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Ecological Crisis in the Poetry of A. R. Ammons

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Abstract

Nature played a vital role in the history of poetics and in the clashing theories of poetic creation. However, with the ecological pollution and environmental crisis of the modern age, modern poets' writings about nature and environment become different from the traditional nature poetry of their predecessors. They are supported by the awareness of human damage to the environment, emerging the science of ecology, and thus, the result is ecological poetry. A.R. Ammons is one of those modern ecological poets who has a lifelong interest in the science of ecology and poetry. Being deeply influenced by the transcendentalism and Taoist ecological traditions, Ammons offers, via poetry, certain sorts of remedy to treat the crisis, suggesting self-acceptance, elevation and reconciliation between human and nature, without naturalizing human, or humanizing nature. Hence, this paper attempts to examine the main ecological crisis in the modern age and the solutions offered by poetry to treat such problems. it aims at showing how power of the word, which is intangible, can heal and treat tangible environmental crisis.

Key Words: Ammons, nature, ecology, ecological crisis, eco-poetry, Taoism, *The Tape*

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الأزمة البيئية في شعر أ.ر. أمونز

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المخلص

لعبت الطبيعة دورًا حيويًا في تاريخ الشعر وفي النظريات المتضاربة للإبداع الشعري. ومع التلوث البيئي والأزمة البيئية في العصر الحديث، أصبحت كتابات الشعراء المعاصرين عن الطبيعة والبيئة مختلفة عن شعر الطبيعة التقليدي لأسلافهم. فقد أصبحت مدعومة بوعيها عن الضرر البشري على البيئة، مما أدى إلى ظهور علم البيئة، وبالتالي، كانت النتيجة هي الشعر البيئي. يُعد أمونز أحد هؤلاء الشعراء البيئيين المعاصرين الذين اهتموا طوال حياتهم بعلم البيئة والشعر. كونه متأثرًا بعمق بالتقاليد البيئية المتعالية والطاوية، يقدم أمونز، من خلال الشعر، أنواعًا معينة من العلاج لمعالجة الأزمة، مقترحًا قبول الذات، والارتقاء، والمصالحة بين الإنسان والطبيعة، دون تطبيع الإنسان أو أنسنة الطبيعة. لذا، تحاول هذه الورقة البحثية دراسة الأزمة البيئية الرئيسية في العصر الحديث والحلول التي يقدمها الشعر لمعالجة هذه المشكلات. وتهدف إلى إظهار كيف يمكن لقوة الكلمة، غير الملموسة، أن تشفي وتعالج أزمة بيئية ملموسة.

الكلمات المفتاحية: أمونز، الطبيعة، البيئة، الأزمة البيئية، الشعر البيئي، الطاوية، الشريط

1.1 Introduction

Nature played a main role in the history of poetics and in the clashing theories of poetic creation. It has long been a source of inspiration for poets, offering them a platform to explore the depths and complexities of human experience (Hasan 272). The ancient Greek, myths and legends include vivid natural elements in composing poetry. Beauty of nature and landscape were considered as a means of joy as well as a main source of poetic inspiration which was thought to be divine at that dim eras of man's civilization. Ecology or ecopoetry, as part and parcel from nature poetry, comes from the prefix -eco- which is derived from the ancient Greek –oikos-. It means 'house' or 'household' and it is deeply related to the understanding of ancient Greek about the inhabited (known) earth, which was called the oikoumene (ecumene). It means that ecopoetry examines the relationship between the inhabitant (Human) and the inhabited (earth), and considering the earth as a home.

From the seventeenth century, with the writing of the Elizabethan poetry with their interest in nature and employment of natural elements : rivers, flowers, seasons, ..etc, passing to the Victorian and then to the Romantic poets and their prominent dealing with

nature, one can say that nature and environmental studies did not spring suddenly. It took its shape as a literary study gradually. However, it is inaccurate to call the poetic treatment of nature of the previous literary ages an ecological poetry. Therefore, one must distinguish between the traditional nature poetry or pastoral poetry, and ecological poetry.

