

Hemingway and the Wild: Exploring Nature Through an Ecocritical Lens

The study seeks to ascertain the extent to which the ecocritical views dominate the stories of Hemingway. Ecocriticism has been at the centre of attention for literary scholars over the last few decades. It is largely focused upon the relationship between humans and the landscape. The initial theories focused on specific aspects such as class, racial, gender and region as deciding factors to carry out a critical analysis. The later part of 20th century also growingly became aware of a new threat to their lives, i.e., the impending ecological disaster due to the overuse of natural resources. This in turn contributed to the birth of ecocriticism as a form of consciousness that sends out the message that there would be no more greenery, no more nature's beauty to appreciate soon, if we are not careful and continue to exploit the nature.

Ecocriticism writings include the nature, however not all nature-based writings are ecocritical. The presence of a bond between the human being as well as the non-human is the basis for establishing the presence of the ecocritical element in a writing. It strives to create awareness regarding nature and its ecological rights.

The present study tries to bring out a better understanding of Hemingway's short stories by adding an ecological element to it. It provides a different insight into his short stories, whereby the nature is the background setting for all the characters. In his stories, human and natural elements are shown to be interdependent to such an extent that despite the destruction wrecked upon Hemingway's chief characters, they still end up looking up to nature for escape from war.

Hemingway emerged as one of the most prominent writers' of the 20th century. He still continues to be an important figure in the literary spheres of America. His short stories and novels have given rise to immense critical commentaries.

Hemingway had started his career as an apprentice writer in Paris and had gone on to become the war correspondent during the Spanish Civil War. The short stories authored by him are largely based on his own personal life experiences. He had left his home in 1918, when he decided to enlist himself as a volunteer with the Italian army. Thereafter, he was assigned the duty of an ambulance driver during World War I, during which he had suffered severe injuries. His traumatic reaction, due to his severe injuries left him scarred both physically and emotionally. Thus, Hemingway began his journey for psychological and artistic freedom, which in turn led him to the seclude woods of Northern Michigan, where he had spent his most memorable childhood, and then to Europe from where his literary talents began to take shape. After coming back to America, he wrote some short stories, most of which went on to describe

the physical environment and the prime character's presence in the environment, thereby giving rise to opportunity to study the ecological element in his books.

Hemingway's commitment to write was unique and differed from the other authors of his times. His short stories are microcosms wherein his finest form of craft effectively achieves its objective within a small space. The first element that one would notice in his stories are that they are heavily dependent on the dramatic method. In a complete contrast to the works of his peers, Hemingway avoids direct exposition of the theme or the exhortative discussion of his characters and their motive. Rather, he believes in exhibiting the same instead of describing it.

Hemingway's stories reveal that he has been actively involved with the nature in some or the other manner such as fishing, camping, eating, etc. His stories display the violence inflicted by the modern world, but at the same time does not exhibit the cause that contributed to the same. The major themes covered in his books are love, relationships, loneliness, after effects of war, death and loss.

Hemingway's writing is devoid of emotional exaggeration. His method of writing involves regulation of emotions, he places importance on details such as facts, images, events and actions that by itself evokes the emotions of the readers. This method is akin to that of T.S Eliot's "Objective Correlative" which enunciates 'a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts which must terminate in sensory experience, are given, the emotion is immediately evoked.' (Abrams 1978: 115). Hemingway's method of expressing emotions is truly challenging. It necessitates utmost concentration by an author along with inclusion of experience and calls for controlled expression.

Hemingway had a public image that was shaped by his own nonfiction, which included *Death in the Afternoon* and *Green Hills of Africa*, and an article on sports, politics, art and correspondence from Spain during the Spanish Civil War. Hemingway wrote his first novel, *The Sun Also Rises*, in the late 1920's. The background for the novel was provided by the fiesta in Spain.

The end of the World War I was the theme of *A Farewell to Arms*. The futility of war and searching for meaning is what this movie is about. The hospitals are where multiple nurses and doctors treat a lot of diseases in the novel. Many of the images of nature are recurring themes throughout the novel. The novel depicts how the soldiers are cynical and that they are pushed out of their homes. *Death in the Afternoon* was a seminal work on bullfighting by Ernest Hemingway. Spanish values and characteristics are injected in his works by Hemingway. This is

a spectacle that depicts the profound discovery of a land and the spectacle that moved Hemingway. Spanish bullfighting traditions are the subject of the book. Hemingway wrote a novel and it records what happened when he was in love with a bullfight.

