This chapter studies and analyses the ecological damage and the human response to the physical environment. Here are a few stories of Hemingway which show the ravages of war on the physical environment and on man. The first two stories selected for the study analyse the extent of ecological disaster caused by human beings.

1. *The End of Something*
2. *Big Two-Hearted River Part-I*

Apart from the extent of damage caused to nature, a few stories exhibit the damage caused to human beings due to war. Three stories show such features and they are:

3. *A Natural History of the Dead*
4. *A Way You’ll Never Be*
5. *On the Quai at Smyrna*

Ecological disaster, man-made or natural, is one of the major concerns of Ecocritics. According to them human beings are entirely responsible for the destruction of nature. The proposed legal definition of ecocide is: “the extensive destruction, damage to or loss of ecosystem(s) of a given territory, whether by human agency or by other causes, to such an extent that peaceful enjoyment by the inhabitants of that territory has been severely diminished” (www.thisisecocide.com). Ecocide can be used to refer to any large-scale destruction of the natural environment. The term was also used in relation to environmental damage due to war. In American Heritage Dictionary ‘ecocide’ is defined as “Heedless or deliberate destruction of natural environment, as by pollutants or an act of war.” Hemingway’s stories, written during war time, do not speak about the ecological destruction caused by pollutants. Alternatively, in a few stories the effects of war are portrayed to illustrate the ecological disaster.
The works of the apocalyptic imagination see little hope for the earth. For instance, Lawrence E. Joseph *Apocalypse 2012* (2007) appraised the likelihood of planet-wide catastrophe in 2012 by presenting convincing scientific evidence of looming chaos and even mass extinction. He answers the most pressing question to arise from the investigation: what can we do to mitigate the impending cataclysm? The primary aim of ecocritics is to protect the earth from any kind of disaster.

In the chapter on Ecofeminism, the short story *The End of Something* was discussed, to show how the protagonist’s loss of interest in his lover paralleled the damage done to the ecosystem and nature of the place they were visiting, Hortons Bay. That story can be considered under the section of “Ecocide” also, for the way it depicts the ravages left by war on the natural surroundings of the town. The town has lost its identity and its very existence as the logging industry came to an end and the mill with all the saws and other implements was shifted to some other place.

In the first story *Up in Michigan*, Hemingway describes Hortons Bay in glorious terms. In contrast, the story *Big Two-Hearted River* describes the extinction of the town Hortons Bay. That same Hortons Bay is the victim of the ravages of man through his logging industry. *The End of Something* narrates the past glory of Hortons bay that was famous for lumber. The logs were sliced and utilized to make pieces of furniture. As a result in due course of time Hortons Bay was left barren with no more logs to make lumber. After ten years when Nick, the protagonist visits the town with his girl Marjorie he finds the devastated condition of the town. Marjorie responds to the devastated condition “There’s our old ruin” (96).
Formerly, there existed a big mill near the lake. The big mill had all its machinery that is removable. The big saws in the mill made continuous sound which was familiar to everyone. When all the logs were used completely the town stood barren and extinct. Finally, as there were no more logs left in the town the lumber schooners removed the big mill building and carried it away. They moved to a new place carrying the two great saws, rollers, circular saws and wheels.

The story describes in brief the history of the lumbering town of Hortons Bay. In the story *Up in Michigan* Hortons Bay is glorified for its rural settings whereas in this story the town disappears as a result of logging activity. Here industrialization has caused the disappearance of the logs. The skill of man and the power of machinery have changed the place. Man destroys nature with the help of advanced technology.

When Nick visits the place after ten years he is surprised to see nothing of the mill except the broken white limestone of its foundations. In Hemingway’s view the loggers have wantonly destroyed trees, the natural beauty of the place, and the economy of the small town of Hortons Bay. Initially, the town was famous for its lumber. Hemingway reveals how the lumbering in the town leads to ecological damage. “Ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore” (96).