In their *The Ecopoetry Anthology*, Ann Fisher-Wirth and Laura-Gray Street illustrate the main distinction between these subsets of ecopoetry. They assume that ecopoetry is a broader category. It comprises three subsets: nature poetry, environmental poetry, and ecological poetry which is also known as ecopoetry. Nature poetry "meditates on the encounter between the human subject and something in the other than- human world that reveals an aspect of the meaning of life". The environmental poetry is the poetry that "propelled by and directly engaged with active and politicized environmentalism". While ecological poetry is more experimental than the first two varieties, engaging "questions of forms" as well as being "informed by a biocentric perspective and by ecological interrelatedness and entanglement". They characterize nature poetry as primarily "contemplative," environmental poetry as "activist," and ecological poetry as "self-reflexive." (180- 181).

1.2 Ecological Poetry (Ecopoetry)

Abrams defines ecology as "the science that investigates with interrelations of all forms of plant and animal life with each other and with their physical habitats" (96). Hence, this definition is precisely associated with the science of ecology. In his essay "Literature and Ecology: An Experiment in Ecocriticism.", William Rueckert, one of the pioneer ecocritics, develops the notion of the science of ecology and apply its concepts to literary studies in order to exploit "the power of the word" at a time when "real power" is "political, economic, and technological" and "real knowledge is increasingly scientific" (107-109). Thus, literary ecology, as Abrams defines it, "refers to the critical writings which explore the relations between literature and the biological and physical environment, conducted with an acute awareness of the damage being wrought on that environment by human activities" (96).

Ecological study takes an earth-centered approach to literary studies. It advances the notion of "the world" to include the entire ecosphere. Cheryll Glotfelty in her essay "Literary Studies in an Age of Environmental Crisis," clarifies that, all the literary and critical theories are concerned about the relationship between the text, the writer, and the world, but Ecological study widens the meaning of the surrounding area to include the whole world (13). Ecological literature moves away from traditional romantic poetry. Instead, it presents natural elements as living, behaving, and feeling beings, much like humans (Abd Jaleel 69). Furthermore, Lawrence Buell, gives four requirements to judge the work that engages with the natural landscape or environment. Firstly, is the treatment of the non-human as more than solely a background. Secondly, is the preferring human interest above humanity. Thirdly, is the human awareness and responsibility towards the environment, and forthly is considering the environment as a continuous process rather than a constant one (4).

However, when Rueckert tries to discuss the notion of employing environmental action via literary studies, he grounds his debate on the study of poetry . As he assumes that "we must formulate an ecological poetics, and transfer to poetry the language of ecology" (114). He adds: "if poets are suns, then poems are green plants among us for they clearly

arrest energy on its path to entropy and in so doing, not only raise matter from lower to higher order, but help to create a self-perpetuating and evolving system" (111).

Ecopoetry is reinforced by the awareness of human damage to the environment which started in the 1960s and led to "some global environmental crisis", and supported by the idea that literature is the best representative of political and social actions to reduce environmental harm. In his book *Green Voices: Understanding Contemporary Nature Poetry*, Terry Gifford says that ecopoetry foregrounds the possibility of human-caused environmental disaster. He claims that ecopoetry arose in the late twentieth-century, a period in which global concern for the environment is increasing. It is more than merely descriptive nature poetry; it deals with the tensions between us and the environment, our intense and often destructive relationship with it, our struggle to come to terms with the fact that we're a part of the world out there and not simply observers and manipulators (3).

1.3 A. R. Ammons and the Ecological Heritage

Archie Randolph Ammons (1926-2001) is a well-known twentieth century American poet. He has long been recognized as a major poet by critics, and the measure of their esteem is implied by the stature of the poets to whom they compare him (Dhanavel 67). Tracing his creative genealogy, they are apt to begin with Ralph Waldo Emerson and Henry David Thoreau and work chronologically forward through Ezra Pound, Wallace Stevens, Walt Whitman, William Carlos and Robert Frost. Harold Bloom feels that the transcendentalists Emerson and Whitman have influenced A.R. Ammons the most. Harold Bloom contended then in his book *The Ringers in the Tower: Studies in Romantic Tradition*, that "the line of descent from Emerson and Whitman to the early poetry of Ammons is direct" (56). According to reviewer Daniel Hoffman, Ammons' work is also "founded on an implied Emersonian division of experience into Nature and the Soul," adding that it "sometimes consciously echoes familiar lines from Whitman and Dickinson (34).

