nature and man – man, who is conscious of his existence both in the material and the spiritual realm, as man is the highest spirit and the lowest matter linked by mind.

They continue “within the framework of a Javanese mysticism view that is cosmosentric-spiritual, human and nature are unities in harmony” (312). Ecology and mysticism refer to life science and spiritual science, respectively. The combination of both terms, known as ecomysticism, underlies the evolution process of life science and common experimental factors of mysterious parts of spiritualism spared in ecocriticism.

Ecomysticism attempts to embed the mystical, spiritual and immaterial human experiences in the natural material world. As stated by ecological thinker Von Essen (2018) in *Ecomysticism*, it indicates how the majestic moments of the mystical transcendence in nature like other spiritual experiences—can cure the crisis and deficit of the Nature of our souls and bodies. In fact, we can heal ecological and environmental problems only via the renewal of spiritual connection to nature. Spirituality encounters mankind’s universal attention by bonding humanity’s efforts in protecting and saving the earth. Similarly, Samantaray and Patro (2018, p.313) declare that “Ecomysticism implies the realization of the underlying mysteries of nature and to feel oneself as a part of it which leads to the union with the ultimate reality that inspires one to live ecologically like a mystic”. According to Tagore, the function of nature is “to impart the peace of the eternal to human emotions” (*Creative Unity* 1962:51, cited in Samantaray & Patro, 2018, p.217). Samantaray and Patro add:

Tagore experienced the living touch of God's love in the beauties of nature" or in other words, at the heart of mystical consciousness is love and Tagore considers love to be an enabling experience – like Donne, he finds in love a mode of self-transcendence from body to soul.

The concept of ecomysticism can be traced in all spiritual or mystical teachings and world religions which is a reflection of the cosmos and nature as an essential part of God and the sacredness of life and nature. Samantaray and Patro (2018) illustrate that mysticism and ecology apparently belong to different fields; mysticism is linked with the philosophical quest for finding meaning, religious tradition as well as spirituality, while ecology may be demarcated as a scientific method fighting for the protection and safety of the environment. Rajasekaran and Alphonsa (2018) examined St. Francis of Assisi from Italy and Hadewijch of Belgium as thirteenth-century poets from an eco-mystical perspective. They attempted to examine the literary devices and methods utilized by these ecomystic poets. In scrutinizing their works, the poets were found to be consciously mesmerized by nature and apparently, they meet God. Ecomystics like St. Francis of Assisi and Hadewijch identified themselves with nature and connected with everything, and did not feel any experience of sense of separation as individuals. The poets experienced splendid moments of mystical transcendence in Nature. Samantaray and Patro (2018, p.215) elucidate that "St. Francis of Assisi saw the intimate connection between humans and the natural world long before there was an environmental movement." They can be considered as ecomystical poets of the thirteenth century.

On the other hand, ecomysticism accepts the fact that beneath the beauties and wonders of nature, there lay more meaning – "the Ultimate Reality". For the reason that each and every ecosphere creature is the creation of the "Ultimate Reality", every creature deserves to have equal rights and solace for living in the environment. Therefore, in ecological mysticism or ecomysticism, we attempt to search for our connection with the entire cosmos. According to (McDaniel, 1990, p. 182) Ecological mysticism "is shaped by a distinctive way of thinking and feeling: one that emphasizes the interconnectedness of all things, the intrinsic value of all life, the continuity of human with nonhuman life, and the compassion of God for all life" (cited in Samantaray & Patro 2018). Subsequently, they continue that ecomysticism covers mankind to be all-inclusive and identify reciprocally improving their connection with the natural world. As Barry Commoner's law of ecology states: "Everything is connected to everything else" (Commoner 1971:33). Everything is a part of the All that makes up reality – the entire cosmos which is widespread in all ecocritical studies. Hence, a human being needs to realize that the prime principle of deep ecology is harmony. If harmony is maintained within the physical and the spiritual realms, so those who live on earth experience enlightenment, friendship, and peace (Samantaray & Patro 2018). Both ecomysticism and eco-spirituality emphasize experience. Within the layers of deep ecology which emphasize "all living beings have inherent value", spiritual or deep ecological experiences demonstrate that the self and nature are one. Moreover, Egya (2020, p.69) states that "And yet the mysticism of life ("mystic rhythm") is a rope that binds humans with the nonhuman in such a way that humans are compelled to obey the code of co-existence." A feeling of union is one of the hallmarks of mysticism.

According to Von Essen (2010), Ecomysticism involves ecological knowledge in religious tradition. It is interpreted as knowledge of God or some other divine sources of insight. In an extreme case, this knowledge is so profound as to be interpreted as a union of the soul with God. Ecomysticism, however, encompasses no supernatural object; the purpose of ecomystical knowledge is connected to



the material world. More of the same, ecomysticism discusses that mystical experiences are in fact natural rather than supernatural, material rather than immaterial (Von Essen, 2010).