When Nick visits the place along with Marjorie and sees the ruined state of the town he says “It isn’t fun anymore” and breaks his relationship with her. Probably the influence of ruined environment is so strong on Nick as to prompt him to do so. In both cases, of Nick and the physical environment, the damage is irreparable. Thus the ecological disaster has disturbed Nick to the extent of breaking his affair with Marjorie. The story is an elegy for both a place and a relationship.
Hemingway’s critic, Horst H. Kruse, argues that Nick’s love for Marjorie is a natural one and as relentless as it is inevitable. He concludes, “all things run their natural course, and submission and acceptance are the only sensible responses” (214). But logging a forested area until “there were no more logs to make lumber” is hardly a natural course.

Sheldon Grebstein makes a similar point but defines “nature” rather differently from the way most readers might. He contends that Hortons Bay becomes “a paradigm for the romance of Nick and Marjorie, once – thriving like Horton’s Bay yet now about to perish- so far, so good. It will appear that it, too, has fallen victim to nature, he then explains rather illogically, offering a peculiar elaboration that nature means man’s nature to chafe under female domination and reject it” (158).

Hemingway seems to be obsessed with the degradation of the land especially Michigan, his home state. His concern for the virgin forests and undisturbed rivers is observed in the story. As Constance Cappel Montgomery notes, most of the pine forests were already gone from Michigan by the turn of the century. If anything, Hemingway exaggerated the damage caused by the loggers during his lifetime, heightening their destructive impact on Michigan’s landscape. It is difficult to comprehend the massive scope of the ecological damage the state sustained, but Catton another critic suggests it indirectly:

By 1897, in less than half a century, Michigan as a whole had turned out more than a hundred and sixty billion feet of pine boards---That is enough lumber to build ten million six-room houses. One fanciful statistician once estimated that it was enough to build a solid pine floor over the entire state of Michigan, with enough left over to floor all of Rhode Island as well; or, such ventures being ruled out, to build fifty plank roads, each fifty feet wide, from New York to San Francisco (111).
Susan Beegel has called what happened to Michigan a holocaust in American forestry. We need to reread the story in that context in order to see that it cannot be dismissed as a slight, purely autobiographical story about a long-ago teenage break up. Rather we should read it as an important statement linking ecological trauma to the many other twentieth century traumas represented in the stories.

Thus the study reveals that the beautiful green pastures of Hortons Bay have been rooted completely and left barren. In fact the lumber men proceed to another town with their instruments and mill machinery for further ecological disaster. Nick’s love fails inevitably where nature is made barren or rather love cannot thrive in the midst of sterile nature.

The next story chosen for the discussion is *Big Two-Hearted River*. An Oikiopoetic reading of this story is analysed in the previous chapter. This story also exhibit ecological disaster.

*Big Two-Hearted River Part-I* describes Nick’s spiritual journey into a burnt landscape. The story mirrors how the whole society has been routed by the flames. The entire town has disappeared leaving the country burnt completely. War has caused enormous damage to the physical environment. Nick undergoes a psychological trauma due to war and is on a journey to Seney.

Nick, a soldier returned from war travels to Seney by a train. When Nick reaches there he is surprised to see the disappearance of the town. “There was no town, nothing but the rails and the burned-over country….Nick looked at the burned-over stretch of hillside, where he had expected to find the scattered houses of the town…” (165). Nick surveys the burned-out stretch of hillside, and walks over the river. He is
surprised to see the river that is live. “Nick looked down into the clear, brown water, colored from the pebbly bottom, and watched the trout keeping themselves steady in the current with wavering fins” (165). He realizes that the river is calm and unaffected. He notices the trout and kingfisher up in the stream. The survival of the trout indicates to him that life continues irrespective of the damage caused to nature. “It was a long time since Nick had looked into a stream and seen trout. They were very satisfactorily” (166).

The story demonstrates the ruined landscape and its devastated condition. Nick is horrified to see the extent of the ruin. He walks further towards a hill that appears fire-scarred on either side to the road. “Seney was burned, the country was burned over and changed, but it did not matter. It could not all be burned. He knew that” (167). Beyond the burnt hill, Nick observes the river that is calm. This indicates that life continues irrespective of the burnt land, because water is a source of life.

