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BİLİM DALI**

**ISOLATION AND LONELINESS IN CARSON MCCULLERS'S AND
ERNEST HEMINGWAY'S NOVELS**

YÜKSEK LİSANS TEZİ

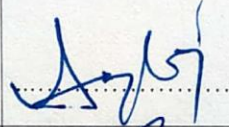

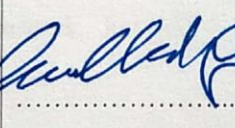

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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

(İmza)

LUQMAN AMEEN CHICHO

(Yüksek Lisans Tezi)

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VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

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(TEZ BAŞLIĞI)

ÖZET

Bu çalışma, özellikle “izolasyon ve yalnızlık” temalarına odaklanan Carson McCullers’in ve Ernest Hemingway’in romanlarını karşılaştırma ve analiz etmeyi amaçlamaktadır.

Hem romancıların biyografilerini veriri hem de analiz edilmek üzere seçilen romanlarını özet olarak tanıtır. “İzolasyon ve Yalnızlık”, her iki romancının romanlarına yansıyan karakterlerin genel havasıdır.

McCullers'ın " Yalnız bir Avcıdır Yürek " adlı ilk romanı Güney Amerika'nın küçük bir kasabasında manevi izolasyon, yalnızlık ve dışa vurum konularını ele almaktadır. Yazarın ikinci romanı olan “Düğünün bir Üyesi” nde ise onun kahramanı Frankie ile detaylandırmanın basit bir yolu olarak büyüme evresindeki fırsatları, yalnızlık ve izolasyon konularından bahseder. Yazarın yalnızlık ve izolasyon temasını vurgulayan üçüncü romanı ‘Küskün Kahvenin Türküsü’ ise izole edilmiş Georgia’da geçmektedir. Yazarın ‘Yelkovansız Saat’ romanı ise, önceki tüm romanlardan çok daha fazla karmaşıklık içermektedir. Burada, hem tematik konsept hem de yapısal tasarım olarak McCullers'ın romanında karakterlerinin iç çatışmasına odaklanmaktadır.

Öte yandan Hemingway, romanlarında birçok farklı durumlarda hayal kırıklığı, izolasyon ve yabancılaşma temalarına odaklanır. Yazar, “Güneşte de Doğar”, eserinde kültürel ayrılık ve zayıflık ile birlikte tecrit ve yalnızlıktır konularına odaklanmakta. ‘Silahlara Veda’ adlı roman, Hemingway’in en iyi başarısı olarak kabul edildiği gibi kendi hayatındaki ve mekanlarındaki acı dolu deneyimleri anlatılır. İnsan dayanışmasının yaratıcı gücü, Çanlar Kimin için Çalışıyor” eserinde anlatılıyor. Yazarın “Yaşlı Adam ve Deniz” eserinde ise kahraman ve toplumdan izole edilmiş yaşlı bir balıkçıdan bahsedilmektedir.

McCullers eserlerinde melankoliyi açığa vururken, ilk öncülü olarak, sevginin insanı temel izolasyonundan kurtarabilecek tek güç olduğu sonucuna varmakta. Yazar tezini örneklemek için özel olarak tasarlanan karakterleri ve durumları kullanarak, aşkın hiçbir zaman tamamen karşılıklı olmadığını ve kaçınılmaz bir şekilde hayal kırıklıkları, yanlış anlaşılmalara ve zamanın aşınmasıyla canlandırıldığını açıklamaya çalışır. Aksine, Hemingway, konuyu incelik ve ima ile doğrudan izolasyon ve yalnızlık söylemiyle insan etkileşiminin karmaşıklığını yakalayacak şekilde eserlerinde işler.

Anahtar kelimeler: Carson McCullers, Ernest Hemingway, İzolasyon, Yalnızlık, Alınasyon.

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(ISOLATION AND LONELINESS IN CARSON MCCULLERS'S AND
ERNEST HEMINGWAY'S NOVELS)

ABSTRACT

This study aims to analyse and compare Carson McCullers's and Ernest Hemingway's novels, specifically focusing on the themes of "isolation and loneliness".

It introduces biographies of both novelists and summaries of the novels which were selected to be analysed. "Isolation and Loneliness" are the general moods of the characters reflected in the novels of both novelists.

McCullers's first novel *The Heart Is a Lonely Hunter* sees the sights of the spiritual isolation and loneliness of misfits and outcasts in a small town of the South U.S. Her second novel *The Member of the Wedding* depicts the opportunity in the phase of growth of loneliness and isolation, as her simplistic way of detailing with the protagonist Frankie. *The Ballad of the Sad Cafe*, the third novel which highlights the theme of loneliness and isolation is set in an isolated town in Georgia. *Clock without Hands* is much more complex than all the earlier novels. It is both in thematic conception and structural design that McCullers focuses on the internal conflict of her characters in the novel.

Hemingway, on the other hand, shows the aspect of disillusionment, isolation and alienation in many different occasions in the novels. In *The Sun Also Rises*, three main characters deal with isolation and loneliness with both cultural separation and weakness. In the novel *A Farewell to Arms*, the writer uses painful experiences of his own life and places as it is regarded as Hemingway's best achievement. The creative force of human solidarity is revealed in *For*

Whom the Bell Tolls. In *The Old Man and the Sea*, the protagonist is an old fisherman who is isolated from the society.

While McCullers is revealing melancholy, as her initial premise, inferring that love is the only force capable of redeeming man from his essential isolation. She goes on to illustrate, using characters and situations specifically designed to exemplify her thesis, that love is never completely reciprocal and is inevitably beset by frustrations, misunderstandings, and the erosion of time. In contrast, Hemingway sees the issue in a way that captures the complexity of human interaction through subtlety and implication as well as direct discourse of isolation and loneliness.

Key Words : Carson McCullers, Ernest Hemingway, Isolation, Loneliness, Alienation.

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Scientific Director : Dr. Aydın GÖRMEZ

DEDICATION

I dedicate this study:

To my lovely parents

To my dear brothers

To all my friends who helped me



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Praise be to Allah, Lord of the world. Peace and blessing be on the Messenger and the prophet of Allah, Muhammad (PBUH). First and foremost, I wish to take the opportunity to express my greatest gratitude to Allah, Almighty for the blessing, health, and inspiration leading to the completion of this study.

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Tez arařtırmamın ve yazımının gerekleřmesinde buyk katkıları bulunan Danıřmanım'a, sure boyunca grřlerini aldıđım ve'a, jri yesi olarak tezle ilgili deđerli geri bildirimlerini paylařan'a ve kendisi ile byle bir arařtırma yapma dřncemi paylařtıđımda beni cesaretlendiren ve arařtırmalarımı paylařmaktan ekinmeyen'e, arařtırmaya maddi ve manevi destek sađlayan, ve..... kurumlarına ve bu surete her zaman yanımda olan, desteklerini esirgemeyen biricik ailem ve sevdiklerime teřekkr ederim.

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INTRODUCTION

The theme of loneliness and alienation is one of the most distinguished features in the 20th Century American literature. Richard Cock quoted Alfred Kazan's famous speech in a book titled *Alfred Kazan: A Biography* (2007) concerning alienation in modern American writing: "the greatest single fact about our modern American writing is our writers' absorption in every last detail of their American world together with their deep and subtle alienation from it" (P. 60) Carson McCullers famous statement tackles the issue in a fine way: "all men are lonely. But sometimes it seems to me that we Americans are the loneliest of all. Our hunger for foreign places and new ways has been with us almost like a national disease. Our literature is stamped with a quality of longing and unrest, and our writers have been great wanderers" (Bloom, P. 134). Fiercely true to her own dictum, Carson McCullers discovered in her first novel that the major theme which was to absorb her for the remainder of her literary career. McCullers's most basic work considers the theme of isolation in a way that some critics think she lived far from the surrounding circumstances. It gives the impression of her world, a motif upon which many variations can be played, and she has done so with great technical virtuosity. Yet, her initial perception that man is doomed to his own loneliness contains such a precise finality that no retreat or illusion is ultimately possible. Every writer has his/her own angle of vision from which to attract the attention of the readers to persuade them to live in his/her world. For some, the view is expansive and panoramic; for others, like Carson McCullers, it is narrowly telescoped. This does not necessarily mean that her works lack complexity, but actually mean, as a critic once argued, she ploughs a deep furrow. Her exacting, poetic prose has explored the multi-faceted implications of human loneliness on nearly every level, including the symbolic, realistic, physical, psychological, sociological, and individualistic level. Mrs McCullers' conclusions are as melancholic as her initial premise. Inferring that love is the only force capable of redeeming man from his essential isolation, she illustrates her thesis that love is never completely reciprocal and is inevitably beset by frustrations, misunderstandings, and the erosion of time. Despite the poignant attempts on the part of her fictional personalities so as to establish

even imperfect rapport with other human beings, true communication remains an ultimate impossibility. The soul repeatedly selects its own society but upon shutting the door, confronts not the chosen companion but terrifying loneliness. Lacking sensitivity to the feeling of others and having even less understanding of themselves, Mrs McCullers' characters only intensify the alienation they attempt to alleviate. Each individual is surrounded by a zone of loneliness walled off from the community, family, friends, and even themselves. Carson McCullers' vision, thus, is a sort of disjunction and disunity. It is out of this sense of alienation as well as its consequent isolation that the American novel has sprung. Classical American fiction, in marked contrast to the English novel, has dealt with the lives of men in society less than with the inner life of the solitary man wrestling with himself. From Natty Bumppo through Ahab and Huck Finn, down to Gatsby and Thomas Sutpen, the typical American literary hero has emerged as a stubbornly uncomfortable loner who is profoundly alienated from the social structures.

Ernest Hemingway will be best remembered for his novels and short stories, though critical debate rages over whether his literary reputation rests more firmly on the former than the latter. In his own time, he was known to popular reading audiences for his newspaper dispatches and for his essays in popular magazines. Also a near-constant presence in Hemingway's stories is the theme of death, either in the form of death itself, the knowledge of the inevitability of death, or the futility of fleeing death. He might have added that most of his own works also begin in death. In *The Sun Also Rises*, for example, death from the World War I shadows the actions of most of the main characters; specifically death has robbed Brett Ashley of the man she loved before she met Jake, and that fact largely accounts for her membership in lost generation. *A Farewell to Arms* begins and ends with death: Catherine Barkley's fiancé was killed before the main events of the novel begin and her own death in the end profoundly influences the rest of Frederic Henry's life. In *For Whom the Bell Tolls*, on the other side, death is nearby in every scene - a fact suggested first by the image of the bell in the novel's title and epigraph, the bell whose tolling is a death knell. Perhaps the most important aspect of death in *For Whom the Bell Tolls* is Robert Jordan's choice to die

coming from his reflections on the heroic death of his grandfather compared with what he sees as the cowardly suicide of his father. Finally, Santiago's memories of his dead wife in *The Old Man and the Sea* play in and out of his mind as he confronts the possibility of his own death in his struggle against the great marlin and the sea.

