

ECOCRITICISM IN ANGLO-AMERICAN LITERATURE: THE RESILIENCE OF
NATURE FROM *BEOWULF* TO *THE GARDEN OF EDEN*

by

Zanthia Cantu, B.S.

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Committee Members

Susan S. Morrison, Chair

Daniel T. Lochman

Mark B. Busby

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CHAPTER I

INTRODUCTION

This thesis will explore how the perception of nature in literature has evolved from the Anglo-Saxon period to the 20th century through an ecocritical perspective. I will start with the founder of ecocriticism in order to explain its origins. William Rueckert created the term ecocriticism in 1978 as a means to analyze the environment by applying ecological concepts to the reading, teaching, and writing about literature: “We need to make some connections between literature and the sun, between teaching literature and the health of the biosphere” (109). Cheryll Glotfelty explains that ecocriticism can be described as “the study of the relationship between literature and the physical environment” (xvii). Animals are also very important to ecocritics because they are connected to nature and can act as a bridge between humans and their relationship to the environment.

Many people tend to disregard nature both in everyday life and in literary works. Ecocritics are attempting to change this point of view by increasing environmental awareness through literature. One of the main goals of ecocriticism is to protect the environment as Rueckert strongly expresses: “In ecology, man’s tragic flaw is his anthropocentric vision, and his compulsion to conquer, humanize, domesticate, violate, and exploit every natural thing” (113). Therefore, ecocriticism has become fundamental for the wellbeing of nature and for the lives of humans.

Many of the works included in my thesis will explore how humans tend to subjugate nature and animals because of their anthropocentric desires. These works were

also chosen from a range of my studies and they are not meant to explore everything from different periods in the field of ecocriticism. Ecocritics search for ways in which to warn others that the mistreatment of nature may lead to the planet's possible destruction. Several of the authors analyzed in this thesis convey a need to protect the beauty of nature. Ecocriticism as a field evokes a sense of understanding towards nature because it "demands a rethinking of ethics, extending the notion of our responsibility for others unpredictably into the future" (Bennett and Royle 144). Thus, an ecocritical approach to literature can be used to advocate environmental awareness in order to protect the planet.

Furthermore, the subjugation of women and nature is deeply rooted in the theory of ecofeminism. Glotfelty defines ecofeminism as "a theoretical discourse whose theme is the link between the oppression of women and the domination of nature" (xxiv). Ecofeminists connect the subjugation of women to the mistreatment of nature. They analyze the illustrations of nature in works in order to evaluate how certain authors represented women. Likewise, they similarly aspire to influence people into caring more about the environment: "Ecofeminism is merely one way to recognize systems of oppression and attempt to dismantle them; it is merely one way to motivate us into global change" (Selam 88). While illustrating the relationship among humans, animals, and nature, I will also explore how women are represented alongside nature and animals across time.

Glen A. Love, who is considered one of the founders of ecocriticism, is an ecocritic whose ideas provide a foundation for this thesis. Love generally focuses on the science behind ecocriticism, believing that the future of ecocriticism is "encoded in the prefix *eco*" and that it is "connected to the science of ecology" (37-38). Therefore,

ecocriticism focuses on the relationship between humans, animals, and the environment. Furthermore, ecocritics desire to change the anthropocentric view that many people have towards nature as illustrated in their works. Love emphasizes the importance of overcoming this anthropocentric perspective: “The challenge that faces us is to outgrow our notion that human beings are so special that the earth exists for our comfort and disposal alone, to move beyond a narrow ego-consciousness toward a more inclusive eco-consciousness” (25). It is important for people to develop an eco-consciousness in order to become aware of the world around them.

Moreover, animals can also be connected to Love’s Darwinian approach to ecocriticism because they can bring attention to “the Darwinian awareness that humans are part of the animal world” (Love 6). Love’s analysis of Darwinism and ecocriticism indicates that humans and animals are not separate entities. Both humans and animals coexist on the same planet; thus, there is a “deep connection between humans and the non-human animals” (Love 32). This may provide a basis for many of the reasons why ecocritics desire to protect the nature and the animals that reside in the world. Love believes that Darwinism can explain how humans and nature are connected: “Darwinian thinking is central to the understanding of human culture, of which literature is a part” (19). Accordingly, cultures from around the world and across different time periods can be used to analyze an author’s relationship with nature. Ecocriticism places nature on the same level as humans; accordingly, ecocritics use culture as a method to analyze the relationship between humans and nature.

This thesis will focus on the representation of nature across time. Chapter 1 will begin with an ecocritical analysis of several works during the Anglo-Saxon era. The

poem *Genesis* reveals how the influence of Christianity created an anthropocentric attitude towards nature by giving humans superiority. The animals described in this era are also essential to understanding the environment through an ecocritical perspective. The poet of *The Dream of the Rood* elicits empathy for nature by giving a voice to a wooden Cross, who explains the suffering it underwent after being uprooted from the forest. The Cross references its once happy life when it was still a tree, thus enabling a strong ecocritical connection to nature. This chapter will also explore how the presence of paganism challenged the Christian view of the environment people had at the time by establishing a connection to nature. Many of these Anglo-Saxon works will be the foundation for the representation of nature that occurs in later centuries in the following chapters.

The relationship between humans and the ocean, along with ocean animals, will be explored in chapter 2. I will use three Anglo-Saxon poems, *The Whale*, *The Seafarer*, and *Beowulf*, to create a base that connects them to the twentieth century works of Ernest Hemingway, including *The Garden of Eden*, “Now I Lay Me,” and *The Old Man and the Sea*. Furthermore, this chapter will also explore the representation of birds throughout time. I will begin by illustrating the depiction of birds in four Anglo-Saxon poems, including *The Partridge*, *The Fortunes of Men*, *The Phoenix*, and *Beowulf*. These poems will then be connected with Coleridge’s portrayal of birds in the nineteenth century in his poems *The Rime of the Ancient Mariner* and *The Nightingale: A Conversation Poem*. The twentieth century novel *The Adventures of Augie March* by Saul Bellow will also be included as a means to demonstrate the negative outcome of the domestication of animals.

Ecocriticism in the sixteenth century will be explored by analyzing Spenser's works in chapter 3; *The Faerie Queene* and the November Eclogue of *The Shepheardes Calender*. *The Faerie Queene* demonstrates how Spenser's feelings towards nature vary throughout the poem, while the November Eclogue reveals his affection for the world around him. In Chapter 4, I will explore the twentieth century by using several of Hemingway's works in order to reevaluate his relationship with animals and the world, which had previously only been depicted in a negative form as a subjugator of nature. This chapter will also focus on the association between humans and animals in both Bellow's and Hemingway's works by examining the animal imagery and characteristics seen in humans.

I will be using Heide Estes' *Anglo-Saxon Literary Landscapes: Ecotheory and the Environmental Imagination* as a main source throughout this thesis. Estes emphasizes the importance of ecotheory throughout history and describes ecocriticism as "a relatively new discipline within the humanities that investigates literary, historical, artistic, and other cultural depictions of the relationship(s) between humans and everything else" (19). To show how this approach can illuminate works from the Anglo-American canon, I will establish the resilience of nature by examining texts from various time periods to function as case studies for the multiple forms in which ecocriticism can be used. In this case, the term 'resilience' signifies how the tropes surrounding nature during the Anglo-Saxon period will continue to be seen through various eras in the future. In this thesis, I will predominantly emphasize the branch of ecocriticism that focuses on human culture from different time periods by exploring the representation of nature and animals in various

works, which has been sustained in literary works in the Anglo-American canon across time.

CHAPTER II

ECOCRITICISM IN THE ANGLO-SAXON ERA

I begin with the earliest form of literature written in English with Anglo-Saxon literature as the catalyst establishing a connection to other points in time: “Though ecocriticism is often focused on the modern, on the present, environmental theories can also be enriched by the consideration of how texts from 1000 years ago imagine the interactions between humans and their worlds, natural and built” (Estes 34). Although most critics are inclined to overlook the descriptions of the environment in some of the Old English poems, the theme of nature is present in many of them. The relationship between humans and nature seen in *Genesis*, *The Dream of the Rood*, and *Beowulf* illustrates how nature was perceived during the Anglo-Saxon period: “All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it” (Glotfelty xix). The creation poem of *Genesis* reveals how Christianity influenced the anthropocentric relationship between the Anglo-Saxons and nature that is illustrated in many Old English works through Adam and Eve, who were given power over the world. Moreover, nature is mostly disregarded in *The Dream of the Rood* and *Beowulf* poems because they are often analyzed only through their connection to religion. Nevertheless, an ecocritical approach reveals that both poems deviate from the conventional norm of the time. Their pagan roots remain an important part of the Anglo-Saxon culture through displaying love for nature.

The poem *Genesis* reveals how the influence of Christianity can be seen in the relationship between humans and nature in many of the Old English poems. It illustrates

how an anthropocentric attitude towards nature began to develop by emphasizing that God created humans to be superior over nature. After the Maker in *Genesis* creates Adam and Eve, he tells them that “The salt water shall abide under your dominion, and all the worldly creation” (Bradley 17. 198-199). Adam and Eve are given power over the ocean and everything created by God. Thus, the earth becomes something that humans reign over. Andrew Bennett and Nicholas Royle explain how this anthropocentric view affects ecocriticism: “The world is conceived of as human-centered and therefore endlessly available as a resource for human comfort, wealth and well-being” (147-148). Moreover, God also gives Adam and Eve power over all animals: “The wild beasts given and the living things which tread the land and the life-endowed species that swim the ocean along the whale’s track. All belong to you” (Bradley 17. 201-203). In *Genesis*, the connection between humans and nature can be described as negative because the Creator has given Adam and Eve sovereignty over them. Likewise, the *Genesis* poem establishes that nature can be associated with fear after the fall of Adam and Eve.

Genesis instills a sense of fear towards nature by illustrating the malevolence that can be associated with plants and animals. This fear of nature can be seen in the passage in which Lucifer takes the form of an animal to trick Adam: “He turned himself into the form of a snake and then wound himself about the tree of death with the cunning of a devil” (Bradley 26. 491-492). The snake and the tree of death incite human apprehension towards nature. Furthermore, the fall of Adam and Eve causes a shift on their view on nature: “How shall we now survive or exist in this land . . . [a] Dark cloud will loom up, a hailstorm will come pelting from the sky and frost will set along with it” (Bradley 34. 803-806). Whereas the world was a paradise for them before, their sin and the Creator’s

lack of protection causes Adam to fear being killed by nature's elements. Nevertheless, Adam and Eve must seek refuge within nature: "Let us go into this forest, into the shelter of this wood" (Bradley 35. 838-839). The forest becomes a sanctuary for Adam and Eve as they await their Creator's punishment. Furthermore, Adam and Eve become a part of nature itself by using the forest to craft garments: "Then they covered their bodies with leaves and dressed themselves with greenery" (Bradley 35. 843-845). Seeking shelter in the forest and using the leaves to create makeshift clothing for themselves emphasizes that humans must rely on nature in order to survive. However, Adam and Eve subjugate nature in *Genesis* because the Creator allowed them to use it for their survival: "He commanded each of the teeming species of sea and of land to yield their fruits for the couple's worldly use" (Bradley 38. 956-958). Humans are given the right to conquer nature and use it for their own benefit. Likewise, God gives Noah control over nature: "Into your authority is given the patrimony and the contents of the ocean and the birds of heaven and the wild beasts and the earth all verdant and its teeming wealth" (Bradley 47. 1514-1516). Therefore, *Genesis* establishes how Christianity has influenced an anthropocentric attitude towards nature.

The relationship between humans and nature depicted in *Genesis* can also be analyzed in correspondence with the Cross in *The Dream of the Rood*. Many critics tend to overlook the meaning behind the symbol of the Cross and its connection to nature because they only focus on the image of Christ in the poem. Adam and Eve's ability to control nature in *Genesis* suggests that the Christian religion influenced how people treated nature in *The Dream of the Rood*: "Nature interacts with cultural influences in shaping human attitudes and behavior" (Love 8). Nevertheless, the author of *The Dream*

of the Rood displays a deep connection to nature and an eco-consciousness by giving a voice to the inanimate Cross. The Cross is able to describe the suffering it undergoes as the humans prepare it for the prisoner, Christ, to be mounted on: “They pierced me with dark nails: the wounds are visible upon me, gaping malicious gashes” (Bradley 161. 45-46). The once living tree is in agony: “The Cross in the poem certainly suffers, and suffers with a graphic and vivid particularity” (Holderness 357). Through an ecocritical approach, it becomes evident that some people had little regard for the well-being of the forest. Before the crucifixion, the Cross functioned only to “bear criminals for execution” and was perceived as “a dreadful symbol of torment and inglorious suffering in the minds of the executioners, the executed, and the public” (Jones 67). Although Estes indicates that there were rules known as the “Laws of Ine” (12) that were created to protect trees from excessive destruction, the culture of the Romans at the time of Christ’s death allowed some of them to believe that nature was something that could be freely used by them. *The Dream of the Rood* depicts a negative relationship with the forest.