Nick sits down against the charred stump and smokes a cigarette. He observes that the grasshoppers have turned black. The grasshopper appeared “sooty black” in color and not yellow, black, or red. He realizes that they had all turned black from living in the burned-over land. He wonders how they survive. Nick feels the need to make a camp and cook as he is tired and hungry. He smoothens the sandy soil with his hand as he does not want anything making lumps under the blanket. He pulls away the fern bushes by the roots. Apparently, his hands smell good from the sweet fern.

Nick notices that like him the town and the hills have been lost. Probably, the fire has destroyed the hills and left the river untouched. Hence the river is full of life. The burnt town does not alarm Nick as he has been affected by the trauma of war. Thus the story indicates that life continues irrespective of the enormous damage to the
landscape. Unlike the burnt landscape the river signifies life. Like the previous story, where the ruin of Hortons Bay is pictured, here the town of Seney is burnt and destroyed.

The following three stories bring out the effects of war. Hemingway being a war-returned soldier describes the horrific scene of the dead in the war. It is interesting to note the attitude of the protagonist and his reaction to the devastated place.

_A Natural History of the Dead_ presents the ecological disaster caused by war, and the after-effects of the war, as well as the protagonist’s attitude towards nature amidst the war scene.

Ecologists are concerned about the reconstruction and safe environment. Ecocritics worry that if human beings do not respond to the disaster then the future of the earth is in peril. This story depicts the efforts taken by the protagonist to live in the midst of destruction caused by war.

Hemingway fills the story with various aspects of death. He begins it with an interesting incident. A traveler, Mungo Park happens to travel alone in an African desert. He is tired and exhausted to the extent that he may die. At such a crucial moment his eye lights on a small moss flower, which gives him courage and power to survive.

Mungo Park, was at one period of his course fainting in the vast wilderness of an African desert, naked and alone, considering his days as numbered and nothing appearing to remain for him to do but to lie down and die, a small moss-flower of extraordinary beauty caught his eye. ‘Though the whole plant’, says he, ‘was no larger than one of my fingers, I could not contemplate the delicate formation of its roots, leaves and capsules without admiration (364).
Simply by looking at the plant, Mungo Park gets the spirit and determination to stand up and develop a zest for life. He proceeds to walk, ignoring his pain. He wonders

Can that Being who planted, watered and brought to perfection in this obscure part of the world, a thing which appears of so small importance, look with unconcern upon the situation and suffering of creatures formed after his own image? Surely not. Reflections like these would not allow me to despair; I started up and, disregarding both hunger and fatigue, travelled forward, assured that relief was at hand; and I was not disappointed (364).

A small plant has encouraged Mungo Park, irrespective of hunger and fatigue, to travel forward for relief. Thus a dying man gets inspiration from nature and proceeds with hope and faith.

The next section of the story discusses the dead ones on the battlefield. The narrator observes the battlefield and narrates in sequence the terrific condition of the dead. The pathetic condition of the war scene illustrates the dying ones on one hand and on the other hand the dead ones who are lying in varied conditions, waiting for the final burial. Having witnessed the horrific scene of war, Hemingway unfolds the true and real picture of the dead in the war. During the First World War, Hemingway worked as an ambulance driver and has closely observed the pathetic condition of the dead ones. Drawing from his personal experience, Hemingway presents a few rational and interesting facts about the natural history of the dead.
The impact of the war leads to apocalyptic image. Apocalypse is the destruction caused to put an end to the earth. Ecocritics are concerned about the revival of nature after its disaster. The ultimate aim of the ecocritics is to protect nature and develop a harmonious living between human being and physical environment. Let us study how amid the disastrous war scene the protagonist survives and how he is inspired by nature.

He says: “Though the whole plant was no larger than one of my fingers, I could not contemplate the delicate formation of its roots, leaves and capsules without admiration” (364). Mungo Park gains courage and power by the sight of the small plant and struggles to stand up and proceed. By looking at the plant Mungo Park gets zeal and zest for life gets up and proceeds to walk ignoring his pain.