Through a successive examination of Carson McCullers' and Hemingway's each major work, the present thesis will explore the central paradox of each novel together with the paradoxical situations of the characters. In short, both McCullers and Hemingway present a world whose characters are overwhelmed with isolation and loneliness - a thread common through the whole frame of their cannon, which is a reflection of the very world they experienced indeed.

CHAPTER 1: THE CONCEPTS OF ISOLATION AND LONELINESS

The concepts “isolation” and “loneliness” have deep-rooted history in literature, even in religious books; for example, verse (10) of *Holy Koran* shows us that Mary wouldn't speak to anybody as a matter of some kind of isolation (Maryam). It is a common knowledge that people live in groups and live in social systems, but isolation from others is not easy and it may lead to many confusions and unconvinced cases. The state of being isolated requires that one is isolated from others or from other ideas, and it probably depends on reasons could not be controlled easily. Certainly, many of the great American novels have also dealt with the lost and lonely individuals, but the sense of loneliness is probably more consistently portrayed in American fiction.

In one respect, the American preoccupation with the solitary person is a reflection of a basic experience of our normal life such as *The Great Gatsby* (1925) by American author F. Scott Fitzgerald deals with the concept of isolation, the author tries to present isolation as Jay Gatsby has an idea that he is desirous to be isolated from the corrupted environment and the society around him. Arthur Miller also presents isolation in *Death of Salesman* (1949), as the salesman cannot live with the people around him and the salesman tries to commit suicide since the environment is no longer suitable for life and the life becomes very boring for him.

The concept of isolation could be regarded as a revolution disciplines in various point of views, for example an isolation theme means that the character is desirous to change the whole circumstances and the living styles that he/she rejects. So a revolution means to change circumstances that someone or some group reject, and it has the similar approaches, both terms share the idea of change. A character is isolated from the surrounding people or environment as he/she wants a new life, new thoughts, new environments and new styles of living. It seems that the character in any text who is motivated by isolation is the hero and he /she is about to change some corrupt situations into better situations and better living styles for a group or for the whole society. John E.

Steinbeck's novella *Of Mice and Men* (1937) reveals the reason that Lenny was alienated and he lived far from the society, some critics think that he rejected the society, while others think that they can't get harmony with the surrounding circumstances.

Through various descriptions portrayed by American Literature, the recurrent theme of loneliness is a part that each character receives on, built on the social order beliefs, prejudice, and views. Not less than the other writers, Alice Walker's *The Colour Purple* (1982) also talks about the loneliness of the characters especially the protagonist Celie who is isolated first by her father then by her husband. She loses the foothold to live with others, especially her husband who loves her and those who might provide her life connection and intimacy. First, her father takes away her children instantly after they are born, then he marries her off to Mister, parting her from her adored sister, Nettie. When Celie goes to live at the house of Mister, he, in turn, separates her, regarding her like a hostage, she has been forced to cook, clean, and have sex but without getting any emotion or love which leads her to be isolated from the people who are around.

The twentieth century has evidenced even further the writer's interest in loneliness and its effect on the lives of fictional characters. The post-World War I period spawned a generation of writers such as Hemingway, T. S. Eliot, and Sherwood Anderson, known as the Lost Generation. Their works frequently mirror their self-imposed separation from society and their disillusionment with their world, as Hemingway's Lieutenant Henry in *A Farewell to Arms* (1929) exemplifies in being isolated within himself, believing in little other than himself. In the decade of the 1930's such proletarian novels as John Dos Passos' *U.S.A.* trilogy (1938), Hemingway's *For Whom the Bell Tolls* (1940), and John Steinbeck's *Grapes of Wrath* (1939) show individuals and groups cut off from society.

The heroes of Hemingway's novel and Dos Passos' trilogy are outside the society against which they rebel, and Steinbeck's Joad family is shut out from a capitalistic system that has apparently failed them. In the last half-century in the works of such writers in the Southern Gothic movement as William Faulkner, Eudora Welty, Flannery O'Connor, Truman Capote, and Carson McCullers, the theme of isolation as a literary

theme has become much more intense. In their works, isolation does not mean a mere physical separation from society, as the pioneers were removed from civilization; nor is it the alienation of the cynical expatriate or the dissatisfied socialist. It is rather a more acute loneliness, for it involves the paradoxical condition of the individual who is spiritually alienated in a society of other individuals who are likewise lonely and separated from others. The stories about them explore the consequences of the breakdown of the communal bonds which bind society together.

The attention which Carson McCullers devotes to the theme of spiritual isolation results, she says, from her own philosophy, and personal experience. In a comment on her writing, she explained that her efforts in fiction stem from a desire to relate to the reader what she believes to be the universal implications of her own experience. In addition, she defined her main concerns. The themes the artist chooses are always deeply personal; I suppose that my central theme is the theme of spiritual isolation.

The fundamental point which attracts the reader is both novelists' autobiographies are their deep feeling of loneliness and their inward isolation. McCullers's first novel, *The Heart Is a Lonely Hunter* (1940) explores the spiritual isolation of misfits and outcasts in a small town of the U.S. South. Through her first novel, *The Heart is a Lonely Hunter*, she takes her very first tenacious step into the kingdom of the grotesque. McCullers's first novel made her famous; she has been called a writer of grotesque stories because the fictional world of McCullers is populated by numerous strange characters that are lonely, suffering and weak. *The Heart is a Lonely Hunter* discovers the lives of isolated grotesques in America. The focus of plot is on the protagonist of the novel who is a deaf-mute, while the other characters suffer from isolation but in different ways.

Carson McCullers's later novels also examine the theme of isolation. Her second novel *The Member of the Wedding* (1946) portrays loneliness and isolation in the phase of puberty, as her simplistic way of dealing with Frankie the protagonist of *The Member of the Wedding*, in the green and crazy summer that fills her the life with loneliness and

confusion. She passes from childhood to adulthood as Frankie's unstable identity led her to be isolated from the community.

McCullers' third novel *The Ballad of the Sad Cafe* (1951) highlights the theme of loneliness and isolation set in an isolated town in Georgia. The protagonist of the story Amelia with her Cousin Lymon and Marvin Macy have been isolated from each other, and each for a different reason. All the characters in the novella move around these central figures. Amelia Evans is one of the most important characters in *The Ballad of the Sad Cafe* that McCullers portrayed. The characteristic of Amelia is a tragic tale that presents the won life of the writer in an indirect way. So, in a way, this novel might be called an autobiographical novel, where McCullers analyses the strange Amazonian female relationships with two men and traces the cause of her loneliness.

Clock without Hands (1961) is a much more complex novel than all the earlier novels. It is both in thematic conception and structural design that McCullers focuses on the internal conflict of her characters in this novel, she challenges to give the dramatization of this conflict of sociological base besides historical perspective. She investigates such issues as racial hostility, political contention, class conflicts and the obstructions between eras, consequently amplifying the ambition of her novelistic concern. However, she manages them principally as substances which amplify loneliness, isolation and interior clash.

Ernest Hemingway wanted to write everything well in a proper style. His life's passion was the main reason to compose absolutely with no what is true or fake. In fact, Hemingway's real goal in life was to be an outstanding writer, to be better than any other writer living or dead. Through violence and death, Hemingway tried to show that life is fraught with pain and suffering, but the ills of life can never stand before man's courage and iron-will. Hemingway's war experiences made a great emotional and psychological impact on his writings. Hemingway's mental deterioration most likely began after his participation in World War I and World War II.

There are many reasons which lead to isolation and loneliness such as anxiety, despair, solitude etc. The consequence of isolation and loneliness are studied. The

relationship between isolation and the writer's age is taken into consideration. Human life as a perpetual struggle has been presented in Hemingway's novels and short stories which end up just in disease and death. In war, man is reduced to a pitiful symbol by forces both internal and external. The definitive success of man in such situations depends on how he faces the struggle. In a world of suffering and disappointment, the person also has his own defence to confirm the dignity of his presence and way of life. He has the liberty of motivation to construct his individual standards and ideals. So, as to attain this conclusion, he has to carry on a continuous struggle on all the three levels: the biological, the communal and the ecological levels.

Over the ages, the term isolation has got various conflicting meanings. In early history, it might give metaphysical sense of attaining a higher state of meditation, trance or combination - becoming isolated from a restricted existence in the world, in an optimistic sense. With the beginning of the 20th century, the concept of isolation has gained psychological meaning. Sigmund Freud, the Austrian neurologist and the founder of psychoanalysis, did not obviously address the concept of isolation, but other specialists then did. It is a theory of conflicts and divisions concerning the conscious and unconscious mind, between different shares of a presumptive psychic device, and between civilization and the self. In literature isolation and loneliness have long been common themes, but their importance increased most sharply throughout the 20th century, as individuals become closer to that of a machine and moved farther away from the world of nature.

Alienation as a notion can take very different meanings and colours depending upon whether the person is alienated from society, from oneself, or mixed with a marginalized group of people. The individual is also totally isolated from the outside world, as Hemingway reclaims himself in his pure subjectivity. He is isolated from every one and is wholly in his thoughts. In addition to modern society, it gives the impression of dominant isolation. Both the modern isolation differs from that of preceding time in its form and in its extent.

In *The Sun Also Rises* Hemingway uses three major characters to deal with isolation and loneliness. The isolated characters are: Jake, Brett, and Robert. Jake goes through weakness since he hasn't any power over his trouble besides cultural separation. Brett is the character who is also dealing with powerlessness but Jake Barnes is the fundamental personality of the novel. He is also the storyteller and tells the audience what is going on from his opinion. The root of his isolation and loneliness is the fact that he is impotent since he is incapable of having sex with women in general but more specifically with Brett. She is the only woman he really loves because he will not be capable to satisfy her sexual desires and that is why she will not come into a relationship with him. Moreover, Jake associates her with the cultural separation which gives the impression that he is not one with his generation. So, being an emigrant of World War I, Jake is one of those characters belonging to the (lost generation) which represents isolation and loneliness of the characters. His involvements have led to an end of his confidence in love and his masculinity. He is isolated from everything, especially physical relations with women.

Similarly, Brett is isolated from satisfactory love and emotional world. The author describes her as an immoral woman and has to have her desires especially sexual ambitions. Her life's love, Jake is unable to have relation with her since he is impotent and incapable of fulfilling her desires. Even though she was trying to chase a relationship with him, it would not effort for the reason that he would not be able to satisfy her and she would cheat him so as to express the same love she has for him with another man. She would not truly be able to satisfy him. Hence in many different occasions in *The Sun Also Rises* Hemingway illustrates the aspect of disappointment and isolation. Hemingway illuminates all the senses that soldiers of his time sensed during and after the war.

A Farewell to Arms, which is often regarded as Hemingway's best achievement, Hemingway uses his painful personal experiences in the novel. The main character of the novel is Henry, based on Hemingway's autobiographical and personal experiences. The author's own pain empowers him to define him and his feeling to intensive details.