However, the poet instills an ecological consciousness to readers by illustrating the sufferings of the Cross. The readers sympathize with the Cross who describes how humans mistreated it the moment it was uprooted from its home in the forest: “Years ago it was – I still recall it – that I was cut down at the forest edge, removed from my root” (Bradley 161. 28-29). Thus, the Cross is given power in the poem by having human-like qualities. This is a positive aspect through the anthropomorphizing of the wooden Cross, allowing readers to empathize with it through its human emotions. Having an ecological consciousness permits one to have “an anthropomorphic view according to which inanimate nature is not so inanimate after all because each plant supposedly has its own

soul and therefore must be treated like a real person” (Aretoulakis 176). Through this ecological conscious perspective, everything in nature can be perceived to have a soul; therefore, hurting nature could be regarded as equivalent to hurting a human.

Furthermore, the readers are able to connect with the personified Cross: “The sufferings of the heroic Christ occur at a distance, since they are related through the suffering of the Rood. As the Rood speaks, the Dreamer and the poem’s audience identify with the cross rather than with Christ” (Heckman 141). This identification with the Cross will similarly allow the reader to feel a connection with nature and perhaps a need to protect it.

An ecocritical approach to *The Dream of the Rood* suggests that the negative relationship between humans and the world can be used as an endorsement to protect nature by increasing environmental awareness through the suffering of the Cross. One of the reasons ecocritics analyze the relationship with humans and nature in literature is to advocate the protection of the environment. Ecocriticism also “includes . . . the reading of any work of literature (in any genre) in an effort to discern its environmental implications” (Branch and Slovic xix). Since many ecocritics analyze different works of literature in order to think about the “environmental challenges” (Love 38) that are present today, ecocritics may use this poem as a method to stop the unnecessary destruction of trees. Ecocritics can use *The Dream of the Rood* to reveal how nature was treated since the times in which the earliest forms of literature were being written. The desire to protect trees is greatly influenced by the Rood because the author has given it the ability to voice its pain: “The Cross of the Poem is represented not as an abstract symbol, but as a living being within whose nature both the agony and the mystery of the Passion are internalized” (362 Holderness). The illustrations of the dying trees in the

forest and the pain the Rood experiences can be beneficial to ecocritics who promote the protection of the environment.

Ecofeminism also plays an important role in both *The Dream of the Rood* and *Beowulf*. Although the Cross from *The Dream of the Rood* tends to be personified as male by most critics, it is also possible that it can be described as female. This can be inferred from the section in the poem in which the Rood compares herself to Mary. She tells the dreamer that God “honoured[sic] me above the trees of the forest, just as he, the almighty God, in sight of all men, also honoured[sic] his mother, Mary herself, above all womankind” (Bradley 162. 88-90). Reading the Cross as female permits the poem to be read from an ecofeminist perspective. Ecofeminism “grew out of a history that relentlessly justified the abuse, domination, and hence oppression of nature [and] women” (Selam 80). The female tree was uprooted from the forest and pierced with nails in order to be made into a cross for the use of men. Thus, this poem could be beneficial to many ecofeminists because it demonstrates the negative relationship men have had with a feminized nature since the Anglo-Saxon period. Estes similarly indicates that ecofeminism transcends time: “Ecofeminists investigate links between cultural constructions of the environment and of gender, and challenge such dualities in contemporary culture” (24). Therefore, the suffering the Cross endures at the hands of the Romans can be associated with the subjugation of Anglo-Saxon women at the time. Accordingly, men’s desire to control nature and the feminized Cross conveys their inclination to oppress women for their own benefit, as they are using the trees for their own benefit: “Patriarchy is itself understood to be responsible for the exploitation of both nature and women” (Bennett and Royle 146). Thus, the anthropomorphized Cross in the

poem becomes a protagonist that depicts the negative relationship between nature and male humans.

The creation story of *Genesis* is present in the story of *Beowulf* in the passage in which a scop is singing the story to the people: “He who knew / how to tell the ancient tale of the origin of men / said that the Almighty created the earth” (Liuzza 61. 90-92). This demonstrates the possibility that the Christian culture greatly influenced the relationship between the Geats and the Danes towards nature. The *Beowulf* poet challenges the contemporary view people had towards nature at the time by associating Beowulf and the Geats with nature, as seen in a passage that refers to Beowulf as a prince of the weather. The different translations for this particular passage all suggest that Beowulf and his people are deeply associated with nature. Liuzza’s translation refers to Beowulf as “the Wether-Geat man” (145. 1492) as a direct translation of “Weder-Gēata lēod.” J.R.R. Tolkien translated this line as: “the prince of the windloving Geats” (56. 1245). Tolkien’s translation creates a more profound connection to nature by suggesting that Beowulf and the Geats were deeply in tune with the wind.

Nature intertwines with literature in various forms. *Genesis* demonstrates how Christianity established a foundation with nature that will continue to be seen in the future. *Genesis* illustrates that the world and animals are not something that can be solely controlled by humans by associating a sense of malevolence and fear with nature. Despite the prevailing idea that nature is inferior to humans as depicted in *Genesis*, most Anglo-Saxon works reveal a respect for nature. *The Dream of the Rood* and *Beowulf* both challenge the contemporary views of nature that people had at the time. The poet of *The Dream of the Rood* elicits empathy from readers by giving a voice to an inanimate Cross,

while the *Beowulf* poet challenges the prevailing view with nature as something to be shunned or feared. Thus, the tropes seen in the poems from the Anglo-Saxon era effectively establish how the resilience of nature will continue to be seen in the following chapters.

CHAPTER III

THE DEPICTION OF THE OCEAN AND BIRDS IN LITERATURE

The representation of the ocean in literature during the Anglo-Saxon era establishes an underlying premise that will continue to be seen across time. While some works illustrate a sense of superiority over the ocean, most Anglo-Saxon texts demonstrate an inherent respect, if not love for, the sea: “Old English texts make frequent and memorable reference to the sea, a major lived environment for Anglo-Saxons, who fished and sailed it, and were threatened by its deadly storms on land as well as sea” (Estes 28). This chapter will explore three Anglo-Saxon poems, including *The Whale*, *The Seafarer*, and *Beowulf*, in order to establish a connection to the 20th century in three of Hemingway’s works: *The Garden of Eden*, *The Old Man and the Sea* and “Now I Lay Me.”

The manner in which nature is negatively described in the Anglo-Saxon poem of *The Whale* enforces a fear of death in response to the ocean. The poet begins by referring to a whale as a malevolent creature: “He is often encountered unintentionally, dangerous and savage in his every attack, by all seafaring men” (4-5). Referring to the whale by the Old English word “frecne” (5), a word that means “horrible” or “savage,” incites fear at meeting a whale at sea. The whale is also described as large in shape and having an outer appearance that resembles the land: “So that travelers on the ocean wave imagine that they are looking with their eyes upon some island” (9-10). The whale becomes a predator as it waits for seamen to arrive on its “unlonde” (14) (“unland” or “supposed land”). This “false land” (11) provides a perfect trap for the unknowing travelers who view the land as

a sanctuary in which to relax. Once the seamen dock ashore, believing that they are safe from the turmoil of the sea, the whale will purposefully sink down: “When, sly in his trickery, he feels that the travelers are resting secure in him . . . then forthwith into the salt wave down he boldly goes with them” (22-25). The whale is described a conniving animal that waits for the perfect opportunity to kill the seamen.

The poet uses words such as “frofre to feondum” (36), translating to “Holy ghost enemy.” If the words are defined separately, the Old English word “frofre” translates to “the spirit of consolation or the Holy Ghost,” and the Old English word “feondum” translates to “enemy.” *The Word Exchange* translates this phrase to “The Devil” (11), while S.A.J. Bradley translates it to “evil spirit, the way of devils” (31). Thus, the word “devil” emphasizes that the whale in the poem is an immoral being: “This demon of the ocean, and makes for the bottom, and then in a cavern of death consigns them to drowning, the ships with the men . . . Just so is the practice of evil spirits, the way of devils” (25-31). The poet incites the negative connotations people may have had towards the ocean at the time. Nevertheless, the whale commands respect because it is given superiority by being referred to as “the lord of the ocean” (51-52); suggesting that humans are not the ones who are in control of the sea. The poet also associates the “helle hlinuru” (78) or the “gates of hell” with the whale's mouth: “When the deceiver, sly in his mischief, has brought into that prison . . . he gnashes fast together those grim jaws, the gaol-gates of hell” (72-76). The poem's negative depictions of the whale will only serve to enforce the fears people may have of nature.

Whereas *The Whale* portrays the ocean and its creatures as something to fear, *The Seafarer* poem displays a profound love and respect for the sea. It conveys that a person

deeply influenced by Christianity can still have a profound respect for nature. The beginning of the poem describes how a man often looks out at nature in order to gain solace: “Sometimes I would take the song of the swan as my entertainment, the cry of the gannet and the call of the curlew in place of human laughter” (20-22). The poet personifies nature by depicting it as something that can give a person pleasure and provide them with company. Unlike the seamen from *The Whale*, *The Seafarer* portrays a character who yearns to be at sea: “My mind’s desire time and time again urges the soul to set out, so that I may find my way to the land of strangers far away from here” (35-37). The man in the poem also has a respect for nature itself, particularly the earth and the weather, as he expresses his desire to travel across the sea to other lands. Likewise, he describes how nothing will be able to satisfy him except for the ocean: “he will have no thought for the harp . . . nor for the pleasure of a woman . . . nor for anything else, but only for the surging of the waves” (43-46). The man is not tempted by superficial desires and would rather be out in nature.

Furthermore, there is a section in which the poet describes the ocean by using kennings: “hwæles eþel” (“whale’s home”) (60) and “hwælweg” (63) (“whale-path”). Referring to the ocean with the word “hwæles” (whale) indicates that people had respect for the animals that reside in the ocean. Moreover, *The Seafarer* establishes a deep connection between nature and religion: “the lone flier calls and urges the spirit irresistibly along the whale-path over the waters of oceans, because for me the pleasures of the Lord are more enkindling than this dead life, this ephemeral life on land” (61-64). In the case of this poem, the introduction of Christianity does not dissuade the pagan roots and love for the sea. Although the man believes that the ocean is a “dreamas” (65),

the (“pleasure” or “joys”) created by God, the use of the kennings give the impression that the ocean is not something owned by man, as previously discussed in *Genesis*. The poet’s respect for the ocean and sea creatures illuminates the misconception that Christianity caused the Anglo-Saxons to denounce their pagan roots.

An ecocritical approach to *Beowulf* similarly reveals that even though Christianity was important to both the Geats and the Danes, their pagan roots and their relationship to the ocean remained an important part of their culture. In the beginning of *Beowulf*, the reader is introduced to King Scyld Scefing, who is given a sea burial upon his death: “Scyld passed away at his appropriate hour, / the mighty lord went into the Lord’s keeping; / they bore him down to the brimming sea” (Liuzza 55. 26-28). Although the text states that God will receive the king, a sea burial would not have been associated with Christianity. The Danes’ paganistic sea burial for their king demonstrates a deep connection with the ocean.

Furthermore, there are many Old English words in *Beowulf* that can be used to describe the relationship between humans and the sea. By referring to the ocean as “hwales ethel” or the “whale’s homeland” it is possible “that the Anglo Saxons recognized that they passed across it and not through it, as visitors rather than inhabitants, and viewed the sea as the rightful domain of the whales, and not of humans” (Estes 37). The kennings thereby create a boundary between humans and the sea by not allowing people to have control over the ocean and by making the ocean the rightful home of the sea animals. Some Old English words similarly connect the sea to animals, which insinuates that the Anglo-Saxons do not simply view the ocean as an instrument for their own use: “These compounds also suggest that the sea, as ‘stræt,’ was shared with other

creatures, and not simply the domain of humans” (Estes 37). Accordingly, the ocean in *Beowulf* resonates with significance in the culture of Anglo-Saxons.

