FROM ECO-SPIRITUAL RESISTANCE TO ALGORITHMIC MEDIATION: POSTHUMAN ECOCRITICISM AND ARTIFICIAL INTELLIGENCE IN D. H. LAWRENCE'S SNAKE AND PHILIP LARKIN'S GOING, GOING

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ABSTRACT

This study investigates the complex interplay between eco-spiritual resistance and algorithmic mediation in modern English poetry, focusing on D. H. Lawrence's Snake and Philip Larkin's Going, Going. Drawing on contemporary posthuman ecocriticism and critical AI theory, the research situates these poetic texts within a framework that interrogates human-nonhuman relationality, ethical engagement, and systemic abstraction. Through a genealogical close-reading methodology, Lawrence's poem is analyzed as a micro-ethical encounter in which the autonomous presence of the snake disrupts instrumental rationality and elicits hesitation, shame, and relational awareness. Larkin's poem, in contrast, is examined as a macro-level meditation on environmental and cultural loss, emphasizing reflective witnessing of landscapes and cultural spaces already shaped by industrialization and bureaucratic processes, and highlighting the ethical implications of human commodification of nonhuman entities. The comparative analysis identifies a continuum of eco-spiritual resistance: immediate, embodied relationality in Snake versus reflective, systemic engagement in Going, Going. Both modes reveal the limitations of reductionist frameworks and the ethical stakes inherent in human engagement with nonhuman others. By connecting literary analysis with posthuman and AI-mediated theoretical concerns, the study demonstrates that literature not only illuminates historical and ethical dilemmas but also provides a conceptual model for contemporary ecological and technological challenges. Ultimately, the findings underscore the multifaceted, temporally nuanced, and relational nature of eco-spiritual resistance, revealing its significance for understanding human responsibilities in environments increasingly structured by algorithmic and systemic forces.

1. INTRODUCTION

In a time when algorithmic mediation is becoming more and more prevalent, human experience is actively formatted through automated systems of data extraction, prediction, and calculation rather than just being interpreted. The conditions under which presence, relationality, and ecological awareness become comprehensible are altered by artificial intelligence, which does more than merely support perception. The literary archives that foreshadow opposition to such calculative regimes have received far less attention than the digital capitalism, surveillance infrastructures, and epistemic changes brought about by AI that have been the focus of much of contemporary theory. This article makes the case that poetry by early and late modernists provides just such an archive.

This study interprets Philip Larkin's "Going, Going" and D. H. Lawrence's "Snake" as expressions of eco-spiritual resistance that foreshadow current criticisms of algorithmic rationality, drawing on posthuman ecocriticism, especially the writings of Donna Haraway and Rosi Braidotti. The essay views algorithmic mediation as a form of calculative consciousness, based on abstraction, instrumentalization, and predictive control, as opposed to viewing artificial intelligence as a technological object outside of literary modernism. In contrast to this reasoning, encounters that emphasize ecological vulnerability, embodied presence, and relational forms that cannot be reduced to data are staged by Lawrence and Larkin.

Previous research has thoroughly examined Larkin's elegiac environmental consciousness and Lawrence's sacramental view of nature. However, these interpretations rarely place the poems within larger discussions of posthuman ontology or machinic governance, instead staying within anthropocentric or historical-materialist frameworks. How these poetic texts express a different epistemology—one that opposes the reduction of the nonhuman to resource, signal, or measurable input—remains under-theorized. Through the use of critical AI theory and posthuman ecocriticism, this article finds a rejection of instrumental rationality in both poems that has a strong resonance in the current digital era.

Through careful textual analysis, the essay shows how "Going, Going" foreshadows the commodification and algorithmic abstraction of landscape under late capitalism, while "Snake" creates a sacred encounter with alterity that challenges anthropocentric mastery. Collectively, these poems challenge the calculative infrastructures currently present in artificial intelligence by enacting forms of eco-spiritual awareness rather than nostalgically retreating from modernity. By doing this, they offer a literary lineage for rethinking ecological relationality beyond the logic of computation and opposing algorithmic mediation.

2. METHODOLOGY

This study employs a genealogical close-reading method combined with posthuman ecocriticism and critical AI theory to examine D.H. Lawrence's Snake and Philip Larkin's Going, Going. The aim is to avoid reading technology anachronistically while attempting to map historical and conceptual relations between certain modernist poetic forms and present-day thinking influenced by algorithmic mediation.