Deeply influenced by Taoism¹, Ammons is considered one of the most prominent ecopoets in the United States (Kim 129). He is popular for his ecological concerns in

Taoism: is a Chinese mystical philosophy found by Lao-Tzu in the 6th century and developed from Buddhist religion. It stresses living simply and in harmony with nature giving superiority to nature over the man. Taoism is an alternative to the Western anthropocentric tradition which has caused a devastating destruction of the environment. Taoistic ideas have played a crucial role in Deep Ecology and an environmentally-friendly way of life. Its basic governing principle of the world is paradoxical, flux, formlessness, unfinality, infinity, interrelation and sameness in which ten thousand things of the universe are manifestations of Tao.

almost all of his poems In an earlier interview by David I. Grossvogel, published in the special Ammons issue of *Diacritics*, Ammons emphasized the influence on his own thinking of Indian and Chinese philosophy which, when I was younger, read a good deal, finally coming to Lao-tse. That's my philosophical source in its most complete version.... Emerson looks derivative to me of certain of those oriental traditions in the same way as I am derivative of them. In an immediate sense, my forebears are Whitman and Emerson, but in a larger sense my source is the same as theirs.

Ammons remarks in another interview "I have tried to get rid of the Western tradition as much as possible and I feel more nearly myself aligned with Oriental culture" (Schneider 106).

Ammons's main focus as an ecopoet is in investigating the nature of the things which are constantly moving and changing. Like Taoists, he notices that the basic governing principle of the world is flux- the continual change and becoming of things. Therefore, he changes his focus from a conceptualized, theorized nature to the incessantly changing, dynamic nature of the kind posited by Taoism. (Kim 130). Nature, to Ammons, represents a firmless world where centers and peripheries are moving in circle. His unified vision is a complicated web of relations between various parts of a unified whole'. His cosmogony claims that the universe is maintained by a delicate balance and relationship (Schneider 29). He shares the same Taoistic perspective where mankind and ten thousand other things in nature are not different from each other as regards their importance in the universe.

Ammons employed his observations of nature as a means of conveying his sense of the fragility as well as the fascination of life. He finds paradox in nature "an order held/ in constant change"; there is terror, but it is not planned. It "pervades but is not arranged.". Ammons's worldview is antithetical in the sense that he takes into account all the oppositions. Nonetheless they are to be resolved in poetry, which is possible through paradox. Actually, The key to Ammons's paradoxical vision of nature is the Taoist fact that every composition is followed by decomposition (Dhanavel 68). Ammons celebrates the ordinariness of life extraordinarily. Thus, his poems are concerned with the paradoxical themes of man and nature, life and death, fixed and flexible, eternity and temporality, life and death, one and many and so on.

However, in all these paradoxical themes, Ammons shows his deep ecological vision and gives the supremacy for nature over man who foolishly imagines that he can control her for his benefit. Nature, for him, is divine; she has her own laws. In contrast to man, Nature is ever munificent; she does not expect even gratitude. Nature is infinite; there is nothing difficult. In course of time, everything is easy (Tobin 120). In spite of nature's superiority and man's inferiority, Ammons continually offers the a reconciliation between the two as a solution for the environmental crisis.

1.4 Ammons' Ecology

ecology is my word: tag

me with that: come

in there:

you will find yourself

in a firmless country:

centers & peripheries

in motion,

organic,

interrelations!

....

That's the door: here's

The key: come in,

Celebrant

To one meaning

That totals the meanings (T 112)

Indeed, these lines, that quoted from one of Ammons' important passages in *Tape for the Turn of the Year*, are "the key" to understand the meaning of Ammons' ecological concept. It has the invitation for human to "come in" to reconcile with nature and find themselves in the "firmless world" where "centers & peripheries" are moving in "organic interrelations". This is really Ammons' ecological Taoistic vision where ten thousand things of the universe, "the meanings", are manifestations of Tao, "one meaning". Three pages later, Ammons provides two instances of his ecological modes of life:

the plains Indians centered

their lives

on the chase: rooted in

a moving herd

of buffalo!

a center

stabilized

in instability:

or the reverse: the barnacle

on a rock, stationary,

depends on the sea,

to bring it food: (T 115)

These lines clearly manifest Ammons' paradoxical mode of ecology where the "Indians" (human) live with "herd", "buffalo", and "barnacles" (nonhuman). They are "rooted" while the animals are "moving". They are "stabilized" while the animals are "in instability" where there is "rock" and "sea" together.