The second book of non-fiction written about a blood sport, called *Green Hills of Africa*, was published in 1935. The book is based on creation and hunting. The book is an account of Hemingway and his wife leaving for East Africa. The novel gives a description of his hunting experience. It is a book on big-game hunting. Hemingway's most well-known novel is *For Whom the Bell Tolls* (1940). *Across the River and Into the Trees* (1950) is a love story that also deals with war and death. The novel depicts Colonel Richard Cantwell's final days after surviving two world wars only to die of natural causes. Hence, it is clear that Hemingway's novels include bullfighting, hunting, love affairs, and the effects of war.

In all, Ernest Hemingway has written around sixty-three short stories, of which forty-nine of them have been published under the title of *The First Forty-Nine Stories* (1939), and these form the core part of the present study. Out of these forty-nine stories, twenty-two stories have been found to have expressed ecological concerns. The ecological concerns displayed by Hemingway can be classified into the following categories, namely:

1. Heads deep ecology
2. Ecofeminism
3. Ecosphere
4. Oikopoetics
5. Ecocide

The deep ecology is emphasized upon in the following stories, namely:

- I. Old man at the Bridge
- II. Now I Lay Me
- III. Cat in the Rain
- IV. A Canary for One
- V. The Three Day Blow

The concern of deep ecology by Hemingway lays emphasis on ecological crisis that is prevalent and the need for human beings to live in harmony and balance with the nature. The aforementioned stories of Hemingway, express the essential notion of deep ecology, i.e., all living beings have an intrinsic value. Thus, these stories express the interdependence between nature and human beings.

The concern of ecofeminism by Hemingway is emphasized upon in the following stories, namely:

- I. The Doctor and the Doctor's Wife
- II. Cat in the Rain
- III. Mr. Elliot and Mrs. Elliot
- IV. Up in Michigan
- V. The End of Something
- VI. Hills Like White Elephant
- VII. A Very Short Story
- VIII. Indian Camp
- IX. Mother of a Queen

The aforementioned stories focus upon the simultaneous destruction of nature as well as women in a male-dominated society. The women are able to relate themselves to the nature, whereas the males are considered to be insensitive and exploitative towards both women as well as nature. Both nature and women are treated as inferior beings by men and undergo suffering at the hands of humans. Thus all these stories express ecofeminist dimensions of male-dominated violence inflicted on women and nature.

The concern of ecosphere by Hemingway is emphasized upon on the following stories, namely:

- I. The Snows of Kilimanjaro
- II. The Cross-Country Snow
- III. Indian Camp
- IV. A Clean Well-Lighted Place
- V. Soldier's Home

Ecosphere seeks to establish citizenship in natural and social worlds. These stories express the ecological wisdom that Hemingway's prime characters acquire due to their association with a specific place.

The concern of Oikopoetics by Hemingway is emphasized upon in the following stories, namely:

- I. Big Two-Hearted River Part-I
- II. Big Two-Hearted River Part-II

Oikopoetics strives to analyze the man's life in nature. It shows the relation between human, nature and spirit. Both the aforementioned stories express Hemingway's own personal

relationship with nature. In the said stories, Hemingway's main character Nick Adams travels into the burnt landscape. The nature of his journey is both physical as well as spiritual. Oikopoetic reading of Nick's relation with the landscape helps the readers understand the contribution of nature in the spiritual development of an individual,

Another major concern of Hemingway was Ecocide, which is expressed in the following stories, namely:

- I. The End of Something
- II. Big Two-Hearted River Part-I
- III. A Natural History of the Dead
- IV. A Way You'll Never Be
- V. On the Quai at Smyrna

These stories express the extent of environmental damage that has been caused due to wars. Wars not only kill and displace people, but also inflicts large-scale damage to the environment.

All these stories display the man's standing in the biosphere. These stories also express Hemingway's ecoconsciousness. The study also states that Hemingway was unashamedly a hunter, fisherman, bull fighter, which is a clear contradiction to his nature conservationist attitude that he showcases in his stories. The study also points out the contradiction in the manner in which Hemingway perceives nature, i.e., on one hand he appears to love the nature but at the same he also seems to be threat to nature.