Mungo Park wonders “Can that Being who planted, watered, and brought to perfection…” (364) Such a reflection of nature has encouraged Mungo Park that irrespective of hunger and fatigue, he travelled forward for relief. To study the branch of a natural history of the dead, love and hope are two essentials that we need, which are also essential in our journey through the life.

Secondly, the narrator focuses on the war scenery. He says that it is usual to see men among the dead in the war. Shocking is the sight of a dead mule. Hemingway puts it “In twenty years of observation in civil life I had never seen a dead mule and had begun to entertain doubts as to whether these animals were really mortal. On rare occasions I had seen what I took to be dead mules, but on close approach these always proved to be living creatures who seemed to be dead through their quality of complete repose” (365). The pathetic conditions of dead mules are hardly found in the war scene; instead he finds them along mountain roads. At Smyrna, it is mentioned that the
Greeks break the legs of all their baggage animals and push them off the quay into the shallow water to drown. Here we can observe the damage that man has inflicted on animals. Man has been responsible for the war and the destruction. While the animals have a right to exist they are killed ruthlessly.

The description of the dead is devastating and there is no hope for survival. The ecocritics believe that man always exists within some natural environment for his personal identity. That is the reason why man is a life-long wanderer, on the one hand, and on the other he is always identified with the familiar physical and cultural environment. Here we observe the domination of human on animals and nature because the animals are ruthlessly killed and the nature is destroyed.

Regarding the sex of the dead, one becomes so accustomed to the sight of the dead being men that the sight of the dead women is quite shocking. After the explosion of a munition factory the narrator and others were ordered to search the immediate vicinity and surrounding fields for dead bodies. They travelled into the countryside near Milan, Italy and carried the dead ones to an improvised mortuary. Among the dead ones, women happen to be large in number. Hemingway narrates the horrific sight of the dead as:

I remember that after we had searched thoroughly for the complete dead we collected fragments. Many of these were detached from a heavy, barbed-wire fence which had surrounded the position of the factory and from the still existent portions of which we picked many of these detached bits which illustrated only well the tremendous energy of high explosive. Many fragments we found a considerable distance away in the fields, they being carried farther by their own weight (366).
It is amazing that the human body has been blown into pieces. The sight and smell of the dead ones capture the heart of every reader. In the war men do not die naturally. They lie half dead in the fields for two days without any help and then die. All the natural forces like sunshine and rainfall burn and wash the bodies. Exposed to the sun and open air they dry and change color. The dead bodies are described as

The dead grow larger each day until sometimes they become quite too big for their uniforms, filling these until they seem blown tight enough to burst. The individual members may increase in girth to an unbelievable extent and faces fill as taut and globular as balloons (367).

The smell of a battlefield in hot weather is unimaginable. The first thing is that the dead were hit badly and they died like animals. They lie unattended and die with small wounds. It is not always hot weather for the dead much of the time it was the rain that washed them clean when they were buried in it.

The narrator wonders what made the traveler Mungo Park, to restore his confidence in battlefield. Amidst the horrific scene a brief description of spring season in the story signifies life and beauty.

There were always poppies in the wheat in the end of June and in July, and the mulberry trees were in full leaf and one could see the heat waves rise from the barrels of the guns where the sun struck them through the screens of leaves; the earth was turned a bright yellow at the edge of holes where mustard gas shells had been..............but few travelers would take a good full breath of that early summer air and have any such thoughts as Mungo Park about those formed in His own image (367).
Like Mungo Park who experiences a note of optimism for life the travelers would also experience the breeze and hope for life. Mungo Park’s attitude towards breeze and the plant is hope for life. Thus Mungo Park gets inspiration from nature.

It is striking to see the way men lay in the war field before their death. The dying men lie awake for two days with a bullet in the brain like cats that crawl into the coal bin. The narrator says, “I’ve ever seen, a natural death, the only natural death I’ve ever seen, outside of loss of blood, which isn’t bad, was death from Spanish Influenza” (368). Moreover, in the winter in the mountains they had to put the dead ones in the snow and when the snow melted in the spring someone else had to bury them. They had beautiful burying grounds in the mountains. Thus Hemingway narrates vividly different strands of human death and its condition.

