

Transcendence through Nature: Mysticism and Spiritual Connection in Mary Oliver's Poetry

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Abstract

This research discusses the mystical elements and themes in Mary Oliver's selected poems, *Wild Geese*, *the Summer Day*, *Morning Poem*, *When Death Comes*, *In Blackwater Woods*, and *the Journey*. These poems reflect various mystical themes such as the deep spiritual connection with nature, human states of consciousness, transcendence of the self, unity with nature, and the pursuit of enlightenment through her poetic symbols, language, imagery, and themes. Mysticism offers an experiential connection between the human soul and the divine. Mysticism holds that the soul may see and understand using a spiritual sense that cuts across the physical world. Those with this inner sense of intuition can get insights into eternal wisdom, know God, experience a conscious connection with the unseen, and reach unity with God. Oliver's poems are the perfect embodiment of her mystical ideas that lead a man to God. Her mystical vision symbolizes a profound unification with the natural world. Her poems are the guide that teaches spiritual experiences, the right way of observation while meditating, the practice of being sacred in natural presence, and the path to connect with the world to be unified.

Keywords: mysticism, transcendence of the self, pursuit of enlightenment, unification with the world.

السمو في الطبيعة: التصوف والارتباط الروحي في شعر ماري أوليفر

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المخلص

يناقش هذا البحث العناصر والموضوعات الصوفية في قصائد ماري أوليفر المختارة، الإوز البري، يوم الصيف، قصيدة الصباح، عندما يأتي الموت، في غابة بلاك ووتر، والرحلة. تعكس هذه القصائد مواضيع صوفية مختلفة مثل الارتباط الروحي العميق بالطبيعة، وحالات الوعي البشري، وتجاوز الذات، والوحدة مع الطبيعة، والسعي وراء التنوير من خلال رموزها الشعرية ولغتها وصورها وموضوعاتها. تعكس الصوفية ارتباطاً تجريبياً بين الروح البشرية والإلهية. يحدث في التصوف أن الروح قد ترى وتفهم باستخدام الإحساس الروحي الذي يخترق العالم المادي. يمكن لأولئك الذين لديهم هذا الإحساس الداخلي بالحدس الوصول إلى رؤية في الحكمة الأبدية، ومعرفة الله، وتجربة علاقة واعية مع الغيب، والوصول إلى الوحدة مع الله. قصائد أوليفر هي التجسيد المثالي لأفكارها الصوفية التي تقود الإنسان إلى الله. ترمز رؤيتها الصوفية إلى توحيد عميق مع العالم الطبيعي. قصائدها هي الدليل الذي يعلم التجارب الروحية، والطريقة الصحيحة للملاحظة أثناء التأمل، والشعور بالقدسية في الوجود الطبيعي، والطريق للتواصل مع العالم من أجل التوحيد.

الكلمات المفتاحية: التصوف، سمو الذات، السعي وراء التنوير، التوحيد مع العالم.

1. Introduction

Mary Oliver (1935–2019) is known as “a great poet of nature” [1], “American poetry’s contemporary mystic” [2], “an eco-poet and Neo-Transcendentalist poet” [3], and “a visionary poet of nature” [4]. She was influenced by both the poet Ralph Waldo Emerson and the literary movement Romantic Nature Tradition. That’s why her poems represent the romantic and transcendentalist tradition of North American nature. She attended Ohio State University (1955–1956) and Lassar College (1956–1957) for her degree. She has taught as a professor of creative writing at various institutions. She has authored ten volumes of verses and several prose works, including *Blue Pastures*, a *Poetry Handbook*, and *Rules for the Dance*. The limits of human consciousness and the connection of human imaginations, intellectuality, and spirituality with natural divinity are the main themes in her poetic works. She was awarded the Shelley Memorial Award in 1970, the Ohio Book Award in 1973, the Pulitzer Prize for Poetry in 1984, the National Book Award in 1992, and the Lannan Literary Award in 1998[5]. She has also received national endowments for the Guggenheim Fellowship and the Humanities Fellowship.