In the mid-1990s, ecocriticism emerged as a study of the relationship between literature and the natural environment. The term ecocriticism is derived from the Greek words oikos and kritis. "Oikos" means "household," referring to the interaction of humans, nature, and the spirit. "Kritis" means judge, "the arbiter of taste who wishes to keep the house in good order" (Howarth 1988: 163). Since this is a new field, different thinkers and critics have used the approach and mode in various ways, and thus defined the term ecocriticism in various ways. Despite the fact that their fundamental concerns are similar, the various approaches generally focus on the relationship between man and the earth. Ecocriticism is the interdisciplinary study of literature and the environment in which all sciences collaborate to analyse the environment and arrive at possible solutions to the current environmental situation.

Ecocriticism's interdisciplinary nature creates an odd interface between the sciences and the humanities. The publication of two seminal works written in the 1990s, *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination*

(1995) by Lawrence Buell, officially heralded ecocriticism. Cheryll Glotfelty is widely regarded as the father of Ecocritics in the United States of America. Glotfelty asks how nature is represented in literature, how the concept of wilderness has changed over time, and how science itself is open to literary analysis. When compared to Feminism and Marxism, ecocriticism appears to be a more political mode of analysis. Ecocritics frequently link their cultural analyses to a 'green' moral and political agenda. Ecocriticism is closely related to environmentally-oriented developments in philosophy and political theory in this regard.

In *The Future of Environmental Criticism* (2005), Lawrence Buell defines ecocriticism as "the environmentally oriented study of literature and (less frequently) the arts more broadly, as well as the theories that underpin such critical practise" (138). He distinguishes two types of ecocriticism: first wave ecocriticism and second wave ecocriticism, also known as revisionist ecocriticism. The first wave of ecocritics concentrated on genres such as nature writing, nature poetry, and wilderness fiction (138). While the first wave of ecocritics supported the philosophy of organism, the second wave of ecocritics challenged it; inclined toward environmental justice issues and a "social ecocriticism" that takes urban and degraded landscapes as seriously as "natural" landscapes (Buell 22). Finally, Buell acknowledges that the western academy views ecocriticism solely as environmental criticism (Buell 28).

Ecocriticism is concerned with nature writing and environmental themes throughout literature. Since Vedic times in India and early Greek thought, the preservation of nature has been a primary concern. As an academic discipline, it began in earnest in the 1990s, though its origins can be traced back to the late 1970s, when the concept of ecocriticism and what it means arose at meetings of the Western Literature Association, a body whose field of interest is the literature of the American West. There was no such thing as ecocriticism prior to the emergence of environmental literary studies as an academic field in the late 1980s. It appeared as a general nature writing discourse. Early ecocriticism appears to have been prompted only inadvertently by environmentalism.

It is more than just a literary exercise in nature analysis; it is a shift toward a more biocentric worldview, an extension of ethics, and a broadening of man's concept of global community to include nonhuman life forms and the physical environment. Gary Snyder coined the term "Gift Economy" to redefine the meaning of ecology. A gift economy, according to Snyder, is one that saves the world rather than depleting and devouring it. In this context, the writer's role is critical: "Art takes nothing from the world: it is a gift and an exchange." It feeds the rest of the world (*The Practice of the Wild* 1990: 39).

Ecocriticism can be defined as a broad range of critical concerns that encompasses a wide range of perspectives ranging from the political to the sacred. Although ecocriticism can touch virtually any discipline, when it translates into action, it generally returns to its home ground - the human relationship with the earth. One of the most important aspects of ecocriticism is that it sees nature and human culture as inextricably linked rather than as opposing sides of a dualistic construct. A viable ecocriticism must continue to challenge dualistic thinking by investigating the role of nature in texts more concerned with human cultures, investigating the role of culture in nature, and attending to the nature-focused text as both a cultural-literary text and a nature-focused text.

The external (characters, objects) is presented as the internal (in literary criticism) (as elements of the subconscious). The ecocentered reading, in contrast to the preceding, focuses on the outside, the house and its surroundings, rather than the inside (author and his psychology). It employs the concepts of energy, entropy (a type of negative energy within systems that tends to breakdown and disorganisation), and symbiosis (living together, mutually sustaining, co-existing systems). In other words, literary theory investigates the relationships that exist between writers, texts, and the world. In most literary theory, the term "world" refers to society—the social sphere. Ecocriticism broadens the concept of the world to encompass the entire ecosphere. An ecocritical reading of a literary text is simply one that incorporates the issues discussed above in some way. As a result, Ecocriticism refers to a study that gradually shifts from the inside to the outside.