Worse is the condition of the dead in the mountains. As the snow falls on the dead, they have to carry the dead into a cave that has been dug into the mountain side before the earth froze. The narrator further describes the horrific condition of a dying man who lies in the cave with the head broken like a flower pot. In a pathetic condition, he lay a day, a night, and a day. Every time they entered the cave to drop a dead one, they heard the breathing of the man with the broken head.

The story concludes with a dispute between the officer and the doctor over the issue of the dying man. Out of concern for the dying man the artillery officer requests the doctor to give an overdose of morphine for the person who is still alive. But the doctor refuses as it is against his profession. He says, “My business is to care for the wounded, not to kill them. That is for gentlemen of the artillery.” Whereas, the artillery officer is unable to see the suffering of the person, he wants to shoot him. “I am a humane man. I will not let him suffer” (370). While they dispute about the dead man in the cave, they get the news that the man is dead. Thus the injured man suffers and dies unattended.
Mungo Park’s zest for life and his dwelling in nature is significant. His act of moving ahead is an act of self recovery and reconstruction. Apparently, the ultimate goal of human would be to live in harmony with nature. So the effort put up by Mungo Park show his harmonious living. Indeed, war has destroyed human being, animals and nature. Yet, a small plant of less than a finger with its beauty has given amazing power and spirit for Mungo Park to survive. However, man’s relation with nature is inevitably strong. In the next story, we shall study the ecological disaster in a broader manner.

The story signifies the fact that nature is projected in a constructive force. Similarly, human relationship with nature is inevitably strong. The story is about the history of the dead but the spirit of life experienced by Mungo Park at such devastated condition awes any reader.

Regenerating of the earth and fertility of the landscape are what would please an ecocritic. When a writer does not stop with merely describing the calamitous actions of the rapacious human, but suggests however vaguely or symbolically. The possibility of regeneration, it gives a positive direction to the writing. And when a small plant could be shown to put heart and new enthusiasm in a man, as the small plant does in the ravaged Mungo Park, there is hope for nature, and consequently for man. And the process, where the love of the protagonist is shown as interesting in consonance with the landscape, as in “The End of Something”, is now reversed.

The study of literature’s relationship to the physical world has been with us, in the domain of the pastoral tradition, since ancient times. But ecocritics study on the presentation of nature in the text and its influence on man. Nature influences Mungo Park that he overcomes death. Thus the story focuses on the point that death is a mere
part of the total that makes up the natural world. Although each is an important part of nature, each is dependent on the others. This horrific story furthers the idea that our death is only a part of the whole natural world. The description of the mulberry trees in leaf and the poppies in the wheat in the end of June and July suggest life and growth. The story elucidates the fact that despite the horrific war scene the other part of the land is in harmony and exhibits life.

Thus the devastated condition of the land and human being is a matter of concern for ecocritics. Man dominates nature and destroys nature. In spite of the destruction Mungo Park exhibits hope to live. Irrespective of heat and tiredness, his efforts reinforce life. Mungo seeks oneness with the plant and desires to grow like it. The efforts taken by him reinforces life and harmonious living. The journey undertaken by Mungo is a spiritual journey. This unusual combination of the physical and the spiritual can be seen in some of the terms used in ecology and ecocriticism.

The next story *A Way You'll Never Be* exhibits a similar pattern of ecological disaster. The story takes place in Italy during the First World War. War causes severe damage to the physical environment. Here, the narrator shows the ruined landscape and the dead men lying on the battlefield. In the war the injured ones suffer until they die while the living undergo psychological trauma. The story deals with the theme of death, chaos, gloom and depression during war. Nick, the protagonist of the story returns to a sector of the front under instructions from the authorities, the centre of a recent attack. He is horrified to see the position of the dead:

They lay alone or in clumps in the high grass of the fields and along the road, their pockets out, and over them were flies and around each body or group of bodies were the scattered papers.

In the grass and the grain, beside the road, and in some places
scattered over the road, there was much material: …..machine

gun in a nest of empty shells, full belts protruding from the
boxes, the water cooling can empty and on its side, the breech
block gone, the crew in odd positions, and around them, in the
grass, more of the typical papers (331).

