

AN ECO-CRITICAL APPROACH TO HEMINGWAY'S A FAREWELL TO ARMS: A STUDY OF CULTURE-NATURE NATURE DICHOTOMY

Nozar *Niazi*, Lorestan University, English Department,
noz_ar_2002@yahoo.co.in

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Abstract: Drawing upon the culture/nature dichotomy as the basic analytical framework of ecocriticism, and by employing a descriptive-analytical method, this research investigates the consequences of anthropocentric warfare on the natural world, and its impact on the man-nature relationship within the narrative of *A Farewell to Arms*. It further explores the evolution of the hero-narrator's attitude, demonstrating his growing detachment from the culture of war towards a profound connection to the natural world. Henry's ultimate escape, with his beloved, from war-torn Italy to the sanctuary of Switzerland represents the physical embodiment of his ecological transformation. The binary opposition of nature and culture is also employed to gauge the characters' alignment with their inner nature versus their attachment to cultural codes. The author artfully challenges the culture of war that often justifies violence and expansionism in the name of patriotism and 'holy defense'. He suggests that the world should bid farewell to war and embrace the natural world, cultivating the seeds of love within the realm of human nature.

Keywords: Ernest Hemingway, A Farewell to Arms, eco-criticism, culture/nature dichotomy, ecological baptism

1. Introduction

In the early nineteenth century, a vivid demarcation emerged between the 'natural' and the 'human' sciences. This division of knowledge, as described by Bruno Latour, is central to what he terms the 'Modern Constitution', which he believes "has sundered the human from the non-human realm, while defining society's relationship to nature predominantly in terms of mastery and possession" (qtd. in Rigby 152).

Renowned philosopher, Martin Heidegger, blames Socratic philosophy "for constructing a rational subject that approaches the natural world as an object that serves a purely utilitarian purpose, a

process that culminates (or reaches a disturbing nadir) in the Cartesian split (of mind and body)" (qtd. in Borlik 9). Only recently have cultural and literary theorists, influenced by post-humanist scholarship, dared to cross the divide and bridge the gap, establishing interdisciplinary fields of studies to gain a deeper understanding of our time's complex philosophical, cultural, social, and political issues. Examples of these synergistic interactions between the 'human' and the 'natural' sciences include ecocriticism, ecofeminism, and postcolonial ecocriticism.

William Rueckert is known to be the first to use the term 'ecocriticism' in his 1978 paper *Literature and Ecology: An Experiment in Ecocriticism*. By challenging the lines between binary oppositions and moving beyond the limitations of modernism and humanism, ecocriticism seeks to regain a sense of the interconnectedness of nature and culture. Of course, as a relatively recent approach to the study of literature, it remains open to debate. Arne Naess, a Norwegian philosopher, originated the term 'deep ecology' in his 1974 paper, *The Shallow and the Deep, Long-Range Ecology Movement*, as a response to anthropocentrism that underlies contemporary models of existence and lifestyles. He made great contributions to the richness of ecocriticism by laying out some basic principles of deep ecology, relevant among them to our analysis is the principle of "refusing excessive human interference with the nonhuman, as it worsens ecological conditions" (97). Based on the checklist provided by another eminent ecocritic, Lawrence Buell, ecologically-oriented literature should exhibit all, or some of, the following features:

- 1 The nonhuman environment is present not merely as a framing device but as presence that suggests that human history is implicated in natural history.
1. The human interest is not understood to be the only legitimate interest.
2. Human accountability to the environment is part of the text's ethical framework.
3. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text (7-8).

In recent decades, nearly every academic field of study has taken it upon themselves to actively play a constructive role in tackling global environmental degradation. As can be deduced from the above principles and definitions, ecocriticism is a literary response to a range of growing ecological issues of the late 20th century. As a critique of

anthropocentric modes of existence, it is committed to protecting the natural world by actively raising awareness of cultural and philosophical factors that are chiefly responsible for the status quo. "All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections between nature and culture" (Glotfelty xix). By showing the interconnectedness of human culture and nature, authors try to garner public support for the preservation of the natural environment and harmonious coexistence between human and nonhuman, recognizing the imbalanced relationship as the root cause of contemporary ecological crises. Thus, "creative writers, with ecological thoughts, by redefining the concept of nature in their artistic creations, try to highlight humanity's insignificant place on the extensive map of the universe" (Niazi 75). Since it would be impossible to explore complex aspects of the culture-nature relationships in the novel under examination by applying a single theoretical framework, the present research freely draws upon various theoretical concepts and principles of ecocriticism that are relevant to the purview of the study, providing a wider avenue for exploration of the novel's concealed green layers.