A Farewell to Arms is about the practices of war and love and how a man the protagonist Henry deals with the crushing adversities of disease and downfall in conflict and death in his private personal existence. It deals with the plight of a husband dreading his wife's loss and demise. Henry's wife gives a dead-born child; she is struggling for her own life. The hero of the story is escaping to a cafe to appease his frets since he is distressed. Thus the writer has employed a very exclusive technique to unfold the hidden areas in the mind of the protagonist. When Catherine and the child die, Henry does not know what to do with his own life. As time passes, it becomes obvious that Catherine's death makes Henry completely isolated. He has lost his child and love, he has abandoned the war, and the story ends with Henry alone in the rain.

For Whom the Bell Tolls reveals the renowned human solidarity's creative force. The factual (terror) of the human situation, is more awful than the dread of death. Hemingway is famous for his portrayal of male leading role and protagonists who are isolated, obedient, hyper-masculine, devoted and wishing to victim themselves. Jordan is isolated as a human being before he meets Maria. He moves and travels alone, displays no family links and connects only with one or two friends whom he confesses he doesn't recognize and know very well. Maria is the catalyst who brings about in Jordan a renewed sense of spirituality and joins him through the human race. When someone thinks of wars, both sides claim that they fight for the principles and only the side with the best principle can win. They never think about the mental side of the soldiers during the war. In the novel *For Whom the Bell Tolls*, Hemingway captures the practicality of war over and done with his own eyes, illustrating from his own experiences and opinion as an ambulance driver, through the destruction of human lives the psychological damage of war is shown by Hemingway, together with the lack of confidence and uncommitted relationships.

In his novella, *The Old Man and the Sea*, the protagonist is isolated from the human community and is left alone for three days and nights on the wide sea. It was especially easy to notice the alienation in this novel. Noticing the isolation and loneliness is especially easy. This is because all the way through the entire novel,

Santiago is alone. He lives alone, he fishes alone, and the villagers don't care for him. They treat him as a stranger. He isn't isolated in an awful way, although however, he doesn't give the impression to mind that he is often alone. He does not feel alone during this time and forms his loneliness through the help of nature around him. This mood allows him to endure his fate more easily.

Santiago's loneliness establishes the feelings of brotherhood with air, water, and everything around him. The old man feels merciful even to the main character Marlin, Santiago hooks and calls it his brother. He wishes if he can feed the Marlin such as he had fed himself. Nature is treated as a central topic in Hemingway's life and creation. The brilliant and best portrayals and the main feature of Hemingway is the close relationship between man and nature.

CHAPTER 2: CARSON MCCULLERS

2.1. Carson McCullers' Life and Writing: Biographical Notes

Carson McCullers (1917-1967) was an American author, novelist, short story writer, playwright, essayist, and poet. In spite of the fact that she moved from the South in 1934 and returned for visits, a large portion of her written works was motivated by her southern styles, legacy and motivations. She has been described as the southern motivated Gothic writer since she has southern roots, but she has written all her works after leaving the south. Some critics described her writing as universal in plots and scopes. Several of her stories have been adjusted to screens and stages.

In 1940 Carson McCullers' first novel *The Heart Is a Lonely Hunter* was published when she was only twenty-three years old. The story presents the themes that remained McCullers all the ways she experienced, push her to go through the flash backs of lifespan and review all her works, no doubt the spiritual isolation and loneliness approaches will be opened. Her conception of the grotesque as she used to describe characters who found themselves disqualified from the social order for the reason that of one unresolved feature, mental or physical.

The novel starts with two close friends John Singer and Spiros Antonopoulos and focuses on their relationships. They have been portrayed as deaf-mutes who have lived together for several years. Antonopoulos turns out to be mentally sick, behaves un- logically, and despite efforts at interference from Singer, is ultimately away from the town he has been put into an insane asylum. Currently, after this state, Singer becomes loner then transfers into a new house. The storyteller midpoints of the struggles of the four main characters, the acquaintances of John Singer: A boyish girl Mick Kelly, who dreams of buying a piano since she loves music; an alcoholic labour agitator, Jake Blount; the perceptive owner of a diner, Biff Brannon; and an idealistic black doctor Copeland.

She used to use a new name in 1930 (Carson). In 1933 Carson moved on from Columbus High School and moved away in the spring of 1934 after her piano instructor,

and then to study at the Juilliard School of Music she moved to New York City. Soon after her entry, she lost the vast majority of the cash her folks had given her, and to bolster herself worked at different occupations and went to night classes in experimental writing at Columbia and New York University. She concentrated on short stories, to begin with, depicting juvenile anguish and solitary love. Carson came back to Columbus in mid-1935 where she met Reeves McCullers, a warrior, whom she married in 1937. They were separated in 1941 yet remarried in 1945. Not long after she cleared out him in 1953 he submitted suicide. Carson experienced achievement ahead of schedule with the production of *The Heart Is a Lonely Hunter* in 1940 when she was just twenty-three.

Her well-known novel, *The Heart is a Lonely Hunter* in light of the narrative of a man with difficulty in hearing is viewed as an artistic sensation. It was one of her works in which she spoke to the voice of the rejected, overlooked and mistreated. The novel was positioned among the rundown of the 100 best English dialect books of the twentieth century. Its subjects foreshadowed almost all that she composed from that point, to be specific profound disconnection as the human disorder in current circumstances, and her relationship with, and sympathy with the untouchables of the society.

The reflection in a Golden Eye (1941) was welcomed by blended audits and was, by and large, considered not as fruitful as her first novel. McCullers endured the first of a few strokes in 1941 when she was fifteen which proved to be the consequence of a misdiagnosed instance of rheumatic fever which had wounded her heart. In 1942 In the wake of getting a Guggenheim Fellowship and in 1943 a \$1000 allowance from the American Academy of Arts and Letters, McCullers could chip away at her second novel, *The Member of the Wedding* (1946), that permitted her to win high praise again. In 1950 McCullers adjusted the book for the phase where it curved into a Broadway hit, running fourteen and a half months and winning the Donaldson Award and the Award of New York Drama Critics' Circle. Besides she was awarded a Gold Medal by the Theatre Club, Inc. as the years' best dramatist.

The novella *The Ballad of the Sad Café* (1951) was distributed as McCullers's finest work, and then in 1952, the book was transformed into a successful film. It was adjusted by Edward Albee for the Broadway organizes in the 1963-1964 season yet had just constrained achievement. Carson's next venture, *The Square Root of Wonderful*, was her initially endeavour to compose a play from its beginning. The play experienced various modifications lastly opened on Broadway on October 30, 1957, yet got poor audits and shut after forty-five exhibitions. The play was distributed in 1958.

In the final fifteen years, Carson McCullers experienced a noticeable failure in creative abilities and her health. Carson's next venture, *The Square Root of Wonderful*, was initially her endeavor to compose a play from its beginning. The play witnessed various revisions lastly opened on Broadway on October 30, 1957, yet got poor audits and shut after forty-five exhibitions. The play was distributed in 1958. Her final work was the novel, *Clock Without Hands* (1961).

McCullers was at work on an autobiography at the time of her illness. On 15th August 1967, she suffered from her last cerebral stroke. For forty-six days she was in Coma, in the Nyack Hospital McCullers passed away and on the banks of the Hudson River was buried in Nyack's Oak Hill Cemetery.

2.2 Isolation and Loneliness in Carson McCullers's Novels

Carson McCullers is one of America's most unique writers, who expounded on detachment, depression, and disappointments in human correspondence infamous books and plays set in the Southern United States, for the most part in the 1940s. McCullers' most characters display this burden's dual nature. They are alone, and the characters reflect the idea that each of them exists on an island through many facets of isolation and loneliness. Some of the characters' acutely feeling of isolation is the centre of McCullers's novels. Other characters do not identify it as such, instead of it they find their isolation and loneliness manifested as a dread of something, possibly demise, besides the characters often do not know themselves indeed as they are strangers in

many cases, even with loved ones and friends. Perhaps through a lack of communication, the peak of their isolation and loneliness is shown.

These people often discover themselves speaking to rather than connecting with somebody else. Alienation and loneliness force the characters to search for some communication to escape their destiny. So, this is an attempt to change the circumstances, not just the state of being solitary from time to time. In fact, their escape is so often subconscious. McCullers' characters frequently must first try to find their personalities and identities when they are unsure of such things as their lineage, aims, or places in the social order. The place of the characters in society possibly will be uncertain for the reason of race, adolescence, abnormal desires, or deviated performance. In her novels, the characters will also try to establish a communication with other people. This association is typically a love relationship, however often unfulfilled and odd.

McCullers has engaged in a principally serious scrutiny of the basic state of isolation. Her obsession with loneliness has become almost the symbol of her narration. In a sense, Mrs McCullers' works celebrate the lonely and the outcast, the frail and often physically incomplete individuals, like John Singer in *The Heart is a Lonely Hunter*, who has in his face “something gentle and Jewish, the knowledge of one who belongs to a race that is oppressed”. (McCullers 1). The attention which Mrs McCullers devotes to the theme of spiritual isolation results, she says, from her own point of view philosophy and personal experience. She explained that her efforts at fiction stem from a desire to relate to the reader what she believes to be the universal implications of her own experience.

McCullers gave the title *The Heart Is a Lonely Hunter* to indicate the lonely quest on which the characters must embark in search of understanding, social acceptance, or mutual love. Three later novels also examine the theme of isolation: *Reflections in a Golden Eye* (1941), *The Member of the Wedding* (1946), and *Clock Without Hands* (1961). Besides, the novella, *The Ballad of the Sad Cafe* (1943), is the dramatization of *The Member of the Wedding* (1951), an unsuccessful minor play *The*

Square Root of Wonderful (1958), and several short stories all show evidence of the theme which fascinates Mrs McCullers more than any other theme.

The spiritually isolated whom Carson McCullers writes about struggle to change their conditions. Some of them make futile efforts to establish communication with others in society. One may isolate himself because he cannot enter successfully into a social group, as the adolescent Mick Kelly in *The Heart Is a Lonely Hunter* cannot find a place at her high school. Another may experience rejection when he fails to make himself understood, as Frankie Addams fails in *The Member of the Wedding* to make anyone who knows that she so desperately needs to belong to her brother's wedding party. Lacking acceptance, they must withdraw into a state of isolation. Individuals thwarted in attempts to establish a relationship of satisfactory reciprocal love also find themselves in a state of loneliness. Although love in McCullers' novels and short stories is obviously a force capable of overcoming the dreadful isolation for many characters, it must fail unrequited love may actually increase the individual's tendency to withdraw into himself, as when Amelia Evans, the heroine of *The Ballad of the Sad Cafe*, rejects completely all social contacts after her frustrated love affair with the grotesque hunchback, Lymon Willis. And *Clock Without Hands* such as the previous works of McCullers', is concerned with the spirit of isolation and loneliness, which is set in a small Georgian town when the strife of the citizen's constitutional rights association was approaching to fruition, and when the old south is inflexibly rejecting to have faith in an antique and valued way of life is fated to end and forever.