Hence, one can say that the reason why Ammons so devotes himself to the conflicts of center/peripheries and One/Many can be explained by his deep ecological interest in the polarity and relatedness of all things in the universe. Therefore, Ammons' ecological concept will be grouped and analyzed in terms of paradoxes. But, it is important to note that by these paradoxes, Ammons may either suggest that they are two different faces for the same coin (nature), or he may suggest that one face represents nature, while the other represents human.

1.4.1 Changeable and Changeless

forms are never

permanent form,

change the permanence, so

that one thing one day is

something else another day. (Garbage 115)

Ammons's main focus as an ecological poet is in investigating the nature of the things. He notices that the basic governing principle of the world is flux - the continual change and becoming of things (Kim 130). Everything in nature is in a becoming process and thus it is dynamic, finite, timeless and in a continuous motion in an endless cycle. However, human are sometimes static, and motionless; they are stabilized without change but just repeating their days in an endless routine. They live in stagnancy while everything around them is moving. In "Fourth Dimension" that is part of his collection *A Coast of Trees*, Ammons says:

Reason can't end

it is discourse, motion

to find motion, reason

to find reason to abandon

reason when the argument

no longer thruways, the

road closes poetry can

come complete, take on
shape, end into
winding up itself
improved it
concludes in dust,
an end both as
itself and not as itself (37).

All forms of ten thousand things of nature are momentary aggregates of energy; they do not stay but change into other things precisely by the scattering process of this energy. Therefore, the only thing that does not change in this world of flux is the very fact that everything changes (Kim 131).

2.1.2 Polarity and Relatedness

touch the universe
anywhere
you touch it
everywhere' (*Sphere* 72).

Ammons's thought that the world is not an aggregate of fixed realities but an endless flow results naturally in his idea of a mutual interdependence or organic connectedness of all things. His words in 'Poetics' show his keen interest in this relationship.

I look for the way
things will turn
out spiraling from a center,
the shape things will take to come forth in'
show his keen interest in this relationship (34).

Steven P. Schneider also indicates the similarity between Ammons's unified vision and quantum theory, which 'forces us to see the universe not as a collection of physical objects, but rather as a complicated web of relations between various parts of a unified whole (29). His cosmogony, which claims that the universe is maintained by a delicate

balance and relationship, also owes much to Taoism and the unified field theory of modern physics (Jordan 21). However, the characteristic of this relationship is more fully explicated in the following phrase from *Tape for the Turn of the Year*:

the center,

strongly rooted,

is rooted in motion:

a nexus

always becoming, its

strength

relatedness: (158)

This shows Ammons' deep interest in the polarity and relatedness of all things in the universe. From the point of view of polarity, which is quite different from that of the Western concept of dichotomy, all things are different aspects of one nature and they cannot exist without the others (Tobin 125). Ammons, as the Taoists, deeply believes that the polar relation of all things gives birth to each other. Difficult and easy complement each other. Long and short exhibit each other. High and low set measure each other. The ecological implication of this Taoistic polarity is, above all things, that human and universe are in an indivisible relationship, in which human and nature are organically interconnected in a mutual dependence (Jordan 23). Ammons's words "a leaf cannot / appear on or fall from the branch except via the total / involvement of the universe" (*Sphere* 43), clearly demonstrate his Taoistic perception of the interrelatedness of all things in the universe. However, Ammons's idea of the proper relationship between human and nature culminates in the following passages from *The Tape*:

I believe that man is

small

& of short duration in the

great, incomprehensible,

& eternal'. (98)

2.1.3 One and Many

Ammons believes in the essential sameness of Mankind and ten thousand things in nature. All of them repeat the cycles of birth, change, death, and another birth (Kim 133). In "Coast of Trees" which the first poem in his collection *A Coast of Trees*, Ammons presents the theme of one (coast) and many (trees). The paradoxical fact is that one is many and many is one. In this poem, Ammons confronts reality directly and reveals the

inadequacy of linguistic means of apprehending reality. As he asked, "How does one come home?" In *Tape for the Turn of the Year*, he also asks "How are we to find holiness?" He is contended, however, with this Taoist realization:

We realize

Whatever it is in the Way and

The Way in it, as in us, emptied full (ACT:1)

Ammons defines the central issue of oneness. He states that man is one among many creatures, and all his self-consciousness, imagination, and creativity have no power to hold back the inexorable forces of time and change that will swallow up mankind and all traces of human existence. Yet he remains alienated from other natural creatures by apprehending the fact of death and by feeling sorrow amid the joys of sensory experiences because of their foreseen ending (Reiman 28).

