

THE THEME OF SOLITUDE IN THE SELECT WORKS OF ERNEST HEMINGWAY

¹Mary Siniya M V, ²S Uma Maheswari

¹Ph.D. Research Scholar, Department of English, St. Peter's Institute of Higher Education and Research, Avadi, Chennai-54.

²Supervisor, Professor and Head, Department of English, St. Peter's Institute of Higher Education and Research, Avadi, Chennai-54.

Abstract

The objective of this paper is to make a detailed analysis of solitude in the select works of Ernest Hemingway. The cause of solitude is itemized by extracting the influencing factors like anxiety, despair, loneliness, etc. The outcome of solitude is studied in this paper. This study will focus on the four of Hemingway's works: *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*. The passion of Hemingway's life was to write truth with honesty, direct, clear, and absolute without interpretation. Hemingway presents the theme of solitude, violence, and death to portray there are complications in life, but the afflicted life loses its swindle before the people of courage and perseverance. Hemingway's war experiences made a drastic psychological impact on him, which was reflected in most of his works. Hemingway's view of life turns after he participates in World War I and World War II.

Keywords: solitude, loneliness, Suffering, anxiety.

INTRODUCTION

Hemingway, portrays his novels and short stories with human life as a perpetual struggle with the conclusion of death. It is of no assistance to brawl this conflict, where man is reduced to a pathetic figure by forces both within and without. The ultimate victory depends on the way he overcomes obstacles. In the existence of pain and failure, the individual is equipped to assert the nobility of his existence. He has the privilege of will to create his own merit and paragon. In tidy to attain this end, he has to carry on with the ceaseless battle against three oppressive forces, namely, the biological, the social, and the environmental barriers of this society.

The term solitude has been used over the ages with varied and sometimes antithetical meanings. In a bygone chronicle, it could mean

a transcendental sense of achieving a higher state of contemplation, euphoria or merge - becoming solitude from a finite existence in the world, in a pragmatic sense. In the speculation of psychoanalysis evolve around the start of the twentieth century, Sigmund Freud did not explicitly address the concept of solitude it is a hypothesis of divisions and disputes between the deliberate and insensible mind, between different parts of a hypothetical psychic framework, and between oneself and edification. It hypothesizes redoubt mechanisms, including splitting, in both normal and disturbed functioning. Solitude has long been a popular theme in literature, but its rise to prominence came most sharply during the twentieth century, as humans moved afar from the cosmos of nature and adjacent to that of machines. This notion of solitude, although committed is of no assistance to fighting this

battle, where man is reduced to a pathetic figure by forces both within and without. On place by today's standards, is not general, as it can take on very different meanings and tonalities depending upon whether it is an individual from the community, a person from oneself, or the disempowered group of mankind. All history has to be comprehended as a function of that primitive solitude that mankind cannot get out of. Solitude is not oppression. It is the prevalence of the other in the set and self-same, the priority of the unbiased, and consequently the necessity of all conduct and ideology to predict virtually into the segment of the other and return to advocate solitude. The solitaire person is also completely outside of solitude, he retrieves himself in his rationality. He is also solitaire in the mode of having to be so, absolutely in his ideas and wholly outside of them. This is the dominant solitude in modern society. But both in its form and in its extent modern solitude differs from that of the preceding time. It has now become escalated considerably and broader, and has actually turned into a prevalent tendency. But both in its form and in its extent modern solitude differs from that of the preceding time.

The Sun Also Rises:-

Here are the three prominent personality deals with some configuration of solitude. The characters who are solitaire in this novel would be Jake, Brett, and Robert and each of them is dealing with a different type. Jake would be going through an inability where he doesn't have any dominance over his complication as well as cultural antagonism. Brett is also dealing with impotence but, Jake Barnes is not only one of the supreme characters of the novel but also the one who narrates the yarn and tells the spectators, about the occurrence from his belief. He is unable to have a relationship with women but explicitly, Brett. The only woman he honestly loves will not come into relation with him because he will not be able to please her sexual requirements. Jake is also dealing with cultural alienation which means he is not one with his generation. Being a victim of World War I, Jake is a fragment of Hemingway's "lost generation". His experiences have guided an expiry of his

credence in his manliness and intimacy. He is solitaire from ever being materially involved with women. Likewise, Brett is alienated from satisfying her love. Brett is a promiscuous woman and has to have her sexual desires fulfilled. The love of her life, Jake is incapable of giving her what she wants. Even if she were to try to pursue a relationship with him, it would not work because he would not be able to please her and she would cheat on him in order to try and feel the same love she has for him with another man. She would not be able to truly satisfy. Hemingway shows the aspect of disillusionment and solitude on many different occasions in the novel. One occasion is when Jake starts to pray but he almost falls asleep so he prays for the Bullfighters.

"He knelt and started to pray and prayed for everybody

I thought of, Brett and Mike and Bill and Robert Cohn and

myself, and all the bullfighters, separately for the ones I liked,

and lumping all the rest, then I prayed for myself again, and

while I was praying for myself I found I was getting sleepy, so

I prayed that the bull-fights would be good and that it would be

a fine fiesta, and that we would get some fishing".

This quote shows that Jake has loose morals because he did not pray for anything really important, instead he prays for having fun and having a good time in the fiesta. When he invokes something prominent, it makes him fall asleep. Additionally, he could not pray any longer because he has come home from the war where he has seen many awful deeds. He is isolated and chambered in his own soul.

A Farewell to Arms:

Hemingway explains here all the feelings that soldiers of his time felt during and after the war. This uses painful experiences of his own life and places them in the novel. The foremost

character of the novel *Henry* is based on himself and his distinctive experiences. His individual agony enables him to recount himself and his feeling in a considerable amount of detail. The character's vision of the world's shrewdness. It is about the experiences of love and war and how one man, the main character Henry, deals with the overwhelming adversities of death and defeat in war and death in his own personal life.

