Deep ecology demands recognition of intrinsic values in nature. The shift from human centered to nature centered system of values is the focus of this chapter. Deep ecologists believe in the interconnectedness of all beings. The stories selected for the examination of the interdependence of the human and the non-human worlds are:

1. *Old Man at the Bridge*
2. *Now I Lay Me*
3. *Cat in the Rain*
4. *A Canary for One*
5. *The Three-Day Blow*

Some of the stories of Hemingway express bio-centric equality that means all things in the biosphere have an equal right to live and blossom and to reach their own individual unfolding. The axiom of bio-centric equality assumes that all entities in the ecosphere have equal intrinsic value. Therefore, within the biological community, the nonhuman and the human are not only interdependent but equal as well. There is always a respect and an admiration for the animals and sensitivity towards their suffering in Hemingway’s work. In some of his stories Hemingway reveals equality both within the human community, and between man and other forms of life. The nonhuman in nature should be respected and loved like brothers and friends. Equality characterizes the relationship between human and nonhuman members of nature.

The nexus between the human and the non-human worlds is a primitive one. Ever since man came into existence, he developed a kinship with the plants, animals, trees, rivers, mountains and valleys. Hence man’s association with the non-human world in the past is revealed to be harmonious and interdependent. This chapter attempts to study the bond between the human and non-human worlds in Hemingway’s short stories.
The first story *Old Man at the Bridge* is about an old man’s attachment towards his animals. The old man is seventy six years old and has been living with two goats, a cat and four pairs of pigeons. In this story we find the old man’s association is with the animals and not with any human being. Due to the artillery he is supposed to leave the place abandoning the animals behind. It is understood that he had been living with the animals for a long time and the separation from them is painful. Hence, unwilling to move he waits at a pontoon bridge across the river watching the carts, trucks and men, women and children crossing it.

The very setting of the story is pre-war and there lies the question of survival. War, a symbol of destruction, ruins the place and human life. Hence all men, women and children are forced to leave the place. Except for the old man, who is worried about his animals and who does not think of himself, all the people move. The old man, alone, waits at the bridge.

Although there were very few people on foot, the old man was still there and is questioned by the narrator about his place. The old man replies that he is from ‘San Carlos’ and says “I was taking care of animals.” The old man repeats the dialogue saying “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos” (76). These repeated dialogues indicate that the old man’s world is linked to the world of animals and place. His contact does not exist with any human; instead his relation with animals is the emphasis in the story. The old man exhibits deep concern for the animals. He is reluctant to move leaving the animals behind. He longs to protect the animals but is helpless. Apparently, he happens to be the last person to leave the town. His longing for his animals is seen throughout the story.
Russian philosopher and literary critic Mikhail Bakhtin provides an ideal starting point for an ecological analysis of landscape writing. According to him the ideal form to represent reality is a dialogical form. He says, “…an application of dialogics to landscape literature can open up a text to enable an analysis of ecological relationships among all the landscape’s components, including humans” (The Ecocriticism Reader 1996: 374). In this story the dialogues uttered by the old man are very few and they reveal his bond with his place and animals. For instance he repeats “I was taking care of animals” (76) specifies the world of the old man.

Further the old man states that the animals are his only family. His very appearance with dusty clothes describes his sad mood. Moreover he describes how the animals would suffer: the cat can look for itself, but he cannot say what would happen to the others. The old man’s engrossed thoughts about the animals are reflected in his repeated dialogues. He is not worried about himself. He has left the dove cage unlocked, hoping that they will fly away and live safe. He is tired and sits in the dust, weighed down by the burden of his separation from the animals. He experiences loneliness and for him a life without his animals is unimaginable. The old man in this story seems to have developed an emotional bond with the animals as he had been living with them for years. Although the old man is forced to leave the place yet he is reluctant to do so.