Thereupon, this paper explores the theme of mysticism in Neruda's selected poems keeping in mind his earth-based spirituality which emphasizes nature's educative power. The corpus includes selected writings from *Canto General* (1950), *Stone of Chile* (1960), *The Captain Verses* (1963), *Residence on Earth* (1973), *Extravagaria* (1974), *Isla Negra* (1981), and *Obras Completas* (1999). The selected poems are examined from the paradigm which sets out to unearth Neruda's eco-mysticism.

## ANALYSIS AND DISCUSSION

### PABLO NERUDA: ECO-MYSTIC POET

*You can cut all the flowers but you  
Cannot keep spring from coming.*

Pablo Neruda

The verse above depicts Neruda's ecological insight and his mystical attitude concerning the power of nature. Mysticism which has not been vividly defined is generally utilized for anything beyond the scope of common sense-experience that is not directly explained through the senses. Spurgeon (1935, p.5) defines the term as "a semi-contemptuous way to denote vaguely any kind of occultism or spiritualism, or any especially curious or fantastic views about God and the universe." She also believes that mysticism is in fact "a temper rather than a doctrine, an atmosphere rather than a system of philosophy (p.5). By all means, there are various mystical experiences observed and recognized: Christian mysticism, Sufism, classical, and Pantheistic. However, the simple fact that all these phenomena share the same name suggests the presence of a common uniting thread. Moreover, according to Laude and McDonald (2004), poetry has a strong connection with mysticism, particularly in relation to the experience of fusion, or a unification of two (or more) elements: "In mystical poetry this fusion often occurs between the poet or persona and a spiritual figure, such as God or Buddha. Transcendental poetry also at times includes a "mystical" fusion of the poet/persona with nature, which replaces the spiritual figure or is a representation of that figure" (p. 12). One of the best examples is echoed in Neruda's "Poetry" which is a description of his feeling when poetry comes to him. He remarks:

Poetry  
And it was at that age ... *Poetry arrived* 1  
in search of me. I don't know, I don't know where  
it came from, from winter or a river.  
*I don't know how or when,*  
no they were not voices, they were not 5  
words, nor silence,  
but from a street I was summoned,  
from the *branches of night,*  
abruptly from the others,  
among violent fires  
or returning alone,  
there I was without a face  
and it touched me. 13  
[...]  
And I, infinitesimal being, 38  
drunk with the great starry  
void,

*likeness, image of mystery,  
felt myself a pure part  
of the abyss,  
I wheeled with the stars,  
my heart broke loose on the wind* (from *Isla Negra*, “Poetry”) 45

The speaker here addresses an unknown and overwhelming power that touches him. He does not know “where, how and when it came”. He did not hear any voice, just an invisible force that calls upon him. A mysterious power penetrates his soul “*like a fever*”, inspiring him to write his poetry. He writes his first faint, feeble, “substance-free line” and suddenly by opening the heaven, he could see everything from “*the planets to shadow*” *arrows*” *flowers*, and *fires*, making up the world. In the last stanza, the poet sees himself as a nothing, nobody but suddenly becomes an elite member of the supernatural, setting himself free from the abyss to wheel in the stars. He describes his feeling as “heart broke loose on the wind”. Moreover, in this poem, Neruda reveals his compelling poetic awakening and shares how his poetic talent comes to him like a lightning inspiring him to write. He introduces himself beyond the ordinary man. This is what Villoldo and Krippner (1987, p. xiii) call spiritual experience, to imply “aspects of human experience that reflect a transcendent quality, e.g., an encounter with God, a feeling of unity with all humanity, a connection with life in general and with the universe’s creative processes.” In relation to Neruda’s experience, Handley (2007, p.171) argues that the poet was able to put language to “the image of an unknowable physical mystery, ... the same mysteries that present themselves to the mind in contemplation of nature’s infinitude.”

In addition, the poet depicts his deep connection and unity with nature, which echoes in Drengson’s words (2005, p.59) “nature mysticism [as] the ultimate unity of all living beings”. These phenomena fundamentally are the representations of the union of the individual with the divine and sacred, although bearing the name of “Beloved,” “the essence”, “God,” “the Foundation” or any other, it has been used throughout the great mystical literary tradition. Neruda’s poem represents this as:

Now I give myself over to you, Mother Nature,  
to live in the *sacred beauty* I find in you  
[...]  
And wandering in pathways I have learned to *worship you*  
Like an immense beloved, all full of love;  
Now I reach the height of all my thirst in contemplating you  
In the *divine ecstasy* of every annunciation...) (from *Obras Completas*, 4:80)

It is a mystical experience to return to the source of being and unite them as sacred. It is an unbelievable moment that the lover (speaker) contemplates the divine ecstasy with all his love. As Barnhill and Gottlieb (2001, p.6) state, deep ecology is often characterized by the quality that “spiritual orientation looks at nature as sacred”. Interestingly, it was found that, in addition to sharing similar experiences, many of the mystical traditions also use the same images and the same language to describe their ecstasy. As Neruda expresses:

Since then, I have walked  
through the smells  
of the forest, holding everything sacred  
Never slashing a tree with a hatchet (from *Isla Negra*, “Setting Down”).