The machine-gun fire has scattered much material in the grass beside the road. This scene is similar to the one in the previous story, where the dead are scattered and unattended. On the one hand, the dead ones coats and their pockets were out and the papers were scattered. Moreover, the hot weather has made the dead bodies to swell in size. On the other hand, the physical appearance of the town is pathetic. War has changed the town and Nick is so traumatized by it that he is sleepless. The deserted town haunts him. Now except for the river, the town has changed its appearance. In his nightmares he saw a house painted yellow and felt he had been there a thousand times without seeing it, not knowing where each night and woke soaking wet. We can associate it with war-trauma. In this disorientation, his mind jumps from place to place, unable to locate.

Thus war has destroyed the glory of a town. Nick is surprised to see the deserted town, because during his previous visit the town appeared “very lush” and “over green”. The literal journey through a land that is suggestive of the trauma the protagonist suffers is narrated as:

There were only three bodies in the street and they looked to have been killed running. The houses of the town were broken by the shelling and the street had much rubble of plaster and mortar and there were broken beams, broken tiles, and many holes, some of them yellow-edged from the mustard gas. There was no one in the town at all (332).
Nick surveys the entire town that had evidently been defended. Many pieces of shells were scattered and no one in the town were seen. Nick visualizes the terrific scene of the dead bodies and flies over them. Nick passes through the deserted town with its many dead and the debris that typically surrounds the dead. The story is about a city of the dead through which Nick rides absurdly, on his bicycle. War is the ultimate experience. The entire landscape comprises of stick bombs, rifles, star shell pistols, corpse etc., and symbolically depicts death. Nick’s journey in the ruined landscape is positive as he tries to help the affected.

Nick notices the battalion along the bank and the series of holes where machine-guns were posted and the signal rockets in their racks. A young second lieutenant sees Nick and asks him “Who are you?” Nick shows his identification and the seal of the third army. The lieutenant suspects Nick and takes him to captain Paravicini. As Nick crosses the edge of the town he hears three shrapnel burst high and sees the wrecked houses. He observes the absurd mementos of the battlefield: corpses swollen in the heat, letters, papers and a prayer book.

Captain Paravicini, is surprised to see Nick in the uniform. He rejoices over the attack, and says, “We made a very fine attack. Truly. A very fine attack. I will show you. Look.” He showed on the map how the attack had gone” (334). Nick is supposed to move around in his uniform, giving hope for the others that more Americans will arrive shortly. He explains to the captain that he is supposed to fill his pockets full of cigarettes, postal cards and chocolates and distribute them with a kind word. Apparently, he doesn’t have any. The captain appreciates Nick for his will power and service in the attack and says “You’re much braver in an attack than I am.” He requests Nick to take a nap as it is hot outside, but Nick refuses. The captain assumes that they are just waiting to be called back, so Nick can take a nap. But Nick proceeds over to the town to get some relief package for them.
Nick is shocked and disillusioned by the changes in the landscape. During his previous visits he was familiar with a low house painted yellow with willows all around it. Now the landscape appears as bare as the hill. Nick is frightened because the house meant more than anything. Similarly, a canal near the house also appears unfamiliar. Nick is psychologically disturbed due to the war. His trauma about the devastated town is portrayed thus:

He never dreamed about the front now any more but what frightened him so that he could not get rid of it was that long yellow house and the different width of the river. Now he was back here at the river, he had gone through that same town, and there was no house. Nor was the river that way (337).

During his survey of the town, he could not see a single house. The captain suggests to Nick to go back to Fornaci and get the supplies. Nick rides on his bicycle. As Nick leaves he urges the captain to bury the dead and not to leave them unattended. Although the weather is hot, he drives with the hope that he could get some supplies by night.