Oliver’s mystic ideas are rooted in nature. Mysticism “is the way of the mystics to start their journey of self-realization from nature” [5]. It has become a factual reality that Oliver’s experience of nature has made her a mystic poet. Therefore, Tabarak Sadiq (2022) has quoted Kelso’s statements about Oliver’s confession, “Nature is medicine” (p. 3), and argues that her spiritual practices and marvels of the natural world made her “a true mystic” (p. 3). In addition, she possesses “a rare intuitive perception that leads her to communicate nature’s wonders and its invisible healing qualities” [6]. For that reason, her poetry inspires, soothes, and fills meditative thoughts in her readers. Her belief in imagination takes her to a pleasant world far from the tragic truth of life experience, hard times, and narrowness of vision. Her poems foster hope and positive energy by representing beautiful natural images and offer enjoyment and comfort.

This study focuses on certain questions, what are the mystical elements in Mary Oliver's poetry? And how do these elements contribute to the overall themes and messages in her work? For the interpretation of these questions, the mystical elements in Mary Oliver's poetry have been evaluated by applying the critical approach of close reading of the text. It helps to interpret deeper meanings by focusing on the use of imagery, mystical themes, symbols, form, and language. It aids in the critical analysis of Oliver's experience of natural effects on human emotions. It has provided an understanding of Oliver's portrayal of the natural world, which reflects spiritual and mystical experiences. In addition, the mysticism theory, as a literary canon, is applied to the close reading of the selected poems: *the Morning Poem*, *Wild Geese*, *the Summer Poem*, *When Death Comes*, *In Blackwater Woods*, and *The Journey*. The secondary data sources have been used for the data collection. For data analysis, the theory of mysticism has been applied. The results of this study are presented by interpreting the mystical themes of human states of consciousness, transcendence, and unity with nature as expressions of mystical experiences.

The research argues that Mary Oliver's poetry advocates mysticism. It addresses the research niche critically of her selected poems that reflect mystical themes. His poems often deal with nature and seek mysticism, where the objects of the natural world become a portal to metaphysical and spiritual experiences. The intersection between mysticism and the natural poetry of Oliver is evident in the themes of her sacred and intimate connection with the world, seeking unity with nature, a reflection of divinity in nature, seeking transcendence in the simple objects of the natural world, connection to the spiritual realm through mystical experience, and the search for meaning through spiritual revelations of the natural world. The poems *Wild Geese*, *the Summer Day*, *Morning Poem*, *When Death Comes*, *In Blackwater Woods*, and *the Journey* are selected for the interpretation of these themes.

2. Literature Review

There are numerous definitions of the term *mysticism*, in which the various sources of inspiration aim to achieve harmony with the ultimate reality, a connection with the divine, and a transcendent state of being. As Underhill (1930) says about mysticism, "it is the expression of the innate tendency of the human spirit towards complete harmony with the transcendental order" (p. 14). It is compulsory for the human spirit to follow a roadmap for being a mystical figure. However, mystical paths, experiences, and traditions show distinctive features that lead to union and complete harmony. Mysticism can also be defined as "the immediate feeling of the unity of the self with God—it is the religious life at its very heart and center. It is the endeavor to fix the immediateness of life in God as such—in this God-intoxication, in which the self and the world are alike forgotten, the subject knows himself to be in possession of the highest and fullest truth" [7]. Therefore, mysticism is an experience of unity with God and the essence of religious life, where a mystic's soul and spirit are absorbed in the divine presence and see the highest truth by transcending themselves and the planet. The experience of getting the *spirit* into action for this mystical path can lead a mystic to union with the divine only through spiritual love for the Supreme. *Spirit* has to play its role, as Spurgeon (1913) has stated, "As the intellect is given us to apprehend material things, so the spirit is given us to apprehend spiritual things" (p. 4). *The spirit* allows a mystic to entertain an interior meeting within him and seek the union of man with the Divine. The mystical experience can be summarized as follows:

the first step is to prepare oneself through inspiration of a spiritual aim from inside; the second is to unite with reality through a meeting with the natural world; the third is to be a part of the world of becoming through finding a connection between the inner self and the objects; the fourth is to be the world of being through assimilation of subject (a mystic's soul) and object (ultimate reality); and finally, to be a symbol (means perfect creature) of the ultimate fact (God).