Ecocriticism was formally established as a discipline in the 1990s. Thoreau and Emerson's writings fit into the ecocritical mould. Because it records the author's sustained empirical scrutiny of his own internal responses to the world, Thoreau's *Journal* is the obvious beginning point of this psychological tradition in American nature writing. Thus, Thoreau's *Journal* is the prototypical literary investigation of the relationship between nature and the mind for all contemporary American nature writers. The *Journal* is a prime example of nature writing at its finest. It conveys Thoreau's physical presence in the natural world throughout.

During the 1970s and 1980s, a few critics argued that literature is a synthesis of nonhuman and human contexts, nature, and culture. The old machine garden conflicts over wilderness, old growth forests, pollution, and spreading urban blight were transferred into the immediate present in the late nineteenth and early twentieth centuries. During these years, the works of writers such as Mary Austin, Gary Snyder, Barry Lopez, and Terry Tempest Williams kept such issues at the forefront of the publications.

Scholars have interpreted the term ecocriticism as ambiguous and possibly misleading. According to Stephanie Sarver, "I admit to using the term to identify a variety of approaches to the study of literatures that share a common concern with the relationship between humans and the nonhuman world." However, this concern is better labelled as an environmental approach to literature rather than ecocriticism (web 10th Aug 2010). David Taylor investigates ecocriticism as a broad, gangly term that encompasses a wide range of criticism, some overtly polemic, others seemingly uninterested in cultural critique. Ecocriticism, he claims, is an inherently polemic form of scholarship because, by examining cultural constructions of the environment, it suggests a revaluation of the readers own cultural constructions of the environment (web 13th Aug 2010).

As a result, the definitions of ecocriticism are founded on Western literature. Indeed, ecocriticism has yet to enter the mainstream in some ways. There are two explanations for the ecocritical interest:

1. Man lives in a natural environment. That is why, on the one hand, he is a lifelong wanderer and, on the other, he is always identified with the familiar physical and cultural environment. Man is searching for his personal identity and his roots in nature. The end of the twentieth century demonstrated unequivocally that everyone must contribute to the survival of the planet.
2. It became clear in the last decade of the twentieth century that the greatest problem of the twenty-first century would be the survival of the Earth.

Some of the terms used in ecology and ecocriticism, both of which have the same goal, reflect this unusual combination of the physical and the spiritual. Ecocriticism as a pedagogical practise investigates language as a co-evolutionary process of the earth. It expresses the symbiotic relationship between land and landscape, text and terrain, and acknowledges that language is not separate from the natural world. Art's ecological function is to connect humans to the biosphere. Each individual human being is to the biosphere what the microcosm is to the macrocosm. For thousands of years, humans coexisted with nature. Many ancient texts emphasise the significance and essential nature of ecological sensitivity.

Hemingway foresaw the turbulence of the new century. His use of symbolism adds to the depth of his characters. His stories were published in three collections under the title *The First Forty-Nine Stories* (1939). The collections are titled *In Our Time*, *Men Without Women*, and *Winner Take All*. Almost fourteen stories were later published in books or magazines. Because Hemingway served in the war and suffered a leg injury, he expresses the trauma through Nick

Adams' character. The second section reflects his incompatibility with man-woman relationships.

In his works, Hemingway takes a particularly masculine approach to women. He only enters their inner world when it is related to the men with whom they are involved. The reader comes to regard them as either love objects or anti-love figures. One of the reasons Hemingway held this opinion of women was his relationship with his mother. He believed his mother to be a manipulator and blamed her in part for the suicide of his father. Furthermore, Hemingway was estranged from his mother. Except for a brief period, none of the works depict a positive relationship with women. The majority of his works contain autobiographical elements. Across the River and Into the Trees, A Farewell to Arms, For Whom the Bell Tolls, The Garden of Eden, Islands in the Stream, The Sun Also Rises, To Have and Have Not, The Torrents of Spring, and Under Kilimanjaro were all successful novels written by Ernest Hemingway.

The use of symbols in these stories is important because the majority of them are drawn from nature. His characters always seek refuge in valleys or at the foot of his symbolic mountains. Physical and psychological wounds are some of the recurring dominant symbols in the early works. Seasonal changes, particularly rain, snow, autumn, and winter, mirror the ups and downs of human fortunes. The majority of the stories are drawn from nature. His characters always seek refuge at the foot of his mountains. The early works show physical and psychological wounds. The ups and downs of human fortunes are mirrored by the seasonal changes of rain, snow, autumn, and winter.