2.3 *The Heart Is a Lonely Hunter*: A Critical Analysis

In *The Heart is a Lonely Hunter* Carson McCullers discovers and searches a brief time off in the lives of five main characters: John Singer, Mick Kelly, Biff Brannon, Benedict Mady, and Jake Blount. Although Singer is the focus of the novel, it is debatable who the protagonist is: John Singer or Mick Kelly. Perhaps because Mick's character is somehow autobiographical of McCullers herself, she has the better chance of becoming so. Biff Brannon is one of the strangest characters in the book. Benedict

Mady Copeland is perhaps the noblest character in the whole novel. Jake Blount and the others are all residents in a southern town of the United States.

Jake is a wanderer who comes to town with passionate plans and confused for a socialist revolt. Consequently, the four main characters meet the deaf-mute silver engraver, John Singer, who becomes the focus of their love and the axis around which the main events revolve until Singer commits suicide. Singer's relationship with these characters is developed and permits them to discover their spirits, opinions, and plans since Singer welcomes them unconditionally without disagreeing them which thus this state inspires the characters to carry out some of the ideas they put off by reason of their isolation and loneliness beside the difficulty to join with others. These four characters reaffirm their identities through their relations and conversations with Singer and present themselves as ever-changing, incomplete characters.

The five characters from different angles can be considered as grotesques. *The Heart is a Lonely Hunter's* characters experience similar conflicts which started with a deep separation that sinks the characters in isolation and loneliness. The author tries to portray the internal and external realities in the story and how the characters behave and perform their actions with the efforts and effect even though with the suffering of isolation and loneliness. These characters dream of what they would like to convert in their internal reality in the social order at a great scale or their lives, for present and future they dream of the places where they would like to be.

Actually, they face the frightening impossibility of connecting their ideas, thoughts to the people who are around them. Meanwhile, the characters face the ridicule, anger and fear their different way of life. All these five main characters in the novel have sensitivity for the artistic, the humankind, which varies from the rooted inattention of the individuals in the southern mill town they reside. They always seem to be on the verge of tears and full of anger. The reason which the characters seem grotesque is the impossibility of reaching a connection with others of making an actual communication.

The Heart is a Lonely Hunter which focuses on man's struggle to communicate with self-confidence is a classic work of Southern Gothic fiction. The story is set in the

late 1930s in an unknown mill town in Georgia. The novel circles around the protagonist John Singer who is characterized as the deaf-mute and the other main characters who are isolated come to take an interest in Singer. John Singer lives with his best friend another deaf-mute a Greek man calls Antonapoulos. The relation and friendship between Singer and Antonapoulos are quite one-sided although Singer looks unconscious of this statement. The best friends have lived and been together for more than ten years together but at the beginning of the story when Antonapoulos' behaviours become bad, making his cousin Charles Parker to send him far away to asylum hospital without consulting Singer first.

After Antonapoulos is taken away to an insane asylum, Singer becomes very sad and lonely then transfers in as a boarder which is owned by Kelly's family, she is one of the characters whose loneliness centres the story. There, Singer frequently eats at the café which is run by Biff Brannon. Brannon likes to observe the people who eat there, including Jake Blount, the drunken man who is a newcomer to the town with his strong communist ideals. As Singer goes to the café every evening and chatting with him all evening, Blount is unaware that Singer is deaf, he hurts himself when he in a drunken rage.

Though Singer is the focal point and protagonist, it is arguable that Mick is the central character and protagonist. Mick Kelly is the teenage tomboy girl of the family that owns Singer's boarding house. She spends her time caring for her young brothers Bubber and Ralph. Mick has a special desire to music and he is frustrated by the lack of resources. Copeland, the philosophy-reading black doctor, is the noblest character in the entire story. He has Marxist thoughts like Jake Blount, but he hasn't the same confused notion of the philosophy's application that Blount has.

Dr Copeland is isolated from both the broader black community and his own family. His children have largely believed the situation that white social order gives them; except Portia, all the others are afraid to even come to visit him at his house for the reason that they know he will discipline them for the choices they have made in their

lives. The protagonist of the story Singer is the first white person that Dr Copeland feels comfortable with.

As the writer combines all these characters roles to each other, soon Mick, Dr Copeland, Brannon, and Blount, all visit Singer in order to confide in him. The fundamental point is that these characters find themselves with Singer to get themselves out of isolation and loneliness. So the character's tragedies follow. When Singer misses his best friend Antonapoulos, he goes to see him in asylum hospital but on arriving there they told him Antonapoulos has died. After this event, he has been ruined completely and commits suicide at home.

For Mick's family Bubber the little brother shoots with a BB gun in the head of another child, impoverishing their family with particular medical bills which obliged Mick to take a menial occupation as her family starts to struggle financially and leave school. Lots of family's problems make Mick be more isolated from community generally and especially her family. Consequently, Biff, the owner of the restaurant feels more isolated when his wife dies. Besides, Willie who is Dr Copeland's youngest son, after getting into a fight, is sent to jail.

Copeland also realizes that he suffers from tuberculosis. He goes to state the situation to the judge, but the guard of the judge who is racist beats Dr Copeland and locks him up. Then, his health degenerates more. Jake drunkenly stumbles into the sick room of Dr Copeland and they get into a conversation about Marxism. Lastly, all the four characters react in a different manner to Singer's suicide. Dr Copeland is still sick and feels hopeless. Mick feels cheated and worn out by work. Blount becomes mad and angry then leaves town. Brannon thinks of Singer's death as an unknowable and unsolvable riddle but still continues to run the café.

Carson McCullers's *The Heart Is a Lonely Hunter* directly achieved admiration from many critics who acclaimed her visions into the humankind state. In American literature the novel is considered as one of a few actually distinguished first novels, as the critics lauded the work. Other critics have written about the failures of the text, particularly centring on the weakness in style and plot. In spite of these criticisms, the

story receives a huge deal of scholarly consideration continuously. Several critics have devoted on the metaphorical capacities of *The Heart Is a Lonely Hunter*. They stated the story as an allegory and the personalities by way of concepts of thoughts more than exemplifications of complex individuals and real. The characters and plot, as scholars disclose, dramatize viewpoints of McCullers through passion and teach the viewers and listener to avoid isolation. The novel explores and reveals a sample of southern gothic literature.

Critics have related McCullers's first novel and her second novel *The Member of the Wedding* (1946) and third novel *The Ballad of the Sad Cafe* (1943) to the works of twentieth-century writers such as Eudora Welty, Flannery O'Connor, Katherine Anne Porter, and William Faulkner. McCullers is acclaimed for depicting the painful actualities of southern life. Accurately she portrays the small-town meanness and dullness, the novel centres on the communal scenery of human separation and desperation. McCullers reflects and shows isolation, loneliness, poverty, and intolerance of the South. Confessing the vast differences of the region, the story discloses a social structure that proliferates ethnic distress and animosity, firm gender starring role and outlooks, besides conflict of class separation.

Carson McCullers also interprets the common signs of the civilization into pass across narratives of singular lives. The characters of *The Heart Is a Lonely Hunter* with their loneliness, deformities and strange inabilities, symbolize themes mutual to southern grotesques: disease, violence, mutilation, and decease. In the novel, the novelist makes known a harsh culture in which cruelty pervades human presence. In spite of the realities of southern suppression, McCullers moreover suggests glimpses of the honourable, the struggle of the human being to make sense and to join. In the story of the small southern town, the inhabitants are involved in an isolated hunt for love. They are disappointed by firm gender roles, injustice in race and class, unsuccessful personal relations, and their incapability to connect with one another.

The theme of isolation and loneliness centres in the entire story and the novel describes the widespread lack of communication with general public, folks, and the

social order or principle of nations. In *The Heart Is a Lonely Hunter* the author uses five main characters to display the main topics which are isolation and loneliness and the several efforts to overwhelm this fate. The isolation of each character is different from the other with different explanations: The protagonist of the story, the deaf-mute Singer, is unable to communicate with lots of the people who are around him as a result of his disability to speak; Mick Kelly, the adolescent tomboy, is unable to connect with anybody in her family because they do not share her ambition and intelligence; Dr Copeland is isolated from the other black people and from his family due to his education and perspectives. Biff Brannon, the owner of the New York Café, is left alone when his wife dies; Jake Blount, the itinerant and the ineffectual social reformer, is left alone is his radical social viewpoints due to his being a newcomer in town.

The characters are greatly influenced by their past, their families, and people they met. Each of them in the novel strives to break out his or her isolated state. Thus, they try to find a way to get themselves out of loneliness and such problems. All the main four characters are using Singer as a receiver for their attention and a person to share their emotions. Singer was not returning their passions, but giving his own feelings and emotions to another deaf-mute person Antonopoulos, as he is the object of his love. To end the circle and carry out her image of mutual isolation and loneliness, McCullers styles Antonopoulos as a vastly fat, insane selfish person. Before his commitment to the asylum hospital, the writer used his best friend Singer just as a servant and throughout his internment was concerned and interested only in the gifts of Singer. As such, there are five lonely hearts hunting for communication with another person to share their feelings. Likewise, Antonopoulos would do the same as the lonely characters do if he feels his need.

Even though there were brief times of pleasure, none of these characters was pleasingly fulfilled since the death of Antonopoulos, and his death is the reason that pushes Singer commit suicide. With Singer's death the four characters' gates open widely to satisfy and compensate for their loneliness. The moment Mick is taken up by her new occupation at the ten-cent shop in vague optimism to buy a used piano, Biff

curves his considerations to his restaurant, Jake leaves the town to find a way to instil his philosophies in extra receptive viewers elsewhere, and Dr Copeland unwillingly moves with his relatives to their house where his health may recover and his connections increases: “Each evening the mute walked alone for hours in the street. [...] His agitation gave way gradually to exhaustion and there was a look about him of deep calm.” (McCullers, 1940: 45). The author describes the protagonist in the novel as a calm person by appearance but his inward is full of worries and matters with the world even with himself. The narrator of the story approves isolation of the deaf-mute character since it is a method to deal with loneliness and connect with his own world, though full of tiredness. Singer always prefers to be alone and he separates himself from the people who don't share or exchange passions with him: “You're the only one in this town who catches what I mean.” (McCullers, 1940: 76-77). Blount paid attention just to the mute in the palace. Blount and singer were looking at each other. The deaf- mutes' eyes were cold and gentle and all his body gave the impression to listen and pay attention seriously. Blount feels comfort since he finds out that someone agrees with him and gets what he feels. Thus, isolation and loneliness appear in Blount's reaction when he discovers that no one is listening to him to share his feelings. Besides, this shows that Singer can't hear Blount and he even doesn't know what's going on: “Doctor Copeland turned off the lights in his house and sat in the dark before the stove. But peace would not come to him. [...] Each word that Portia had said to him came back in a loud, hard way to his memory. He got up suddenly and turned on the light” (McCullers, 1940: 160). The black character Dr Copeland lives in a confused life as he tries to think alone in dark places far away from all the people around him to live and feel freer as he turn off the lights which symbolize isolation and loneliness. He thinks deeply about every word that Portia had said to her father. So, he needs the peace of mind to feel good but his staying in dark places doesn't allow his state to prosper his situation. The words that her daughter told him encourage Dr Copeland to break the jail of isolation when he wants to turn on the lights. The fundamental message from Portia's words and Dr Copeland's reaction is optimistic which should defeat pessimist states:

You remember the four people I told you about when I was there... They are all very busy people. In fact they are so busy that it will be hard for you to picture them. I do not mean that they work at their jobs all day and night but that they have much business in their minds always that does not let them rest... (McCullers, 1940: 215)

After Antonopoulos is taken away to an insane asylum, John Singer writes a message to his close friend, Antonopoulos. He reveals his wounds since he lives far from him. This expression explains the humble style that Singer warmly wants to define if he has the ability to express the words. The way which Singer uses is to tell what he feels and tries to connect with Antonopoulos as he releases his attitude toward the characters by talking about them and when they visit him. This opening paragraph is especially expressive. It is remarkable that Singer has no feelings or any specific connection to the four characters. Later, in his message, he complains them that he doesn't understand them, even their anger frightens him. He states later in the message that he even does not get the things that Dr Copeland and Jake Blount say to him.