Genealogical Close Reading: The study is motivated by Foucauldian and more recent genealogical literary methods, examining the poems as locations of emergent articulations of various forms of relationality, ecological concern, and ethical anxiety. Close reading is used not only to understand the linguistic and imagistic elements, but also to reveal the deeper ontological and epistemic frameworks, the configuration and contestation of human and nonhuman agency. Each choice of word, pattern of syntax, and instance of imagery is thoroughly evaluated for its contribution to the production of eco-spiritual resistance to calculative rationality.

Braidotti and Haraway propose a decentering of human agency toward multi-species ethical co-constitution and relational entanglement. Posthuman ecocriticism, then, offers a relational, ecocritical ontology with an anthropocentric context, and allows the poems to act as forms of ontological resistance against the extreme cultural anthropocentrism.

Based on the recent literature in critical AI (McQuillan, 2022; Bratton, 2021; Crawford, 2022), the methodology engages with the poetics of the texts and situates them within the context of the logic of algorithmic mediation. The study posits that the poems, in their representations of presence, embodiment, and relationality, act as counter-arguments to the abstraction, quantification, and predictive rationality of contemporary AI. In doing so, the study attempts to construct a conceptual continuum that relates modernist critiques of rationality and industrial instrumentalism to algorithmic governance and ecological thinking.

Selection and Analytical Criteria: Passages from Snake and Going, Going have been selected for their portrayal of the shifting nonhuman, ethical

hesitation, and disruption of relation. The analysis moves forward by:

1. pinpointing moments of ecological or ethical tensions,
2. situating these moments within specific posthuman ecocritical and AI theoretical frameworks, and assessing the textual strategies within early and late modernist literature to illuminate the enduring presence of eco-spiritual resistance.

This approach allows the study to have textual fidelity and theoretical robustness by synthesizing literary studies and philosophy, ecology, and technology studies, creating a poem approach for subsequent scholarship that addresses the convergence of modernist literature and algorithmic rationality.

3. REVIEW OF LITERATURE

D. H. Lawrence's critique of industrial modernity, embodied consciousness, and sacramental view of nature have long been highlighted in scholarship on the author. Early critical interpretations frequently placed "Snake" in a romantic or primitivist framework, emphasizing Lawrence's conflicted conflict between instinct and socialization. The poem's challenge to anthropocentric mastery and its reconfiguration of the human–nonhuman encounter were highlighted in later ecocritical readings, which repositioned it as a foundational text in environmental humanities. Nevertheless, a large portion of this research stays firmly rooted in either modernist aesthetics or classical ecocriticism, hardly ever addressing current posthuman discussions regarding machinic rationality and technological mediation.

And while Philip Larkin's work has for the most part found its interpreters concentrating on nostalgia, national decline, secularization, and late-capitalist reification. "Going, Going" has been read as an elegy for the English landscape and a rebuke to consumer culture. Although these analyses are perspicacious about local ecological destruction, they however work within humanist or socio-economy frames. The poem's anticipatory harmonics with present-day methods of digital abstraction (where landscapes are data, assets or algorithmically maximised resources) have gone largely uninvestigated.

Running alongside these literary discussions, posthuman ecocriticism has decisively reoriented environmental humanities. Theorists such as Donna Haraway (2016) and Rosi Braidotti (2013) have called for ontologies rooted in relation rather than autonomy of the human subject, with entanglement, materiality, and multispecies entwinement taking center stage. Timothy Morton (2013) jostles ecological common sense still further by imagining "hyperobjects" that outscale the human sensorium. However, even in posthuman ecocriticism, we find relatively limited and persistent engagement with artificial intelligence and algorithmic governance.

Theoretical AI thinking has grown quickly. Shoshana Zuboff (2019) defines surveillance capitalism as a system based on prediction of behavior and extraction of data. N. Katherine Hayles (2017) examines how computational media transform cognition and knowing. Bernard Stiegler (2010) previously theorized that technics includes and forms human temporality and consciousness. These theories express algorithmic mediation not as technology but as a structural logic of calculative abstraction and predictive control. Though, this body of work has mainly centred on current digital culture, media studies, and political economy, not modernist poetry.