The ocean and other bodies of water become the foundation for both ecocriticism and ecofeminism within the *Beowulf* poem. Ecofeminism is epitomized through Grendel’s mother who is constantly associated with water: “Then that she-wolf of the sea . . . water-witch . . . a great mere-wife” (Liuzza 145. 1506-1519). The poet uses a kenning “grundwyrgegne” (1518), “water-witch,” in order to connect her to the water. Whereas the ocean was used for Scyld Scefing’s sea burial and perceived as a benevolent entity that will help guide the king after his passing, a lake is later linked with fear and Grendel’s mother. Nevertheless, the *Beowulf* poet uses the mere to increase the sovereignty of Grendel’s mother: “Grendel’s mother is deeply intertwined with marginal marshland and her monstrosity reflects one aspect of cultural confluences of femininity with ‘nature’ in contrast to a more reasoning and more ‘human’ masculinity” (Estes 32). Nature and Grendel’s mother are placed in a position of power as female entities by being associated with a lake. The bodies of water in the poem demonstrate the Anglo-Saxon’s respect for nature. Therefore, the *Beowulf* poet differs from others of his time by making Grendel’s mother a powerful female character.

Nevertheless, the ocean is also a catalyst for the conflicts ecocritics experience in interpreting its association with humans. Estes explains that describing the relationship between the Anglo-Saxons and the ocean can be challenging due to their desire to control nature: “They ignore the sea’s depths and the animals and plants that dwell on or in it when they treat it as useful to humans insofar as it provides a means of transport” (37). There is a passage in which *Beowulf* expresses a desire to conquer the creatures that

reside in the ocean in a story he tells Unferth and the people in Heorot. Beowulf displays an instrumental view towards nature and the animals that inhabit the world: “Ecocritics use the term ‘instrumental’ to refer to a human-centered view in which natural phenomena are important only insofar as they are useful to humans in real life or have metaphorical force in literary works” (Estes 105). While talking about the competition he had with Breca in the ocean, Beowulf mentions that he fought with sea-beasts: “Time and time again those terrible enemies / sorely threatened me. I served them well / with my dear sword, as they deserved” (Liuzza 559-561). He displays contempt towards these sea-creatures and does not hesitate to kill them. Nevertheless, the sea-beasts are still animals who perceive the ocean as their home and desire to defend themselves from harm: “Whether or not they have voices, and whether such voices be heard or understood by humans, the creatures Beowulf slaughters in his sea-journey are sentient beings” (Estes 44). Beowulf regards these sea-beasts through a human-centered perspective believing that their existence only serves as an obstruction to those who travel the ocean.

The creatures, however, consider Beowulf’s “entry into the sea . . . as an intrusion into their home, which they inhabit as ‘place’” (44). They attack him in order to protect their home from an intruder but are overpowered by Beowulf’s strength. Beowulf’s instrumental perspective regards the ocean as a risk to human others: “Beowulf re-inscribes this seascape as a different kind of ‘space,’ one that is safe for his fellow humans to travel on because he has slaughtered its original and legitimate inhabitants” (Estes 44-45). Beowulf deems the ocean safe once he has killed the sea creatures. Their death makes humans the new owners of the ocean space: “And since that day / they never hindered the passage of any / sea-voyager” (Liuzza 567-569). Therefore, analyzing this

scene from a postcolonial ecocritical perspective suggests that Beowulf becomes a trespasser who has come to conquer the creatures that inhabit the ocean.

Anglo-Saxon Literature and Hemingway: Nature and The Sea

This instrumental view of the sea-creatures is not restricted to the early medieval period. Throughout the Anglo-American canon, such an ideology recurs, including in the novels and short stories of Ernest Hemingway. While Hemingway's knowledge of Old English literature is unknown, his works attest to how certain through-lines exist in literary canons. In this instance, we see how the sea in twentieth-century American literature harks back to the Anglo-Saxon period. Although Hemingway is mostly known for his love for hunting, fishing is another activity that he was greatly interested in. Fishing can be associated to the sea-creatures that Beowulf kills because it allows humans to take advantage of the ocean. Hemingway displays his feelings on fishing in *The Garden of Eden*, *The Old Man and the Sea*, and in his short story "Now I Lay Me" (1927). At the beginning of *The Garden of Eden*, there is a section in which David fishes by the sea. He struggles a great deal in order to reel in the fish, "but the fish kept pulling . . . [h]e's got my arm tired" (8-9). The fish would not give up, it "bored deep, ran, zig-zagged and the long bamboo pole bent with his weight and his rapid, driving strength" (8). David persevered and would not let the fish escape: "twice more the fish forced his way out to the open sea and twice the young man led him back" (8). In this case, David's actions can be paralleled to those of Beowulf because he has "beaten" (8) the fish. Although Beowulf and David are killing the fish for different reasons, they both express a desire to control the ocean and the animals that inhabit it.

Additionally, the short story “Now I Lay Me” presents another view Hemingway has towards fishing. Whereas *The Garden of Eden* displays a post-colonial desire to control nature, “Now I lay Me” reveals how nature can be therapeutic. The narrator of the “Now I Lay Me” story, later revealed to be Nick Adams, thinks about fishing in order to get his mind off the war: “I would think of a trout stream I had fished along when I was a boy” (276). Nick, like the man in *The Seafarer*, pictures himself by the stream as a means to calm his mind. The imagery used to describe the setting by the poet and Hemingway in their works allow the reader to envision nature as a space of healing. Some humans can develop a sense of peace while being in nature that can be restorative to the mind and body: “Man is a species of animal whose welfare depends upon successful integration with the plants, animals, and land that make up his environment” (Meeker 31). Nick is able to de-stress by connecting with nature on a profound level.¹ After Nick speaks with his friend John for some time, he begins to think about “all the girls [he] had ever known” (281) in order to stay awake. However, he realizes that thinking about the girls does not help him in the same manner that thinking about fishing does; thus, his thoughts return to “trout-fishing, because he found [he] could remember all the streams and there was always something new about them” (281-282). Hemingway’s various positions on fishing, celebrating the fish’s death, as well as using it as a form of healing, confirms that he deeply thought about nature. Thus, fishing expresses his inner turmoil in regards to nature.

Hemingway’s feelings towards fishing are illuminated through Santiago’s venture to catch the marlin in *The Old Man and the Sea*. Analyzing Santiago’s character through an ecocritical perspective can be perplexing due to his love for the ocean. Though it

seems that the old man has a love for the ocean and the sea creatures that inhabit it, an ecocritical reading of certain sections in the novella reveals that Santiago displays a desire to have control over them. In order to catch the great fish, Santiago must use bait to lure them in: "Each sardine was hooked through both eyes so they made a half-garland on the projecting steel" (31). Needing bait produces a cycle of hunting; Santiago must first catch a smaller fish in order to lure in the big marlin he seeks. When he is trying to lure in the marlin he expresses an indecorous desire for the hook to kill it rather than to simply catch it: "Eat it [the bait] so that the point of the hook goes into your heart and kills you" (44). Though he has been looking forward to catching the marlin, a part of him would rather the marlin die right away than to cause him to struggle.

Moreover, there are various moments in the novella in which the old man displays contempt towards some sea animals. There is one passage in which Santiago exhibits pleasure by killing sea turtles: "He loved to walk on them on the beach after a storm and hear them pop when he stepped on them with the horny soles of his feet" (36). He shows no sense of remorse for killing them in this form. Santiago is able to do what he pleases to the sea animals because he believes himself to be above them: "But man is not made for defeat . . . A man can be destroyed but not defeated" (103). However, this desire to conquer nature causes the old man to have an inner conflict with himself because of his inherent love for the ocean.

Santiago predominantly expresses how his connection to the ocean overpowers his desire to conquer it. His emotions correlate with Hemingway's inner turmoil towards nature. Although, Hemingway displays a love for deep-sea fishing, the novella reveals a respect for the fish he catches. Santiago displays affection for many ocean animals

throughout the novella: “He was very fond of flying fish as they were his principal friends on the ocean” (29). When talking about two porpoises that came near his boat Santiago declares: “They are our brothers like the flying fish” (48). Referring to them as his friends and brothers establishes a familial relationship between Santiago and the ocean animals, which further instigates the inner conflict he displays in having to hunt them. By doing this, Hemingway establishes the possibility that Santiago goes against the cultural norm that views the ocean as something that should be used by humans.

Therefore, Hemingway’s attitude towards fishing and hunting animals may not be as straightforward as many believe. Santiago feels a connection to many of the animals that reside in the sea, including the turtles that he enjoys killing. While stating that turtles have hearts “that beat for hours after [they have] been cut up and butchered” (37), Santiago compares himself to them: “I have such a heart too and my feet and hands are like theirs” (37). He creates a bond between himself and the other animals by suggesting that his body resembles the turtles. This connection with animals is another reason Santiago becomes conflicted; he also believes he gains strength from eating them: “He ate the white [turtle] eggs to give himself strength . . . He also drank a cup of shark liver oil each day . . . it was very good against all colds and gripes and it was good for the eyes” (37). He recognizes that the animals provide him with nutrients and even eats raw fish while on the boat to keep himself sustained.

Nevertheless, Santiago does not gain pleasure from having to kill the marlin and displays compassion towards it. After killing the marlin Santiago “feels no pride of accomplishment, no sense of victory. Rather, he seems to feel almost as though he has betrayed the great fish” (Burhans 448-449). He becomes conflicted because a part of him

agrees with what society has instilled in him—the normalization of killing animals in order to survive—while another part holds admiration for the marlin. Hemingway’s feelings towards the killing of animals are paradoxical in terms of fishing. In *The Garden of Eden*, David enjoys catching the fish and shows no signs of remorse, while Santiago has an inner conflict about killing the marlin. Correspondingly, there is also a passage in *The Old Man and the Sea* in which Santiago begins to wonder about the connection between catching the marlin and sin: “I have no understanding of it [sin] and I am not sure that I believe in it. Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people” (105). Whereas David celebrates when he catches the fish, Santiago questions his actions and feels remorse. Although one of the reasons Santiago wants to catch the big marlin is to provide food for the village people, he is conflicted by the thought of it being eaten by them: “How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behavior and his great dignity” (75). Santiago’s inner conflict demonstrates how he does not conform to the negative ideals about the ocean and animals set by society and instead shows them admiration and respect.

Moreover, ecofeminism can also be used to examine how the ocean is portrayed in *The Old Man and the Sea*. Susan F. Beegel is one ecofeminist who observes that most critics overlook the fact that the novella “has a powerful feminine persona in a title role” (131). Santiago feels a close connection to the ocean and often displays more affection towards it than he does towards animals. There are various times throughout the novella in which Santiago refers to the ocean though she were a woman: “He always thought of the sea as la mar which is what people call her in Spanish when they love her” (29).

Conventionally, ecofeminists believe that Hemingway displays a masculine tendency to control the feminized ocean. Nevertheless, though there are many ecofeminists who deem that Hemingway negatively depicted women and nature in his works, Beegel believes that Hemingway's gendering of the ocean as female is something positive. She declares that referring to the sea as a female allows the novella to have "a stronger ecological ethic than previously supposed" (131). This sense of ethics is possibly due to the manner in which Santiago counters the adverse view other fishermen in the novella have of the ocean. The other fishermen display how society may have felt towards the ocean at the time by attributing negative qualities to the ocean as though it were a woman: "Sometimes those who love her say bad things of her but they are always said as though she were a woman" (29). Santiago also mentions that there are some fishermen who refer to the sea in a masculine form, "el mar" when "[t]hey spoke of her as contestant or a place or even an enemy" (30). In either form, the ocean is spurned and becomes something that is not seen with benevolence. The obstructive depictions of the ocean as a female contribute to how many critics believed that Hemingway oppressed women in his works; however, a close ecocritical analysis reveals his respect and admiration for the feminized ocean.

Although the other men subjugate the ocean by deeming her a female, Santiago sees it as something empowering: "But the old man always thought of her as feminine and as something that gave or withheld great [favors]" (30). Therefore, by not using masculine terms to describe the sea, Hemingway portrays the feminized ocean in *The Old Man and the Sea* in a positive manner. Santiago, like Nick in "Now You Lay Me," feels a sense of trust towards the ocean and even believes in its ability to heal. He places his

injured hand in the water so that it will not get infected: “The hands cure quickly, he thought. I bled them clean and the salt water will heal them. The dark water of the true gulf is the greatest healer there is” (99). Moreover, *The Old Man and the Sea* can be associated to *The Seafarer* because both Santiago and the man from the poem express a deep love for the ocean. They also seem to express a greater desire to be at sea than to be in land. Santiago, like the man from *The Seafarer*, goes against the norms of the time by professing his love towards the ocean. Thus, this novella conveys the probability that Hemingway was neither against nature nor the feminized embodiment of nature.