### NERUDA'S ECO MYSTICAL VISION

Neruda's poems often possess a profound meditative and eco-spiritual quality which reflects the eco-mystical and at the same time, life's tangible aspects. Regarding this point, Neruda's eco-mystical vision echoes in the following poem:

Mad stones of Chile, scattered  
from the cordilleras,  
rockeries,  
dark, blind, opaque,  
that tie the roads to the earth,  
that put an end  
to the journey,  
[...]  
like a *cosmic dove*,  
hardened by sun, by wind, by energy,  
of mineral dream, from dark times,  
crazy stone, stars and pavilion... (*Stone of Chile*)

The above poem not only elevates the concrete wilderness of the rock in its eternal perpetuity but the silence that enshrouds them is exalted in an eco-mystical quality. The rock transforms into a monastery, the cosmic dove, and defying time, the spine of the entire country, wind, sun, and energy. The persona is aware of the earth-building procedures, when he says, "Mad stones of Chile, scattered / from the cordilleras." He assumes that the rocks are descending from the cordillera for the creation of the country of stone which is called Chile. To clarify Neruda's ideology and his mystical view, Caviedes (1996, p.101) explains:

The magic in nature, the mysticism of place, the impenetrability of certain environments are traits rooted in the mental structures of pre-Hispanic and early colonial inhabitants. [...]. In their world perception was ingrained a respect for, and fear of, the awe-inspiring forces of nature to whose whims they were subjected.

Crystalizing Neruda's ecological-spiritual visions into eco-mysticism will be helpful for us to come close to his poetry in a method which discovers the material even as we identify the mystical.

Another remarkable example that points to the fundamental characteristic of an eco-mystical experience is embodied in the collection of *Canto General*, "The Great Ocean", "The Birth", "The enigmas" and "The Tide". This paper will examine "The Great Ocean" and "Tide" to reveal Neruda's eco-mystical viewpoint on the natural world. The first sign of eco-mysticism designated as "divine" is in the second stanza of "The Great Ocean" in which Neruda demonstrates the mysterious and magical power of nature, interconnectedness, and interdependence of humans and non-humans. This ecological consciousness and ecological awareness move far beyond science and at the deepest level of a religious experience. In the following verses, the speaker remarks:

[...]  
Not the last wave with its salty weight  
which grinds and produces coasts  
sand peace around the world:  
is the central volume of force,  
*the extended power of water*,  
And the still loneliness replete with lives.

*Time, perhaps, cumulative cup*  
of all movement, pure unity  
that death has left unsealed, green viscera  
Scorching of *all* (from *Canto General*, XIV. “The Great Ocean”)

In the above lines when Neruda writes *the extended power of water / Time, perhaps, cumulative cup* (12, 14), the speaker reveals the presence of water as a “central” strong force, “motionless” and “full of life” alluding to some sort of divine power. It is a “pure unity” perfectly distilled to the essence, to the “all”. It should be mentioned as Handley (2007, p. 352) argues that “Neruda never stated any belief in a deity during his life but, ... his nature poetry became so deeply infused by his mysticism that it is hard to miss his own intensely spiritual sensibilities.” Later, the poet describes more about the essence of the universal source of the ocean. The following lines serve this viewpoint: “*All your strength returns to origin/ [...] / fill your own being can your substance*” (“The Great Ocean”). If the ocean is filled with the self and with its substance, everything comes from the same “Basis” of the same essence. Then man has returned to its most basic origin, as the poet depicts: “bare skin of the planet/ nothing lacking in you”. The speaker also emphasizes the sublime perfection of the ocean, i.e. “nothing lacking in you”. Ecologically speaking, the poet is aware of the mysterious power of the ocean as the origin of life and his song gives the reader the lesson of eco-spirituality. He continues:

And fulfill the curvature of silence.  
The cup trembles with your salt and honey,  
*the universal womb of waters*,  
and nothing is wanting in you, as in the flayed  
Crater, the unpolished pit:  
desolate summits, scars, adhesions,  
protecting the mutilated air (from *Canto General*, XIV “The Great Ocean”).

In these lines, the speaker describes the ocean’s characteristics, her power, her glory, and her mystery. The chief characteristic of the ocean which has manifested in man’s mind is the ocean’s vastness that elevates vague intuitions of infinity and mystery. He searches in the depth of nature’s mystery. Neruda’s poetry gives the reader the chance to think about their deepest connection with nature. The earth is like a cup that holds water in the form of the ocean: “*The cup trembles with your salt and honey*”. In the third line, “*the universal womb of water*” refers to Mother Ocean or Mother Earth. This poem echoes the Gaia theory as a lived mechanism which is a powerful sustainer of human life that man’s activity cannot hurt. It is reflected in the last stanza:

and only the dead lightning of scales  
rises to the thread of the fishing nets  
a wounded market in the distance  
of your crystalline totalities (from *Canto General*, XIV. “The Great Ocean”).