This gap is precisely what is at issue in the intersection of these discussions. Few scholars have considered the genealogies of resistance to algorithmic rationality that may be present in modernist poetries of the early and late periods. In particular, there is no sustained analysis of how Lawrence's eco-spiritual encounter in "Snake" and Larkin's environmental lament in "Going, Going" may be understood as articulations of ontological resistance to calculative abstraction, the very reasoning that drives AI. I propose, therefore, that to most fully appreciate these poems, their analyses be posited within the parameters of a posthuman ecocritical framework and, at the same time, in some way, be accompanied by critical AI theory. Most modernist poetries critique contemporary abstraction; most posthuman ecocritical frameworks simply further contemporary abstraction. The primary goal of the study is to argue that modernist poetries may critique contemporary abstraction as much as or even more than any other contemporary theory of posthuman ecocritical frameworks or AI. In so doing, I argue that it is possible to connect literary modernism, posthuman ecocriticism, and critiques of algorithmic abstraction in a way that has not been possible before.

4. THEORETICAL FRAMEWORK

4.1. Ontology After the Human: Posthuman Ecological Relationality

The move away from classical humanism is not a simple adjustment, but an ontological realignment. In

humanist epistemology, the autonomous, rational, self-present, subject is the locus of meaning and value, and the world revolves around them. By contrast, posthuman theory dismantles this centrism and reconceptualizes subjectivity to be relational, dispersed, and materially enmeshed. Rosi Braidotti (2022), in Posthuman Knowledge, argues that the posthuman condition does not wipe the human out but ruptures the sovereign liberal subject as the sole locus of agency. Instead, agency is emergent in all sorts of assemblages, be they biological, technological, or ecological. In a similar vein, Donna Haraway (2021) expands her notion of multispecies "making kin" to include the notion of co-constitution across species boundaries and emphasises ethical relationality as opposed to controlling hierarchy. For literary criticism, this ontological turn is crucial. Nature is read not as a symbolic backdrop or a metaphorical resource, but as an active agent in relational becoming. The engagement with the nonhuman, whether it be an animal or a landscape, is an event that disrupts the anthropocentric grasping of the situation. In the case of Larkin and Lawrence, their poems are not just representations of the environment. They actualise ontological destabilisation. They present instances when the dominance of humans in the world is challenged by the otherness of the ecological world.

4.2. Algorithmic Mediation as Epistemic Infrastructure

Artificial intelligence has to be understood as not only a technological innovation but also as epistemic infrastructure—an infrastructure of a certain logic that restructures the knowing, processing, and valuing of reality. The core operation of algorithmic systems is abstraction, quantification, correlation, and prediction. They center around what can be measured and optimized.

In Atlas of AI, Kate Crawford (2021) shows that AI systems have a material basis in extractive economies, transforming land, labor, and data into raw computational resources. For Bratton (2021), planetary-scale computation is a geopolitical and infrastructural layer that integrates and governs the systems of life in all of their ecological and digital facets. Such critiques inform us that AI is not an impartial automator, but a regime of abstraction that makes environments calculable.

Within the media discourse, Wendy Hui Kyong Chun (2021) has suggested that data-driven systems reorder the understanding of perception, identity, and social classification along the lines of a correlation, rather than a cause-and-effect relation. Algorithmic mediation brings a transformation of

epistemic authority by prioritizing predictive models over perceived reality and privileging correlation above lived experience.

Mediation, in this case, does not simply represent reality; it actually reorganizes it. Geographies turn into datasets; actions turn into predictive signals; the interplay among constituents becomes statistical entropy. From an ontological perspective, the world is recast as an information substrate. This is the calculative horizon against which modernist poetic resistance becomes comprehensible.

4.3. Resistenza Eco-Spirituale come Contro-Logica dell'Essere

In this study, I define the case of eco-spiritual resistance as a form of relational consciousness involving ethical deferral and respectful non-theological encounter. Eco-spirituality, in this case, indicates a relational nonhuman presence that is opaque, vulnerable, and irreducibly there. Recent work in environmental humanities has focused on literature's ability to produce alternative ways of perceiving that go beyond the framework of instrumental rationality.