In spite of Singer's complaining, he still likes as the characters distract Singer to think about Antonopoulos' absence. All Singer's devotion is to show that he is not dissimilar to the opinions of the four visitors who have no special sympathy or desire: "She wandered aimlessly up and down the hall and kept pushing back her rumpled hair with the palm of her hand." Hell," she said aloud to herself. "Next to a real piano I sure would rather have some place to myself than anything I know." (McCullers, 1940: 124). A place and a piano for Mick are the things she wants and this is a way for her to share her eternal feelings. In the state, music is associated with isolation and loneliness. When Mick is alone, she is able to focus to the lyrics and music in her brain with heart. On one hand she needs to be alone to fuel her inspiration, but on the other hand it is difficult to come by in a small house with a big family in addition to her family not sharing her feelings: "For something had happened in this year. He had been left in an alien land. Alone. He had opened his eyes and around him there was much he could not understand. He was bewildered." (McCullers, 1940: 19). However, this quote defines Singer but

entirely refer to all the characters. John Singer is alone without Antonopoulos who should face all the new things which he is going to face especially frightened by the bizarre world. Even he decides to encounter these new things and he is confused how to do it and what to do. Singer doesn't understand what is happening around him because he lives in his private world. All the main four character have this kind of problem; all of them try to break out their isolated existence throughout various ways, but in fact they fail: "He liked to sit back and watch the actors talking and walking about on the screen. He never looked at the title of a picture before going into a movie, and no matter what was showing he watched each scene with equal interest." (McCullers, 1940: 92). The protagonist in *The Heart is a Lonely Hunter* is a spectator when they watch the movie, even when it is based upon Singer's special natural life. As he watches the movie, his manner of watching is similar to his behaviour with the people around him. What John Singer sees and conceiving is definitely to avoid of his connecting through what he perceives by his eyes. As a watcher, Singer sees only what is happening around him without participating in the events and this shows that he is isolated from the world surrounding him. Singer doesn't look at the title because he hasn't any idea of it or what is going on and he doesn't care because he lives in his private world: "Now she suddenly just knew that she knew about her Dad. He was lonesome and he was an old man." He liked to sit back and watch the actors talking and walking about on the screen. He never looked at the title of a picture before going into a movie, and no matter what was showing he watched each scene with equal interest 84, 85. Mr Kelly is another character who is isolated from the people and society. His daughter Mick then realizes that her father is suffering from isolation. As a result of his disability and inability, he becomes one of the loneliest characters in McCullers's novel. There is mercy between the father and daughter, as a result of Miss. Kelly's becoming an old man. Mick tries to help her family in various ways, she starts heroically when she offers to quit school in order to help her family, especially her father who is unable to work outside to get rid of the poor living: "Mick tried to think of some good private place where she could go and be by herself and study about this music. But though she thought about this a long time she knew in the beginning that there was no good place." (McCullers, 1940: 53). Mick

attempts to find a place which makes her to be comfortable and to be away from the world around her especially her family who doesn't share her emotions. The place she wants to go is a private place for music that makes her isolated from the whole world. Music takes Mick to her special world to imagine the nicest moments which she wishes to be real and to live in it. She intends to go to any place where music could be there because actually she hasn't any place to go and she has nowhere to go; even Mick knows the reality of her life that she can't have any place to go. The style of Mick's life shows us the sadness or somehow giving up from the people around her and she tries to find the way and place to live her individual life: "If he stayed at home he restlessly walked the floor. He sat on the edge of the unmade bed and gnawed savagely at the broken, dirty ends of his fingernails. [...] The loneliness in him was so keen that he was filled with terror." (McCullers, 1940: 21). John Singer, the deaf-mute, lives with Mick's family and he rents the second floor to live there. After the problems Spiros Antonopoulos is taken away to an insane asylum and Singer decides to leave the town when he was living with his best friend. Then, he moves in as boarder with Kelly family. His loneliness is scary, miserable, gloomy, depressed and terrifying. As a result of Singer's deaf-muteness, he sometimes thinks of miserable things which is opposite of all the good things and this shocks the people around him because it is an immoral thing to everybody. Singer's deep loneliness as a result of his disability or powerlessness to share his feelings and passions to the people around him and that is why he keeps it for himself and inside himself. This lack of ability changes him to a complex isolated frightful character: "And the riddle was still in him, so that he could not be tranquil. There was something not natural about it all – something like an ugly joke. When he thought of it he felt uneasy and in some unknown way afraid. [...]The silence in the room was deep as the night itself." (McCullers, 1940: 14 -15). McCullers again describes fear and distress in cases of being alone and this is frightening to the characters in the story. They are worried and restless for being unaccompanied. The author has decided to finish the story with a message to the reader. The fundamental message from the author to the reader is that isolation and loneliness are the ruining machines which destroy community, family, friends, and etc.

2.4 *The Member of the Wedding*: A Critical Analysis

Carson McCullers' third novel, *The Member of the Wedding* (1946) is her most autobiographical novel. The book portrays the author at her most intelligent and sensitive stage as she dives into the isolation and loneliness world of teenage years. All the characters of McCullers' novel give the impression to her family and friends most like the writer herself, but the one who is the most representative of the author is the protagonist, Frankie Addams: the exasperating, vulnerable, and endearing adolescent of *The Member of the Wedding* who was in search of the we of me.

The book portrays the idea that in the adolescence stage, there is loneliness and isolation. McCullers simplistic theme of detailing Frankie's green and crazy summer gives life to her loneliness and confusion that comes with being in between a child and an adult. A twelve-year old white Southern tomboy named Frankie Addams suddenly falls in love with the idea of her brother's wedding on summer. For the entirety of the novel, Frankie fantasizes about joining the wedding and even the marriage that follows it. The novel depicts Frankie's desire to fit in with others and her ultimate frustration and failure. At odds with prevalent images of proper femininity, Frankie's tomboyish-ness marks her as a sort of alien and excludes her from obtaining any membership. Her sense of not belonging to any group or anything causes her a lot of pain that summer.

As a boyish girl who withdraws from the girls' club in the neighbourhood in which the girls had parties with boys on Saturday night, Frankie turns out to be a lonely girl who is hung around in entrances. Frankie's feminine, six-year-old cousin, John Henry West, and Berenice Sadie Brown are her only companions, and after her mother's death Berenice the black housekeeper and cook take care of Frankie. Lonely and fretful, she dreams of escaping the dreary dullness of the Deep South. Every nice thing was over even the long and flowering spring, and the summer in the town was lonesome, unpleasant, and very hot. Every day she required additional and more to leave the town: to light out for Hollywood or New York City or South America.

At first glance, this may sound like a typical coming-of-age story. Partly biographical, the novel reflects McCullers's gender ambiguity and her childhood desire to escape the constraints of female identity and regional backwardness. As a Southern writer born and raised in Columbus, Georgia, the young McCullers dreamed of escaping her poverty-stricken, sexist, racist hometown. In her fiction, descriptions of small-town Southern life are imbued with boredom, isolation, and provincialism.

The novel *The Member of the Wedding* deals with triumphs of an adolescent girl over loneliness and how she achieved adulthood over and done with an individuality that she produces for herself in her attention. It is with this appearance that Frankie Adams starts to sense self-confidence about natural life and herself. The writer looks to designate how an individual can sense worthy about oneself concludes positive thoughtful in any realistic case. The novel demonstrates that destiny of one is a self-fulfilled expect, seeing oneself in a sure light oftentimes makes a state of affairs where one might convert that which one would like to be. When Jarvis the older brother of Frankie comes back with his bride, Janice from Alaska, the world starts to look new and attractive to her. The lonesome, isolated and miserable clumsy Frankie senses that in the world she is a member of nothing. Hence, she plans and decides that she is arranging to be (the member of the wedding).

Frankie really believes that she will be an important member of the new family of her brother and turns out to be captivated with the impression that she will live with Jarvis and Janice in Winter Hill when she leaves Georgia. In her plan to be a member of this new unit, and in order to be the same with the wedding couple she characterizes herself as F. Jasmine and all the characters have names begins with the letters J and a. Her hopeful and positive philosophy inspires a euphoria which joins to a rejection from the past sensation that the old Frankie had no (we) to privilege. At the present all this was suddenly over with and changed. There was the groom Jarvis and bride Janice, and it was as however when she observes that first her brother and the bride something she had realized inside of her: in order to be a member of the wedding, Frankie senses that she has to join permanently to the groom and his bride.

Unlike the other numerous typical adolescents, Frankie feels that so as to be somebody she has to be a slice of an integral, existing group, that is, Jarvis and Janice. The soul-seeking for a new grown up identity of the teen is known. She is in an intensive struggle to discover this teen identity through her exploration which is joining a group. For Jarvis and Janice's mature approval, Frankie is desperate as well. In the summer Frankie is asked to spend time with John Henry her six year old cousin, and her black cooker Berenice Brown. Frankie is content to play with John Henry before Jarvis and Janice arrive.

When she turns out to have the personality F. Jasmine and an illusory (we) of the couple, Frankie senses as she has developed and has become fully adult to have John Henry sleepover. As an alternative to overcome her time and make her ideas of wedding clear to foreigners in bars, she would not have deliberated doing before achieving this new self-confidence. As soon as F. Jasmine reveals her tactics, the cook Berenice directly cautions her that the couple doesn't agree that she wants to live with them. F. Jasmine arrogantly pays no attention to the warning of Berenice: "you just laying yourself this fancy trap to catch yourself in trouble." (McCullers, 2004: 112).

The teen senses cocky and confident, declining to consider that her plot is shameful. After that, the wedding and the breaking real fact that Frances as she has now known appearances, it is obvious, as of the fact that their rejection doesn't crash her, that she has actually curved herself around, and that her adulthood is a genuine and abiding one.