Probably, the separation from his animals and the place is unconceivable for the old man. He experiences nothingness without the animals as he has been living with them for a long time. He goes on repeating, “I was only taking care of animals” (76) exhibiting the integration between the human and the non-human world. He is the last person to leave the place and this statement indicates his close intimacy with the animals. The story reinforces the point that the old man’s world is the world of animals.
The story also signifies the destruction of nature by man. The evacuation is a process to save human life from death. The very first line in the story reads as: “The old man with steel rimmed spectacles and very dusty clothes sat by the side of the road” (76). This point makes it clear that the old man is not worried about himself but about something else. The old man’s attitude towards his animals and the desire to protect the animals is obvious.

The story demonstrates the bondage between the human and the animal worlds. We notice that the land is destroyed and people are forced to vacate the place leaving behind the helpless animals to die. This is an indication of the domination of the humans on nature and animals. The old man’s unwillingness to proceed further proves his attachment for his animals and birds. It is obvious that the old man loves and respects the animals. The old man is unable to predict a world apart from the animals as he lived with them. He is not selfish to run away and save his life, in fact he experiences loneliness and nothingness without the animals. The old man is annoyed with the situation and desires to protect the animals but he is helpless.

Thus the story on one hand exhibits the amount of expected destruction due to war and on the other hand, the old man’s effort to save his birds, exhibits his ecological concern as he unlocks the cage. The next story highlights the protagonist’s association with the non human world in a broader aspect.

*Now I Lay Me* makes a good ecocritical reading as it blends Nick’s close association with the silkworms. The association of the human and the non-human world is effectively described in the story. Nick, disturbed by the war is psychologically affected and suffers from sleeplessness. He spends his nights listening to the silk-worms eating mulberry leaves, and in the morning he goes to sleep in the
day light. He associates his wounded soul with the silk-worms. Hence in order to appease his wounded soul he listens to the silk-worms. The link between Nick and his listening to the nonhuman world is stressed in the story.

The story begins with a narration of Nick listening to the silkworms eating as:

The silkworms fed in racks of mulberry leaves and all night you could hear them eating and a dropping sound in the leaves. I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then came back (296).

Throughout the story, either day or night Nick’s association with the nonhuman world is evident. At night in order to evade sleep, Nick listens to the silkworms. The ritual of listening to silkworms for Nick wards off, at least temporarily, the remembrance of the nightmarish experience of the war. Nick’s listening to the silkworms’ eating mulberry leaves is an act of attention which insures that his soul will not leave his body. The story emphasizes the fact that Nick’s world is integrated with the non-human world.

At this juncture we can identify the iceberg theory of Hemingway. According to the iceberg theory 7/8th of the portion is unseen. So, Nick’s emotions, feelings, and fears are hidden, they are not explicitly expressed by the writer. Instead, the visible part of the iceberg is Nick’s association with the silkworms and trout which is the main structure of the story. Hemingway has given a beautiful description of this visible iceberg which dominates the story. However, an intelligent reader will not miss the unsaid, or the meaning that lies beneath the surface layer.
During day time Nick is haunted by the memories of fishing from his childhood. He recollects very vividly the fishing experience that he undertook which includes catching trout, watching the stream and eating his lunch. At times he found insects in the swamp meadows, in the grass or under ferns. The list is endless, as he remembers beetles, insects, angle-worms, salamander, crickets, and grasshoppers.

Lying awake during a number of nights, Nick has discovered other rituals too to keep him occupied. Some nights when he couldn’t fish he would try to pray for all the people he had ever known, unconsciously substituting faith and ritual for fishing:

But some nights I could not fish, and on those nights I was cold-awake and said my prayers over and over and tried to pray for all the people I had ever known. That took up a great amount of time, for if you try to remember all the people you have ever known ………it took a long time and finally it would be light, and then you could go to sleep, if you were in a place where you could sleep in the daylight (297).

Thus Nick spends his sleepless nights recollecting everything that happened to him until he went to war. Some nights, when Nick is unable to concentrate on prayers, he would try something else. So some nights he recollects all the animals in the world by name, birds, fishes, countries, cities, kinds of food and the names of all the streets in Chicago. He would remember his parents, their old and new houses, their temperamental differences; the scene of his father’s raking and retrieving his precious stone axes, stone skinning knives, pieces of pottery and arrow heads from burning fire.
As Christopher Manes says in “Nature and Silence” that like human language “there is also the language of birds, the wind, earthworms, wolves and waterfalls” (*The Ecocriticism Reader* 1996: 15). Nick listens to the language of silkworms and is comforted. Unwilling to sleep in the dark and not yet able to develop an internal light and cleanliness to cope with his trauma, he depends entirely on external sources of illumination. It is interesting to note that silkworms, not frightened of anything undisturbed and unmindful of everything around them, go on eating steadily and steadfastly while the frightened, disturbed Nick lies awake in the dark, recalling meandering past. Nick is frightened by the physical darkness.