2. Literature Review

Ernest Hemingway, as one of the greatest and most influential American literary figures of the twentieth century, has won more critical acclaim than any one of his contemporaries. The critical reception of his work has grown considerably over decades with the deepening interest in ecocriticism across American studies. Most of Hemingway's novels as well as short stories exhibit great potentials for an eco-critical study. G. Srilathe (2022) observes that although Hemingway was an unabashed hunter and fisher, he was also a conservationist and conveyed this attitude in many of his works. Having investigated his first forty-nine short stories, she concludes that twenty-two of them show ecological concerns in some form or the other.

Hemingway received favorable critical reception for his celebrated novel *A Farewell to Arms* by the critics as well as general reading public, for offering a realistic depiction of War and simultaneously presenting the love story of Frederick Henry and Catherine Barkley, the hero and heroine. The novel is mainly the tale of Henry, a young American in charge of an ambulance unit on the Italian front in the First World War, and his passionate relationship with a beautiful English nurse. Set against the backdrop of the brutal realities of war, the novel portrays the pain of combat and the love between the protagonists caught in its

inexorable sweep. Henry, the protagonist-narrator, struggling to overcome his existential crisis, undergoes a fundamental transformation from an initially naïve war supporter to a mature antiwar lover. The mainstream critiques of the novel have mainly focused on the thematic dichotomy of war and love and the way these dimensions are reflected in its protagonist. However, there are those who by moving beyond these binaries have explored other aspects of the novel. Alexandru Oravitan (2014), for example, by analyzing the protagonist's hesitations between tending to personal happiness gained through love and the idea of doing his duty on the battlefield has highlighted an underlying philosophical dimension in the novel, namely a struggle for self-knowledge. He concludes that gaining self-knowledge and, thus, attempting to make a change in one's life, proves to have a very high price. By applying Judith Butler's theory of "gender as performance", Victoria Addis (2018), demonstrates how the novel challenges the traditional masculine gender role through Ferederick's doomed search for an ideal of masculinity, which can no longer exist. The landscapes operating symbolically and psychologically reveal aspects of Ferederick's characterization, thoughts and emotions. Faced with the overwhelming realities of war, Addis concludes, Ferederick's patriarchal outlooks and the landscapes it engenders cannot hold. In losing this perspective, the immateriality of the various performances of gender roles in the narrative is revealed, culminating in the tragic irony of the ending. Lay Sion's (2022) ecological gothic reading of *A Farewell to Arms* is a commendable effort to interpret various elements in the novel including the rotten food, the disjointed bodies, the broken landscapes, and the gothic rain as counter-narratives against the narratives of war, a resistance against the industrial, anthropocentric warfare. However, while extensive critical analyses of the novel exist, an eco-critical study of this celebrated work that would exclusively devote itself to the exploration of the relationship between culture and nature within the narrative has not been conducted so far. Therefore, the researcher takes it upon himself to make a fresh reading of the novel by applying the culture-nature dichotomy as a principle analytical framework of ecocriticism, aiming to uncover its hidden green themes.

3. Methodology

This research broadens the concept of "nature" to encompass aspects of human nature inherent in the natural world. Drawing upon the culture/nature dichotomy as well as other principles of ecocriticism pertinent to the purview of our study, and by employing a descriptive-analytical method, the present research first demonstrates the

consequences of modern warfare on the natural world, emphasizing its impact on man-nature relation, as it is depicted in the narrative. Then, it explores the protagonist's ecological development, tracing his journey, or rather his escape, from the war-ridden landscape of Italy to the serene natural world in Switzerland. The binary opposition of culture/nature is also employed for characters' evaluation. Finally, in the concluding part, Hemingway's particular perspective on the theme of culture-nature relationship will be explored.