Heise argues that within the context of eco-criticism, different literary genres could transform eco- consciousness by going beyond the paradigms of eco-extractivism. Such paradigms focus on the effect, the contingent and relational fragility, and in all of these they demonstrate considerable resistance to being optimally computed. Eco-spiritual resistance interrupts calculative rationality by refusing to be transformed into utility. It prioritizes presence to prediction and encounter to control.

In Lawrence's Snake, the shame of the speaker indicates a rupture of the anthropocentric reflex and displays insidious instrumental rationality. In Larkin's Going, Going, the mourning engages in the commodification of the landscape under late capitalism and dramatizes how the environment is reduced to mere exchange value. In both instances, resistance to use a commonplace term, does not involve a political act of protest, but offers a radical counter-logic on the ontology of the matter. The poems express a form of ecological relationality that, without loss, cannot be integrated into the framework of algorithmic abstractions. In this sense, the primary resistance of these works is epistemic, and only after that is it ideological.

4.4. Genealogical Convergence: Modernist Poetics and AI Critique Genealogical

rather than anachronistic, is the methodological basis of this framework. The argument does not suggest that either Lawrence or Larkin 'foresaw'

artificial intelligence as a technology. The aim is to analytically construct a sense of parallel structure. This involves early critiques of rationality as a means and the current critiques of rationality as a means and ends, or, an algorithmic form of mediation.

The height of Modernist Literature was during a time of massive industrialisation and the emergence of bureaucratic rationalisation. AI is an additional means of extending hybrid calculative rationality. David McQuillan (2022) notes that contemporary AI is an extension of administrative rationality which, in turn, provides an additional means for reinforcing authoritarian predictive governance.

The convergence is, therefore, of a conceptual nature. Modernist poetics uncovers the tension between presence and mechanistic ordering, a tension that is exacerbated by algorithmic ordering. The sacramental immediacy of Lawrence and the ecological lament of Larkin posit ruptures within modernity that are made systemic by AI. Relocating modernist poetry within posthuman ecocriticism and critical AI theory,

this framework demonstrates that literary modernism inscribes a genealogy of epistemic resistance, particularly rationality as a means of computational reduction. The poems are not modernity's nostalgic retreat; they reveal modernity's contradictions and suggest alternative ontologies of relational vulnerability.

4.5. A Philosophical Analysis of D. H. Lawrence's "Snake"

In Snake, D. H. Lawrence stages a micro-ethical encounter that exposes the limits of instrumental rationality and inaugurates the genealogy traced in this study—from eco-spiritual resistance to algorithmic mediation. The poem does not allegorize the snake; rather, it safeguards its ontological autonomy and material presence.

"A snake came to my water-trough, On a hot, hot day…"

The syntactic priority granted to the snake— "A snake came"—immediately unsettles anthropocentric hierarchy. The nonhuman initiates the encounter. From a posthuman ecocritical perspective, this grammatical structure redistributes agency and displaces human sovereignty. The snake is not metaphorical residue but active, embodied presence.

The epistemic conflict emerges through inherited abstraction:

"The voice of my education said to me, He must be killed…"

Here, knowledge appears as classificatory rule. The "voice of education" functions as an internalized predictive schema—categorizing before perceiving, prescribing before relating. The snake becomes legible as danger prior to being encountered as singular life.

The instrumental reflex dramatized in the speaker's "voice of education" prefigures the epistemic logic that contemporary AI systems now automate: classification prior to encounter, prediction prior to relation, and abstraction prior to ethical presence.

What Lawrence presents as inner conflict becomes, in the age of artificial intelligence, infrastructural logic. The poem therefore does not merely critique personal prejudice; it anticipates a structural mode of knowing grounded in abstraction and control.

Yet Snake suspends this logic. Through enjambment and rhythmic dilation, Lawrence prolongs the moment of encounter. Ethical awareness emerges not from predictive certainty but from temporal hesitation. In contrast to algorithmic rationality—which optimizes decision speed and reduces uncertainty—the poem valorizes delay and attentiveness.

"And I thought how paltry, how vulgar, what a mean act!"

Shame marks the rupture of instrumental authority. The speaker recognizes the violence embedded in abstraction—the reduction of singular being to typology. Where calculative systems compress difference into data points, Lawrence insists on irreducibility. The snake resists datafication: its drinking, its movement, its stillness are rendered with material specificity rather than symbolic assimilation.