Finally, towards the end of the story, we have the banal dialogue between Nick and a wounded fellow soldier who proves to be very interesting. In contrast to Nick his fellow soldier is worldly, satisfied with marriage, wife and kids. He advises Nick to give up worry and marry, but Nick is not sure. He thinks of the girls he knows, of what kind of wives they would make and feels perhaps it would all be the same. The fellow soldier finally goes to sleep and snores like the others, while Nick listens to his snoring, and later to the “silkworms” eating. Nick is psychologically trapped in fear in darkness and is unable to overcome it. Hemingway narrates Nick’s obsession with listening to the silkworms as:

> So, of course, many nights I was where I could have a light and then I slept because I was nearly always tired and often very sleepy….You can hear silkworms eating very clearly in the night and I lay with my eyes open and listened to them (299).

According to John, the fellow soldier, “every man ought to be married.” Hence he advises Nick to marry so that he can be a balanced man.
Why don’t you try and go to sleep?

No, I can’t sleep now. I’m wide awake now.

……….You ought to get married. Then you wouldn’t worry.

I don’t know (302).

Nick’s unwillingness to have a bond with another person is obvious from the conversation. He is worried that he may not be able to use good language to converse with girls. Here it is to be noted that Nick is not a normal man, but a wounded man with a wounded psyche, hence he seeks solace in non-human world. For him to marry is a problem. As a returned soldier he doesn’t show any interest in family life. Still, considering John’s advice he thought about all the girls he had ever known and what kind of wives they would make. Within a short time he lost interest and started thinking about trout fishing, because the girls did not last in his memory.

Finally, though, I went back to trout fishing, because I found that I could remember all the streams and there was always something new about them, while the girls, after I had thought about them a few times blurred and I could not call them into my mind and finally they all blurred and all because rather the same and I gave up thinking about them almost altogether (303).

Although Nick puts an effort to dream about the girls, he reverts very soon to the memories of fishing. While John is confident that the kind of marriage he recommends would fix everything for Nick, Nick obviously lacks that confidence. John’s view of marriage is to provide the kind of intimacy Nick wants and could most benefit from. Apparently, Nick’s intimacy is seen with the non-human world and not with the human world. The story concludes at a point where Nick binds not with any human but with the non-human world.
Hemingway narrates the story exhibiting Nick’s close association with the non-human world of silk-worms, fish, and insects. John a fellow soldier of Nick appears towards the end to counsel Nick to marry, so that his problem may be solved. John is the only member from the human world with whom Nick interacts in the story. Nick’s important associations in the story are with members of the non-human world. Ultimately, Nick’s voice of gentle resignation actually enhances our perception of his wounded heart. Nick’s association with trout, silk-worms, and insects shows his intimate bond with the non-human world. This helps him to gradually overcome his psychological wound due to war. Moreover, Nick engages all his time in recollecting the non-human world and seeks solace therein or rather develops a kind of emotional bond with it. Like the old man in the previous story, who developed an emotional bond with the animals, Nick seeks solace from the silkworms.

According to Mircea Eliade “learning the language of animals, especially of birds, is equivalent to knowing the secrets of nature……” (Shamanism 1972: 98). Nick in order to evade from his trauma listens to the language of silk worms, fish and realizes that there is harmony in nature.

To conclude, the story is not about Nick, but about Nick’s association with the non-human world. The visible part of the iceberg in the story is Nick’s emotional bond with the trout and silkworms. Nick’s emotions and feelings are not illustrated by Hemingway directly but they are significant through the images in the iceberg. Beneath the surface layer lies the invisible part of the iceberg, representing Nick’s feelings that remain a challenging task for the readers to ponder on. However, the story mirrors the fact that the ecological concepts are broadly present on the tip of the iceberg. In a way, Hemingway has represented human association with animals.
The story indicates that the harmonic living of Nick and silkworms contributes to ecological balance. The next story mirrors the ecological concerns of an American girl.