4. Discussion

German social theorists Theodor Adorno and Max Horkheimer (1979) believe that domination over nature via military conflict is the outcome of what they term 'the dialectic of enlightenment', which they believe has generated a whole new order of barbarism in Europe (the reference is to the second world war). Hemingway's novel, likewise, portrays the modern anthropocentric warfare over possession of land, mountains, jungles, rivers...., demonstrating the stark tension between anthropocentric culture and natural world. The novel commences with a vivid description of a beautiful landscape:

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. (3)

Soon after, the landscape is tarnished with the passage of troops through the village carrying heavy logistics and turning it into a dusty, gloomy environment: "Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees were too dusty and the leaves fell early that year...." (3). The melancholic scene, with the leaves of trees falling prematurely, is foregrounded by the contrast that is made between the army, as the embodiment of war culture, and that of nature symbolized by the landscape. The leaves falling prematurely can metaphorically represent soldiers facing premature death. The description mirrors the damaging effects of military presence on natural elements, counter to Naess's principle of "refusing excessive human interference with the nonhuman, as it worsens ecological conditions" (97). The advance of Italian military resulting in a massive deforestation, as described below, emphatically demonstrates the adverse impact of armed conflict on the natural world.

The whole thing going well on the Carso made the fall very different from last fall.... The forest of oak trees on the mountain beyond the town was gone. The forest had been green in the summer when we had come into the town but now there were the stumps and the broken trunks and the ground torn up.... (5-6)

However, the narrator remains insensitive to the extensive ecocide, focusing instead on the military success. Now, the Italian army rules the Carso and the only difference, what the author seems to imply, is that a whole ecocidal phenomenon has occurred and the beauty of the landscape vanished. Thus, from the outset of the novel, by employing symbolism and imagery, Hemingway highlights the tension between war and nature, setting the stage for a deeper exploration of the theme of human culture versus natural world throughout the tale.

4.1. The Culturally-Oriented Narrator

The narrator-hero of the story, Henry, is initially shown to be influenced by the propaganda of war, taking for granted the losses of both human and non-human elements. His account of seven thousand deaths is made with an impartial tone: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and, in the end, only seven thousand died of it in the army" (4). However, on the part of the author, the choice of words 'only seven thousand' is meant as an understatement, which indeed magnifies the scale of the calamity and reveals Henry's attitude. In the following year, the Italian army captures the strategic mountain of San Gabriele. The narrator, hailing the event a great success, tells us in an elated tone:

The next year there were many victories. The mountain that was beyond the valley and the hillside where the chestnut forest grew was captured and there were victories beyond the plain on the plateau to the south and we crossed the river in August.... Now the fighting was in the next mountain beyond and was not a mile away (5).

Later in the novel we are told that the Italians suffered heavy casualties while capturing such places: "The Italians lost one hundred and fifty thousand men on the Bainsizza plateau and on San Gabriele"(120), which further highlights the absurdity of military operation. Passini, the mechanic, while questioning the capture of mountains, has a strong point to make: "Did you see all the far mountains to-day? Do you think we could take all them too? what if

we take San Gabriele? What if we take the Carso and Molfalcone and Trieste? Where are we then?" (47). The questioning signifies the futility of military efforts to dominate the natural world. However, Henry's insistence on labeling the tragic event a triumph reinforces his culturally-oriented idea of "victory".

While the Italian officers suggest Henry to go visiting glamorous cities of Italy such as "Rome, Naples, Palermo, Sicily, and Capri" (7), the young priest asks him to go and see the village of Capracotta in the Abruzzi and stay with his family for a few days. The priest tells him: "You would like it and though it is cold it is clear and dry" (8). The officers, scoffing at the proposal, tell the priest: "He doesn't want to see peasants. Let him go to centers of culture and civilization" (8). The simplicity and clarity of the countryside contrast with the cities of Italy, ironically called "centers of culture and civilization", where indulgence in sensual pleasures is sought. An officer tells Henry: "I will give you the address of places in Naples. Beautiful young girls—accompanied by their mothers" (8). However, instead of going to the village of Capracotta "where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow..." (12), he would go to "the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was" (13). Later, he tells us regretfully: "When the priest came to know about it I was disappointed and suddenly hurt that I had not gone to the Abruzzi. I myself felt as badly as he did and could not understand why I had not gone" (12). Henry's preference for "glamorous cities" over the simplicity and tranquility of countryside highlights his initial values and mindset.