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The journey artifice is one of the most significant symbolic devices used by Hemingway. Journey is an expression of the urgent desire for discovery and change that underlies the actual moment and experience of traveling. The symbolic journey begins in the darkness of the world and leads to the light. All of Hemingway's works have at least one aspect of this theme. In all works of art, at least two broad areas of interpretation and movement can be identified: the surface level, or outward movement, with the literal development of plot; and the psychological level, or inner movement, with imagery and symbol as the primary means of expression. The use of journey artifice in his works is an excellent example of these two movements. The

concept of man's dwelling in nature is important to ecocritics. In this case, the protagonist's journey serves a purpose that we can examine in depth from an ecocritical standpoint.

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The hero's spiritual voyage can be described as his communion with the nature. The result of this spiritual voyage is Hemingway's discovery of the truth about the world. There is a lot of autobiographical material in Hemingway's works, but they all belong to a definite stage of his spiritual voyage.

Although Hemingway's short stories cover a wide range of subjects and themes, the range of symbolic effects is even wider. According to Carlos Baker, "once the reader becomes aware of what Hemingway is doing in the parts of his work that lie beneath the surface, he is likely to find symbols operating everywhere, and in a series of beautiful crystallisation, compact and buoyant enough to carry considerable weight" (1969: 117).

As central symbols, Hemingway's animals represent the psychological states and emotional desires of the stories' main characters. The use of symbolism by Hemingway adds to the richness of his characters. It gives the reader a vehicle through which to identify with the character. Without them, the stories would be lacking in colour and clarity. The natural environment is used to develop the theme in the majority of the stories. His works are concerned with the interaction of nature and human society. Nick Adams, the fictional character for a collection of fourteen stories, is the polar opposite of modern man in the twentieth century, preferring to isolate himself from society and commune with nature instead. Through Nick Adams, Hemingway attempts to convey to his readers the importance of reconnecting with nature in order to rediscover the true essence of humanity.

In his nonfiction book *Death in the Afternoon* (1932), Hemingway articulated his famous iceberg theory of prose for the first time.

Later, in a 1958 *Paris Review* interview, in his unpublished 1959 essay "The Art of the Short Story," and in his posthumously published memoir *A Moveable Feast*, he explained his "iceberg" theory of fiction (1964). Sigmund Freud worked as a physician. Freud developed a wide range of theories and was known as the "Father of Psychoanalysis." According to Freud's Iceberg metaphor for the mind's layout, only 10% of an iceberg is visible, while the other 90% is

beneath the water. While the conscious level is allotted approximately 10% -15%, the unconscious level is allotted an overwhelming 75-80%.

Freud's theory is more applicable to the author than the characters in his works. He thought that artists used their creativity as a form of therapy. He believed that through creative work, a person could release his or her own neurotic tension. Hemingway pioneered the iceberg theory, which is now widely used by writers all over the world. The theory distinguishes his works and allows him to effectively convey his ideas in his works. The weight of his argument is carried by the iceberg.

Short words, distinct images, a plethora of emotions, and profound thought are the four fundamental elements of iceberg theory. Words and images make up the so-called "1/8," while emotion and thought make up the so-called "7/8." The former are distinct and visible, whereas the latter are implied by the former. The words depict the images; the images embody the emotion, and the emotion embodies the thought. As a result, the descriptions of nature reveal the characters' emotions and feelings.

Hemingway adored nature. Ernest was deeply influenced by nature as a source of refreshment for the senses and spirit, as a kind of Garden of Eden to which men returned for healing. Hemingway's favorite ways to get into the countryside were fishing, hunting, and camping. Nature plays an important role in his work. Hemingway places his characters in nature to allow them to learn and grow.

If the physical, geographical landscape appears barren and naked in the text thus far, it reflects the protagonist's inner landscape and thus is analogous to the two's relationship. A trip or journey, the actual spatial movement or approach to a place, the arrival there, and the subsequent departure, is usually the pattern of the story. The story's literal physical movements are divided into three scenes: outside, inside, and outside again.

Hemingway's writings have come to be regarded as environmentally conscious texts since the rise of eco-criticism. Many of his essays have revealed his literary relationship with the natural world. Fleming (2000) declares in the Introduction to Hemingway and the Natural World that Hemingway is one of the writers who has been most closely associated with the natural world. He claims that Hemingway's nature complex stemmed from his physical observations of nature and reading of nature writing.

In his stories, Hemingway demonstrates his understanding of ecology. Ecology research suggests that humans are not separate from or superior to nature. Humans, on the other hand, are

merely threads in the intricate web of life. Hemingway's writing reveals a reverence for nature and sensitivity to the land itself, as well as the living creatures that are prey for the hunter. The presentation of interdependence and equality between man and nature by Hemingway suggests a new vision of man's place in the biosphere.