**Cat in the Rain** is the story of an American couple vacationing in an Italian hotel room. The main characters are George and his “American wife” who have checked into a hotel room that “faces the sea.” It is a vacation town on the Italian coast, having a “public garden” with “big palms” and a “war monument.” However it is either off-season or bad weather; “it is raining, the square is empty, and the motor cars are gone” (136). Like the previous stories where we analysed the old man’s attachment to animals, Nick’s association with nonhuman world here too the close kinship between the cat and the American wife becomes the main concern of the story.

The opening ambience of the story is dark, dank, and depressing. The couple in the room exhibits contrasting moods. While the woman looks out through the window, her husband George lies on the bed and is engrossed in reading a book. The woman seems to be lonely in spite of her husband’s presence. She spots a cat crouching under a dining table outside and becomes obsessed with it. Her great need for love diverts her attention towards the cat. She immediately wants to rescue the “kitty” from the rain. As George is reading a book, he offers half-heartedly to go for her sake saying “I’ll do it,” but continues to read.

George is reluctant to fulfill his wife’s desires. The woman seems to feel like the cat out “in the rain” and wants to rescue it immediately. The wife’s character is quite different from her husband’s. She experiences an emotional bond with the cat and wishes to save it. George is different and sticks to reading, but the wife identifies herself with the cat and wishes to protect it. The very act of looking at the cat can be considered as a form of fulfillment. “I wanted it so much, she said. I don’t know why
I wanted it so much. I wanted that poor kitty. It isn’t any fun to be a poor kitty out in the rain” (138). Here we find the woman deriving pleasure from her thoughts about the cat. Probably, she understands the language of the cat and the bond between the human and the non-human world goes deeper.

It is clear that the couple have marital problems as George does not pay any attention to his wife’s wish. Subsequently, the wife’s longing for the cat elevates the bond between the human and the non-human world. The non-human world comprises the trees, plants, rivers, mountains, animals and birds. Here, in this story it is the cat, trees and the rain. The story depicts two worlds: the first one is the Americans in the hotel room and the other is the physical environment. The language of the cat, trees, rain seems to inspire the wife. As a neglected wife she draws solace from the nonhuman world. She understands the language of the cat and wishes to protect.

The American wife watches the natural environment and the patter of rain. Here the natural environment and the rain can be seen as symbols of fertility. They reflect the feminine instincts of the American girl. She wants to go into the rain and save the cat. She admires nature through the window. The long description of the environment and the good weather creates an atmosphere that is sad, cold and unfriendly. Art is a sophisticated form of culture and curiously, here it depicts nature. The pastoral environment is narrated thus:

There were big palms and green benches in the garden. In the good weather there was always an artist with his easel. Artist liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea….It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths (136).
The husband is a typical guy, who is uninterested in what’s going on around him, does not seem to be sensitive to his wife’s demands, whether it is in getting the cat out of the rain or in looking at her lovingly. From the beginning we see the rift in their relationship. The husband hardly speaks in the story; the only activity he indulges in is reading. He ignores her needs. The way the husband is and the way he acts shows that their marriage is not a happy one. There is little communication between them. They are alienated from each other while their marriage is disintegrating. No concern is expressed by the man for his wife.

Above all, as the rain symbolizes fertility and rebirth, the lady is further protected by an umbrella when she makes attempts to protect the cat in the rain, emphasizing her inability to respond to fertility. The woman standing at the window is also a sign of solitude. The woman’s strong child-wish and the man’s insensitivity lead her to develop an emotional bond with the cat. Totally frustrated, she stands at the window and says in a whispering monologue: “I want to pull my hair back tight and smooth and make a big knot at the back that I can feel, I want to have a kitty to sit on my lap and purr when I stroke her” (138). Desperate and furious she insists on having a cat “Anyway I want a cat, she said. ‘I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat’” (138). The manager responds to her needs and sends the cat to fulfill her dreams.