4.2. The Impact of War on Man-Nature Relation

Hemingway uses nature symbolism to unveil the harrowing consequences of war. When the narrator reports on the death of seven thousand troops due to the rain, it may initially seem symbolic of death, but rain takes on a broader meaning in the context of war. Hemingway suggests that, due to the circumstances of war, soldiers are sometimes forced to drink contaminated water, effectively turning a vital element of nature into a fatal agent. Catherine's fear of the rain is also connected to the circumstances of the war. She tells Henry: "I'm afraid of the rain because sometimes I see me dead in it. And sometimes I see you dead in it" (114). Indeed, she associates rain drops with bombs falling during bombardments, turning a typically romantic element of nature into something dreadful in Catherine's traumatic mind. This mirrors Brucoli's idea when he says: "war takes the normal expectations of life

and turns them into their opposite" (146). Hemingway's description of the troops marching on the muddy road with bulging cartridge-boxes under their capes provides a telling example:

Their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin long 6.5 mm. Cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child. (4)

What the troops carry is death. The image links pregnancy and death, emphasizing the reversal of natural order by war. This concept aligns with Glotfelty's premise of "interconnections between culture and nature, affecting it and affected by it (xix), where war distorts the relationship between the humans and the natural world, turning the ordinary into its opposite. This transformation is further echoed in Catherine's pregnancy, which also experiences a reversal of the natural order. Hemingway's narrative underlies the idea that war disrupts the harmony between the human and the natural world, leading to tragic consequences.

4.3. The Role of Nature in the Novel

Nature plays a dynamic role in Hemingway's novel. Rain and snow are capable of intervening in the war, bringing military operations to a standstill and effectively functioning as peacemakers. Henry gladly tells the major: "There will be no more offensive now that the snow has come" (7). Likewise, rain as a powerful agent is capable of getting the war to a stilled point. The major tells Henry:

-They say they are to attack but I can't believe it. It is too late.
You saw the river?
-Yes, it's high already.
-I don't believe they will attack now that the rains have started (148-9).

Thus, natural elements actively intervene in the war, declaring ceasefire with their presence, although the strife of war still exists beneath. This effectively mirrors Kate Rigby's idea when he observes: "the natural world is no longer a passive recipient of human interventions and projections but an active participant in the formation and transformation of human culture and activities" (159).

The river, saving Henry's life when escaping from military execution, is another example of nature's positive and dynamic role. In

the nightmarish retreat Henry with many officers are arrested and taken to the river bank where they are casually questioned and put to death for treason. While standing in queue and witnessing the injustice done by the battle police, Henry suddenly rushes to Tagliamento River and dives into the water. The stream takes the hero away and saves his life. The symbolic significance of the scene is that of purification, and to use my own coinage, an 'ecological baptism', signifying Henry's rebirth into the natural world. He says: "Anger was washed away in the river along with any obligation" (208). Henry's jump into the river marks a crucial turning point in his development; running away from the clutches of the military to the embrace of nature.

Additionally, the wind suddenly turns favorably and facilitates Henry and Catherine's final escape to Switzerland in the cold rainy night, pushing their small boat forward at a pace needed to avoid Swiss's custom guards before the break of the day. This underscores the facilitating role of the wind, enabling Henry to evade prosecution.

4.4. Culture/Nature dichotomy as a Basis for Characterization

The binary opposition of culture/nature is employed for characters' evaluation, as they reveal various degrees of propensity towards the opposites. On the one hand, there is Frederick Henry and those officers who celebrate victory in the war. They align with the culture that attach fake values to victory and spread violence. In contrast, the priest, the ambulance drivers and mechanics such as Passini and Gordini display an antiwar stance and ask for peaceful coexistence that is compatible with the natural order. Perhaps, it is not coincidental that the officers who show proclivity for war are from the city, demonstrating higher degrees of cultural impact. While the priest and the like-minded soldiers who oppose the continuation of war come from the countryside, signifying the impact of environment on their world view.

Characters' various responses to cultural codes and social conventions also reveal levels of awareness of their inner nature that is inherent in the natural world. Henry, for instance, wishes to marry Catherine in the church in accordance with Christian tradition. Catherine, in contrast, rejects the need for a formal church wedding emphasizing that their love is the most crucial aspect of their relationship.

-We are married privately. You see, darling, it would mean everything to me if I had any religion.

-Then nothing worries you?

-Only being sent away from you. You're my religion (104).

Looking at their relationship from a naturalistic perspective, Catherine shows greater depth. Her metaphoric statement suggests that 'love' is all that matters in a relationship, and that their "marriage" has already been consecrated by love; no more a priest or church is needed for its further consecration. "We're really married. I couldn't be any more married" (103). Catherine's bitter experience of losing her fiancé in the war, while waiting for eight years, for the "right time" to marry has taught her to be true to her natural self, versus cultural self; 'right time' and 'marriage' being socio-cultural concepts. Her rejection of such formalities in favor of genuine love mirrors a deeper understanding of the triumph of nature over cultural norms.