Ammons finds sameness between life and death. Death is as natural as life. It is inevitable, ultimate, and absolute reality of nature. In "Easter Morning", Ammons present the paradox of life and death, suggesting their sameness and simultaneity.

I have a life that did not become,

that turned aside and stopped,

astonished

I hold it in me like a pregnancy or

as on my lap a child

not to grow or grow old but dwell on

it is to his grave I most.(12- 18)

Oxymoronically, it is the "dead life" that Ammons mourns most frequently in his poetry. The child in the poet did not grow; or rather it was not allowed to grow as the boy was expected to conform to the ideals of his uncles, aunts, parents, and elders who did not care for the child's own inner feelings. His childhood life is lost, but the poet cannot live without it (Dhanavel 70). Ammons seems to regret that man does not accept his mortality even though death is inevitable. Most of the problems arise because man distinguishes between life and death and clings to life as if it were not death.

2.1.4 Violence and Tenderness

In nature, no arranged terror: no forcing of image, plan,

or thought:

no propaganda, no humbling of reality to precept: (Corsons Inlet)

Ammons believes that nature is not violent. She is tender and divine. She has her own laws. Nature is ever munificent; she does not expect even gratitude. There is nothing difficult. In course of time, everything is easy. In nature, there is no harshness, no force, or scheming or cunning and in this sense no propaganda exists. In contrast to the violence of man who blocks the "brook's way" and puts limits for the limitless of nature. In "Getting Through", Ammons writes:

the brook's way is obstructed

for some time,

the hindering roots are cleared

gradually (8-11).

It appears that all constraints arise from time limits set by man in a world where there is no time. Ammons asks:

how much time does

a brook have: how much

time a brook has! (15-17).

In *Ommateum*, Ammons sets the assertiveness, ruthlessness and the indifference of human individuality against nature. In "So I Said I Am Ezra", one of the poems in *Ommateum* collection, Ammons writes:

so I Ezra went out into the night

like a drift of sand

and splashed among the windy oats

that clutch the dunes

of unremembered seas (12).

This assures the indifference of people. The seas will be unremembered because, once mankind goes "out into the night," there will be no consciousness to remember anything. In "Response.", Ammons clearly sets the difference between nature and man.

When there is a rough wind,

the baby spider ball is not afraid,

when there is a blow (of man)

the spider frightened (6-10).

Clearly, Nature has no experimental exercises whereas man intrudes into her privacy and destroys the whole environment. The underlying idea is that nature is never her own enemy but man is. Similarly, harmony is at the heart of nature. Even if there is “inharmony” in nature, it is only temporary. The poem “Country Music” illustrates

this view:

oh, the lolling, timeless

music, inharmony so

various, it finds harmony’s

underlying mix (8-12).

Ammons sees harmonious music in the countryside because he has a preference for the simple way of country life. In contrast, man-made is artificial and insincere, even art. In “An Improvisation for the Stately Dwelling,” the poet assesses the inclusive capacity of nature and art.

Nature

includes too much

and art can’t include enough .(47-48)

Accordingly, one can say that Ammons presents his ecological concepts in terms of paradoxes in order to reveal the things that he hates and how he likes the world to be in reality. He wants to urge human-beings to stop their destructive acts of exploiting and spoiling nature, by intervening in nature’s laws, and, instead, to establish a non-coercive relationship with it.

2.2 Ammons' Solution for the Environmental Crisis

"self-acceptance:

reconciliation,

a way of going along with this

world as it is:

nothing ideal: not as

you'd have it: "(Tape 203).