Apart from weather, water and the cat are two symbols that are interrelated. We notice water from the beginning of the story: “It was raining.” Water makes the land fruitful. So the image of water is found throughout the story. Water never touches her. The husband says “Don’t get wet” (137).
There is no harmony between the “American wife” and the “husband.” Their ambivalent relationship to each other becomes clear throughout the story. The human world comprising the hotel room and her husband seems to be uncomfortable, hence she seeks to go outdoors where she can have the cat. The desire to protect the cat from rain, even if she gets wet, symbolizes her need for a child. This indicates her desire for someone to take care of and for someone to love and play with. At this point she definitely lapses into a childish part that has already been announced by referring to the cat as a “kitty.” This obviously builds up a parallel between the woman and the helpless cat. The lady is looking for love, closeness and tenderness and for someone who needs her, and extends her self-discovery to the cat. She discloses her inner self by expressing her desire to have not only a female hair style but also “a kitty to sit on her lap and purr when she strokes her” (138).

Her husband however seems to be content with his life and also with their relationship. He does not really react to any of her basic needs. The opening lines of the story are very important “There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea” (136). The sea as a symbol of the big wide world builds a contrast to the isolation and anonymity that has been stressed before by mentioning that the Americans did not know any of the people they passed. And so does the public garden with its “big palms and green benches” symbolizing fertility and vitality and hope through the artists who were in the garden if the weather was fine. The window seems to be the only connection between the outside world and the room. The window serves as a barrier symbolizing isolation, as well as loneliness and unhappiness of the woman, who is standing at the window looking at nature. Oddvar Holmesland comments as: “The story may be said
to be equivalent with a quest myth which according to Northrop Frye, has as its final cause the resolution of the antithesis…. the realizing of a world in which the inner desires and the outward circumstances coincide” (1990: 67).

The story juxtaposes the bond between the human and the non-human worlds. The environment is rich with beautiful green gardens signifying fertility. In the room the American lady is without a child and experiences loneliness. The lady’s desire to possess the cat reinforces her feminine instincts. Having been denied of good relationship with her husband she longs for an emotional bond with the cat. The title of the story strengthens its ecological dimensions.

The cat becomes a substitute for her desire to have a surrogate child. The American’s attitude towards his wife is one of sheer negligence. He is selfish, to the extent that throughout the story, he is found reading a book unmindful of his wife’s needs. There by the lady’s attention diverts towards the cat. At last, when she gets the cat she is comforted. Thus the title of the story *Cat in the Rain* signifies the presence of the nonhuman element in the text and exhibits the bond between the cat and the lady. Similarly the following story portrays the human association with the birds.

*A Canary for One* brings out two tales of unhappiness in marital life. The first is the unhappiness of an American lady’s daughter and the second is the unhappiness in the marriage of the narrator and his wife who propose to get separated. The theme of the story is similar to that of *Cat in the Rain* in that both deal with problems of love and marriage. But unlike the previous story whose setting is in the hotel room, here the setting is in a train.
Three passengers happen to share a lit saloon compartment during an overnight train journey on an express from Riviera to Paris. One passenger is referred to as the “American lady” who is an insensitive, overly cautious person who had succeeded in breaking off her daughter’s engagement to a Swiss Engineer from a good family. The American lady’s settled conviction is that “American men make the best husbands” (276). Another is that “no foreigner can make an American girl a good husband” (276). Strongly believing in these axioms, she has destroyed her daughter’s chance of happiness. The girl reacted badly out of frustration; she would not eat or sleep after her mother took her away from her fiancé. By way of consolation the American lady has brought her a canary, not because the girl likes canaries but because she herself has always loved birds. The American girl becomes a trap in her mother’s clutches just like the canary. Her mother’s hope is that she would develop an emotional attachment to the Canary and forget her engagement with a Swiss man. The Canary is a popular cage bird with a melodious song, and has been bred in a variety of colors. As Christopher Manes says that "In addition to human language, there is also the language of birds……" (The Ecocriticism Reader 1996: 15). The American girl listens to the song of Canary and is comforted.