4.5. Narrative Structure: movement from culture towards nature

The structure of the narrative in *A Farewell to Arms* reflects the protagonist's transformation from the culture of violence and meaningless sensuality to a deeper connection with nature and true love.

In book one, Henry is shown hailing the capture of mountains as a great success, despite massive human and non-human losses. As an American, he takes part in the Italian war for no specific reason. Catherine asks him why he volunteered, and the answer is: "I don't know. There isn't always an explanation for everything" (17). He drinks excessively and visits the officers' whorehouse, an establishment of modern war culture, frequently; "knowing that that was all there was" (13). However, behind that, there is a lack of genuine contentment and a feeling of revulsion. His regret about failing to visit the village of Capracotta, and instead going "to the smoke of cafes..." (13), bears testimony to the fact. The search for meaning in a culture that values violence and deems 'prostitution as civilization' leaves him spiritually unfulfilled. Having seen the void of devotion in Henry, the priest explains to him the love of God, but all in vain. The love story with Catherine is still at the level of appetite at the end of book one.

The second book, introduces a shift in Henry's attitude as he experiences genuine love with Catherine in Milan's hospital where he is admitted as a war patient. He displays unprecedented emotional reaction to meeting Catherine after a short gap. This is how he has expressed his feelings: "When I saw her, I was in love with her. Everything turned over inside of me.... I pulled her down and kissed her and felt her heart beating" (84). Here, Henry's love for Catherine undergoes a dramatic change; from a casual 'card game' to a serious 'heart game'. The scene marks his long transition from the culture of war that despises love to the world of nature that upholds it. The story

behind the love story is the quest for meaning and certitude in a world which seems to offer nothing of the sort. Despite the priest's efforts, Henry fails to make sense of the ambivalent cultural legacy of the West, the abstract God of Christianity. Catherine, on the contrast, offers Henry a taste of tangible true love; the selfless sort, which the priest talks about, but cannot provide. This is what she tells Henry: "I want what you want. There isn't any me anymore. Just what you want" (96). Henry's hunger for Catherine's affection goes to the extent that he is ready to spend his convalescent leave in the hospital room with her. Catherine, finding the idea silly, suggests him to pick a place and she would go with him, ready to sacrifice her job for their love. "If necessary, I'll simply leave" (123). Henry starts to understand the selflessness of love and moves toward a more authentic, nature-oriented way of life.

In the third book, Henry returns to the front reluctantly, and merely as a matter of duty. Questioning the very meaning of war, he tells the priest: "I don't believe in victory anymore" (161). And eventually, having acknowledged the hollowness of abstract concepts such as "the sacred soil", "sacrifice" and "glory" as motivating forces of the war propaganda, he makes this observation: "I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards in Chicago if nothing was done with the meat except to bury it" (165). This book marks significant events, including the nightmarish retreat of the Italian military, the execution of officers by the battle police; and above all, Henry's sole desire to get reunited with his beloved, all of which leading to Henry's complete break with the Italian army, and by extension, all armies in the world.

In the fourth book, having suffered a lot while escaping from the battlefield, Henry finally arrives in Milan. However, he has just "made a separate peace" (217) that he has to face prosecution for his desertion. After a reunion with his beloved, the couples take a perilous journey in the cold rainy winter night and cross the lake into Switzerland in a small boat.

In the fifth book, having eventually managed to reach Switzerland, Henry exhibits a great attitudinal transformation, seeking a simpler and natural life, away from the people and the war. He says contentedly: "We lived in a brown wooden house in the pine trees on the side of the mountains" (257). Here, the stunning beauty of Switzerland's mountains and the serenity they offer to the couples are contrasted with the mountains of Italy where the bloodshed still goes on. Whereas in Italy the armies go through massive losses trying to capture mountains, here in Switzerland the hero and heroine are captured by the captivating beauty of the mountains that offer safety and serenity. Nevertheless,

the narrative takes an unexpected turn at the end when Catherine's baby is stillborn and she dies of a fatal hemorrhage after the caesarian operation. Catherine's death serves as a reminder of Brucoli's significant quotation (146) about war's ability to upend the normal expectations of life. Despite this tragedy, Henry carries the impact of Catherine's love, undergoing a transition from the culture of war to a deeper connection with his true nature.

5. Conclusion

Ernest Hemingway employs symbolism and imagery to demonstrate the extensive consequences of war on the natural world, highlighting the tension between culture and nature from the outset of the novel, and setting the stage for a deeper exploration of this theme throughout the tale. It is demonstrated that, by reversing the natural order, the war turns natural elements such as the rain into fatal agents; hence disrupting the man-nature relationship. However, in Hemingway's novel nature is not merely a passive setting for human action. It plays a dynamic and positive role by using its formidable forces such as the snow and the rain to bring military operations to a standstill, and effectively functioning as a peacemaker.