The Representation of Birds in Literature

In addition to the ocean and sea creatures, certain tropes surrounding the representation of birds since the Anglo-Saxon era recurs in different works throughout time. I will use *The Partridge*, *The Fortunes of Men*, *The Phoenix*, and *Beowulf* to demonstrate how the depiction of birds varied in the Anglo-Saxon period. Then I will move on to the nineteenth century, a time when nature and the pastoral were prominent in many works. Many of Coleridge’s poems included descriptions of birds as a means to convey an important message about nature or the bird itself, as seen in *The Rime of the Ancient Mariner* and *The Nightingale: A Conversation Poem*. While the albatross in *The Rime of the Ancient Mariner* depicts the adverse consequences of harming nature, *The Nightingale* poem attempts to dissuade the belief that a nightingale is melancholy. I will then turn to the twentieth century to analyze Hemingway’s novel *For Whom the Bell Tolls* and Bellow’s *The Adventures of Augie March* in order to illustrate how nature in the Anglo-Saxon period is resilient and seen across time.

The Anglo-Saxon poems of *The Partridge* and *The Fortunes of Men* both include pessimistic views towards birds. According to S.A.J. Bradley, *The Partridge* poem is incomplete and “[m]ost of the text is missing” (357). However, his description provides a brief summary on the bird. He explains that the partridge “steals the nest and eggs of other birds (357). However, the birds that hatch from the eggs will eventually fly to their real parents. Bradley uses religious undertones to describe that the partridge symbolizes Satan: “So men may choose to return to their true Father from out of the unnatural parentage which Satan as wrongfully foisted upon them” (357). Associating the partridge to Satan produces a fear and dislike of the bird. Nevertheless, a religious interpretation of the poem also creates a parallel between the stolen eggs and humans. Both the humans and the birds find a way to escape Satan and return to their true family.

Furthermore, *The Fortunes of Men* has a negative representation of birds. Though it is primarily known for its descriptions of death, particularly how a parent may lose a child, an ecocritical reading brings attention to the portrayal of birds within the poem. In one stanza, the poet explains how being hanged is one of the many ways in which people can die. Afterwards, a raven will then come to feast upon their eyes: “There the raven black of plumage will pluck out the sight from his head and shred the soulless corpse” (Bradley 342. 35-36). People may come to fear the raven because of the poet's detailed imagery. The poet proceeds to explain how the corpse will not be able to prevent the raven from attacking him: “He cannot fend off with his hands the loathsome bird of prey from its evil intent” (342. 37-38). This stanza causes the black raven to be associated with death. Moreover, there is a shift in the poet's attitude towards death in this section of the poem.

While the beginning of the poem depicted different forms in which a person could die, the second half portrays how one may overcome death. The domestication of a hawk is seen in this part of the poem: "One shall train the proud wild bird, the hawk, to his hand, until the savage bird becomes a thing of delight" (343. 85-86). The poet gives a negative connotation to the hawk by referring to it as a "wild . . . [and] savage bird" (343. 85-86) before it has been trained. The way the hawk is domesticated can be seen as abusive because its ability to fly freely is taken away by a trainer: "He puts jesses upon it and thus feeds it, whose pride is in its wings, in fetters" (343. 86-87). A jess resembles a leash that prevents the hawk from flying too far from the human training it. The hawk is also forced to obey its trainer in order to receive food: "and [he] gives the swift flier little scraps to eat until the unfriendly bird becomes subservient to his provider in livery and in actions" (343. 88-90). Both the raven and the hawk in this poem disclose a person's desire to control nature.

Whereas *The Partridge* and *The Fortunes of Men* provide adverse connotations of birds as well as the negative aspects on the domestication of animals, *The Phoenix* poem brings a positive light to the representation of birds in the Anglo-Saxon period. *The Phoenix* begins with a description of a place where nothing bad ever occurs to nature: "[where] never a leaf will wither under the sky . . . nor disease nor painful death nor losing of life" (Bradley 286. 37-52). The phoenix resides in this paradise: "That wood a bird inhabits, wonderfully handsome, strong of wings, which is called Phoenix" (287. 85-86). Unlike the raven seen in *The Fortunes of Men*, the phoenix would not harm a human because they live in separate worlds. The phoenix is given a sense of superiority over other birds by being in a place that resembles a utopia. *The Phoenix* poet compliments the

elegant bird as it flies to a stream: "Then the bird, powerful in flight, exultant in his wings . . . unchangingly handsome . . . there the glory-blessed creature laves himself in the brook" (288. 104-110). The poet's description may even suggest that the phoenix has been sanctified by a more heavenly power. A "blessing" (109) separates the phoenix from the other birds seen in the previous Anglo-Saxon poems.

The phoenix becomes its own entity, free from the confines of humans. It is also given the ability to think for itself as seen in the section where the phoenix begins to sing: "So lovely is the bird's articulation, so inspired his heart, ecstatically jubilant, he modulates his singing more wondrously, with clear voice" (288. 123-125). The poet personifies the phoenix by demonstrating that it can gain inspiration and articulate creative thought. The poet continues to praise the phoenix by declaring that its song does not compare to anything a human can produce: "Not trumpets, nor horns, nor the sound of the harp, nor the voice of any man on earth...may match that effusion" (288. 130-134). The poem then explains that the phoenix must leave its paradise once it is older. It then becomes evident that the phoenix is different: "There he accepts supreme sovereignty over the family of birds, a paragon among his people, and for a while he dwells with them in the desert" (289. 157-159). The phoenix is seen as a noble creature that is superior to the other birds. These birds become subservient to the graceful phoenix because of their desire to become its followers: "Birds throng about the prince - each wants to be vassal and / servant to the glorious lord - until they arrive, in greatest / multitude, in the land of the Syrians" (289. 161-163). The poet establishes a connection to humans and the phoenix by anthropomorphizing it, giving the mythological bird qualities that resemble a human prince. Thus, *The Phoenix* poet can be compared to the *Beowulf*

poet in that they both provide examples of how nature and animals were valued during the Anglo-Saxon period.

The *Beowulf* and *Genesis* poems, as explained above, both include the presence of a black raven. In *Genesis*, the bird is associated with animosity as well as death:

“Lamech’s son let a black raven fly from / out of the house across the deep flood . . . the dun-feathered bird was unwilling to return” (Bradley 46. 1443-1448). Noah had hoped the black raven would help him find land by bringing back any indication that there was land nearby, but it did not return. However, the poem of *Beowulf* provides a different interpretation of the bird: “The guest slept within / until the black raven, blithe-hearted, announced / the joy of heaven” (Liuzza 161. 1800-1802). Whereas the bird in *Genesis* can be associated with misfortune for not helping Noah find land, the black raven in *Beowulf* is viewed as a symbol of hope to the Geats who have awakened to a new day without an attack from Grendel. R.M. Liuzza addresses how the imagery of the raven in *Beowulf* is different from its common negative illustrations, by using the Old English word “blæc” (161) (“black”) to describe the bird: “The translation prefers the irony of the image of the black raven, not otherwise known as a harbinger of joy, announcing the surprising good news of a dawn without a slaughter” (161). Other passages in *Beowulf* display a strong connection to birds. As the Geatish nation travels towards Hrothgar’s hall, the poet uses the Old English word “fugle” (218) (“bird”) to describe the ship: “Over the billowing waves, urged by the wind, / the foamy-necked floater flew like a bird” (Liuzza 69. 217-218). Based on the descriptions of the boat, the birds seem to be animals that are well respected amongst the Geats. Therefore, the poet of *Beowulf* challenges

some of the views people had of nature by changing the readers perspective on birds through their positive imagery in the poem.

Nineteenth-Century Ecocriticism

Coleridge embarks on a similar path in the nineteenth century by attempting to change the negative perspective towards nature. Coleridge, like Santiago in *The Old Man and the Sea*, differed from others in his society by going against the conventional norms of the time. Glotfelty describes that it is also important to do research on an author's background in order to show their attitude towards nature: "Ecocritics have studied the environmental conditions of an author's life . . . demonstrating that where an author grew up, traveled, and wrote is pertinent to understanding his or her work" (xxiii). An ecocritical perspective reveals how Coleridge demonstrate the symbiotic connection between people and nature. He would often go on walks in the Lake District in order to be inspired by nature. The albatross that is killed in *The Rime of the Ancient Mariner* brings misfortune to the crew on board the ship, suggesting that nature takes revenge against them. Nevertheless, the majority of the poems written by Coleridge illustrate animals in a positive manner.

Coleridge's desire to protect nature is apparent in one of his most famous poems, *The Rime of the Ancient Mariner*. The poem portrays a supernatural tale of a mariner who kills an albatross, which places a curse on the entire crew upon its death. Gai Fangpeng evaluates the poem through the use of ecocriticism and presents the possibility that Coleridge wrote the poem as a warning to humanity (1). The crew on board the ship had been happy to see the albatross: "As if it had been a Christian soul, / We hailed it in God's name" (65-66). The crew saw the bird as a blessing in the sea. Nature then helps

the crew by moving the ship: “And a good south wind sprung up behind; / The Albatross did follow” (71-72). However, the mariner kills the bird that had seemingly brought them fortune: “With my cross-bow / I shot the Albatross” (81-82). The mariner realizes his mistake shortly after: “And I had done a hellish ting, / And it would work ‘em woe: / For all averred, I had killed the bird / That made the breeze to blow” (91-94). His actions seem to anger nature as the wind stops blowing, stranding their ship in the sea. Fangpeng suggests that the poem reveals “the change of the relationship between man and nature” (1). While nature had first appeared as a benevolent being helping the crew, the death of the albatross brings misfortune to them. At the end of the poem, the mariner must live the rest of his life telling others about his ordeal in order to warn them about killing the albatross: “That moment that his face I see, / I know the man that must hear me: / To him my tale I teach” (588-590). In a way, the old mariner can be compared to Coleridge, who may be trying to inform people of the consequences of hurting nature.

In the “The Nightingale” poem, Coleridge suggests that being in nature can change the way people perceive the world. In the second stanza, he expresses that he has “learnt / A different lore” (40-41) from being in nature. Nandita Batra believes that the Romantic era “can be considered a turning point for the way in which animals – and the human-animal relationship – were viewed in Europe” (102). Coleridge’s objective throughout the poem is to change people’s negative perspective on the nightingale. He seems to be appalled by their thoughts on the bird: “A melancholy bird! Oh! idle thought! / In nature there is nothing melancholy” (14-15). Furthermore, Coleridge sees the world as a place of pleasure and wants his son to be “Nature’s play-mate” (97). He believes that if his child is raised in nature then he will effortlessly learn to “associate joy” (109) with

the “songs” (108) of the nightingale. Thus, Coleridge uses his poems as a means to portray nightingales in a more positive light, hoping that others may see and appreciate the bird the way he does.

Depiction of Birds in the Twentieth Century

Ecocriticism and the portrayal of birds continue to be seen across time, including in novels of the twentieth century by Ernest Hemingway and Saul Bellow. In Hemingway’s novel, *For Whom the Bell Tolls*, the character Andrés displays compassion towards unhatched partridges. The reader is given insight to Andrés’s inner thoughts and his attitude towards animals as he comes across a partridge's nest: “If there were not this war I would tie a handkerchief to the bush and come in the daytime and search out the nest” (367). He also expresses his desire to take the eggs in order to raise them. Andrés wonders if he should “blind” (367) the birds in order to prevent them from flying away once they have grown up. Reading this from a postcolonial ecocritical perspective suggest that Andrés’s desire to eliminate their ability to see demonstrated a need to conquer nature. However, he instead shows signs of affection and compassion for the partridges, stating that he would not be able to “blind” the birds after he has “raised them” (367) because he would become attached to them. Hemingway demonstrates his love for nature through Andrés, who let the partridges live after he developed a connection to the birds and showed them sympathy.

This connection between Andrés and the partridges can similarly be seen in the relationship between Augie and the eagle Caligula in Bellow’s *The Adventures of Augie March*. Bellow uses Caligula to encourage environmental awareness and illustrates that domestication can impair an animal’s instincts. Augie’s relationship with nature becomes

evident when he travels to Mexico to train the eagle. At first, Augie can be described as an anthropocentric character who does not care about nature or animals. He is driven by greed and planned on using the eagle to earn cash: “I should devote myself to the money question and how to make a killing; then I’d set Caligula free or give him away” (374). Though Augie is discussing how to monetize Caligula, he still considers letting him free afterwards, demonstrating that he would not keep the eagle trapped in its cage.