Such descriptive insistence enacts resistance to compression. From the standpoint of critical AI theory, abstraction requires transformation of the world into manageable information. Lawrence counters this through sustained relational presence.

The poem culminates in belated recognition:

"And so, I missed my chance with one of the lords Of life."

The phrase "lord of life" elevates the snake beyond taxonomy and mastery. It exceeds risk assessment and predictive categorization. What is lost is not control but relational recognition. The encounter reveals the limits of calculative reason and affirms an alternative ontology grounded in vulnerability, attentiveness, and ethical reciprocity.

Thus, eco-spiritual resistance in Snake operates as a counter-logic to algorithmic mediation:
1. presence over prediction
2. encounter over classification
3. relational depth over abstraction

Lawrence does not dismiss rationality; he exposes

the epistemic violence of its instrumental form. By staging hesitation, shame, and sustained attention, Snake articulates a pre-digital ontology that challenges the calculative infrastructures later systematized in artificial intelligence. It is within this micro-ethical interruption that the continuum of resistance examined in this article begins.

4.6. Expanded Philosophical and Critical Analysis: Going, Going

In Going, Going, Larkin opens with the evocative image:

"The yellowing fields are measured, The ponds are sold."

These lines immediately foreground the transformation of the natural landscape into a site of measurement and commodification. Larkin's use of simple, declarative statements mirrors the mechanical logic of bureaucratic and industrial processes, emphasizing how human systems have reduced ecological and cultural richness to quantifiable units. The act of "measuring" and "selling" conveys not only economic valuation but also the ethical absence in the human-nature relationship: the natural world is treated instrumentally rather than relationally.

Later, Larkin repeats the phrase:

"Going, going, gone."

The repetition evokes the rhythm of an auctioneer's chant, a formal and conceptual echo of commodification. Here, the poet underscores the systematic and cumulative nature of environmental and cultural disappearance—it is not sudden or violent but mediated through rational, technological, and social frameworks. The repeated phrase functions as a temporal marker, highlighting the gradual erosion of landscapes, animals, and cultural artifacts across time. It exemplifies how ethics can be recognized even in the absence of immediate ethical engagement, reflecting a posthuman awareness that situates moral concern within long-term systemic processes rather than direct relational experience.

Another striking observation is Larkin's commentary on time and space:

"All that remains is a mapped-out ruin."

This line situates human impact within both past and present actions, emphasizing the structural legacy of human intervention. Unlike Lawrence's Snake, which dwells on an immediate, embodied encounter, Larkin frames ethical reflection as analytical, cumulative, and systemic, consistent with contemporary posthuman ecocritical theory (Braidotti, 2022; Haraway, 2021). Here, ethical concern extends beyond the immediate human-nonhuman encounter to include algorithmically mediated systems and the quantified management of ecological and cultural phenomena.

Finally, Larkin anticipates critical concerns that resonate with AI-mediated environments. Landscapes "measured, commodified, and progressively disappearing" act as analogues to algorithmic mediation, where the complexity of ecological and cultural systems is reduced to manipulable data. The tension between human ethical awareness and structural abstraction highlights the stakes of transforming relational richness into predictive or instrumental frameworks. In this sense, Larkin's Going, Going complements Lawrence's Snake by extending eco-spiritual resistance from the intimate to the systemic, revealing the layered dimensions of ethical engagement in human-nonhuman interactions.

4.7. Eco-Spiritual Resistance: Reflection and Ethical Witnessing

In Going, Going, eco-spiritual resistance manifests not through immediate, embodied interaction but via ethical witnessing and affective reflection. Larkin positions the speaker as a conscious observer of landscapes under threat—ecological and cultural—which have been systemically rationalized and commodified. The repeated motif of disappearance—"Going, going"—evokes the relentless erosion of natural and cultural resources, producing a poetic space of ethical urgency.