A culturally-oriented character; Fredrick Henry, our narrator, initially leads a life characterized by random and meaningless indulgence, "knowing that that was all there was" (13). He displays an impartial attitude toward the extensive ecocidal consequences of the war, reflecting a profound lack of ecological sensitivity. Instead of going to Capracotta, a village of natural beauty where the environment is described as "clear and dry" and spend his leave in the lap of nature, he prefers the dark and chaotic atmosphere of the cafes in the so-called "centers of culture and civilization". This preference signifies his alignment with a culture that, ironically, equates 'prostitution with civilization'.

Henry's transformation from this culture-centric outlook towards a more ecologically-oriented perspective starts with his deepening relationship with Catherine. His initial description of his casual love for Catherine as a "card game", gradually turns into a serious "heart game". Her love becomes the symbol of the untapped potentials inherent in the natural world, functioning as a catalyst for a significant shift in Henry's values. Having experienced the brutality of the war and deeply felt the magnetic pull of Catherine's affection, Henry begins losing faith in the armed conflict, and eventually bids farewell to the false ideals of a culture that regards violence as sacred. He says: "I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices

were like the stockyards in Chicago if nothing was done with the meat except to bury it" (165). Henry's plunge into the river while escaping from the battle police can be interpreted as a metaphorical "ecological baptism", marking a crucial turning point in his development. The protagonist's final escape from the "butchers' land" to Switzerland represents the physical embodiment of his ecological transformation. It symbolizes the shift from the confines and chaos of "centers of culture and civilization" to seek refuge in nature's tranquility, reflecting the comprehensive theme of the tale- the movement from culture to nature.

Ernest Hemingway artistically challenges the foundations of anthropocentrism, built on misconceptions about human intelligence, by exposing the brutality and absurdity of modern warfare, and its disrupting impact on man-nature relationship. By the use of contrast and comparison, he points to the insignificant place of human (culture) on the massive map of the universe, picturing the armies as 'ant colonies' that attempt to conquer mountains of great magnitude. While the Italian army "very handsomely" capture towns such as Gorizia, its attempt to capture the extensive Alpine mountains, despite inflicting ecological damages, is bound to failure. The author, by demonstrating the anti-ecological aspects of war, suggests that the world should bid farewell to the war culture and embrace the natural world, cultivating the seeds of love within the realm of human nature.

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خوانشی بوم‌گرایانه از رمان *خدا حافظی با اسلحه* اثر ارنست همینگوی بر اساس دوگانگی فرهنگ/طبیعت

چکیده: این پژوهش با خوانشی بوم‌گرایانه از رمان *خدا حافظی با اسلحه* اثر همینگوی، و با استفاده از مفاهیم دوگانه‌ی فرهنگ/طبیعت به عنوان چارچوب اصلی تحلیل در نقد بوم‌گرا، و نیز با روشی توصیفی-تحلیلی، سعی در نمایاندن پیامدهای جنگ بر دنیای طبیعی و تاثیر آن بر رابطه‌ی انسان و طبیعت دارد. سپس، به کشف تکامل نگرشی قهرمان داستان می‌پردازد، که با پس کشیدن از فرهنگ جنگ طلبی و عمیق‌تر شدن رابطه‌اش با دنیای طبیعی مرتبط است. فرار نهایی هنری از ایتالیا، پر هیاهو و جنگ‌زده به سوی خلوتگاه سوئیس مظهر تحول نگرشی اوست. از مفهوم دوگانه‌ی فرهنگ/طبیعت نیز به عنوان یک سنگ محک در سنجش سطح ادراک بوم‌گرایانه‌ی شخصیت‌های اصلی داستان استفاده شده است. در پایان، همینگوی با روشی هنرمندانه گفتمان جنگ و فلسفه‌ی انسان‌محوری را به چالش کشیده و توحش انسان مدرن را به نمایش می‌گذارد. وی اعلام می‌دارد که برای صیانت از نظام طبیعت باید از فرهنگ جنگ دوری جست و عشق را در طبیعت انسان بارور نمود.

واژگان کلیدی: ارنست همینگوی، نقد بوم‌گرا، خدا حافظی با اسلحه، فرهنگ/طبیعت، غسل زیست محیطی