The story focuses on the American lady and her daughter’s frustrated romance. According to the American lady her daughter can have better company in the canary than in a Swiss Engineer. In the same compartment another couple also travels and they do not address each other. They silently observe nature through the window. They observe the dissoluteness of the urban wasteland, the burning farmhouse and the train wrecks the rapid passes by in the course of its journey to Paris.
The impermanence of human relationship is exhibited in the story, through the description of nature: “The train passed very quickly a long red store house with a garden and four thick palm trees with tables under them in the shade. On the other side was the sea” (274). Here, the human world is the train and the non-human world is the environment which is viewed by the travelers. They view from the compartment window the dusty roads and flat fields, and later the industrial detritus alongside the railroad tracks. The physical environment has not changed the attitude of the couple. They travel together without any sort of communication, except that they watch the environment. The journey seems to be slow to the American husband.

In the morning the American lady rises and goes to the restaurant car for breakfast whereas the American couple does not have any breakfast. It would be awkward for them to go separately and there is no question of their going together. The environment outside is also cheerful. The contrast between light and dark, external brightness and internal darkness is picked up and developed the next morning when the sun shines cheerfully and incongruously into the compartment. The sun shine prompts the canaries to chirp briefly.

The American lady fails to realize that in taking her daughter away from the Swiss she was “simply madly in love” with him. In contrast to her views, her fellow companions the American couple happen to walk together behind their luggage and pass through the gate towards separation. In fact the long journey together has not helped them towards any reconciliation. Ultimately, they are ready for separation. Their destination suggests an ironic or bitter conclusion to the journey. As the traveler protagonist approaches his geographical destination, Paris he is drawing away from his emotional center, for it is revealed that he will separate from his wife when the trip
ends. The arrival thus betokens not culmination or fulfillment but dissolution. The last line of the story reads as: “We were returning to Paris to set up separate residences” (278).

The American couple’s separation contrasts with the beliefs of the American lady. To give good company to her daughter the American lady gets canaries. As the study focuses on the presentation of nature in the text, it is noticed that the passengers observe the natural environment in the story. It is through the role that nature plays that we can understand the meaning of the story. Throughout the journey the American couple does not exchange a single word; instead they stare at nature.

To sum up, firstly, Hemingway associates the image of Canaries to reveal that the mother is imprisoning the daughter’s affections. Ultimately, the daughter derives solace from the musical language of the canaries.

From the story it is evident that the American couple, in spite of their indifference, enjoys watching nature. But towards the end of their journey it is evident that they have not changed their opinion of separation, probably the urban landscape which they were watching through the window has not impressed them. Similarly, unlike the previous stories where the kinship between the human and animals is observed, here in this story the American lady forces her daughter to break the engagement and gets canaries for her as a token of love and comfort. The hope is that the musical song of canaries would make her daughter happy.

*Cat in the Rain* and *A Canary for One* run parallel as they refer to the lack of harmony between married couples. In both the stories the bond between the human world and the non-human world is vividly exhibited. Also it is noted that the window serves to connect both the worlds. In both the stories the woman characters experience
loneliness in spite of the presence of their partners. To evade from loneliness and isolation they associate themselves with the non-human world. The characters are nonviolent in their language and relationships. As they do not seek harmony in their marital love they bind themselves to the nonhuman world. While the American wife wants the cat, a canary is forced upon the American girl. They try to derive solace and happiness from the non-human world.

The title of the next story *The Three-Day Blow* proclaims the vision that nature and human being is interconnected. The story narrates the intense blowing of wind for three continuous days binding Nick indoors with Bill. The force of wind is vehement so that Nick’s choice of going out is ruled out.