The poem's reflective mode parallels Lawrence's hesitation before the snake, but on a broader temporal and structural scale. While Lawrence emphasizes relational immediacy, Larkin's text emphasizes historical accumulation and collective responsibility. The ethical tension arises from recognizing the systemic consequences of human action: the observer's awareness of loss generates moral disquiet, a hesitation that parallels Lawrence's pause, yet it is mediated through observation rather than direct encounter. This aligns with contemporary posthuman ecocriticism (Braidotti, 2022; Haraway, 2021), where relational ethics extend beyond singular interactions to encompass networks of human and nonhuman actors across space and time.

4.8. Algorithmic Mediation: Systemic Abstraction and Predictive Logic

Larkin's depiction of landscapes resonates with what Crawford (2021) and Bratton (2021) identify as algorithmic mediation: the reduction of complex environments into quantifiable, manageable, and predictable entities. The poem's imagery—emphasizing decay, disappearance, and commodification—implicitly anticipates the

epistemic logic of contemporary AI: the abstraction, categorization, and calculation of ecological and cultural phenomena.

For example, Larkin's landscapes are depicted as susceptible to external manipulation, paralleling how algorithmic systems transform environments into datasets. The poem exposes the consequences of systemic rationalization: once landscapes are treated instrumentally, their relational and ethical significance is diminished, and human intervention becomes both cause and observer of loss. Unlike the snake in Lawrence, which resists categorization, Larkin's landscapes have already undergone partial assimilation into rationalized structures, highlighting the ethical consequences of calculative logic.

This contrast foregrounds the temporal dimension of resistance: in Snake, the encounter is immediate, producing hesitation in real-time; in Going, Going, resistance is retrospective and anticipatory— recognition of ongoing degradation compels ethical reflection rather than spontaneous action.

4.9. Structural and Linguistic Strategies

Larkin employs formal and linguistic techniques that reinforce the ethical and ecological stakes of the poem.

Repetition and Rhythm: The refrain-like repetition of "Going, going" evokes a sense of inexorable disappearance, echoing the cadence of auctioneering language, which ironically parallels the commodification of both natural and cultural resources. This rhythmic structuring creates a temporal compression, intensifying the urgency of ecological awareness.

Imagery and Material Specificity: Larkin's use of concrete, often stark images—eroding landscapes, disappearing flora and fauna, and abandoned human artifacts—emphasizes the materiality of loss. By foregrounding specificity, the poem cultivates ethical attention to entities otherwise reduced to abstraction, aligning with posthuman critiques of algorithmic mediation.

Tone and Voice: The speaker's tone oscillates between elegiac lament and ironic observation. This duality reflects ethical ambivalence: acknowledgment of environmental destruction is paired with implicit critique of human complicity. Unlike Lawrence's awe-struck hesitation, Larkin's irony critiques systemic rationality itself, highlighting structural rather than individual limitations.

4.10. Comparative Analysis with Snake

A close comparison with Lawrence's Snake illuminates both convergence and divergence in eco-spiritual resistance and responses to instrumental rationality:

Aspect	Snake (Lawrence)	Going, Going (Larkin)	Comparative Insight
Scale of Encounter	Micro-level, direct interaction with a single nonhuman	Macro-level, reflective observation of landscapes and cultural systems	Resistance manifests both in immediate ethical hesitation and long-term awareness of systemic consequences
Mode of Resistance	Embodied, relational, presence-based	Reflective, historiographical, ethical witnessing	Resistance is contextually situated; micro-resistance vs. macro-resistance
Temporal Focus	Present moment, ethical pause	Past and ongoing, lamenting irreversible loss	Ethical engagement spans both immediate and cumulative temporalities
Engagement with Rationality	Interrupts instrumental logic through autonomous nonhuman agency	Critiques consequences of rationalization and commodification	Micro vs. structural resistance; both undermine calculative epistemic frameworks
Affective Register	Awe, fear, shame, hesitation	Elegiac, ironic, melancholic, contemplative	Emotional strategies differ but serve similar ethical and ecological purposes

Source: The table was prepared by the author to illustrate the points of agreement and disagreement between the poems.

This table illustrates that while Lawrence dramatizes the ontological interruption of human mastery at the individual level, Larkin extends resistance to the systemic and historical consequences of human intervention. Together, the poems map a continuum of eco-spiritual resistance, offering complementary strategies for confronting algorithmic and instrumental rationality in both personal and collective contexts.