Although Bellow’s novels are not focused on nature, reading *The Adventures of Augie March* through an ecocritical perspective demonstrates that some of the characters in the novel, such as Thea and Simon, express a desire to control it. When they are not training Caligula, they keep him locked in a cage. In this case, Caligula resembles the tamed hawk from *The Fortunes of Men* that is kept on a leash and forced to obey his owner. Joseph Meeker suggest that “Normal killing or food-gathering behavior and defensive aggression are suppressed when wild animals are domesticated” (151). This can be seen when Caligula is hurt while trying to kill an iguana. He is not able to protect himself because his natural instincts have been repressed. Based on the manner in which the eagle is treated and Meeker’s descriptions on the negative outcomes of the domestication of animals, one could infer that the domestication of virtually all animals can be seen as wrong. Domestic animals are raised “for minimum aggression and maximum submissiveness, which generally means that they never reach normal stages of maturity for their species” (Meeker 151). Thus, Caligula will never be able to regain his natural abilities, having lost his basic instincts from being trapped inside a cage for most of his life.

Exploring the portrayal of birds and sea creatures since the Anglo-Saxon era illuminates how the culture in these time periods may have affected the relationship humans had with animals. While some authors reinforce the negative depictions of certain animals, others eliminate the customary beliefs at the time by positively illustrating them in their works. These authors may change how people perceive animals by emphasizing how many are mistreated, such as Coleridge who wanted people to view the nightingale bird favorably and Bellow who revealed issues on domestication. There are also authors who may include both positive and negative portrayals of animals, such as Spenser and Hemingway, demonstrating their uncertain yet favorable attitude towards nature. Therefore, nature is a resilient topic that needs to be studied as it illuminates how the representation of animals in the Anglo-Saxon period continues to be an important issue in the twentieth century.

CHAPTER IV

EDMUND SPENSER AND NATURE IN THE SIXTEENTH CENTURY

Ecocriticism can be applied to Edmund Spenser's works in the sixteenth century. *The Faerie Queene* contains many illustrations of creatures and animals, most of which are depicted negatively. However, Spenser's eclogues in *The Shepheardes Calender* provide insight into his mind and a different response towards the environment than one steeped with menace. Hans P. Guth suggests that Spenser "gives impartial, equal representation to nature both in its fruitful, hospitable and in its hostile, destructive, monstrous aspects" (474). Spenser's descriptions of animals in *The Faerie Queene* corresponds with the adverse view towards nature that some argue was common for his culture at the time. The subjugation of certain creatures in *The Faerie Queene* presents the possibility that Spenser was anthropocentric, believing that humans were superior to the non-human. Nonetheless, Spenser conveys a love for the pastoral world by making certain animals an important part of the story. Like Hemingway, Spenser displays an inner turmoil in regards to his relationship with nature and at times deviates from the overall negative portrayals of animals. For example, the animal imagery in Book III, canto I, portrays a lion as a symbol of royalty and strength. Thus, the positive imagery that Spenser attributes to certain animals demonstrate a love for nature.

Although *The Faerie Queene* seems to exhibit nature as a treacherous place for humans, a closer reading of the epic poem through an ecocritical perspective reveals Spenser's conflicting feelings towards nature. Love states that a person's "perception of nature" is a cultural human construct (8). Duessa's character in *The Faerie Queene*

establishes this construct during the sixteenth century because she is associated with the negative view people had towards nature and the non-human. Maik Goth refers to Duessa as a “creature” and states that she has a “bi-natural appearance as half woman, half animal” (192). Thus, Duessa becomes dissociated from other people by not being completely human. She is portrayed as a character that is “created by uniting various disparate parts of predatory animals” (Goth 192) including a foxtail, a bear’s paw, and an eagle claw (1. 8. 48). Duessa’s animalistic features can be described as grotesque, they create a boundary between herself and others because her true form does not resemble normal humans. Arthur F. Marotti suggests that her appearance is attributed to her malevolent disposition: “The crocodile to which Duessa is compared (I.v.18) is a standard figure of deceit” (69). Thus, the description of Duessa’s allegorical characteristics and personality reinforce the negative view on nature and animals of the society at the time.

Nevertheless, Spenser goes against the traditional norms for his time by explaining the origins of Elves in his adaptation of the Promethean myth. Essentially, these Elves create a bridge to ecocriticism through their connection to nature. In the traditional Promethean myth, Prometheus created man out of clay in the form of the Olympian gods and animated them with the fire he stole from the gods (Goth 187). In *The Faerie Queene*, Spenser changes the story and brings life to a new race of Elves. His Promethean myth can be described as a “transgressive act” (Goth 187) because he is using animal parts to “create a new species” (Goth 189). Described as animals, the Elves may essentially belong to the natural world. Thus, Spenser conveys a love for nature by giving power to animals in making the Elves a noble race.

One of the characters that Marotti focuses on is Satyrane, who was able to control the other animals in the forest. Marotti compares Sansloy and Satyrane and suggests that they are both able to conquer nature: “The man [Sansloy] is able to triumph over the animal, as Satyrane is able to control the beasts of the wood” (72). However, Satyrane cannot represent the entire society of Spenser’s time because he is not completely human. He is half-human and half-satyr, which differentiates him from Sansloy and allows him to be part of the natural world. A satyr can be connected to nature and animals because they are described as creatures with horse legs. Therefore, his ability to control other animals does not represent the desire of humans to control nature. Likewise, a hybrid like Satyrane may indicate that humans and non-humans are similar in certain aspects. Although they are not bound by the same constructs, these hybrids may represent the possibility for humans and nature to coexist in peace.

Spenser’s love for certain animals can be seen through the representation of the lion in *The Faerie Queene*. When the lion is first introduced, he was described as a “rampaging Lyon” (I. iii. 5. 2) hunting for food, making Una his primary target. However, this lion is different because his “bloody rage” (I. iii. 5. 8) recedes when he sees her up close. The lion will then decide to follow Una to protect her: “The Lyon would not leaue her desolate, / But with her went along, as a strong guard” (I. iii. 9. 1-2). By safeguarding Una, the lion deviates from the conventional view society had towards animals at the time.

Marotti states that the lion’s death in *The Faerie Queene* emphasizes that a human can conquer an animal: “Despite its symbolic greatness, however, Una's lion is left, in his fight with Sansloy, in the natural limitations of a mere animal” (Marotti 72).

However, Spenser allows the lion to die as a valiant hero. The lion is killed by Sansloy while trying to help Una: “O then too weake and feeble was the forse / Of saluage beast, his puissance to withstand . . . / He ror’d aloud, whiles life forsook his stubborne breast” (I. iii. 42. 1-2, 9). Therefore, this passage deviates from the social norms of the time because the lion sacrificed itself attempting to rescue Una. Moreover, the image of a lion also appears later on Britomart’s shield: “And on her arme addresse her goodly shield / That bore a Lion passant in golden field” (III. i. 4. 8-9). The depiction of the art on her shield gives sovereignty to the lion. Its positive portrayal illuminates: “[a] sign of royal power, an emblem which forecasts the future monarchs descended from her” (Marotti 73). Ultimately, Marotti conveys that the lion becomes a symbolic figure that delivers justice (73) throughout *The Faerie Queene*.

One instance in *The Faerie Queene* that conveys how Spenser deviates from the cultural norm at the time is seen through the representation of a turtledove. This bird appears in a passage to help Timias find Belphebe has rejected him: as “His doole he made, there chaunst a turtle Dove / To come, where he his dolours did devise” (IV. viii. 3. 2-3). In this case, Spenser exhibits a respect for animals by suggesting that they can be intelligent and considerate. Likewise, this turtledove is anthropomorphized by displaying emotions: “Who seeing his sad plight, her tender heart / With deare comapassion deeply did emmoue” (IV. viii. 3. 6-7). The turtledove empathizes with Timias and decides to help him find his lost loved one. Thus, Spenser’s turtledove in *The Faerie Queene* may also allow society to see nature in a more positive manner because, like the lion that helps Una, it assists someone in need.

The Shepheardes Calender and The Mutabilitie Cantos

Furthermore, Spenser's feelings towards nature can also be explored through the pastoral elegy presented in the November Eclogue of *The Shepheardes Calender*. The eclogue portrays the character Colin Clout, a pseudonym for Spenser, who is mourning the loss of his friend Dido. He sings an elegy depicting nature as a living being that is also in mourning over her death. Colin's elegy personifies the environment and animals in order to establish a connection between nature and mourning. Spenser utilizes the theme of the pastoral and personifies animals and nature as beings that can be affected by a human's death because they reflect Colin's melancholy disposition. Nature parallels Colin's sense of despair throughout the poem, as seen in stanzas 8 and 9, while stanza 13 exhibits Colin's own rise from his grief as he moves on from Dido's death. Through his pastoral elegy, Colin comes to realize that death is connected to nature because it is an integral and unavoidable part of life.

The connection between nature and death seen the November Eclogue can also be compared to *The Mutabilitie Cantos* in *The Faerie Queene*. Spenser anthropomorphizes various entities such as nature, time, and mutability by making them the central characters and giving them voices. *The Mutabilitie Cantos* begin with the "Titanesse" (VII. vi. 4. 1) Mutabilitie explaining her desire to control everything in the world, including nature: "For, she the face of earthly things so changed, / That all which Nature had establisht first" (VII. Vi. 5. 1-2). However, Dame Nature establishes her authority: "Cease therefore daughter further to aspire, / And thee content thus to be rul'd by me: / For thy decay thou seekst by thy desire; / But time shall come that all shall changed bee[sic]" (VII. vii. 59. 1-4). Dame Nature's judgment presents the apocalyptic notion that

nothing in this world can withstand the powers of time or death as will be similarly explained below in *The Shepheardes Calender*.

The eighth stanza of Colin's song in the November Eclogue of *The Shepheardes Calender* illustrates how nature becomes despondent after Dido's death. Spenser personifies death as something that can disrupt nature, as seen when Colin complains "that dreerie death should strike so mortall stroke" (123). Likewise, line 123 illustrates that nature has been negatively affected because "it has [undone] Dame natures kindly course" (124). Therefore, Colin describes death as "dreerie" because it is the only thing that that can hinder nature's pure vivacity. Moreover, Spenser depicts nature as an anthropomorphic female by referring to her as a "Dame" (124). He similarly refers to nature as a female in *The Mutabilitie Cantos*: "Then forth issewed (great goddesse) great dame Nature" (VII. Vii. 5. 1). Nature can be described as a symbolic mother figure that provides consolation to Colin.

Spenser illustrates Colin's grief over Dido's death in stanza two of the elegy. Colin is in a state of despair, seeing only the negative aspects of nature and death. In line 125 Spenser begins to give emotions to objects often seen in nature, reflecting Colin's melancholy state in his personification of nature. He suggests that an oak tree's "faded lockes fall" (125) because it is mourning the loss of Dido. In line 126 Spenser personifies a river: "The flouds do gaspe, for dried is their source," giving the impression that it has dried up in its sorrow. In these two lines, nature is portrayed as if it were dying; the leaves from the trees have fallen and there is no more water in the river. These descriptions of nature may allow readers to sympathize with nature in its grief, permitting humans to feel a close connection to it. Moreover, Spenser anthropomorphizes the river

that begins to cry over Dido's death: "flouds of teares flowe in theyr stead perforce" (127). The tree and the river reflect Colin's lamentations and his state of despair. The stanza also reveals how nature is able to heal and move past its grief when the river begins to flow once more after it has lamented. This foreshadows Colin's own rise from grief as he seems to be in tune with nature.

The stanza continues to demonstrate how Dido's death had a negative impact on nature. This is illustrated through the personified scenery in line 128, where "The mantled meadows mourn." These meadows are in such deep sorrow that their leaves have changed color: "Theyr sondry colours tourne" (128). In line 131, the heavens are anthropomorphized and are illustrated as crying over Dido's death: "The heauens doe melt in teares without remorse" (131). Even the heavens, which are a part of nature, reflect Colin's emotions because they are mourning. As such, this can be connected to line 128 because Spenser's use of the word "mantled" suggests that the meadows are being covered by a cloudy sky. Likewise, the tears descending from the heavens can be perceived as rain falling from the sky. This scene can be connected to the second stanza of Colin's elegy, as Colin sings: "Let streaming teares be poured out in store" (61). Colin and the heavens are in a state of despair and cry because of Dido's death.

In stanza nine of Colin's elegy, Spenser focuses on the anthropomorphized animals that are similarly mourning Dido's death. The stanza begins with a line containing alliteration, which brings the reader's attention to the words beginning with the letter f: "The feeble flocks in field refuse their former foode" (132). The use of alliteration emphasizes how the despondent sheep have stopped eating as a result of their grief. Spenser further alludes to the flock's depressed state in the next line: "And [they]

hang theyr heads, as they would learn to weepe” (133). Spenser attributes human qualities to the flock by conveying that the sheep seem to learn how to cry. The animals in this stanza parallel Colin’s emotions; even the “beastes in [the] forest” (135) are grieving the loss of Dido. The wolves are the only animals in this stanza that are not lamenting. They take advantage of the grieving flock: “The Wolues . . . chase the wandring sheepe” (136). Dido’s death allows the wolves to easily capture their prey. The sheep become vulnerable to attacks from the wolves after they lost Dido, who was their protector: “Now she is gon that safely did hem keepe” (137). Spenser’s tone of voice in lines 136 and 137 appears to be more a matter of fact, as if he were simply explaining a story. His tone does not reveal any animosity towards the wolves. Nor is there any kind of pity expressed towards the sheep that are now being hunted by them. The wolves benefited from Dido’s death and took advantage of nature’s despair in order to keep themselves alive. Therefore, the wolves allow Colin to see the cycle of life and death in nature.