Moreover, a mystic can develop knowledge of God by means of self-purification, self-loss, and detachment from personal needs and attachments. Margaret Smith (1930) says, "Mysticism aspires to intimate union with the Divine, to a penetration of the Divine within the soul, and to the disappearance of individuality with all its modes of acting, thinking, and feeling in the Divine substance." (p. 4) This union can be seen in William Blake's *The Marriage of Heaven and Hell*, St. John's *The Dark Night of the Soul*, and John Donne's *Batter My Heart*, all expressing the union of a human spiritual will with divinity or divine truths

In a critical essay entitled, *Mary Oliver and the Tradition of Romantic Nature Poetry*, Jannet McNew (1989) calls Oliver "a visionary poet of nature" who has "a mystical closeness to the natural world." McNew argues that Oliver's poetry portrays imaginative and physical unity with the natural world, as exemplified in "*Sleeping in the Forest*." Oliver's belief in human beings, "we are nature, seeing nature with a concept of nature," is evident in her poetry. In her poetry, she considers human beings to be related to the natural world. The interplay of self and nature in her poetry makes her a mystical poet. Her fabricated subjective thoughts through this dichotomy for the objects of the natural world can be seen in her poems *May*, *The Turtle*, and *Cold Poem*. Consequently, her poetry is replete with the mystical themes of transcendence and man's relation to nature.

Moreover, research entitled *Bride of Amazement: A Buddhist Perspective on Mary Oliver's Poetry* by [8] details the Buddhist views of mysticism. In addition, they argue that these rhetorical themes can be explained by taking nature as amazement. Because it does not fairly deal with leading readers into the natural phenomena of forests, hungry bears in autumn, trees, owls, and rays of the sun. Thus, the lack of social involvement, the description of natural landscapes and animals, and the use of vivid imagery in Oliver's poems lead a man to experience the awakening of the eye of wisdom through the practice of meditation and mindfulness.

Furthermore, the research article, entitled *The Sufi Path of Self-Realization: A Case of Mary Oliver's Poetry* by Usman et al. (2021), aims to examine self-realization as a religious and spiritual concept in Mary Oliver's poetry. It argues that her poetry deals with the profoundness of nature, transcendence, spirituality, and mystical veils that lead a human being to self-realization. The awakening of the wisdom of the eye or consciousness, purification of the soul, and illumination of the inner self are the several stages of self-realization. It critically analyzes the journey of a self-realized man to the status of being *Sufi* by experiencing love and the oneness of being. In this respect, the author also claims that nature in her poetry plays a significant role in this journey. Thus, Oliver's poems disclose spiritual ideas, love for nature, self-realization, and the oneness of being.

Mary Oliver's poems search for the symbolic meaning that imaginatively interconnects self and nature as a process, portray imaginative and physical unity with the natural world and interplay of nature and self, depict *totality* and *unification* in the natural world, vision "transcends the actual" is

abundant in her poetic cosmos, exhibit the journey of a self-realized man to the status of being *Sufi* by experiencing *love* and *oneness of being*, and lead a man to experience the awakening of the eye of wisdom through the practice of meditation and mindfulness. However, it lacks the exploration of mystical themes, such as the deep spiritual connection with nature, human states of consciousness, transcendence of the self, unity with nature, and the pursuit of enlightenment, in her works. Therefore, this research aims to analyze these mystical themes in her poetry.

3. Analysis

Mary Oliver draws the attention of the reader to the purification of the soul or the path of soul restoration in a conventional way in the poem *Wild Geese*. She advocates that a human being should cease or reject the old traditional religious methods of purification, which are used to be praying, bearing suffering, and repenting or self-abasement. The first line of the poem “you do not have to be good” fosters that human inner abilities of hearty wishes should not indulge in a fight with the intellectual logical reasoning of abstaining from sin. The phrase “walk on knees” refers to praying, which is a religious activity, and the phrase “you do not have to” means the rejection of religious duties. She asserts the use of inner abilities for the consolation of consciousness by permitting “soft animals” (natural instincts) to worship what they admire (natural objects). Moreover, the line “you only have to let the soft animal of your body love what it loves” [9] advocates the mystical belief that “like is known only by like, and the condition of all knowledge is that the subject should become like the object” [10].

Therefore, the natural instincts of a human being (being the subject) can take inspiration and knowledge from natural things (being the object). In the line “tell me about despair, yours, and I will tell you mine”, she commands the reader “you” to describe his melancholy, depression, hopelessness, distress, and pain of the inner conflict (his virtues versus his evils) and assures him that she will also express her disturbances. This practice of expressing anguish can bring self-admiration and lead a human being to self-indulgence instead of mere contemplation. The depiction of natural scenes in the poem expresses the joy of the shining sun and falling raindrops on the grasslands, mountains, forests, and rivers. She pursues despaired souls “no matter how lonely” to welcome the joy of these natural and beautiful landscapes in the same way as “wild geese” signifies and ultimately belongs to the natural world. The relationship of wild geese with nature reveals the mystical belief that “unity underlies diversity” [10] because wild geese as a unit belong to the diversity of the natural world. The poem encourages the reader to gain an understanding of nature because it “offers itself to your imagination,” “calls to you,” and “announces your place in the family of things” [9]. Hence nature appears sympathetic to humans, such as to wild geese, and it could designate creativity and thoughtfulness in human imaginations as being part of a family of things.