The connection between sports and life has always been important to Ernest Hemingway, the writer and the man. Blood sports like hunting, fishing, boxing, and bullfighting are preferred. When totaled from photographs, letters, and writing over a lifetime, Hemingway's real-life kill record is astounding: not only big-game animals (lions, leopards, and buffalo) in Africa, but also shoals of Marlin, tuna, dolphin, kingfish, and sea turtles, and even a sixty-foot whale that he claimed to have harpooned and lost. To this can be added the sport shooting of sharks with a gun, as well as the killing of non-game species such as a flying eagle, cranes, porcupines, and snakes.

Hemingway's love of nature contrasts sharply with his primitive passions for hunting, fishing, and bull fighting. On the one hand, he claims that Hemingway enjoyed killing large numbers of animals and fish, and on the other, he claims that there is a "countertendency" to this "self-aggrandisement".

As a result, Hemingway exacts a high price from the natural world. The paradox of Hemingway's primitivism arises from its countertendency to wage war against the earth, to exploit nature for personal gain. His distinct brand of primitivism rejects the harmonious sense of oneness with the world, as well as perceptions of the interconnectedness of all life. As he reveals in his story "The Last Good Country," he witnessed firsthand how places like Michigan's old growth forests were destroyed. But Hemingway clearly saw himself as a defender or spokesman for the natural world.

The typical Hemingway ethic elevates heroic selfhood above the broader sense of obligation to the earth that one might expect the author's avowed primitivism to bind him to. Moral, according to Hemingway, is "what you feel good after." Nature appears primarily in Hemingway's work and life as a backdrop for aggressive and destructive individualism, the same individualism that, written large, has authored ecological devastation and poisoned the organic origins of the contemporary society from which Hemingway sought refuge in nature.

This research project will examine Hemingway's short stories from an ecocritical standpoint. The story collections are divided into three volumes. *Men without women* in our time take nothing. *In Our Time* is a collection of short stories about pre-war and wartime experiences. *Men Without Women* is a reflection of his distant relationship with his mother and his troubled

marriage. Typically, these stories deal with similar themes, such as an individual's isolation as a result of marital difficulties. *Winner Take Nothing* is a collection of stories about the effects of war on people. However, the stories' foundations are hunting, war, women, bullfighting, and nature. His preoccupation with nature necessitates an ecocritical examination of his stories. However, it should not be assumed that all of Hemingway's short stories provide ecocritical insights. Some of the stories do not lend themselves to an ecocritical reading, so they have been excluded from the current study.

The current research project seeks to examine twenty-two short stories in order to determine how ecocritical concepts such as deep ecology, ecofeminism, ecosphere, oikiopoetics, and ecocide can illuminate the stories. However, four stories are examined not under one heading but under several. The various concepts will be discussed sequentially in each chapter.

Since ecocriticism is interdisciplinary by definition, it draws on environmental studies, natural sciences, and cultural and social studies. Ecocriticism has been present since the dawn of civilization. Poets, artists, and thinkers have long emphasised the close relationship between nature and man. Human life would be impossible to imagine without the presence of larger nature. It becomes interdisciplinary as it attempts to relate nature and man through various means and from various perspectives; sociological, psychological, anthropological, scientific, and philosophical. But, before delving into those various points of view, it is necessary to consider how the relationship has evolved in terms of the central concerns.

Ecofeminism is rooted in both environmentalism and women's liberation, both of which emerged in the 1970s. Ecofeminism connects women and nature by combining feminist and ecological perspectives: patriarchal thinking is characterised by domination, exploitation, and fear of both women and nature. Susan Griffin's *Woman and Nature* captured the attention of scholars in 1978, but the idea did not spread until after the conference on Ecofeminism Women and Life on Earth: An Eco-feminism Conference in the 1980s was held. As the environmental movement and environmental crises increased women's awareness of the earth's decay, they began to see a parallel between the devaluation of the earth and the devaluation of women.

The ongoing global environmental crises are one of the reasons why ecocriticism is growing as a discipline. Ecocriticism seeks to demonstrate how the work of environmental writers can contribute to the resolution of real and pressing ecological issues. Ecocritics are increasingly applying ecocritical theories to the works of writers who demonstrated a proclivity to relate human and nature and to read human character through their response to the *oikios*. Ernest

Hemingway is a major American writer whose work depicts the ecological interplay between man and landscape, human and animal, and living and nonliving things.

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