In the house Nick and Bill drink and talk about sport, hunting, fishing, writing and shaping a masculine paradise. The story explores the emotional aftermath of Nick’s broken romance with Marjorie. Nick's love life had undergone a similar abrupt change as shown in nature. The story opens with Nick standing amidst the wet brown grass and bare trees of an orchard. Hemingway describes the blowing of wind in parallel with the flow of thoughts in Nick. Faithful to the convention of the wounded lover, he exaggerates his own fall from grace, it is quite clear in Nick’s feeling he has not played the game of love straight. From the blowing wind Nick learns that the orchard will bear fruit again, and Nick recovers from his disenchantment and falls in love again. Hemingway describes the blow in the opening lines:

The rain stopped as Nick turned into the road that went up through the orchard……..They stood together, looking our across the lower fields and the woods of the point to the lake. The wind was blowing straight down the lake. They could see the surf along Ten Mile point. ‘She’s blowing,’ Nick said (101).
The wind is expected to blow for three continuous days. Hence Nick and Bill stay indoors and keep drinking whiskey. They pace in front of the fire. The logs are used to keep up the fire and make the room warm. Here, it is to be noted that man is destroying nature by cutting trees but he is dependent on nature for his survival. So the interdependence of man and nature is obvious. Later, Bill's conversation shifts to Nick's broken affair. He is pessimistic about the institution of marriage. According to him "Once a man's married he's absolutely bitched, Bill went on" (108). Further he says that, if he married Marjorie it would be a marriage with the whole family. Moreover, he gives an imaginary picture of Nick having them around the house all the time and going to Sunday dinners and Marge being told what to do and how to act by her mum. While Bill is positive of the broken love affair, Nick feels the pain of separation. "All of a sudden everything was over," Nick said. "I don't know why it was. I couldn't help it. Just like when the three day blows come now and rip all the leaves off the trees" (108). Both the characters seem to fear Marge's mother. Nick was not engaged to Marge so that made him feel better.

The very setting of the story indicates that there is some kind of problem for the main character and his relationships. It is clear that some kind of storm hangs around Nick. He has been rapidly cast into some kind of disappointment as signaled by the rapid onslaught of fall wind through the bare trees. The story moves quite far before the reader comes to know of the source of Nick's disappointment.

Drinking by the fireside and talking is all the story has by way of action, but the real action is taking place in the mind and heart of Nick. The outdoor environment contributes to the inner actions. The wind that blew for three days is described symbolizing Nick's emotions and feelings of losing Marjorie. Here externally the nature's blowing wind and internally Nick's flow of thoughts run parallel. Symbolically, Nick's mind is cleansed by the blowing wind.
Finally, towards the end, when Nick and Bill go out for hunting, Nick feels that in the outer spaces Marjorie does not look so tragic. This shows that the pain of separation is something that can be easily brushed aside. The story ends with the wind blowing everything out of Nick's head. Like the fall wind that rips off the leaves attached to the trees, Nick, by breaking off his relationships with Marjorie, has also saved himself from attachment.

The title of the story corresponds to the psychic condition of Nick. He gets heavily drunk and loses his senses like the fall wind that rips off the leaves of the tree. Although Nick was heavily drunk his head was clear on the third day. The wind is a symbol for the cleaning process of Nick's mind. Thus the three day “blow” has helped Nick in overcoming his troubled thoughts. Apparently, the nexus between the human world and the nature is well depicted in the story.

In fact, Nick draws inspiration from the three day blow. At the beginning of the story, Nick is found drinking, and is unclear of his relationship with Marjorie. At the end, Nick gains knowledge and gets a clear picture in his mind. So the wind helps Nick indirectly to ward off his odd feelings and to be positive. Thus the environment influences Nick.

To conclude, the stories analyzed bring out the human attachment or emotional bond with the non-human world. In all the stories the protagonists show lack of harmony with the human world. The study shows that the cat, fish, silkworms, birds represented in the stories are soothing and comforting psychologically for the characters. The interconnected bond between the human and the non-human world is evident from the stories.
On the whole, Hemingway reveals his view of ecological holism that humans and non-humans are interdependent, a unity in which all species are equal in his works. Hemingway’s characters keep in mind the fact that in relation to the whole natural ecosystem the human is merely one species among many. Human as well as other forms of life must face certain basic conditions of existence. Each animal or plant is like us in having a good of its own. In sum, natural ecosystem is seen as a complex web of interconnected elements, with the sound biological functioning of each being dependent on the sound biological functioning of the other. In contrast to deep ecology, the next chapter is gender based, and analyses the suffering of women and nature in patriarchal society.
REFERENCES