*The Great Ocean* reflects one of the ecological spirituality themes discussing the relationship between man, ecology, interdependency, and interconnectedness of man to nature. In the mind’s eyes of the persona, Mother Earth offers human beings hints and inspiration. Humans can receive considerable benefit from nature and grasp hidden wisdom through careful and deep contemplation of the perpetual regeneration of life. The speaker depicts the mysterious power of the ocean as one of the natural resources in saving man’s life according to the biological cycle of nature.

[...]

The wave you part with,  
bow of identity, starry feather,  
was only foam when it fell to pieces  
and returned to be born, unconsumed (from Canto General, XIV: "The Great Ocean").

According to Lopez (1985) if we examine references to the ocean in some of Neruda's previous literary works, we find that although he appears to idealize the ocean, he does not ignore its importance and power, and that water in general, sustains life. The speaker refers to the Great Ocean as a Mother Nature showcasing Neruda's mystical reference to the ocean as the provider and origin of life.

#### MYSTICAL IMAGES

In addition, Neruda's poetry is full of mystical encounters which focus dually on mystical and ecological aspects of poetry. For instance, "Entrance to Wood" can be taken as another sample to depict Neruda's eco mystical viewpoint. In "Entrance to Wood", the speaker speaks from within the wood. The wood is important here. He immerses himself in a mystical or an ontological experience and repeatedly utilizes wood as an oceanic element. Moreover, it is depicted in a series of images, "and I look at spiders... and I walk among moist fibres torn", but there are two major images identifying the wood as a physical substance. The first image characterizes the wood as an ocean because of having current and waves and the other one depicts many parts of the wood within itself such as cells and fibre. The speaker says:

Scarcely with my reason, with my fingers,  
with slow waters slow inundated,  
I fall toward the realm of forget-me-nots,  
Into a tenacious *atmosphere mourning*,  
Into a forgotten decayed room,  
Into a cluster of bitter clover. (from *Residence on Earth*, "Entrance to Wood").

Initially, these lines seem to be a move toward death, though genuinely toward life. In this regard, Neruda's use of "mystical allusion" is apparent (De costa, 1982, p.82) as seen in the following verse:

[...]

I see your dry currents move,  
I see interrupted hands grow,  
I hear your oceanic vegetation  
Rustle shaken by night and fury,  
And I feel leaves dying inward,  
Joining green substances  
To your forsaken immobility (from *Residence on Earth*, "Entrance to the Wood").

All the images in these poems reinforce and echo Neruda's vision and prophecy which have been more highlighted in his poetry. They illustrate life, particularly within the material substances and generally in the physical world as well as the power of nature which has been manifested in materials. Neruda's world vision in "Entrance to the Wood" is essentially an eco-mystical vision. As De Costa (1982, pp.81-82) argues,



It is written in the manner of the best religious poetry of the Spanish Golden Age. In this poetry the speaker, through a total abnegation of the senses, usually rises dreamily to a new intellectual level and, ultimately, to spiritual communion with God. In Neruda's poem, through a structured reversal of this procedure, the spiritual aspect is minimized and sensory perceptions are maximized as the speaker bodily falls down toward a physical union with earthly things.

Neruda yearns for spiritual companionship with nature to contemplate the sense of identity with it. This longing is reflected in the following verses:

I grow up drenched in Natural waters  
Like the mollusk in the phosphorous sea  
In me the *crusty salt* resounded  
And *formed my singular skeleton*.  
[...]  
What I sensed and trembled with  
Until salt and spray formed me:  
The wave's rejection and desire,  
The green rhythm which at its most secret  
Raise up a *transparent tower*.  
It kept that secret and all at once  
I felt that I was beating with it,  
That my song was growing with the water (from *Isla Negra*, "Tide").

The above lines delineate that the speaker describes the process of his growth. He is submerged in the phosphorescent waves, "the crusty salt" forming his skeleton, the salt and spray form him. He continues to portray the desire and the scorn of a wave and "the green rhythm". And in the transparency of the tower, the secret is within him and while beating with it, water raises his voice. The speaker evokes the readers' mind toward the mysterious and regenerative power of nature as Spragins (2008, p.6) asserts: "Consequently, the mystic poet must try to evoke, rather than simply describing, which means it looks forced to resort to symbolic and figurative representations."

In his eco-mystical view, Neruda sees nature as a permanent source and the regenerative force of life that cannot be found in human life. He connects with nature as something stronger than his knowledge of death.

I feel no loneliness at night  
In the obscurity of earth.  
I am people, the innumerable people.  
in my voice is the clear strength  
That can traverse silence.  
[...]  
Thrust through the silence.  
*From death comes our rebirth*  
(from *Canto General* "Fugitive: Let the Rail-splitter awaken").