The Morning Poem deals with the renewal or rebirth of life, which is the ceaseless cycle of creation. In this poem, Mary Oliver carries on with the idea of the rejection of traditional or religious ways of purification, as she did in the poem *Wild Geese*. Besides, she describes that life in natural objects exhibits alternative ways of purification. The poem argues that every moment in life, whether achieved by happiness or struggle (suffering), has its own beauty and intrinsic values that recognize the coexistence of the natural presence of a human being with the ultimate reality. She also states that

all the complexities of life result in several experiences for human beings' meaning and connection with the Absolute. For instance, "ashes of the night turn into leaves again" [9] reminds us not only of the cycle of renewal but also of the connection between natural objects and the divine spirit. This renewal of vibrant life, turning ashes into leaves, symbolizes unity. The rays of the sun symbolize the divine presence which fills intrinsic joy in those who accept nature. The sacredness of ordinary objects, such as ponds, lilies, shining rays of the sun, and leaves of high branches, reflects divine grace. At the end of the poem, the poetess extends her awareness of the collision between the two human states of being happy and being angry or feared. This duality reveals that if you are capable of "*being happy*," it will result in "your imagination alighting everywhere" [9]. But if you carry "thorns" (which means sorrows), your "beast" (which means spirit) will seek nature to overcome its effects, as "the earth is exactly what it wanted". Hence, Oliver portrays the mystical notion that an awakened soul, as a result of his connection with nature, does not fear and "knows the vanity of all his cares, his ambitions, and also of his pains" [11].

The Summer Day summons the reader to deep meditation and contemplation over natural things. The mystical interpretation of her profound observation reveals the connection of human beings with the divine and nature. For this purpose, she uses a poetic style, called *correspondence*, which means "the search for symbolic meaning, the process of making imaginative connection between the ever-shifting world of self and nature" [12]. For this search for meaning, she meditatively poses questions about the creation of the world and its objects. Her first line of the poem, "Who made the world?" [13], and the subsequent lines mentioning objects like "the swan," "the black bear," and "the grasshopper" indicate a mystical admiration of divine forces and intelligence behind the universe. A critic points in his critical essay, "All natural beings and all natural objects have a spirit; body and spirit go together, they inevitably imply one another" [14]. This union of spirit and body is evident in the grasshopper's movements like flinging out, eating sugar, moving jaws, washing face, gazing around, snapping wings, and flying away, which disclose mystical practices of being attentive to the moments of life. The line "I don't know exactly what a prayer is" [13] has justified Oliver's desire to wander and observe natural things. Thus, for Oliver, the observation of natural things is a kind of prayer and meditation because she succeeds in finding the symbolic meaning of "the swan," "the black bear," and "the grasshopper".

The poem *When Death Comes* mystically presents the smooth transcendence of the human soul from one world to another. Oliver attracts the readers' intentions and tries to teach them about the preparation for death. She compares death to "the hungry bear" for its nature to prey on other souls, "*measles pox*" for its symptoms, which announce its presence, "iceberg" for its cold state when life ceases, and buyer for its nature to own things by spending a few coins, and "cottage of darkness" for its apparent gloomy nature. In all these natural phenomena, death can be seen in different roles, but its purpose is to transform a human being into another state of being that is beyond physical existence. According to mystics, "death is not an end but a transformation, a passage into another state of being [7]". Therefore, the poet reveals her mythical belief in living life, in which she adopts manners of "brotherhood and sisterhood", thinks of "time as an idea," looks upon "life as a flower", and considers "the body as a lion of courage". [13] All her beliefs help her to be prepared for the embracement of the interconnectedness of the mystery of death. In this way, she will smoothly pass on to another world. In addition, Mary Oliver also demonstrates her mythical idea of living a purposeful life with presence,

engagement, and amazement. This mythical idea of living is revealed in her words: "I was a bride married to amazement; I was the bridegroom taking the world into my arms" [13]. The metaphors of "bride" and "bridegroom" advocate a deep union and engagement with the world, analogous to the mystical experience of a human being with the richness of life. Hence, the poem successfully reflects Mary Oliver's mystical ideas for leading life and for welcoming death.