At the end of *Tape*, Ammons asks the question, "how does one come home?" it means that, how does man treat nature as his home? And when will nature turn to be

healthy and clean as our homes? However, after presenting the problems that, as Ammons believes, lead to the environmental crisis, he presents some solution. These solutions are:

2.2.1 Self-Acceptance

For Ammons, what is most important in people's relationship with nature is to accept this continuous change as it is (Kim 130), to 'throw yourself / into the river / of going' (*Tape* 191). Man has to accept things as they are, as other creatures of nature accept reality. He should accept his mortal, limited humanity and be careful in submitting to his dreams or aspirations (Reiman 37). The limitations of the earthly milieu that we can comprehend with our physical senses yield to a faith in a higher "reality we agree with, / that agrees with us," which "arrives / to touch, joining with / us from far away" (*A Coast of Trees* 7). And also like nature, human beings should "leave structure / to the Maker / & praise / by functioning" (*Tape* 142-43).

Later, after examining the limitations of human understanding, Ammons announces:

Lord, I'm in your

hands: I surrender:

it's your will

and not mine:

you give me

singing shape

& you turn me to dust: (*Tape* 141).

2.2.2 Responsibility

One of the solutions is to take the responsibility seriously. He provides us with a unique and important perspective which conveys hopefulness and courage for the future of a world in which there is a central place for mankind just as long as human beings take their limitations and responsibilities as seriously as they their volitions (Reiman 51). As an ecological poet, Ammons' concern for the environment is prominent. In "Extremes and Moderations," Ammons calls upon human beings to stop their pollution of space-ship Earth, if only for reasons of their own self-interest: "if contaminated water forces me to the extreme purification of bottled or distilled / water, the extreme will be costly.../ in an enclosure like earth's there's no place to dump stuff off' (23-45). Thus, to stop pollution, to stop putting constraints and limit nature is one of man's responsibility.

2.2.3.Reconciliation and Elevation

Throughout *Tape*, Ammons emphasizes his efforts to reconcile both himself and his readers to the values of the quotidian world (Reiman 34). However, But there are limits to the possibilities of reconciliation. In many of his attempts to find companionship in the universe (25). In "With Ropes of Hemp" the poet lashes his body:

to the great oak fiber of the oakbark

and the oakwood saying supplications root mesh
while eternity ...
waited with me patient in my experiment

Though the poem ends with the poet "in the night standing saying oaksongs/ entertaining my soul to me" (Collected Poems 14). The reader can judge that such an experiment is a failure because the lions and oak are quite independent from human. Man feels his separation from merely natural creation through his longing to reach beyond mere nature. However, even these attempts are unsuccessful (Reiman 38). The reason behind such unsuccessful attempts is that it is difficult to anthropomorphize nature.

Ammons's ecological vision, one in which modern science, ecology, urges him to renounce anthropocentric arrogance and 'tunnel vision'. He always claims that nature precedes us, and its work is the norm of all our values (Kim 132). However, in spite of all poet's failure attempts to reconcile or reach beyond nature, they have the advantage of providing him with an opportunity to 'be released from forms, / from the perpendiculars,/ straight lines, blocks, boxes, binds / of thought / into the hues, shadings, rises, flowing bends and blends/ of sight' (*Corsons Inlet*). Ammons constantly emphasizes the importance of a posthuman or cosmic perspective beyond our current humanistic one, because this will liberate us from anthropocentric prejudices and this, as Ammons believes, is one of the functions of poetry.

Conclusions

A.R. Ammons is one of those modern ecological poets who has a special interest in the science of ecology and poetry. Like his contemporaries, his poetry deals with the environmental crisis of his time, but unlike them, his dealing is so special and different. Being deeply influenced by the heritage of the Taoist ecological tradition, Ammons' poetry deals with ecological themes in a paradoxical way. These paradoxes represent either the contrary states of nature, implying its richness, or the contrast between nature and man, promoting man to elevate to the status of nature. Ammons does not only raise a problem, rather, he suggests solutions to deal with this crisis. He offers self-acceptance, reconciliation and elevation as suitable remedy to treat the crisis. Ammons knows that such attempts will lead to failure because it is impossible to impose the nonhuman on purely human terms.

Ammons views the natural world with the precision of a naturalist and consistently refuses to anthropomorphize nature. He believes that nature is beyond the reach of man to reconcile with, because it precedes him. Consequently, he refuses humanize nature or naturalize human. However, such unsuccessful attempts of reconciliation will elevate human status liberate him from anthropocentric prejudices and this, as Ammons believes, is one of the functions of poetry. Thus, Ammons' ecological concept and is so special and different from his contemporaries in which one may call it, Ammons' own ecology. It is neither Western nor Eastern one, rather, Ammons modifies it in such a way that combines both.

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