The story clearly shows the fact that man dominates nature. Ecocritics concern is the harmony between man and nature. Nick’s intense traumatic experience is relieved by his dwelling in nature. Thus his interaction with nature, enlightens him to restore life. Besides life, nature, environment and place, the principle of earth also is regarded as a fundamental one in ecocriticism. Glotfelty writes, “ecocriticism takes an earth-centered approach to literary studies.” Closely related to the concept of earth is “land.” If the earth is a whole, land is only a part of it. So the question is how Nick will exist in the land. Nick during his journey in the ruined landscape tries to help the ones affected by the war and in a way he overcomes his traumatic war experience. He builds a hope that life proceeds irrespective of the war.
Nick’s wound must have been terrible: it haunts, and frightens him, through the recurring hallucinatory visions of a yellow house, a low stable, and a river. They are the symbolic manifestations of the nightmarish experience he had had there. Joseph Defalco, however, makes much larger claims for it:

It ......becomes evident at the conclusion that this is a new Nick, in the sense that he not only has overcome the possibility of slipping completely into the realm of regressive insanity but also that he has progressed beyond the stage of romantic notions concerning war (34).

Nick is reporting back to the battalion head quarters in American uniform, seemingly under instructions from the authorities. Though he is still recuperating from a severe wound and battle shock, he is supposed to help build morale among Italian troops by means of the uniform but more presumably on his own. For he carries none of the cigarettes, post cards, and chocolates which, he himself says, he is supposed to circulate around. He has lately been wounded in the war which has left him with a disarrayed consciousness. Nick is rewarded by the Italian military authorities for exceptional courage shown, of course, under the effect of heavy drinking.

Thus the story portrays the ecological damage caused to nature and man. Disturbed by war Nick takes up a spiritual journey on a bicycle. His efforts to revamp the landscape shows man’s urge to survive on this earth. The ecocritics concern is to protect the earth from devastation. Here, in spite of war, we observe life continues with hope. Nick experiences before the war and after the war show the drastic change in the physical environment.
Irrespective of the dead bodies on the landscape, the law of nature reminds us of the cycle of birth, growth and death. Hence, immediately after destruction, recreation springs as a new jewel in nature. In the process of nature’s recreation Nick overcomes his trauma. Ultimately, the harmony between the man and nature is mutual. Thus the story mirrors Nick’s experience in the landscape that is scattered with dead bodies. The entire journey undertaken by Nick is an effort to overcome his trauma. Apparently, it is understood that Nick imbibes the rejuvenating spirit from nature and stays strong.

*On the Quai at Smyrna* describes the chaotic situation due to war. In a series of impressions the story dramatizes the horrible pictures of the horrors of war. In this story, Hemingway creates a fairly strong picture of the human that endures in spite of horror and brutality. The injured and the dying men in the war remain unattended. The plight of the landscape is narrated thus:

> The strange thing was, he said, how they screamed every night at midnight. I do not know why they screamed at that time. We were in the harbor and they were all on the pier and at midnight they started screaming. We used to turn the searchlight on them to quiet them. That always did the trick (84).

The most pathetic part of the picture is the women who refuse to give up the bodies of the dead children even after six days. The story mirrors the chaotic situation due to war and the efforts made to reorganize human life. The setting of the story is in the harbour and the narrator gives an account of the chaos that he observes in the pier from the harbour.
This story attempts to give the reader glimpses of World War. The disastrous events of war reveal the true horror of unnatural adjustments and the insensibility of men. The enormous destruction that has affected the society is the focus of the story.

The story begins with a harrowing scene of Greek refugees gathered on the pier at Smyrna, desperate to escape their war-torn country during the World War I. At the time, the Greek army has invaded Turkey but has been repulsed by the Turks. An agreement has been made to let the Greek army and civilian refugees evacuate the city. So while the Greek army is in the process of withdrawing and evacuating the city, thousands of Greek civilians have assembled on the docks in a desperate attempt to escape the city before the Turks take complete control of it.

After smashing the Greeks at Afyon, Mustafa Kemal orders his troops to march against Smyra. Before him the survivors of the disastrous Greek invasion pour into ships in terror. Not all escape. No one knows who burnt the city. Hemmed in by fire and the Turkish army, Christians huddled on the pier. The situation is chaotic as on the one hand old men die and on the other hand women give birth. Turkish forces marched into the neutral zone. They were ordered by British General to desist. The Italians and French armies flew and the Greek navy was ordered by the British to quit Istanbul. It was into this pressurized environment that Hemingway arrives and documents the events. The Greeks were given time to peacefully withdraw beyond the Maritza River while the Turks waited patiently to take possession of their territory.