The poem, *In Blackwater Woods*, deals with mystical themes such as unity, transcendence, and the temporary nature of life. Mysticism offers an intimate or direct experience of the ultimate reality, or divinity, characterized by transcendence from physical to spiritual [7]. In this poem, Oliver uses the metaphor "trees" for the physical existence of worldly things and states its mystical transformation into "pillars of light," which means spiritual illumination or divine light. The next line, "giving off the rich fragrance of cinnamon and fulfillment," [15] provides the metaphor of "fragrance," which means the richness of spiritual fulfillment. It implies that there is inherent completeness and beauty in nature that reflect deeper spiritual satisfaction. Once the transcendence of ordinary things from physical to spiritual is done, all the things are seen as one, beyond their worldly characteristics, in the mystical experience [16]. As Oliver argues, "every pond, no matter what its name is, is nameless now." [15] Similarly, a human being can be part of ultimate reality by experiencing transcendence from the physical to the spiritual. In addition, transcendence leads to deeper wisdom, which comes from both the practice of contemplation and the transformative process where self-loss and suffering are intertwined with redemption and spiritual awakening [7]. In the poem, Oliver also gives attention to this point in the words, "the fires and the black river of loss, whose other side is salvation, whose meaning none of us will ever know" [15]. The idea of salvation after loss also discloses the mystery of existence. At the end of the poem, Oliver says that embracing mortality is the first step towards self-loss and suffering.

The poem *The Journey* extensively debates personal transformation and self-discovery. It stresses the necessity of escaping from societal expectations and external influences to follow one's own path to self-discovery. The poem deals with a man's struggle for his own discovery. The verses "One day you finally knew what you had to do" [9] suggest the possible end of a man's struggle with "the voices around you" and "the old tug". The phrases "the voices" and "old tug" symbolize society and inner fears and doubts, respectively. In mysticism, one has to fight against the external barriers to achieving harmony with the divine nature. In this respect, "the unity with nature is always accessible by means of the senses, which are doors to the communion with the natural other" [14]. A mystic can attain spiritual enlightenment and inner light within himself with the recognition of the true self, surpassing the path of trials [16]. In the poem, "stiff fingers of wind," "wild night," "road full of branches and stones," and "the clouds" symbolize the various natural obstacles that a man can encounter on the path to "the stars began to burn," an awakening of inner light. This state of spiritual awakening is also stated as "And there was a new voice, which you slowly recognized as your own" [9]. At the end of the poem, the resolve to keep track of self-realization is described, which leads a man toward unity with the divine.

4. Discussion

In mysticism, “the object of life is to know God” (Spurgeon, [10]). Oliver’s idea of ‘enlightenment experience’ in her poem *Wild Geese* reveals her method of knowing God. For this purpose, she drives readers to divine love similarly, as Julian does in his poem *Revelations of Divine Love*, which expresses the divine love of God. Likewise, Robert Browning’s *Rabbi Ben Ezra*, *a Death in the Desert*, and *The Ring and the Book* debate the man’s potential to be a part of divinity. Oliver also advocates spiritual vision, similar to Rossetti’s *Hand and Sold*, which exhibits spiritual vision for gaining a conscious reality of the world. Moreover, following the tradition of Whiteman’s *Leaves of Grass*, she emphasizes the assimilation of a sense of unity and all beings with the universe. Shelley’s *Adonais* and *Hymn to Intellectual Beauty* also exhibit a sense of unity in all the natural things and the spirit of ideal beauty, respectively.

Furthermore, Oliver follows traditional mystic beliefs, such as “unity underlies diversity,” “the ideal is the only real,” “like is known by the like,” and “everything is symbolic of something greater”, [10] in her poetry. As an example, in the *Morning Poem*, Oliver’s subject matter, “the renewal or rebirth of life,” is reflected through the depiction of blazing lilies, which represent something greater, which is *the Divine*. She addresses that one has to be idealistic like a lily in order to seek unity and be part of the real. Keats’ mysticism also asserts this belief when he makes use of the symbol ‘moon’ to represent reality in his poem *Endymion*.