The conclusion of the story, the currently confident Frances has the ability for her self's future in order to plan, by herself and not depending on the others, which contains becoming a great author. She, as a supplementary, discovers a compassionate fellow who becomes her other part and half of her new (we). McCullers brightly depicts maturation of a teenage girl over and she is done with an invented feeling of belonging, which eventually leads to a real pertinence.

All the fiction of Carson McCullers focuses on the themes of isolation and loneliness as the inevitable situation of humanity. In the novel, *The Member of the*

Wedding, the matters of the bigger world are mirrored in the involvements of Frankie Addam, the twelve-year-old the protagonist, is surrounded in the disruption of her own teenage years. The book expresses the story of numerous influential days in the life of Frankie Addams, and much of the significance of her trouble is made obvious in her unplanned conversation with Berenice Sadie Brown and John Henry West as the three sit in Addam's house all over the table in the kitchen.

Frankie takes hold of the upcoming marriage of her brother to herself into the public communal, just to realize that the couple Janice and Jarvis should necessarily decline her and that her duty is to learn how to repel for herself. Frankie's story in the novel, the author has decreased the entire impression of moral isolation and loneliness to a legend of humble outlines and a small number of expressively dramatic divisions, set in contradiction of an experience of teenage attitude and discovering familiar to everybody.

It is remarkable that *The Member of the Wedding* highlights the sights of anxieties in a better element as it surely deals with themes of isolation and loneliness with dissatisfaction, the story is pretty sensational as a dispute of the earnings over and done with an exact similarity that struggles to run these isolating desires. This spiritual book is intensified by the author's masterful organization of opinion and language. Even though the storyteller is not in the first person, the style gives the impression that the viewpoint of Frankie is of main concern. The outcome is that the individual has the skill and capacity together to observe Frankie accurately and at the same time to estimate her feelings instantly.

The twelve-year-old Frankie, is stepping into the phase of her teenage years in which she experiences affected ups and downs and starts seriously to be such as an individual and then who she will grow into. McCullers characterizes Frankie's turmoil. A young tomboy called Frankie is required to come upon her own childishness because of her bigger brother's bridal ceremony. There is a period in an adolescent lady's lifetime when nothing is true, but the whole thing is possible. *The Member of the Wedding*

characters wrapped consists of: the identity of Frankie Addams in the similar method that Frankie could then alters herself.

The dual nature of this burden is noticeable in most McCullers' characters. They are alone, and over and done with several facets of aloneness, the impression that each man is an island is reflected. Some of the characters impression their isolation acutely; the others do not identify it as such, however they find their isolation demonstrated as something distressful, maybe death. McCullers's characters very often do not actually recognize themselves and in many states are strangers, even with loved ones and friends. Possibly the magnitude of their isolation is displayed through an absence of connection.

Most of the times, these characters catch themselves speaking to rather than connecting with somebody else much of the time. Every single person of McCullers has faith in is confined in the jail cell of his or her individual being and any practical challenge at connection, such as dialogue, is fated to disappointment. Isolation and loneliness, then, obliges the characters to search for some communication to escape their destiny, not just is the condition of being alone sometimes unrecognized, but likewise the escape is over and over again subconscious.

The author's characters often should first look for their own individualities, when they are unsure of such things as their goals, parentage, or residences in the social order. The place in society of the characters may be unsure sense of their teenage years, race, abnormal requirements, or distort behaviour. Thus, over and done with Frankie's case in *The Member of the Wedding* she suffers from the loneliness of being a separate character who hung around in doorways, even when she is with them. She still does not feel as though she is truly a member of a group and is still lonely:

Very early in the morning she would sometimes go out into the yard and stand for a long time looking at the sunrise sky. And it was as though a question came into her heart, and the sky did not answer. Things she had never noticed much before began to hurt her: home lights watched from the evening sidewalks, an unknown voice in the alley. (McCullers, 2004: 186)

Frankie is extremely above her age, which makes her sense brainless and awkward. She is a tomboy who dresses boys' clothes and has shortly collected hair. When Frankie sees her reflects from the mirror, the only thing she sees is ugliness. The recently shaped identity and individuality of F. Jasmine has totally changed her outlook from that of the old Frankie. Even she hasn't any idea what is the performance and who is she in reality as a result of altering her title, name and character. She behaves in this way in order to achieve her desire from the universe and creation although she is scared to face the world and the individuals and society all over the places.

Frankie attempts to get response or reaction from the sky, spending her special time and using this sort of language that hurts her feelings. The way she uses to speak with the sky is another style to get out of her painful and bad feelings in addition to her pessimistic, doubtful, gloomy, hopeless and sorrowful situation: "This was the summer when Frankie was sick and tired of being Frankie. She hated herself, and had become a loafer and a big no-good who hung around the summer kitchen: dirty and greedy and mean and sad." (McCullers, 2004: 30). She becomes an individual who isn't interested in a lot of the things she does to amuse herself, Frankie discovers herself cracked in the middle of the worlds of babyhood and maturity.

As the tale advances, it seems clear how her passion of identity alters every time she modifies her title. First of all, her name and personality is Frankie that is suitable to her tomboy identity. As soon as she chooses to associate her brother and his partner ceremony of marriage, she determines to have the identity of F. Jasmine. Thus, the name of herself is Jasmine will be an outfit, supplementary and sounds as something extra as their names and titles, Jarvis and Janice. She tries to classify or recognize herself with the people she deals with them by altering her name. At the end, though, she convinces herself to be called as Frances, her supposed and assumed name. This choice designates her upcoming to terms with herself as a growing young lady who is able to control her individual identity in reach the strictures of community prospects:

Frankie stood looking up and down the four walls of the room. She thought of the world, and it was fast and loose and turning, faster and

looser and bigger than ever it had been before...She thought of the huge and turning world until her legs began to tremble and there was sweat on the palms of her hands. But still she did not know where she should go." (McCullers, 2004: 37)

Frankie, who has lived her entire life in her small town, starts to change her absolute identity from which she suffers because of isolation from childhood to adulthood to do the new duty with another experience then to get it properly. Her challenges are to get away from suffering with her the new-born adulthood and intellectual capacity of the universe and what it earns or brings. In the past, she had remained visionless to what actually was out in the world and what was happening. Though, currently, she becomes aware that the world has a lot of approaches and secrets which exist in the universe and she can probably visualize. In the world Frankie senses that she is lost, finding herself nowhere and unaccompanied. This sensitivity overcomes her and makes her impression frightened, and hangs on her brother's marriage ceremony, hopeless to be a side of thingummy greater than what Frankie may perhaps constantly be by herself: "But although she stood ready in the doorway, she did not go. On this last evening, the last time with the three of them together in the kitchen, she felt there was some final thing she ought to say or do before she went away". (McCullers, 2004: 112)

The progression in adulthood shows that Frankie has remained in contact with all the way through *The Member of the Wedding*. This obviously shows the way Frankie was animating out of the unawareness, guiltlessness and inexperience of babyhood and inside the accountability and realization that derives with maturity. Designed for an extended period she had been prepared to leave her household and anyone who has any contact with her, including, family, acquaintance, and friends. It is certain that this could explain her matters, and permit her to begin over once more.

Only now, she understands that there is an extra part beyond what she had understood. With adulthood she approaches the knowledge that she should escape the difficulties that there is not a chance to solve them. As Frankie believed that she recognized how to fit and get with situations, and to be her private individual and

creating her specific choices was portion of enlarging. Though this topic in this novel makes public that Frankie till now is not aware of the whole matter and she is tardy girl, but as a beginning of this part of *The Member of the Wedding* it is worth noting that she begins to get up and awaken herself to this reality which leads her to acquire her identity.

It was a feeling impossible to explain in words—and later when she tried to tell of it at home Berenice raised up her eyebrows and dragged the word in a mocking way: Connection? Connection? But nevertheless it was there, this feeling—a connection close as answers to calls.” (McCullers, 2004: 55)

When Frankie wanders into town to purchase a wedding cloth for Jarvis' and Janice's ceremony, she feels not the same as she did some time recently, as a kid wandering into town. All of a sudden, she feels intentional and finds herself associated with everybody around her. She is the individual from something, similarly as they are the individuals from things, and she no longer senses isolation and partitioned, however associated with the world:

If you start with A and go on up to G, there is a curious thing that seems to make the difference between G and A all the difference in the world. Twice as much difference as between any other two notes in the scale. Yet they are side by side there on the piano just as close together as the other notes. (McCullers, 2004: 109)

While Berenice, John Henry and F. Jasmine attempt to have supper in peace, she comments about that the piano tuner who works in the area. The commotion chafes them, however in the meantime, it offers them a sort of existential illumination about existence, regardless of whether they understand this association or not. In addition, the words portray dissonance and unrequited feelings as well which make her to be isolated. The inclination or sense gives the impression that something goes to determination.

For this situation, the strict depiction is a melodic one, for example, the unsettling sentiment hearing a melodic scale that is inadequate, lying on the last note

before wrapping up. It fills in as a similitude for the end of the week depicted in the novella. Since Frankie is in a time of disharmony, she feels unsettled, mistook and detached from the world. She wants to push ahead in her life, to discover the adulthood that is quite recently distant. So she needs to figure out how to step forward to locate a sort of determination that will carry her internal peace. At that point, and at exactly that point, will she be discharged from the limbo that traps her amid the headlines of the novel: "What I've been trying to say is this. Doesn't it strike you as strange that I am I, and you are you? I am F. Jasmine Addams. And you are Berenice Sadie Brown". (McCullers, 2004: 115)

Frankie tries to show to Berenice the reason of her loneliness and isolation from the people and culture around her, and why she must be a member of the wedding. She wants to make anyone to know that she desperately needs to belong to her brother's wedding party especially Berenice. The reason of isolation as the author reveals is the failure of love amid the characters and the family or the people around them. Frankie attempts to find a way to get herself out from such a problem to join a group and thereby becomes a part of society or at least to find a way that to be understood by someone:

"The wedding was like a dream, for all that came about occurred in a world beyond her power; from the moment when, sedate and proper, she shook hands with the grown people until the time, the wrecked wedding over, when she watched the car with the two of them driving away from her, and flinging herself down in the sizzling dust, she cried out for the last time: 'Take me! Take me! from the beginning to the end the wedding was unmanaged as a nightmare.'" (McCullers, 2004: 144)

Frankie realizes that her imaginations of wedding and to be a member of the wedding celebrations are just fantasies. She discovers that she has no share in the wedding besides no one except her, she thinks that she should go with the couple on their honeymoon as she has been excluded far from everybody. Frankie engrosses herself in an attempt to overcome the all-inclusive sense of loneliness and social alienation which pervades her life. Her dreams of travel take on a new meaning, for now

she is sure of being isolated and acknowledged by everyone so she does her best to find a solution to save herself.