The Turks were allies of the US, so the American soldiers had to work with Turkish officers. The next scene relates an incident with a Turkish officer who is in a "frightful rage"; because he thinks he has been insulted by a seaman. The subsequent polite and orderly attention to protocol by the storyteller, in spite of the chaotic
occurrences around him, sets the tone and modulation of the story. Opposed to such a reaction to the situation is the heroic posture of the women refugees who will not give up their dead babies. Their response is indicative of more than mere surface sentiment; it is part of a compulsive desire to cling to life.

The full irony of the story emerges in the commentary at the end:

The Greeks were nice chaps too. When they evacuated they had all their baggage animals they couldn't take off with them so they just broke their forelegs and dumped them into the shallow water. All those mules with their forelegs broken pushed over into the shallow water. It was all a pleasant business. My word, yes, a most pleasant business (85).

Like the men caught in the turmoil of war, the plight of mules is devastating. In the process of evacuation the mules were cut to pieces and thrown off into the water. Thus war ruins human life, animals and physical environment. Still, there remains some hope, as evidenced by the women who continue to propagate and protect their young in spite of the chaos around them.

The two most chilling episodes during evacuation are the screams at midnight and the dead bodies:

The worst, he said, were the women with dead babies. You couldn't get the women to give up their dead babies. They'd have dead babies dead for six days. Wouldn't give them up. Nothing you could do about it. Had to take them away finally. Then there was an old lady, most extraordinary case. I told it to a doctor and he said I was lying...So I had a look at her and just then she died and went absolutely stiff. Her legs drew up and she drew up from the waist and went quite rigid (84).
The story demonstrates the plight of the dead, but the narrator is pleased to see the women giving birth. This is because he sees so much death that he is thrilled to see babies, who represent hope for the future. However the story is not one of completely horror. Hemingway is not merely the ‘poet of pessimism’ because he builds a bulwark of the humane in the midst of the encompassing darkness. “We used to turn the searchlight on them to quite them. That always did the trick. We’d run the searchlight up and down over them two or three times and they stopped it” (84).

We notice that light comes to calm the hysteria at midnight. We notice that love continues when mothers cling to their dead babies. We feel the continued sensitivity of a mind that sees extraordinary aspects of one death amid mass deaths. We see the defiance and bravery of the rescuers, of the ship's going on shore while being fired on. We see dead babies juxtaposed in thought to babies in the dark. Above all we notice that irrespective of the external shock the narrator participates in the cleaning process.

Ecocide is one of the major concerns of ecocriticism. This story shows ecological disaster that includes not only the death of nature but also of human beings. Thus the story illustrates in brief the evacuation of the dead ones. The ironical statement made towards the end of the story is “It was all a pleasant business. My word, yes, a most pleasant business” (85). Ecocritics ponder on preserving the land. The evacuation that takes place is a process of reestablishing human life.

To sum up, this chapter shows how the bond between human being and nature continues irrespective of the severe damage. All the soldiers in the stories employ the journey metaphor. The spirit of life continues in spite of the destruction caused to man and nature. Mungo Park, Nick Adams, and the narrator exhibit a bond with nature indicating that man is dependent on nature and obliged to protect the environment after the disaster.
Hemingway vividly mirrors the horrible ecological disaster in the above stories. Nevertheless, he shows that the bond between human beings and nature continues irrespective of the ecocide. All the stories employ the journey metaphor. The characters in all the stories experience the same spirit for life amidst the dead. The spirit of life continues in spite of the destruction caused to man and nature. Nature is recreated with new life enabling man to dwell in nature. The fact that man is buried in nature even after death shows his dependence on nature. Mungo Park, Nick Adams, and the narrator exhibit similar bond with nature indicating that man is dependent on nature and makes efforts to protect the environment after the disaster.
REFERENCES


www.thisisecocide.com/introdution/ecocide/