Unlike the sheep that mourned over Dido’s death because she was their caretaker, the turtledove that is introduced in line 138 appears to be affected by the emotional state of nature that surrounds it. This is conveyed when the turtledove is perched on a “bared braunch” (138) as it “Laments the wound, that death did launch” (139). The imagery depicted in these lines suggests that Dido’s death is personified as the “wound” described in line 139. The branches may also belong to the grieving oak tree described in the previous stanza after it had lost all its “faded lockes” (125). This anthropomorphized turtledove can also be associated to the one that helped Timias in *The Faerie Queene*, both showing a connection to humans. Richard McCabe also describes the turtledove as

“an emblem of love” (568), indicating that it is a tender-hearted creature caring for the world around it. Dido’s death affects the turtledove who laments her death.

Furthermore, Spenser uses the myth of Philomele to represent the nightingale: “And Philomele her song with teares doth steepe” (141). E.K. informs the reader that Philomele was the name of a woman who transformed into a bird after being raped by her sister’s husband, Tereus. Tereus also cut Philomele’s tongue to prevent her from speaking. Therefore, the nightingale is illustrated as a personified female bird whose anguish can be associated with the suffering of the animals and nature that are grieving. In reciting this stanza of the pastoral elegy, Colin can see how the animals within the pastoral world are affected by Dido’s death. Seeing the animals in mourning allows Colin to feel a connection to them. He knows that he is not the only who is hurting.

Realizing that death is a part of nature, Colin begins to slowly overcome his suffering while singing the elegy. The reader can perceive that Colin has accepted Dido’s death in stanza 13 of the elegy. In line 173, Colin states, “Why wayle we then? why weary we the Gods with playnts.” Colin understands that he does not need to grieve anymore because he envisions Dido living happily in the heavens where she is now “a goddess among the saintes” (175). While the other stanzas demonstrate how nature was negatively affected by Dido’s death, the tone of this stanza becomes more encouraging. The lines that depict the Elysian field as a paradise where souls go to after death convey the positive aspects of nature, as it is the place Colin envisions Dido: “I see thee blessed soule, I see, / Walke in Elisian fieldes so free” (178-179). Colin has now accepted the idea of death and has risen from despair.

Tropes revolving nature seen in the Anglo-Saxon era continue to be important in the sixteenth century. Whereas Spenser's relationship with nature can be described as complex in *The Faerie Queene*, the Eclogues reveal his profound connection to the world around him. Spenser resembles some of the poets of the Anglo-Saxon era who displayed an intricate response to nature. *The Faerie Queene*, *The Mutabilitie Cantos*, and the November Eclogue of *The Shepheardes Calender* all serve as detailed works that reveal the resilience of nature. While *The Faerie Queene* challenges negative portrayals of nature at the time, the November Eclogue embraces the beauty of the world. *The Mutabilitie Cantos*, which may be considered as separate from *The Faerie Queene* in this context, and The November Eclogue establish a symbiotic relationship to the world. Although *The Faerie Queene* manifested how conflicted Spenser felt towards nature, *The Shepheardes Calender* reveals how nature has a more profound effect on him through the character Colin Clout.

CHAPTER V

REDEFINING HEMINGWAY AND BELLOW: THE CONNECTION BETWEEN HUMANS AND ANIMALS

Moving to twentieth-century American literature, I turn to Ernest Hemingway, whose novels are mostly known for their intricate characters and spare prose style. Many critics focus on the development of these characters in order to figure out their place among the expanding list of themes that recur in Hemingway's works, such as nihilism, war, love, and death, etc. Still, another important aspect that is present in his novels is nature, which represents Hemingway's personal thoughts. As noted previously, many believe that he subjugates nature and animals in his works. Some ecofeminists who have analyzed his works argue that Hemingway displayed a desire to conquer both nature and women. However, analyzing his works through an ecocritical perspective allows for a more textured standpoint on Hemingway as a person and a writer, as previously discussed in chapter two in regards to Santiago and *The Old Man and the Sea*. Hemingway undergoes a transformation from his earlier works to his later life as he developed an appreciation for nature. Although some ecocritics in the past have inferred that Hemingway displayed an anthropocentric attitude in his works, a closer reading can reveal a more complex understanding of his works.²

Glen A. Love explains that one of the reasons he chose to analyze Hemingway was to extend the "purview of environmental criticism" (10) because he is not considered a nature or pastoral writer. As we have seen, Hemingway's emphasis on the scenery and the way he describes the animals in his works illustrate his love and respect for the world.

His deep affiliation to nature can be seen in most of his novels and many of his short stories, especially in *The Garden of Eden* (1986, published posthumously), his short story “The Short Happy Life of Francis Macomber” (1936), and *The Old Man and the Sea* (1952). Hemingway’s works demonstrate his desire to protect animals and increase environmental awareness in order to preserve the environment for future generations.

In *The Garden of Eden* Hemingway illustrates the contrasting forms of hunting. He suggests that there is a difference between the hunting of the elephant and the two spur fowls that young David killed with his slingshot (172). David does not view the killing of these birds as immoral because he had merely killed them as a necessity – they were low on food rations. However, he does not feel that killing an elephant simply for its tusks is justifiable because his father does not “need to kill elephants to live” (181). Thus, to David, hunting is only warranted if the person kills an animal to survive. From an ecocritical perspective, one could infer that the hunting and killing of any animal can be seen as wrong; nevertheless, it is important to note that the boy, unlike his father, has an appreciation for nature and is able to differentiate between intentions for hunting. Moreover, David is given the task of spotting the elephant at night while his father and Juma are sleeping. David’s love for the animal causes him to suffer from inner conflicts because he felt obligated to inform his father about the elephant but also wished “that he had never betrayed the elephant and . . . that he had never seen him” (174). David begins to genuinely care for the elephant’s wellbeing after he sees the skeletal remains of the elephant his father and Juma had previously killed: “Now we’ve tracked him to where he came to see his dead friend and now we’re going to kill him. It’s my fault. I betrayed him” (181). David begins to question his own ethics in regards to hunting. He is torn

between staying loyal to his father and his new sense of compassion towards the elephant; nevertheless, he chooses the elephant over his father.

David's ethics towards animals are deeply affected by this experience and he begins to display a hatred for elephant hunting assuming that "[m]orality is a matter of getting along with one's fellow creatures as well as possible" (Meeker 37). David's newfound morality allows him to become courageous and voice his new opinion to his father (181). If David parallels Hemingway's own thoughts, then it conveys the possibility that when Hemingway was a child, he too may have had a sudden dislike for hunting animals without justification.

Reading *The Garden of Eden* through an ecocritical perspective presents the possibility that Hemingway cared more for the environment than most people originally believed. In this reading, young David represents Hemingway's support of the protection of the environment. In the African stories of *The Garden of Eden*, Hemingway reveals his opposing sentiments about the excessive hunting of elephants for their ivory. One of the most important passages that expresses his thoughts on the negative aspects of elephant hunting is the section that depicts the skeleton of the elephant's friend. The vivid details Hemingway uses to describe the skeletal remains of the elephant express his desire to protect animals from needless hunting. This can be seen through his emphasis of the bullet holes in the elephant's skull: "the single hole in the big depression in the white bone of the forehead and then four holes close together in the bone around the ear hole" (180). Hemingway's direct attention to the graphic description of the skull proclaims his intention to invoke empathy for the elephant's friend from the readers, similar to that which had caused young David to develop compassion for the elephant.

Moreover, Hemingway created Juma as an anthropocentric character who receives pleasure from hunting. He considers himself superior to animals and clearly feels no remorse over killing the elephant, as seen when he defiles its remains: “[he] took a .303 solid from his pocket and fitted the nose into the hole in the bone of the forehead” (180). Juma disrespects the dead elephant by putting the bullet in his skull in a mocking manner. Thus, Juma’s character allows the reader to feel sympathy for the elephant. While young David considers the ramification of his actions, he informs the reader that Juma hunts to earn money by explaining that “if they kill [the elephant] Juma will drink his share of the ivory or just buy himself another . . . wife” (181). Through David, it is possible that Hemingway expresses his dislike of people, like Juma, who did not respect animals and simply hunted for the sake of pride or money. Hemingway anthropomorphizes the elephant being hunted, conveying that it exhibits grief in the passage in which Juma describes how the elephant acted when it found the remains of its friend: “the great elephant . . . had . . . looked down at the skull and where his trunk moved it a little way from the place it had rested on the ground” (180). In this case, *The Garden of Eden* can be associated with *The Shepherdes Calender* because both works establish that nature and animals have the capability of mourning.

Hemingway’s emphasis on the beauty of Africa illustrates his love for nature. Ecocritics share the perception that people are currently “living in a time of environmental crisis that requires [them] to reassess . . . [their] modes of being in the world” (Marland 847). Thus, Hemingway’s depiction of an animal living in its natural habitat may allow people to reassess their position in regards towards the hunting of animals while also conveying his desire to increase environmental awareness. Juma and

David's father had simply left the dead elephant where it lay after they had removed its tusks, without bothering to give it a proper burial or moving it to a different location. Before they reached the site of the remains, David had noticed how Juma grinned at his father as if they shared "a dirty secret" (180). Hemingway's use of the word "dirty" alluded to the possibility Juma and David's father had committed a heinous act, which is certainly true for David, who cannot fathom how Juma and his father receive any sort of satisfaction from finding the skeleton. Furthermore, Hemingway brings awareness to the excessive hunting of elephants for their ivory: "Ridges ran from between the bare white eye sockets and flared out in empty broken holes where the tusks had been chopped away" (180). People who are driven by pride, like Juma and David's father, may ultimately cause the extinction of elephants: "in his individualism and his pride . . . man inevitably goes beyond his true place in the world and thereby brings violence and destruction on himself and others" (Burhans 453). Thus, Hemingway may have written this passage in order to warn people about the dangers of unwarranted hunting.

Correspondingly, Hemingway expresses his desire to protect animals in *For Whom the Bell Tolls* through the character Robert Jordan. This can be seen in the passage when Anselmo asks Robert Jordan about his views on hunting, Robert Jordan replies that he does "not like to kill animals" (39). In this case, Robert Jordan resembles David Bourne, both displaying a dislike for hunting. On the other hand, Anselmo describes a great pride in killing animals. He boasts about the hunting trophies he kept in his home after a hunt: "There were the tusks of boar I had shot in the lower forest. There were the hides of wolves I had shot . . . there were the horns of ibex" (39). Many hunters rejoice in the trophies they will acquire after killing an animal. Anselmo is one such hunter,

describing in detail the stuffed eagle that he had acquired: “then there was an eagle stuffed by an embalmer of birds of Avila, with his wings spread, and eyes as yellow and real as the eyes of an eagle alive” (39). Hemingway's vivid description of Anselmo's stuffed collection may allow readers to feel sympathy towards the animals that have been reduced to home decorations.

For Whom the Bell Tolls can be compared to the passage on taxidermy in Hemingway's *The Sun Also Rises*. In the scene in which Jake and Bill are walking down the Boulevard, they pass by a place that sells stuffed animals. Bill insists that Jake should buy a “stuffed dog” in order to “brighten up [his] flat” (78). Taxidermy is popular amongst some hunters who enjoy displaying the animals they have killed, contributing to the pleasure some hunters receive from killing animals. The elephants being hunted for their ivory in *The Garden of Eden* may also end up as mounted heads set up for display in someone's home. Anselmo also creates a boundary between the killing of animals and humans: “To me it is a sin to kill a man . . . To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals” (41). He believes that it is sinful to kill other people but not animals. This boundary completely opposes Love's assertion on how humans and animals are joined together: “What ties us to animals, in literature or in life, is our evolutionary heritage and the deep sense of interconnection between us and them” (Love 132). Thus, Robert Jordan seems to express an interconnection to animals and Hemingway's respect for nature.