2.5 *The Ballad of The Sad Cafe: A Critical Analysis*

When McCullers started composing the novella during the winter, she was just twenty-four years old. Referring to her remark that everything significant that has happened in my fiction has also happened to me, shows the biographical elements in her works. McCullers's biography and background have been illustrated that *The Ballad of the Sad Cafe* was most expected by numerous actions in her life at this time. For instance, the depiction of the story of unrequited love is very so often realized as a grotesque depiction of her private one-sided infatuations. Likewise, the topic of the passionate relationship is observed as a deformed performance of the state between McCullers and her husband. In a small rural and an isolated town the book *The Ballad of Sad Café* is set.

The story is placed in a Southern town that is desolate and melancholic and depicts three main characters that are lonesome, unfortunate and isolated from one another. The author dramatizes the isolation and loneliness of the personalities as an appearance of unrequited love. In *The Ballad of the Sad Cafe* the protagonist, Miss Amelia suffers from isolation and loneliness but moreover momentary victory over and done with the loneliness and suffering of love.

Through the panoramic portrait of the narrator an extraordinary atmosphere, the sense of time and place become obvious, the warmth, the south, the slowness, and McCullers sets the tendency for the isolation and loneliness in order to come and form a lyrical and poetic probing of seclusion and aloneness. The town where the Sad Cafe is located suffers from the sense of alienation. In general, the book is reflected in one of the best works of McCullers fiction and her most effective investigation of her autobiographical themes: isolation and loneliness. It is representative of American South literature in which the theme of grotesque is linked with the themes of isolation and loneliness.

The writer had her own individual involvement with loneliness which repeatedly let her sense like a social misfit and freak as she detailed: “My central theme is the theme of spiritual isolation. Certainly, I have always felt alone”. (McCullers, 1953: 82). For that reason, the physical appearance of McCullers was not normal. For a woman McCullers was weirdly tall, 5 feet and 8 inches, in addition, she was interested in both men and women. Her sensation of being sensitive and bisexual mentally alienated her from the social order as she sensed that may perhaps not accommodate her. Consequently, McCullers collected a kind of fiction that highlighted the subjects of loneliness and isolation as in most of her works especially novels. In this novella, McCullers depicts damaging distraction, sexual duality, desire for connection and love necessity for the human.

The novella *The Ballad of the Sad Cafe* is a story of emotions demonstrated over and done with the passionate desires and charms of three focal characters that lead the main topic of the story and stems from isolation and loneliness; includes Miss Amelia, Cousin Lymon, and Marvin Macy. The writer describes emotions and love as a power, over and over again with enough strength to change the attitude and actions of people. So far, McCullers seems to express, if the feelings especially love is unreciprocated, characters, will give up their own inspiration to change, will return to their exact revert. The attraction of the changed characters, the author has never discovered it, gives the impression to designate that emotional states of desirability and love are not certainly comprehensible or sensible to other characters.

Miss. Amelia’s self-reliance and outspokenness and isolation intensively warm the story. She stands about 1 meter and 85 centimetres tall and has a strong, masculine stature like strong guys. Her feature with her crossed grey eyes and the rest of her appearances are just as unpleasant. Yet, the folks of the minor town of Cheehaw in the South admit her oddness in spite of the wonderful wine she sells in her shop and her free homemade remedies and doctoring. Consequently the fugitive and the good-looking, Marvin Macy, falls in love with Miss. Amelia and this surprises everybody.

Marvin is a bold, unafraid, and unkind guy and shifts his illegitimate habits in order to get Miss Amelia's love. On Sunday mornings he starts joining church services rather than stealing house. For a work to court Miss. Amelia, Marvin acquires correct bad manners and his behaviours as standing and offering his seat to a lady, and refraining from fighting and swearing. Marvin asks Miss. Amelia to marry him after Two years of his reformation in the new world. Although Miss Amelia's feelings are obvious as passions between the couple is unrequited and she does not fall in love with him but she accepts the proposal in order to be content with her old-aunt.

As time passes, Miss Amelia feels unpleasant and very apart towards her husband besides she rejects to engage in marital associations with Marvin. Miss Amelia ends the marriage after ten days for the reason that she discovers herself as she is incapable to produce any optimistic emotional states for Marvin. Marvin returns to his early illegal habits several months after the divorce. Only as love emotions had reformed Marvin, accordingly too did it shift Miss Amelia. In the mid 1930 several years after divorce of Miss Amelia, Lymon, arrives to Miss Amelia claiming to be her distant cousin. She eagerly and easily offers board and food for Cousin Lymon, and ultimately anything he wishes.

The town's folks develop very inquisitive of her visitor who is new and of the hospitality of Miss Amelia towards Lymon who is opposing her specific distrusting and distant methods. In order to meet Cousin Lymon the people of the town gather in Miss Amelia's store one evening. Cousin Lymon is very friendly unlike her; he also loves amusing the town's people with his obviously tall stories. The location of Miss Amelia's story is altered into a cafe where people collect for drink, food, and gossip. The people speak about Miss. Amelia's love for her Cousin Lymon, specifying that they believed passionate relation with cousins is not worthy and this is forbidden as it leads to bad situations such as isolation and loneliness.

Miss. Amelia changed her behavior towards Lymon, baffled them and preoccupied. Ever since the appearance of Cousin Lymon, on Sundays she would exclusively and regularly wear red dress. As of the people's curiosity, they also realized

that, before he reached, Miss. Amelia would only leave her house to choose supplies for her store or to go to church. When Cousin Lymon goes on, understanding that he likes to travel and see movie-flicks together frequently, and go around the city. Before the end of the story, Marvin Macy reverted to Cheehaw after being released from jail. Cousin Lymon, has no information about the short-lived marriage of Miss. Amelia to the lawless is captivated by exploratory and stressful life of Marvin. He left Miss Amelia, never returned to Marvin with her passionate and to travel with him.

Thus, the author aims to reveal the isolation of the main characters that centre the story after being broken-hearted. Eventually Miss. Amelia's original reclusive returns including her style of living in an isolation frame. *The Ballad of the Sad Cafe* precisely and enjoyably depicts the illogical shape and magnitude of love in the ill-fated form as it results in the fundamental themes of isolation and loneliness of the three main characters. No one of the three main characters are depicted as chiefly pleasing folks, yet they are respected and loved. People have passions and love for changed explanations. Their emotions are different from one to another, especially unrequited emotions and passions in the novel which lead to isolation and loneliness.

The Ballad of the Sad Cafe reflects the fascination of McCullers with misfits, freaks, and grotesques as many critics have pointed out. For the author, isolation and loneliness have been best embodied in such characters that McCullers considered as the main situation of human life and reality. The central themes of the novella relate with isolation and loneliness, consisting of the communication's failure, the pain of unreciprocated love, the emotional occurrence which affects human beings who are adored to despise the worshiper, and the transformative and redemptive effects that even ultimately and transitory fated love can have on characters and their community.

Many of critics reveal that McCullers was mostly concerned with the paradox of communal isolation. *The Ballad of the Sad Cafe* is portraying the relations among the three main characters and their communal too. With the primary publication of *The Ballad of the Sad Café*, the American playwright, critic and author Tennessee Williams noted that it is certainly among the masterworks of our philological works in the form of

the story. And the British writer and literary critic, V. S. Pritchett, considered it as the proof that for a generation McCullers was the most notable novelist to appear of America. Besides, another American author, Robert Drake has declared that *The Ballad of the Sad Café* is an absurd work with its invention of the folks. The Professor of English at Williams College Lawrence Graver has discussed and given his opinion that though the novella is by far the greatest of Mrs McCullers.

The grotesque outing of McCullers is not deprived of notices of the penumbral persistence that ruins her most horrible work, that is to say she feels that a lot is arranged in the soul's dark nights and of things continue there that only God is able to understand. Even so, in general *The Ballad of the Sad Café* is considered as one of her greatest works of literature. The 1950s, 1960s, and 1970s noticed renovated curiosity and attention in McCullers's work. Hence many studies appeared during these periods on the novella which concern issues such as the narrator's role, the love's nature, the connection between the text and the customary ballad arrangement, its legendary abilities, its joining to the Southern Gothic tradition, and its exemplification of gender and sexuality.

The Ballad of the Sad Cafe is considered as one of the best fictional works of McCullers and her best investigation of her mark topics of isolation and loneliness. An exceptionally unshakable topic is that of separation. The town is separated, Amelia is disengaged from multiple points of view from the other individuals of the town, Marvin Macy was disconnected in jail, the individuals from the group of prisoners are secluded from other individuals in the public eye, Lymon is segregated by his impair and sick wellbeing. The topic is a very insistent theme according to an isolated town. Amelia the protagonist is alienated in various behaviours from the other people of the town.

Not less than the protagonist the other characters are also isolated from the society as Marvin Macy is also separated in jail, Lymon is alienated by his ill health and obstruction. All of them challenge to beat the isolation and loneliness by love and emotions with social interaction with other people. For the characters in *The Ballad of the Sad Café*, without the contrast of a community, the themes isolation and loneliness

give the impression of nothing. After providing it a meeting place Miss Amelia isolated herself from the town, after being thrown out of town and committing some crimes while Marvin Macy rots alone and isolated in jail. This endless contrast between a peopled one and a lonely state seem like to utter something about being a solitary person in a world of lone people, and what that means:

The town itself is dreary; not much is there except the cotton-mill, the two-room houses where the workers live, a few peach trees, a church with two coloured windows, and a miserable main street only a hundred yards long.... If you walk along the main street on an August afternoon there is nothing whatsoever to do. (McCullers, 1953: 3)

The story starts with a rather miserable depiction of the mill town apparently in nature alienated gloomy position beset with poverty, lifelessness, and drabness, far unconcerned, it appears, nearly an appearance of banishment, from any sort of civilization, being nothing more: “The man was a stranger...a hunchback. He was scarcely more than five feet tall and he wore a ragged, dusty coat that reached only to his knees. (McCullers, 1953: 7). In the novel, Amelia has been described for the purpose of rumination on isolation and loneliness. The author’s depiction of the hero calls to mind an almost upturned sensation of her sexual category that denies her femaleness, separating her from the hint of what makes a woman. This quote reflects her isolation in full: “...Miss Amelia had been born dark and somewhat queer of face....early in youth she had grown to be six feet two inches tall which in itself is not natural for a woman, and that her ways and habits of life were too peculiar ever to reason about”. (McCullers, 1953: 14). The author tries to describe the main themes due to the problem of ethnic loneliness and isolation, a deep feeling of namelessness and hiddenness integral in McCullers’ action of black people which reveals her arrogant and condescending state approximately the relaxed song of a Negro. It shows how the Sad Cafe’s management of black personality appear in a small-town of the south, and in what way the author contracts with the division between in a small white southern town and black life:

“Often she spent whole nights back in her shed in the swamp, dressed in overalls and gum boots, silently guarding the low fire of the still.” (McCullers, 1953: 4- 5).