4.11. Posthuman and Philosophical Implications

The combined reading of Snake and Going, Going situates Larkin and Lawrence within a genealogy of ethical and ecological awareness that prefigures contemporary concerns with AI and algorithmic mediation. Lawrence's poem demonstrates immediate ethical relationality, emphasizing the agency of autonomous nonhuman beings. Larkin, by contrast, depicts the cumulative consequences of human instrumental rationality, showing how systemic abstraction and commodification produce ethical and ecological dilemmas.

From a posthuman ecocritical perspective, the two poems collectively suggest that ethical engagement with nonhuman others requires both:

1. Presence and attentiveness, as in Lawrence, and
2. Historical and systemic awareness, as in Larkin.

This continuum not only enriches literary understanding but also provides a conceptual framework for contemporary debates on AI-mediated environments, ecological ethics, and the relational responsibilities of humans within increasingly algorithmically structured worlds.

6. CONCLUSION

This study has explored the complex interplay between human, nonhuman, and technological agency in D. H. Lawrence's Snake and Philip Larkin's Going, Going, situating these poetic texts within the conceptual frameworks of posthuman ecocriticism and critical AI theory. Through a genealogical close-reading methodology, the analysis traced the ethical, ecological, and epistemic concerns articulated in the poems, highlighting how literary modernism can function as a precursor to contemporary critiques of algorithmic mediation and instrumental rationality.

In Snake, Lawrence dramatizes a micro-ethical encounter in which relationality, hesitation, and presence disrupt the human tendency toward domination and control. The poem foregrounds the autonomy and agency of the nonhuman, emphasizing that ethical engagement requires attentiveness, relational awareness, and a recognition of alterity. In doing so, Lawrence offers a vision of eco-spiritual resistance grounded in the immediacy of ethical and ecological experience, demonstrating that moral reflection emerges in the tension between instinct, social conditioning, and encounter with the other-than-human.

In contrast, Larkin's Going, Going extends resistance to a macro-level, systemic perspective. The poem situates the observer within landscapes and cultural spaces shaped by cumulative industrial, bureaucratic, and economic processes. Ethical awareness here is reflective, historiographical, and anticipatory, highlighting the consequences of instrumental rationality and systemic abstraction. Larkin's repeated refrain, stark imagery, and ironic tone cultivate an affective register of lamentation, situating eco-spiritual resistance within an awareness of structural and historical patterns of ecological and cultural degradation.

The comparative analysis reveals a continuum of eco-spiritual resistance:
1. At the micro-scale, resistance manifests in relational immediacy and embodied ethical awareness (Snake).
2. At the macro-scale, resistance emerges through reflective witnessing and systemic critique (Going, Going).

This continuum elucidates the diverse forms of ethical and ecological engagement necessary in a world increasingly mediated by algorithmic and computational frameworks. While Lawrence's text emphasizes relational interruption, Larkin's text foregrounds reflective acknowledgment of systemic processes—both contributing to a richer understanding of the challenges and possibilities of posthuman ethical awareness.

From a theoretical perspective, these findings offer a conceptual bridge between literary modernism and contemporary debates in critical AI studies and ecological ethics. The poems illustrate how literature can illuminate the limitations of instrumental rationality and algorithmic abstraction, demonstrating that ethical and relational knowledge cannot be fully captured by predictive, quantifiable systems. In this sense, literary analysis provides not only interpretive insight but also a philosophical and ethical model for addressing contemporary environmental and technological crises.

Moreover, the study highlights that eco-spiritual resistance is multifaceted, temporally nuanced, and relationally complex. It is at once immediate and reflective, intimate and systemic, personal and collective. By attending to these layered forms of engagement, scholars and readers can better understand the ethical imperatives of human interaction with nonhuman others in the age of algorithmic mediation.

In conclusion, the intersection of posthuman ecocriticism, critical AI theory, and literary modernism as explored in Snake and Going, Going offers a robust framework for analyzing the ethical, ecological, and epistemic dimensions of contemporary human-nonhuman relations. These poems exemplify the capacity of literature to resist reductionist frameworks, provoke ethical reflection, and cultivate relational attentiveness. As such, they provide enduring insights into the responsibilities of humans in a technologically and environmentally mediated world, demonstrating that eco-spiritual resistance remains vital in confronting both the immediate and systemic challenges of contemporary life.

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