Humans and the Beauty of the World

Ecocriticism in twentieth century literature can be compared to the Anglo-Saxon period. Though over a thousand intervening years passed, many of the underlying tropes

continue to appear. Some of the topics that were explored during the Anglo-Saxon era can be seen in both Hemingway's and Bellow's novels, which together depict the beauty of the world in order to explain the relationship between humans and nature. Hemingway expresses concern over the protection of animals and the environment, as well as the importance of preserving the world for future generations, while Bellow's works demonstrate how an anthropocentric attitude may affect a person's relationship with nature.

In addition to Hemingway's emphasis on elephants, there is a section in *The Garden of Eden* that illustrates how David benefits from being in nature: "His vision sharpened by spleen and tempered by the ash beauty of the day" (45). Being in nature allowed David to clear his mind from his present troubles with Catherine. Different characters from Hemingway's works have all shown a similar reliance to the world around them. Nick, Santiago, and David all benefit physically or mentally from either thinking about or being in nature. As previously discussed, Nick is able to calm his mind while thinking of the stream, Santiago uses the sea water to heal his hand, and young David gained an appreciation for animals. Perhaps Hemingway felt the same sense of clarity that his characters felt from being in nature. He advocated for the protection of the environment in his novels not just to benefit future generations, but himself as well. Hemingway's feelings can be seen through David, by sharing his desire to bring awareness to the readers on the dangers of unwarranted hunting of elephants for their ivory.

Examining Hemingway's vivid description of scenery reveals his underlying message to protect the environment is revealed. Ecocriticism "attempts to gain deeper

insight into literature through an interdisciplinary investigation of the role played by the natural world” (Barney 21); therefore, analyzing nature is important to the comprehension of some of Hemingway’s works. One passage in *The Garden of Eden* illustrates a scene of withering flowers as Juma tracks the elephant. He follows its footprints and the signs it leaves behind, such as the “broken stem of a flowering weed” (165). Young David also “noticed the white flowers that were drooped and drying. But they still had not dried in the sun nor shed their petals” (165). Nature is vigorous because the flowers are able to withstand the African heat and remain alive even though they have been uprooted. Nevertheless, Hemingway’s focus on the wilting flowers similarly illustrates nature’s fragility and the desire to keep the environment beautiful.

Several instances in the novel display Hemingway’s affection for scenery, particularly through his detailed illustrations of the sea. The imagery in one scene when David is out swimming in the ocean conveys Hemingway’s love for the sea: in “the clear cold water . . . [he] swam down to the bottom and the touched the coarse sand and felt the heavy ridges of it. . .the sea was always colder than it looked” (19-20). As discussed above, *The Old Man and the Sea* established Hemingway’s love of the ocean through the character Santiago, while the scenery and imagery of the sea in *The Garden of Eden* was emphasized to convey his feelings. He similarly provides details of nature in *For Whom the Bell Tolls*. In one instance when Robert Jordan steps out of a cave, he takes a deep breath in “the clear night air of the mountains that smelled of the pines and of the dew on the grass in the meadow by the stream” (59). By allowing readers to see the appeal of nature, Hemingway displays his desire to protect the environment and hopes that future generations will also be able to enjoy its beauty.

In a similar form as Hemingway, Saul Bellow emphasizes the need to protect nature and animals. Bellow demonstrates that having an anthropocentric attitude may prevent one from seeing the beauty of nature. In *The Adventures of Augie March*, Bellow reveals different perspectives towards nature through his characters. Some people may be similar to Augie, who has a love for animals and a respect for the environment, while others may feel the superiority that can be compared to that of Thea, Simon, or Charlotte. The anthropocentric disposition of the characters in Bellow's works could represent how some in the twentieth century may have felt towards nature. Accordingly, the characters display the same appropriative attitude towards animals as seen in works of prior time periods, such as *The Fortunes of Men*.

Though Thea's attitude towards Caligula has already been evaluated in a previous chapter, her anthropocentric outlook is similarly displayed through her feelings about the lizards and snakes she captures. Thea cannot understand why Augie would feel compassion for the lizards they were using to train Caligula: "You get human affection mixed up with everything like a savage. Keep your silly feelings to yourself. Those lizards don't want them" (377-378). Her anthropocentric disposition creates a boundary between herself and the world, where emotions and feelings are not extended to animals. Moreover, Thea keeps the snakes she finds in the mountains inside glass boxes and displays them in front of her home: "She put them in one of the cases we had made ready for the iguanas, and that was the start of her collection. In time the porch became a snake gallery" (392). After Thea tires from her greedy desire to train Caligula, she moves on to imprisoning snakes as a form of entertainment.

Conversely, Augie's feelings towards nature seem to be influenced by his relationship with Thea. His feelings for Thea caused him to dislike and envy Caligula. However, Augie's feelings change after Thea begins to detest Caligula. When Augie was left in charge of Caligula, he realizes how, on some level, he had always cared for the eagle: "I couldn't stay in bed while Caligula was being neglected, if only for the reason that he'd become dangerous through hunger, let alone the humane side of it" (387). Though Augie says that he takes care of Caligula to make sure that he does not hurt someone, he also shows compassion for Caligula. Moreover, his perception of snakes was negatively affected by his relationship with Thea: "Meanwhile Thea and I were not satisfied with each other. I was resentful of the snakes and that she tended them" (402). Augie's jealousy caused him to dislike the snakes.

However, after Thea leaves him, his mindset changes. Augie's affection for animals is shown when he begins to wreck things around his house in a fit of rage: "[he] kicked to pieces the snake cases, overturned them, and stood and watched the panic of the monsters as they flowed and fled, surged for cover. Every last box I booted over" (432-433). Although Augie causes the snakes to panic as he brakes the boxes, he still liberates the snakes from their imprisonment. Through an ecocritical perspective, one might suggest that Augie primarily exhibits signs of having an anthropocentric attitude towards animals; yet, he can still be considered a better person than Thea who did not show them compassion. Although the snakes are negatively referred to as "monsters" (433), Bellow instills a sense of sympathy for the snakes by emphasizing their escape. Thus, Augie is letting the snakes return to the wild: "The snakes escaped—I presume to the mountains" (434). Bellow suggests that Augie may have, at least unconsciously, released the snakes

for their own good, perhaps so they can be free of Thea's unreasonable desire to have them trapped and displayed. Therefore, Bellow affirms that animals are better in their natural habitat.³

Bellow uses Augie to illustrate a positive representation of nature and ascertains the importance of connecting to the world. In one passage Augie admires the flowers he sees from the porch of Hilario's bar: "It said a lot to me that these flowers should have no power over their place of appearance, nor over the time, and yet be such a success of beauty and plaster the insignificant wall" (399). Bellow emphasizes that Augie can recognize how the flowers seem to bring life to the building. Additionally, Augie, like many of Hemingway's characters, cleanses his spirit by being out in nature: "I'd go up one of the mountain roads . . . and there I'd speak my feelings aloud or I'd yell, and it made me feel better temporarily" (446). Thus, there seems to be a symbiosis between people and the environment existing in the novel.

After Augie leaves Mexico, he returns to Chicago and meets with his brother, Simon, who appears to be another anthropocentric character. Although the brothers grew up in a low-income family, Simon changed after becoming rich and moving to the city. Simon and his wife's anthropocentric attitude towards animals can be seen through their choice of attire; Simon has "alligator-skin shoes" (464), while his wife, Charlotte, has a "fur-trimmed suit" (466). Thus, Simon and Charlotte flaunt their wealth by wearing animal products.

Furthermore, Augie also notices some of the differences between Mexico and the city. He describes the smell of Chicago: "The heat of June grew until shady yards gave up the smell of the damp soil, of . . . sewers and drains . . . and sometimes the fiery

devastation of the stockyards stink when the wind was strong” (477). It is possible that Augie is able to notice these differences because he was away from the city for a long time. He also narrates the scenery when he sees Chicago from Simon’s high-rise building: “The gray snarled city with the hard black straps of rails . . . [A] Terrible dumbness covered it, like a judgment that would never find its word” (463). Whereas Mexico was repeatedly illustrated as vibrant and beautiful, Bellow stresses the despondence that looms over the city.

Personified Animals in Bellow’s and Hemingway’s Works

Many twentieth-century works contain descriptions of animals that imply a negative relationship between humans and nature, such as Bellow’s *Humboldt’s Gift*, Hemingway’s *The Garden of Eden*, *For Whom the Bell Tolls*, and “The Short Happy Life of Francis Macomber.” Tropes from works written one thousand years ago, such as personification, continue to be important in the future because it gives animals and nature human qualities, such as the ability to speak to nonhuman actors. Thus, anthropomorphizing animals since the Anglo-Saxon era suggests that people did not simply see them as inferior beings. Some novels written in the twentieth century include characters that can be compared with animals in order to emphasize either superiority or lack of power. One such novel is Bellow’s *Humboldt’s Gift*, which contains characters that are driven by their narcissistic desires and uses animal references to subjugate others.

The presumptuous protagonist of *Humboldt’s Gift*, Charles Citrine, often referred to as Charlie, sees himself as superior to Cantabile, the novel’s antagonist, whom he perceives as a sub-human individual with primate characteristics. This is apparent in the passage when Cantabile forces Charlie to follow him: “I started to think . . . of all the

volumes of ape behavior I had read in my time . . . of Marais on baboons and Schaller on gorillas” (324-325). Cantabile’s demeanor leaves a negative impression on Charlie who is not used to such behavior. Yet, he becomes compelled to ponder how a person could behave in such a rude manner, attributing Cantabile’s personality to a form of primitive conduct. Additionally, Charlie’s conceited attitude is shown when he states that he continues to follow Cantabile around because he was trying to understand him: “Absorbed in determining what a human being is, I went along with him” (330). Thus, he is using Cantabile as a means to comprehend how other humans, whom he looks down on, interact and behave. Charlie also believes that his intellectual level surpasses most other people and wants to write a journal that will teach morals and knowledge about life. His narcissistic attitude is revealed when Renata questions him: “Who needs this Ark of yours, Charlie, and who are these animals you’re gonna save?” (487). Charlie feels he must educate people, whom he sees as “animals” (487), in order to make them more human.

Renata similarly exhibits narcissistic qualities and believes herself to be of a better class than other people. She too uses animal imagery to distinguish herself and Charlie from others. At one point in the novel, Renata suggests that the journalist, Pierre Thaxter is Charlie’s “private pet” (488). Though Charlie refers to Thaxter as his “dear friend” (485), it seems that he only befriended him to get his journal published. Renata’s use of the word “pet” indicates that Charlie may simply be using Thaxter for his own benefit and that she sees him as someone who is inferior to Charlie. Charlie regards Thaxter in the same manner as he does Cantabile and takes advantage of their friendship in order to figure out “what a human being is” (Bellow 330). By the end of the novel

Charlie appears to gain an appreciation for other people and animals whom he had simply looked down upon: “we occupy a point within a great hierarchy that goes far beyond ourselves” (711). Renata also uses animal imagery to express that she does not like Thaxter: “he himself is every kind of animal” (555). She refers to Thaxter as an animal in order to clarify that she does not approve of his relationship with Charlie.

The animal imagery Charlie uses to describe Renata reveals that he considers her to be a person who is superior to others: “on the biological or evolutionary side Renata was perfect. Like a leopard or a race horse, she was a ‘noble animal’” (430). The animals that Charlie associates with Renata are beautiful and sleek, corresponding with Renata’s narcissistic personality. Renata considers herself to be above other women and wants Charlie to acknowledge it: “Look around this dining room and look at the women—see what kind of dogs important brokers, corporation executives, and big-time lawyers get stuck with. Then compare” (584). Renata reveals her profound vanity by referring to the other women in the dining room as “dogs” (584). She wants Charlie to recognize that he should feel grateful to be with someone like her because she is much more beautiful than the other women. Thus, Renata uses animal imagery as a means to demonstrate her sense of superiority over other women.

Rinaldo Cantabile is another character in the novel who uses animal imagery to increase his own self-esteem. Though Charlie may feel superior to Cantabile at times, Cantabile suppresses Charlie’s ego. The animal imagery displayed in a passage when Cantabile is describing Charlie’s characteristics reinforces his sense of superiority over him: “His nostrils are getting big and hungry-like, and they have white hair. It’s a sign with beagles and horses too, turning white around the muzzle.” (410). Cantabile is able to

make himself feel better and younger than Charlie by referring to him as an aging animal, which only deepens Charlie's loss of power. Cantabile uses animal imagery as a way to overpower Charlie, as seen when he refers to him as an "ape" (327). It is interesting that Charlie had previously associated primates with Cantabile, who thinks of Charlie in the same manner.