"Maybe...you'll fall in love with me all over again."

"Hell," I said, "I love you enough now. What do you want to do? Ruin me?"

"Yes. I want to ruin you."

"Good," I said. "That's what I want too."

It deals with the plight of a husband dreading his wife's verdict. His wife has delivered a stillborn child and is fighting for her own life. The protagonist is distressed and escapes to a café to pacify his frets. His anxiety has numbed him so, that he begins to take notice of inconsequential details of the order of things. The author views his unique way to bring out the proponent's frame of mind. When Catherine and the child die, Henry does not know what to do but sees Catherine again. He enters her room but seeing her does not help; he is completely alienated. Catherine's protracted labor results in the delivery of a dead child. As time passes, it becomes apparent that she is dying. Henry has lost his love and his child, he has deserted the war, and the book ends with him alone in the rain, completely alienated. The themes of fear, suffering, courage, and comradeship are prominent issues that are raised in this novel.

For Whom the Bell Tolls:

It is the creative force of human solidarity which is celebrated. The real "terror" of the human condition, is more horrible than the fear of death. Hemingway is recognized for his depiction of male protagonists who are alienated, hyper-masculine, obedient, dedicated, and willing to sacrifice themselves. Before he meets Maria, Jordan is alienated as a Human Being. He travels alone, exhibits no

family ties, and retains only one or two friends whom he admits he doesn't know very well. Maria is the catalyst that connects him with the human race and brings about in him a renewed sense of spirituality.

"You have never heard me talk much. But an intelligent man

is sometimes forced to be drunk to spend his time with fools."

When many think of wars, the first thought that comes to mind is the land that was fought over and which side won. They never consider the psychological side effects soldiers endure during war. For many, this is the only side they see so there is no exposure except through writers such as Ernest Hemingway. In *For Whom the Bell Tolls*, Hemingway captivates the realism of war through his own eyes. Drawing from his own observation and experiences as an ambulance driver, Hemingway shows the psychological damage of war through the destruction of human lives, uncommitted relationships, and lack of confidence.

The Old Man and the Sea:

In the novel *The Old Man and the Sea*, Hemingway intends to create a symbol for human existence through the struggles of Santiago. The struggles of Santiago are an opportunity for him to show what a man is and what a man is capable to endure or doing. Santiago symbolizes humanity and he proves that every man has a reserve of unlimited potential in the face of danger. When he is striving hard to catch the Marlin, which is bigger and stronger than him. He highlights his potential to fight to the extent and until the end. The outcome, however, becomes less important than the struggle, which offers a chance to show grace under pressure. As a result, it is not important that Santiago brings the fish home; the important thing is he struggled to win the battle, and in the struggle, he becomes.

Here the hero is alienated from human society and is left alone on the wide sea for three days and night. It was especially easy to notice the solitude in this novel. This was because,

throughout the whole novel, Santiago was alone. He fished alone, he lived alone, and the villagers didn't pay much heed to him. He wasn't alienated in a bad way, and he didn't seem to mind that he was often alone. During this time he does not feel alone and establishes his solidarity with the world of nature around him. This feeling enables him to bear his ordeal more easily. His isolation creates in him feelings of brotherhood with the creatures of water and air.

"The only sea creature that excited his contempt was the Portuguese

Men-of-war and scavenger sharks. When a tired warbler came to rest

on his line, the Old Man felt very happy and wished to spread a sail

for his comfort...

"He felt pity for the poor bird and thought that the life of birds was the

hardest of all creatures"?

He was sympathetic even to the Marlin, which he had hooked and called his brother. He desired that he perhaps cater for the marlin as he had fed himself. He merited the Nobel Prize for *The Old Man and the Sea* in 1954.

Conclusion: -

Hemingway treats nature as the central motif of his life and creation. The excellent descriptions of nature and the close relationship between nature and man are the main feature of Hemingway's creation. As a transdisciplinary of ecology, morals, and eco-ethics traverse the human's moral chores to the environment. Hemingway's more self-actualized characters like Santiago do not succour themselves and undergo on new attitude predicate by novelty, but by the never-ending merit eulogized by the old defender; those of doughtiness, accord, fondness, humility, and affiliation. He is not only a well-known authority in the literary world. His writing mastery secured him a considerable number of readers, literary critics, and a Nobel prize for literature. Many scholars

have studied the writings of Hemingway, trying to bring out their originality and attraction. This study has dealt with Hemingway's writing style, language, themes of his works, and hero types. While many of these studies determined, why readers had accepted Hemingway's works during their epoch, Hemingway is a well-liked author nowadays. "Man isn't designed to live alone. He's mapped out to live in affability. Our first fellowship is with God; the next fellowship is with other men. The Bible tells us that if our fellowship with God is broken, that will break our fellowship with family and friends as well". The consequence of solitude can be misery, low-esteem and self-loathing. The reason why these effects are so varied is that when a person is alienated, his perception of others.

Reference

- [1] Baker, Carlos. *Ernest Hemingway: A Life Story*, New York: Charles Scribner's Sons, 1969
- [2] Cowley, Malcolm. "Nightmare and Ritual in Hemingway," in *Hemingway: a Collection of Critical Essays*. Robert P. Weeks Ed. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962.
- [3] Wagner-Martin, Linda. "The Intertextual Hemingway." *A Historical Guide to Ernest Hemingway*. Ed. Linda Wagner-Martin. New York & Oxford: Oxford University Press, 2000.
- [4] <http://www.echeat.com/free-essay/Disillusion-and-Solitude-in-Hemingways-The-Sun-Also-30988.aspx>.