Mary Oliver emphasizes ‘Divine Love’, which is the basic tenet of mysticism. As Spurgeon (1913) has stated, “the love mystics look upon love as the solution of the mystery of life, as the link between God and man” (p. 33). In all her poems, she uses different strategies to make her readers attentive to the divine. For example, she summons the reader to deep meditation and contemplation over natural things on a summer day. The poem gives a spiritual, moral, and mystical lesson: to love the divine creation, to enjoy the sacredness of natural things, to unite with nature, to contemplate mortality, and to be blessed with the spiritual value of idleness. In addition, she mystically presents the smooth transcendence of the human soul from one world to another in *When Death Comes* by inviting her readers to love and experience death. According to her, death is the link between humans and God.

Moreover, mysticism advocates that “one can know a thing spiritually by becoming it” [10]. Therefore, it is a fact that death is the symbol of a human's transcendence from a physical to a spiritual state in order to know the Spirit of the Absolute. Oliver’s *In Blackwater Woods* sheds light on the temporary nature of life and urges its readers to embrace mortality. Only the self-loss or the loss of physical existence liberates the soul to be part of divinity. In order to learn about self-loss, personal transformation, and self-discovery become vital. Her poem *The Journey* emphasizes the necessity of escaping from social expectations and external influences in order to stay on track with self-realization and self-discovery, which leads a man towards a position of self-dissolution in the world. Thus, these poems exhibit mystical elements and themes of the union with the Divine, transcendence, inner transformation, mystical journey to the Divine, nature as a path to the Divine, eternal nature of the soul and the Divine, mystical visions, spiritual desolation and suffering, the divine grace and spiritual

awakening, inner-illumination, and sacredness of space and time, and mystical images and symbols such as light, water, trees, birds, etc.

5. Conclusion

This research analyzes the mystical themes of human states of consciousness, spiritual connection with nature, unity with nature, the pursuit of enlightenment, and transcendence of the self in the poems *Wild Geese*, *the Summer Day*, *Morning Poem*, *When Death Comes*, *In Blackwater Woods*, and *the Journey*. It concludes that the theory of *mysticism* reveals various sources of inspiration that aim to achieve harmony with the ultimate reality, a connection with the divine, and a transcendent state of being. Also, divine love is one of the basic characteristics of mysticism. The love mystics seek the lesson of leading their lives through a direct affection for or affinity for the beauty of the natural world. In addition, mysticism offers an experiential connection between the human soul and the divine. Mysticism holds that the soul may see and understand using a spiritual sense that cuts across the physical world.

The above findings about mysticism are analyzed critically. In *Wild Geese*, Oliver advocates the mystical idea of the enlightenment experience, which means opening the wisdom eye to the perception of the realm of *ultimate reality*. In *the morning poem*, she deals with the renewal or rebirth of life, which is the ceaseless cycle of creation. Her mythical idea that life in the natural objects is a continuous prayer that is full of meaning, nevertheless of one's emotional state of being. She summons the reader to deep meditation and contemplation over natural things on the summer day. The poem gives a spiritual, moral, and mystical lesson to reflect on the divine creation, enjoy the sacredness of natural things, unite with nature, and contemplate mortality with the spiritual value of idleness. In *When Death Comes*, she mystically presents the smooth transcendence of the human soul from one world to another. The poem portrays mystical ideas for leading life by welcoming death and uniting with the natural world. In *Blackwater Woods*, she fosters mystical themes such as unity, transcendence, and the temporary nature of life. It presents an intimate or direct experience of the ultimate reality, or divinity, characterized by transcendence from physical to spiritual, and says that embracing mortality is the first step for self-loss and suffering. In *The Journey*, she extensively debates personal transformation and self-discovery. It emphasizes the necessity of escaping from social expectations and external influences in order to stay on track with self-realization and self-discovery, which leads a man towards unity with the divine.

Thus, Mary Oliver's poems are the embodiment of mystical ideas that lead a man to God. Mysticism in her poetry signifies a profound unification with the natural world, wherein she perceives nature as a guide to deeper understanding and spiritual experiences. Her poems often blend observation with meditation, inviting readers to find the sacredness in nature. Due to this mystical idea, she underscores the recurring theme of the sublime beauty of existence and interconnectedness. In the future, the comparative study of Oliver's mystical themes and other mystical or nature poets will help to track the influence of various mystical traditions on her work and to examine her mysticism in contemporary literary criticism.

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