Neruda frequently refers to death and transformation in nature in his poetry. This ecological awareness as Capra (1996) states is a spiritual awareness. The last line of this stanza "From death comes our rebirth" expands Neruda's biological and philosophical vision of the nature's power that shows his experiences of deep vertical descent into the heart of nature:

I placed my forehead among the deepest waves,  
I descended like a drop among the sulphurous peace,  
And like a blind man, I went to the jasmine  
Of mankind's worn-out primeval spring  
(from *Canto General*, "The Height of Macchu Picchu", II).

The speaker reflects the relationship between man and nature throughout the "Height of Macchu Picchu". The journey of Neruda is a spiritual ascending according to Moran (2009, p.96):

Macchu Picchu, then, was the place where the fragments of Neruda's emergent Americanist vision finally coalesced, where he gained an overpowering sense of historical development and continuity that had previously been lacking. Accordingly, the resulting poem takes the form of a basis both literal and symbolic, as the trek up to the ruins is simultaneously depicted a spiritual ascent.

Neruda's poetry is a journey through inner and outer landscapes to examine the relationship between the two. Spiritual traditions elucidate how spirituality can guide us toward engagement with the natural world. As Laude and McDonald (2004, p.12) state: "Which cannot be said: poetry is akin to experience or let us say to presence. Poetry is the articulation of a contemplative perception. It is the result of an encounter between a subject and an object, and ultimately the verbal crystallization of identification between them." It can be said that poetry is the upshot of a confrontation between a subject and an object, and eventually the verbal crystallization of identification between them. The best example of this confrontation is reflected in Neruda's mind when he remarks "I grope for the "sudden strangeness" of the silence in which "the earth can teach us" (from *Extravagaria*, Keeping Quiet). The speaker says:

If we were not so single-minded  
About keeping our lives moving,  
And for once could do nothing,  
Perhaps a *huge* silence  
might interrupt this sadness  
Of never understanding ourselves  
And of *threatening ourselves with death*.  
Perhaps *the death can teach us*  
As when everything *seems dead*  
And later proves *to be alive* (from *Extravagaria*, "Keeping Quiet").

From an ominous silence, nature needs to listen as learning is to welcome the strangeness of the space in which her message can be sent. The connection between poetry and spiritual contemplation has been highlighted in many justifications and in many ways so that it has become a type of maxim. "As when everything seems dead / and later proves to be alive", while the speaker portrays an ecological lesson as he believes that everything which seems dead will be alive later. This poem also reflects a spiritual paradigm of nature from man's viewpoint.

Neruda in his *Memoirs* (1977, p. 16) describes his confrontation with the sea, "The first time I stood before the sea, I was overwhelmed. The great ocean unleashed its fury there between two big hills. ... It wasn't just the immense snow-crested swells, rising many meters above our heads, but the loud pounding of a gigantic heart, the heartbeat of the universe." Neruda finds the spirituality of nature in the simplicity of his look at the rivers, seeds, mountains, ocean, and seas. He continues how the majesty and mystery of the wilderness overwhelmed him and sent him to an eternal pathway:

[...]  
Still without mind or voice,  
Or any joy,  
Transfixed by movement of the water  
Flowing between the recording mountains-  
Mine alone were those solitary places,  
Mine alone the eternal pathway,  
Mine alone the universe.

[...]  
I departed from my roots,  
and my homeland was expanded,  
the unity of wood was broken:  
the prison of the forests  
opened a green gate  
through which entered a wave with its thunder  
and my life was extended  
with a slap of the sea, in space (from *Isla Negra*, “The First Sea”).

The confrontation with the sea is echoed in his *Memorial in Isla Negra* in which the speaker remarks that his encounter with the sea teaches him a connection, “his connection not only to the more-than-human world but also to the broader societies around him. It created a curiosity that would eventually drive him” (cited in Handley, 2007, p.161). Neruda’s connection with earth and nature allows him to strengthen various aspects of his poetry and himself.

#### SPIRITUAL BELONGING

Poetry is what first brings man onto the earth, making him belong to it and thus bringing him into the dwelling (as cited in Coupe, 2000, p. 91).

I sing to the grass that is born with me  
in the free moment, to the fermentations  
choose, of vinegar, to the secret  
[...]  
I sing to the fertility of the stable,  
to the fresh dung of great cows  
*I belong to fruitfulness*  
And I’ll grow while lives grow (“the South”)

The sense of spiritual belonging extends in his poetry in “Appointment with nature” when he echoes his desire:

Winter, don’t come looking for me. I’ve left.  
I belong to later, to now, when the thin rain  
Arrives and unlooses  
Its endless needles, the marriage  
Of the spirit with the dripping trees,  
[...]  
And belated eyes  
Preoccupied with earth, with earth alone (Appointment with nature).