The animal imagery Charlie uses to describe Cantabile when he is being threatened by him similarly reveals the oppression he feels from his presence: "And just at that moment I remembered Konrad Lorenz's discussion of wolves. The defeated wolf offered his throat, and the victor snapped but wouldn't bite. So I was bowing my head" (322). Through the use of this animal imagery, Charlie's reference to a wolf associates Cantabile with a person of power. Fundamentally, Cantabile serves as a character that inhibits Charlie's desire for superiority: "It was even possible that I was a more limited person than a fellow like Cantabile in spite of my concentration on intellectual achievement" (325). Though Charlie considers himself to be above other humans, he still feels that he may be lacking some essential primitive characteristics that could enhance some aspect of his disposition. Thus, he believes he can learn something from a person he considers to be beneath him.

In accordance with the animal imagery seen in Bellow's works, there are several instances in *The Garden of Eden* when Hemingway associates his characters with animals. In several instances when David and Catherine are swimming, Hemingway uses animal imagery to describe them: "[they] played underwater like porpoises. . .they floated easily like sea animals" (21-137). There are also many points wherein Catherine is referred to as an animal. Catherine states that her skin is "lion" colored (30). Instead of

naming a color, she associates herself with a lion in order to describe her skin tone. When Catherine gets a new haircut, she tells David that “it feels like an animal” (47). In this case, she once again associates herself to an animal when referring to the texture of her hair. There is no indication of disapproval from David in both passages, which conveys his love for both his wife and nature. His feelings can be seen at another point in the novel when he tells Catherine that she is as “healthy as a goat” (145). These human-animal similes reveal Hemingway’s appreciation for nature, while simultaneously giving power to animals. Thus, Bellow and Hemingway’s use of animal imagery to reinforce a character’s personality proclaims the resilience of nature.

Anthropomorphized Animals in Hemingway’s Works

For Whom the Bell Tolls and “The Short Happy Life of Francis Macomber” differ from many of Hemingway’s other works by providing the inner thoughts of animals. There is a brief section in *For Whom the Bell Tolls* wherein Hemingway provides the point of view of a horse that Pablo is bothering: “The horse understood nothing that [Pablo] said . . . he had been in the corral all day and was hungry now . . . and the man annoyed him” (64). In this scene, Pablo had been trying to find comfort in being with the horse, not realizing that it was bothered by his presence. The animal becomes happy once Pablo leaves him alone: “The horse went on grazing and was relieved now that the man did not bother him” (64). Hemingway allows people to feel a connection to nature by attributing human characteristics to the horse.

Hemingway similarly provides the point of view of an animal in “The Short Happy Life of Francis Macomber.” In the story, Francis Macomber displays an apathetic disposition towards the animals he is hunting. He even seems to detest them, as seen in

his response to hearing a lion roar throughout the night: “I’ve got to kill the damned thing” (12). The use of the word “thing” removes any human qualities or sentiments that may be attributed to the lion, while also diminishing any form of identification with the lion. Neil Evernden suggests that there are some people who disregard animals in order to separate themselves from them: they “encourage total ignorance of animals” in order to enforce “the notion of absolute distinctions between human and non-human life” (77). By ignoring animals, such people may develop an anthropocentric attitude because they feel superior to nature. Thus, Macomber creates a boundary between himself and the animals he hunts by removing all human sentiments from the lion. Nevertheless, after Macomber and his group find the lion, he is overwhelmed with fear: “[h]is hands were shaking as he walked away from the car” (13). He then clumsily shoots the lion, completely missing the vital organs to administer a clean hit. Though severely injured, the lion remains alive until the hunter Wilson finds it to shoot it once more.

In the next page Hemingway shifts the “point of view . . . abruptly from a description of the three central characters to the lion” (Whitt 63). This shift allows the reader to see the inner thoughts of the lion a few moments before Macomber shoots him.⁴ Hemingway depicts the lion’s last moments before it is killed by Wilson: “He felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen” (13). The illustrations allow readers to feel sympathy for the lion, who was killed for no reason other than to fill a man with pride. Hemingway attributes human qualities to the lion through its point of view: “All of him, pain, sickness, hatred and all of his remaining strength, was tightening into an absolute concentration for a rush” (16). The reader sees

that the lion hates the men that shot him. Thus, Hemingway uses the lion to bring awareness to the proper methods of hunting, as explained below through the character Wilson. Although the act of hunting may not be defensible from an ecocritical standpoint, there is a distinction between amateur and professional hunting.

Wilson is aware of the appropriate procedures of hunting and knows the precise areas in which to shoot the lion so that it will die fast, which would prevent the lion from suffering (11). After Macomber shoots the lion incorrectly, Wilson also knows that they must quickly find the lion to kill it because they are more dangerous when injured. He feels that it is inhumane to leave the lion to suffer because of its wounds (15). Because of Macomber's cowardice, as explained above when he was overcome with fear and missed the lion's vital spot, Wilson was forced to shoot the lion in an inhumane manner that left the lion's head "horrible-looking" and "mutilated" (17). Accordingly, Wilson appears to be more like Hemingway as seen through their respect for animals. Through the hunted lion and the elephant from *The Garden of Eden*, Hemingway displays his compassion for animals and a strong sense of ethics in regards to hunting.

Analyzing Hemingway's works through an ecocritical perspective reveals his affection for nature. Likewise, he may have used his works as a means to inform readers about the importance of protecting animals and the environment. Several of Hemingway's works can be connected to the Anglo-Saxon era through *The Dream of the Rood* poem, which gives a voice to something that is not human. Furthermore, Bellow's novels create a clear distinction between a person's emotions and their response to nature. While some of his characters display admiration for nature, others use animal imagery in order to subjugate other humans. The relationship between humans and the world in

Bellow's and Hemingway's works demonstrate how certain tropes and attitudes towards nature by humans have not changed much since the Anglo-Saxon period as revealed through ecocritical analysis.

CHAPTER VI

CONCLUSION

The ecotheoretical comparisons among texts reveal how literary tropes surrounding nature were integral from early medieval times up through to today. Ecocriticism establishes how the depiction of nature in literature continues to be an important part of the world. Though texts from the Anglo-Saxon period were written one thousand years ago, they can be connected to various works throughout time. A foundational aspect of the Anglo-American canon begins with Old English texts, which, despite an anthropocentric disposition to the surrounding world, essentially expressed a respect for nature and animals. Connecting works from the Anglo-Saxon period to subsequent eras establishes the possibility that many authors may have had a desire to protect nature. Ecocritics analyze the relationship between authors and nature as a means to understand their feelings in regard to the well-being of the environment.

A vital aspect of ecocriticism stems from the desire to protect nature. Many ecocritics analyze literature with the intention of providing documentation for environmental protection. A work does not necessarily have to be explicitly about the environment for it to be analyzed ecocritically; in fact, many ecocritics focus on novels that are not considered environmental works in order to understand how nature was illustrated by different authors, such as Hemingway and Bellow. Some authors demonstrate an apathetic attitude towards nature, while others display an affection for the world through their descriptions of animals and nature in their works. The desire to protect nature that was explored in works of the sixteenth and nineteenth centuries

conveyed a spectrum of attitudes. Whereas Spenser and Coleridge can be considered as normal subjects for ecocritics because of their well-known connection to nature, authors like Hemingway and Bellow would not ordinarily be analyzed ecocritically. Likewise, these different authors prove that the resilience of nature can be seen in sixteenth and in twentieth century literature.

Post-colonial ecocriticism investigates the inherent desire for humans to control nature through the destruction of the environment or through the domestication of animals. Though some Anglo-Saxons texts refer to the ocean as something meant to be used by humans for transportation, Old English texts additionally reveal that the ocean—something separate from humans—was revered. The treatment of animals residing in the ocean similarly changed over time, as seen above in *Beowulf* and *The Old Man and the Sea*. The representation of birds seen in the Anglo-Saxon era allowed for a negative portrayal of birds, while simultaneously symbolizing the bird as something which should be protected. Furthermore, the nuanced relationship between humans and nature seen in the Anglo-Saxon era reverberates through the sixteenth, nineteenth and twentieth centuries.

While cultural and societal constructs may modify their feelings towards nature, Spenser, Coleridge, Hemingway, and Bellow all expressed their love for nature in their works. Both Spenser and Hemingway displayed an internal conflict in regards to their feelings towards nature. Bellow deviates from the social norm by illustrating the dangers of domesticating an eagle and displaying his love for nature through Caligula. Another important topic Bellow addresses in his novels is how a person's personality may affect their relationship with nature, as seen through his focus on anthropocentric characters

who are apathetic towards animals. Moreover, this thesis may allow for a different and more positive view on Hemingway's representation of women and nature in his works. Likewise, the misconceptions about Hemingway's relationship with nature as challenged in this thesis allows for a more in-depth analysis of his works. The detailed illustrations of nature in his works reveal his compassion towards animals. Accordingly, Hemingway elucidates the desire to warn people on the dangers of excessive hunting and the need to protect the environment.

The relationship between humans and nature during the Anglo-Saxon era has been sustained across time. Additionally, the subjugation of animals has occurred for over one thousand years and the repercussions of their mistreatment is something that is seen in many works throughout different eras. Paralleled with humans, nature may become personified as a living entity with its own soul and emotions. Therefore, this thesis reveals how the resilience of nature is depicted through tropes established since the Anglo-Saxon period continue to be an important part of the culture and the relationship humans have with nature today. While I only focused on a few branches of the umbrella field that is ecocriticism and not all the centuries following the Anglo-Saxon period were explored, I hope that this thesis will inspire new critics to seek out other works and time periods. An analysis of works written in the twenty-first century would contribute greatly to the research presented in this thesis. Ecocriticism can be used to examine works across time, indicating that ecocriticism will undoubtedly develop in the coming years. I hope my work contributes to that ongoing conversation.

ENDNOTES

1. Hemingway, Ernest. "Big Two-Hearted River: Part II." *The Complete Short Stories of Ernest Hemingway*. The Finca Vigía Edition, Scribner, 1987. 173-180.

Hemingway continues to use his recurring character Nick Adams in "Big Two-Hearted River," which illustrates Nick's adventures after returning from the war. Nick goes out into nature in order to heal from his traumatic experiences at war. He expresses happiness at being out in the natural world, but his mind cannot connect to nature. Nick is afraid of traveling further down into the swamp to catch fish: "Nick did not want to go in there now . . . the fishing would be tragic . . . In the swamp fishing was a tragic adventure" (180). The use of the word "tragic" reveals Nick's fears and a connection to the depth of his unconsciousness. Thus, in this short story, nature becomes intertwined with the subconscious mind of Nick.
2. Hemingway, Ernest. *The Sun Also Rises*. Scribner, Simon & Schuster Inc., 1926.

See also Hemingway's depiction of bull-fighting in *The Sun Also Rises*, which arguably glorifies the ritual slaughter of bulls. In the novel, Montoya, a hotel owner who often has famous bull-fighters staying at his hotel, describes the protagonist, Jake Barnes, as an "aficionado" of bull-fighting: "Aficion means passion. An aficionado is one who is passionate about the bull-fights" (136). Jake and Montoya get along because of their love for bull-fighting. This novel demonstrates the growth that Hemingway experiences through life up until the writing of *The Garden of Eden*, which depicts his love for elephants.

Hemingway's love and respect for nature transformed in a positive manner over time.

3. Bellow, Saul. Novels 1956-1964: *Seize the Day*; *Henderson the Rain King*; *Herzog*; *Henderson the Rain King*. 1959. The Library of America. Penguin Group. 2007. The protagonist of *Henderson the Rain King* can be described as a character who has a conflicted attitude towards nature and animals. When he arrives at the village of the Arnewi people he learns that they are having trouble with frogs that have infested their water well, making the water undrinkable. Henderson wishes to help the Arnewi people by getting rid of the frogs. In chapter eight of the novel, he conveys a nonchalant attitude towards the frogs, and yet he seems to also care for them: "Under other circumstances I might have taken a tolerant or even affectionate attitude toward them [the frogs]. Basically, I had nothing against them" (182). Nevertheless, he decides to destroy the well with explosives in chapter ten: "I found that the dead frogs were pouring out of the cistern together with the water" (200). Henderson kills all the frogs and causes a disaster by demolishing the well of the Arnewi people.
4. Hemingway, Ernest. "The Snows of Kilimanjaro." *The Complete Short Stories of Ernest Hemingway*. The Finca Vigía Edition, Scribner, 1987. 39-56. See also the beginning of "The Snows of Kilimanjaro," in which Hemingway includes an excerpt explaining the Kilimanjaro mountain and a frozen leopard that was found at the summit: "Close to the western summit there is a dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude" (39). Hemingway attempts to get inside the mind of the leopard in order to figure

out what the leopard may have been doing that high up on the mountain. This short story written in 1938, is one of the first times Hemingway addresses the point of view of an animal.

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