The sense of belonging, of connectedness, echoes in the following poem:

I belong to the sand:  
I belong to the round sea  
and to its flora  
and to its fury (40-43) (Maremoto: “Farewell to the Offerings of the Sea”).

In the above lines the poet bids the organism's adieu, citing obligations to correspondence and to the Chilean citizenry. But in promising to return he announces his kinship with this biota: "I will return, we will return / to the unity / now interrupted," (37-39). Not only has the poet come to identify with these creatures (switching from "I" to "we"); he has come to belong to them (cited in Wonham, et al. (2019, p.34).

In a poem entitled "Condor", Neruda employs a striking metaphor to compare himself with an amazing bird. By this metaphoric metamorphosis, the speaker makes a spiritual bond directly with a nonhuman world that is the home for an awesome creature of nature:

I am a condor, I fly  
Over you who walk  
And suddenly in the wheeling  
Of wind, feather, claws,  
I assault you and I lift you  
In a whistling cyclone  
Of hurricane cold (from *The Capitan Verses*, "The Condor").

The speaker possibly quests for an emotional and spiritual journey. Through nature, the speaker fulfils his desires and metaphorically flies. The natural world could provide solace and spirituality for his soul. From an eco-poetical perspective, it is interesting to look at the speaker's relationship with nonhumans which is manifested in a metamorphosis form. The speaker identifies himself as a condor so as to experience the mystery and greatness of nature and sees himself as belonging to the natural world. There are many poems in which the concept of eco-spirituality is reflected in this way such as: "A Letter Ordering Lumber", "Too Many Names", "Keeping Quiet" and "I ask for Silence. Neruda's spiritual belonging to nature is another paradigm in which eco-poetical critics emphasize that we are an integral part of nature. The sense of deep belonging to nature resounds in Neruda's poems, as he reveals his identity through the search for his roots:

I come to look for my roots,  
The ones that discovered the mineral food of the forest  
(from *Isla Negra*, "The Hunter in the Forest").

Neruda's poetry appears to explain that the knowledge of spiritual belonging is the result of the knowledge of one's physical roots. Gleaves (1980, p.6) states that Chile for Neruda served as a spiritual anchor and the place of solace for his soul. Neruda's poems always attempt to reflect his commitment and devotion to his native land. In *Canto General*, he explores the natural beauty of the landscape and his spiritual belonging to nature.

The analysis of this paper has attempted to show that the concepts of spirituality and mysticism are two outstanding elements in Neruda's eco-poetry. According to analyses and discussions of Neruda's poetry from his earlier age onward, Neruda moves on the spiritual path of nature. The best illustration is reflected in the poem entitled "poetry": "And it was at that age ... Poetry arrived / in search of me." According to Wilson (1970), the mystical experience occurs when someone loses conscious control of his critical judgment and is "suddenly hit by the objective world, by the reality of things I had been discounting" (20). This idea is echoed in the selected poems, which reveal that Neruda touches on the spiritual power of nature. The discussions demonstrate that the overwhelming and mysterious forces of nature hunted Neruda's soul and inspired his poetic mood like a mystic poet. Neruda reflected on this relationship as a spiritual moment, the relationship between man and metaphysical forces. He portrays his deep connection and unity with nature as that of eco-mysticism of nature.

Neruda's eco-poetry is the importance of spiritual belonging. This finding aptly demonstrates the point made by Suzuki (2008, p. 21): [...] "Man came from Nature in order to see Nature in himself; that is, Nature came to itself in order to see itself in Man." Therefore, Man and Nature are always "inseparable". His belonging to nature reflects spiritual belonging as most eco-poetical critics emphasize that we are a part of nature. "I belong to fruitfulness, and I'll grow while lives grow". The connection between poetry and spiritual contemplation has been highlighted in many justifications and in many ways so that it has become a type of maxim. "As when everything seems dead / and later proves to be alive" (from Neruda's *Extravagaria*, Keeping Quiet, 1974). Neruda teaches an ecological lesson and portrays an ecological awareness to the readers that are upshot of his deep ecological awareness and his eco-mystical vision. The analysis of spiritual belonging in Neruda's poetry explicates the relationship between man and nature, the spiritual connections in a biotic community, and a close relationship with other entities.

## CONCLUSION

This paper reflects on the theme of eco-spirituality in Neruda's poems from ecocritical and eco-poetical perspectives through the portrayal of nature as a source of the persona's imaginings. The explication of Neruda's poetry goes beyond the mere physical world, situating itself within a metaphysical inquiry which recognises humans' profound alienation from nature. Neruda's poems often possess a profound meditative and spiritual quality which reflects the mystical and at the same time, life's tangible existence. Neruda provides his readers the spiritual path not to see themselves as separate from the natural world, but to look at nature as a place of solace and spiritual home. Having multiple voices is another notable aspect of Neruda's poetry which appears to allow each of the readers to discover her / his own Neruda. While receiving his Nobel Prize, he welcomes new critics and interpretations of his poetry. He said:

Each one of my poetry should be thought of as like a tool meant for a certain task: each of my songs aspires to serve as a signpost at the intersection of two roads but like tablets of stone or pieces of wood on which someone else, others, those who will read my work in the future, will be able to inscribe new signs (cited in DeVries, 2016, p.147).

Hence, through Neruda's ecomystical vision, the readers see the earth and wilderness in a new way. Neruda's commitment to his homeland is demonstrated in his poems. Analysing Neruda's poetry reveals that man belongs spiritually to the natural world. Neruda provides his readers with an inner sense of connection with something larger than the self. He highlights in his poems that our relationship with what we see as sacred is a kind of spiritual belonging. The findings of this paper demonstrate that Neruda's poetry moves on a spiritual path, intertwining poetry with spiritual elements and glorifying ecological elements to reposition Pablo Neruda as an eco-mystical poet.

## ACKNOWLEDGEMENT

*The study was partially funded by a fundamental research grant scheme (FRGS/1/2021/SSI0/UKM/02/20).*



REFERENCES

- Abbs, P. (2003). *Earth Songs*. Dartington: Green Books.
- Anderson, E. N. (1996). *Ecologies of the Heart: Emotion, Belief, and Environment*. New York: Oxford UP.
- Astley, N. (ed.). (2007). *Earth Shattering: Ecopoems*. Bloodaxe Books.
- Barnhill, D.L. & Gottlieb, R. S. (2001). *Deep Ecology and World Religions*. New York Press, University.
- Bate, J. (2000). *The Song of the Earth*. Cambridge: Harvard UP.
- Bennett, J. (2004). *A New Defence of Poetry: and New Possibilities from Hypertext to Ecopoetry*. University of Wollongong University of Wollongong Thesis Collection.
- Brooks, M. (2012). Pablo Neruda in Elizabeth Bishop's: "Invitation to Mis Marianne Moore." *ka mate ka ora: A New Zealand Journal of Poetry and Poetics*. 11, 111-121.
- Bryson, J. S. (2002). *Ecopoetry: A critical introduction*. Salt Lake City: University of Utah Press.
- Capra, F. (1996). *The Web of Life*. New York: Anchor Books, Doubleday.
- Coupe, L. (2000) *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge.
- Caviedes, C. (1996). Tangible and mythical places in Jose M. Arguedas, Gabriel Garcia Marquez and Pablo Neruda. *Geojournal*. 38(1), 99-107.
- David Khosravi, G., Vengadasamy, R. & Raihanah M.M. (2016). Pablo Neruda as the Place-Maker: An Ecocritical Enquiry of 'Place' in Neruda's Selected Poems. *Pertanika Journal of Social Sciences & Humanities*. 24, 1S, 95-108.
- David Khosravi, G., Vengadasamy, R. & Raihanah M.M (2017). Ecoethical Significance of Wilderness in Pablo Neruda's Selected Poems. *GEMA Online Journal of Language Studies*. 17(3), 55-69.
- Dawes, G. (2006). *Verses against the darkness. Pablo Neruda's poetry and politics*. Lewisburg: Bucknell University Press.
- De Costa, R. (1982). *The Poetry of Pablo Neruda*. London: Harvard University Press.
- DeVries, S. (2016). *Creature Discomfort: Fauna-criticism, Ethics and the Representation of Animals in Spanish American Fiction and Poetry*. Boston: Brill Rodopi.
- Drengson, A. R. (2005). *The Selected Works of Arne Naess: Interpretation and Preciseness*. Netherland: Springer.
- Duran, M. & Safir, M. (1981). *Earth Tones: The Poetry of Pablo Neruda*. Bloomington: Indiana UP.
- Egya, S. E. (2020). Out of Africa: Ecocriticism beyond the Boundary of Environmental Justice. *Ecozon*. 11(2), 66-73.
- Etuk, R. A. (2021). African Cosmivision and Eco-Spirituality: Healing the Ecological Crisis in Africa. *Journal of African Studies and Sustainable Development*. 2(3), 23-48.
- Gleaves, R. (1980). Neruda and Lorca: A meeting of poetic minds. *Research Studies*. 48(3), 142-151.
- Gondhali, S. K. (2018) Eco-Spiritual Perception in David Suzuki's The Sacred Balance: Rediscovering Our Place in Nature. An Interdisciplinary Approach towards Humanities and Business: Today's Demand of Progress. *AMIERJ*. 7(19), 53-56.
- Grey, M. C. (2004). *Sacred Longings: The Ecological Spirit and Global Culture*. Minneapolis: Fortress.
- Handley, G. (2007). *New World Poetics: Nature and Adamic Imagination of Whitman, Neruda and Walcott*. Athens: University of Georgia Press.
- Johnson, P. (2015). Constructing Images, Translation and Ideology. Pablo Neruda's Canto General during the McCarthy Years in the US. *Journal of Siberian Federal University. Humanities & Social Sciences*. 2(8), 229-243.
- Karmakar, G. (2015). Poetic Vision of Pablo Neruda. *European Journal of English Language and Literature Studies*. 3(1), 1-6.
- Kanu, I. A. (2021). *African Ecological Spirituality: Perspectives in Anthroposophy and Environmentalism A Hybrid of Approaches*. Maryland: APAS.
- Kusserow, K. & Wimerding, J. (2019). Ecocriticism. *Panorama. Journal of the Association of Historians of American Art*. 5(1), 1-2.
- Laude, P. & McDonald, B. (2004). *Music of the Sky, an Anthology of Spiritual Poetry*. Indiana: World Wisdom, Inc.
- Lopez, B. L. (1985). *Traces of Islam in Spanish literature: from Juan Ruiz to Juan Goytisolo*. Madrid: Hyperion.
- Lovino, S. (2010) The Human Alien. Otherness, Humanism, and the Future of Ecocriticism. *Ecozen*. 1 (1), 53- 61.
- Moran, D. (2009). *Pablo Neruda*. London: Reaktion. Books Ltd.
- Neruda, P. (1999). *Obras Completas*. Hernan Loyola Barselona.
- Neruda, P. (1981). *Isla Negra: A notebook*. A. Reid (Trans.). New York: Farrar, Straus, and Girous.
- Neruda, P. (1977). *Memoirs*. S. M. Hardie (Trans.). New York: Farrar, Straus and Girous.
- Neruda, P. (1974). *Extravagaria*. A. Reid (Trans.). London: Jonathan Cape.

- Neruda, P. (1973). *Residence on earth*. D. D. Walsh (Trans.). New York, NY.
- Neruda, P. (1960). *Stone of Chile*. D. Maloney (Trans.). New York, White Pine Press.
- Neruda, P. (1952). *The Captain Verses*. D. Walsh. (Trans.). New York: New Directions Publishing Corporation.
- Neruda, P. (1950). *Canto General: The way to Macchu Picchu*. J. Felstine (Trans.). Stanford, CA: Stanford University Press.
- Pamungkas, O. Y., Widodo, S. T., Suyitno, & Endraswara, S. (2018). Ecocriticism: Javanese Cosmology and Ecoethic in Tetralogy Romance by Ki Padmasusastra. *Advances in Social Science, Education and Humanities Research, International Seminar on Recent Language, Literature, and Local Culture Studies (BASA)* Atlantis Press. 280, 480-489.
- Rajasekaran, V. & Alphonsa, P. J. (2018). Literary Techniques and Devices in Select Poems of Ecomystics: St. Francis of Assisi & Hadewijch. *Language in India*. 18(6), 9-15.
- Ramsay, J. (2010). *Soul of earth*. UK. Awen Publication.
- Samantaray, S. & Patro, S. (2018). The Code of Ecomysticism in Rabindranath Tagore's Works: A Critical Appraisal, *TRAMES*, 22(3), 311–32.
- Shah, S. & Kumari, P. (2019). An Eco-Critical Study of Khaled Hosseini's and The Mountains Echoed. *Gap Bodhi Taru - An International Peer-Reviewed Open Access Journal of Humanities*. 2 (3), 1-7.
- Spragins, E. (2008). The Mystic Poet of the Canto General. *GHM*. 1 (6), 1-11. [http:// www.gacetahispanica.com](http://www.gacetahispanica.com)
- Spurgeon, C. F. E. (1935). *Mysticism in English Literature*. Cambridge: Cambridge University Press.
- Suzuki, D. (2008). *The Sacred Balance: Rediscovering our Place in Nature*. Vancouver: Allen & Unwin.
- Tagnani, D. (2015). *Ecomysticism: Materialism and Mysticism in American Nature Writing*. Washington State University. Diss.
- Tagnani, D. (2016). New Materialism, Ecomysticism, and the Resolution of Paradox in Edward Abbey. *Western American Literature*, 50(4), 317-346.
- Villoldo, A. & Krippner, S. (1987). *A Journey into the World of Spiritual Healing and Shamanism*. New York: Simon & Schuster, Inc.
- Von Essen, C. (2018). *Ecomysticism: The Profound Experience of Nature as Spiritual Guide*. Rochester, Vermont Bear.
- Wheeler, R. (2022). *Eco spirituality: An Introduction*. Minneapolis: Fortress Press.
- Wilson, C. (1970). *Poetry and Mysticism*. San Francisco: City Lights.
- Wonham, M. J., Castilla, J. C., & Hjertonsen, K. O. (2019). Neruda's Maremoto: Hidden Biological Treasures in Art and Poetry. *Journal of Literature and Science*. 12(2), 18-42.
- Walton, S. (2018) 'Ecopoetry'. In Castree, N., Hulme, M. & Proctor, J.D., (Eds.) *Companion to environmental studies*. (pp. 393-398). Abingdon: Routledge.