McCullers from the beginning of the story makes known the main topic and leaves no result to the troubles of loneliness and isolation since Miss Amelia spends her life unaccompanied. The viewpoint on what it explains to have been in unlimited quantities of physical and passionate desolation in a small southern town that Miss Amelia suffers from during the 1940s. The night referred to in the quotation symbolizes character’s isolation as she spends her time at night alone with no member of family or acquaintances or friends. Consequently, she feels completely isolated from all the people around. Miss Amelia’s style is more mannish than to be feminine as she works and depend on herself, and perceives Miss Amelia in clearly sex questionable or if nothing else sexually outstanding terms. She has no feminine monthly period, she deliberately avoids different women, and her bodily and significant quality is reliable foreseen all through the book, which completes in a struggle between Amelia and her ex, Marvin Macy in the novel:

She was a dark, tall woman with bones and muscles like a man. Her hair was cut short and brushed back from the forehead, and there was about her sunburned face a tense, haggard quality. She might have been a handsome woman if, even then, she was not slightly cross-eyed." (McCullers, 1953: 4)

The author illustrates the appearance of Miss Amelia and her strangeness as she looks like men. In addition, she was a perfect combatant and boxer, realizing all methods of squeezing and holding. She was forever attempting out her power when she was really pleased, poking her tough biceps with her finger, or lifting up heavyweight tools. Styles and strange habits of Miss Amelia is lightened by getting that she was elevated by her father who was a lonely man without her mother. The voluntary loneliness of Miss Amelia is one of these vague and ambiguity lifestyles. She is afraid of nonentity for the passionate of men and is an isolated person, as she lives her life alone by depending on herself.

Clock Without Hands was published fifteen years after *The Member of the Wedding*. By the time the novel was officially released in September 1961, McCullers spent almost ten years finishing the novel; it had already been on the bestseller list for a month and was ranked sixth in the nation. It was possible because book-sellers were free to sell copies in advance. The novel remained in the list for the five months though reviews were mixed, far more divided than those of any of her previous books. Her illnesses, her husband's suicide, her mother's death, and her deep desperation following the failure of *The Square Root of Wonderful* must have contributed to the preoccupation with death which pervades this novel, on which she worked for ten years. The social and Intellectual climate of the early sixties must also be considered in evaluating the critical response to the novel. The fame that the novel picked up shows that between the time which the book illustrates (1953-54) and the year it was distributed (1961), bigotry had turned out to be completely perceived as a national and global issue.

Clock Without Hands contains thematic material which would flesh out a quartet of thin, brainless fictions, but the sum of it is confused, and *Clock Without Hands* is most interesting in the context of all of her work. The same compassionate voice speaks in this novel of the isolation and loneliness of mankind, of the frustration of love which makes the lover take refuge in a world of fantasy doomed to the violation, and of the inability to communicate either love itself or the despair which follows its defeat. The author finds the search for identity a perennial quest, most touchingly seen in the groupings of the adolescents, the outcasts, and the grotesques of society.

The novel reflects the preoccupation of McCullers with death and mortality and demonstrates her faith to live in the perspective of the human soul. The writing of McCullers had never discovered the person difficulty of arranging oneself for de cease Before *Clock without Hands*. The forty-year-old, J. T. Malone who centres the novel is occupied by him, characterized as the pharmacist, lives in Georgia's small town. At the story's opening, he suffers from leukemia and specified between twelve and fifteen months to convey order and denotation to his life. The closeness of demise initiates in Malone a pantheistic calamity, which the novelist portrays in a letter to her sister

Margarita dated March 1953. My idea is that the extreme moral suffering of impending death brings out a person's most extreme qualities; in the course of the book Malone is engaged in a struggle with his soul that is more important than his physical disease.

McCullers in all her earlier works was concerned with the isolation that stems from an absence of connection with the self, as texts give impression that she lives in an isolated world. It's obvious that the part of isolation and loneliness are the fundamental point of her works which occasioned primarily from an inborn spiritual isolation produced by potentials contained by the personalities themselves and that this isolation is because of bad relations and sometimes the lack of identity. Her last novel, McCullers highlights the isolation and loneliness appeared by the deficiency of rapport with the characters themselves, but McCullers correspondingly explores this aloneness as it establishes that one is having insufficient empathy with others.

Clock Without Hands concerns four men living in the Southern town of Milan, whose stories interlock and reach a dramatic climax. The story opens with the middle-aged pharmacist J. T. Malone, who has been diagnosed with leukemia. McCullers here brilliantly evokes all the poignancy of a man facing death, and the unsympathetic responses of those around him. It is notable that McCullers must have used her own experiences of doctor's consultation rooms and prodding examinations, as her health was always precarious. J. T. Malone is a pillar of his community, if a little dull. He knows well the retired Judge and Congressman, Judge Clane. Judge Clane is the central figure of *Clock Without Hands*, a larger than life motif for the old ways of the south both civilized and deeply racist.

While McCullers shows sympathy when drawing his portrait he has suffered greatly through the loss of his wife and son, the latter through suicide is also shown to be highly ridiculous and blind to reality. His language is grandiloquent and ornate, while his physical needs are described as those of a voluptuary. Indeed, much of the humour in his portrait derives from his huge, rotund baby-like size. There are hilarious scenes which depict the Judge rolling around chirpily in his bath. While the Judge is all polite daintiness in his manners, his politics remains that of the old pre-Civil War in the South.

He fervently believes that the old ways will come back, with a bit of gentle agitation. To this end, he employs the young coloured man Sherman Pew to write letters arguing for financial restitution to the South, even compensation for the economic damage caused by the abolition of slavery. Sherman is disgusted by this and quits. His growing anger, which he finds public expression for, can only lead to tragedy.

One last character is the Judge's grandson, Jester. The names in McCullers' fiction are often hilarious. The Judge's wife's name is Miss Missy, the maid is called Verily, and a love interest of Sherman's is given the improbable title of Cinderella. Jester is idealistic yet unworldly, and quietly struggling with his homosexuality. He finds the ways and attitudes of his grandfather, the Judge, intolerable, and in his loneliness yearns for the friendship of Sherman, who is often mean to him. The Judge, who lives more and more in a dream world of the past, is unable to come to terms with the new world of civil rights and integration. He constantly fails in any awareness of the feelings and sensitivities of those around him, although he is not mean or vindictive. Interestingly, his son, Johnny, had called him irresponsible for this thoughtless work as a judge, often condemning the innocent to death.

The struggles of existing with continuing disease such as suffering from diabetes and the difficulties of a stroke and coping with deadly illness leukemia are considerably offered. The slow march of Malone's toward demise is mostly gripping. Along the way, he rejects the attendance of his illness, chooses to change physicians, is accepted to the hospital, anxious about receiving his concerns in order, and states worries about the afterlife. Person who reads are reminded, "Death is always the same, but each man dies in his own way". (McCullers, 1998: 1). The worth of the domestic medicine store and pharmacist to a communal is referenced. Malone pays attention cautiously to the problems of his clients, gives out guidance, and when he feels it is appropriate refers them to the doctor. This state gives the impression that he isn't only a proprietor of a small business and a peddler of medicines.

The book presents a remarkable and upsetting sign during a crucial period of American history of minor town life and the approaching of equal rights. The cruelty

from time to time small or sometimes huge that it's been carried inside is completely on display here. The novel frequently requests a humble yet heavy inquiry: Precisely where are we headed, and who are we?

Death is an ever present theme and metaphor in this novel, along with personal choice and responsibility, on an individual basis and for the Southern way of life in the face of increasing pressure from the federal government for fair treatment of the region's black citizens. The black population in Milan is chronically oppressed by segregated housing and schools, low wages that keep them in deep poverty and threats of injury or death if they showed up at polling centres to vote or even expressed a willingness to do so. Meanwhile, the whites live mainly in fear of their black neighbours, particularly the older residents, and they strike back with vicious fury whenever any of them steps out of line. Each of the main characters experiences his own personal crisis and mortality, as their intertwined yet intensely lonely lives in the tense and steamy town suffocate them like mice caught in a small box that is slowly filling with water. A fateful decision by one character ultimately leads to his downfall, as the others are left to suffer their own failures and miseries.

Clock Without Hands is the more pessimistic novel which McCullers wrote it amid her other novels. Beside loneliness and isolation, death as a symbol of ending life is an iconic ever-present theme and metaphor for this novel, along with personal choice and responsibility, on an individual basis and for the Southern way of life in the face of increasing pressure from the federal government for fair treatment of the region's black citizens. The black population in Milan is chronically oppressed by segregated housing and schools, low wages that keep them in deep poverty and threats of injury or death if they showed up at polling centres to vote or even expressed a willingness to do so. Meanwhile, the whites live mainly in fear of their black neighbours, particularly the older residents, and they strike back with vicious fury whenever any of them steps out of line. Each of the main characters experiences his own personal crisis and mortality, as their intertwined yet intensely lonely lives in the tense and steamy town suffocate them like mice caught in a small box that is slowly filling with water. A fateful decision by

one character ultimately leads to his downfall, as the others are left to suffer their own failures and miseries.

2.6 Isolation and Loneliness in *Clock Without Hands*

In 1961 *Clock Without Hands* was first published and similar to the previous works of McCullers it deals with the spiritual isolation of man and his loneliness. As it is set in a small Georgian town during the period when the strife of the public rights association was approaching to fruition, and while the ancient south was stubbornly declining to have faith in that old and precious way of life is destined to end constantly. The novel is loaded with insightful and delicate pictures, portraying the mind-boggling associations of a gathering of four men from various eras and social stations in the American South. It is a story told with McCullers' trademark cleverness and emotion. In the novel the author is worried with the forlornness that is the outcome of the absence of compatibility with the identity.

The theme of the novel is exploration of the self which stems from isolation and loneliness. Malone, the protagonist, reads Kierkegaard's *Sickness unto Death* in the hospital. The sentence that he remembers is: "The greatest danger, that of losing one's own self, may pass off as if it were nothing; every other loss, that of an arm, a leg, five dollars, a wife, etc., is sure to be noticed." (McCullers, 1998: 147).

Not all of the characters are conscious of their separation to the same magnitude that McCullers produced. Some of the characters recognize their isolation and they wilfully explore to beat it as experienced Berenice Sadie Brown and Judge Clane when they planned to exchange their spouses. Although some are isolated but they do not comprehend that, nonetheless, they still explore communications as Frankie Adams attempted to join with the wedding. As the fear of demise envelopes Alison Langdon and J. T. Malone did, the others subconsciously show their loneliness.

All of the characters search for some category of connection without caring what magnitude they recognize their aloneness. Some specific characters attempt to get self-identity when they go through the world of self-recognition and reconnect with

themselves. The state is displayed by the grown-up of J. T. Malone, and the two orphans Jester and Sherman. It is obvious that all McCullers's characters struggle to try to find a connection with the other person so as to be saved from their isolation and loneliness. This issue can be a family connection as when Judge Clane pursued the influence of his son then his grandson: "He was unable to think about the months ahead or to imagine death. Afterwards he was surrounded by a zone of loneliness, although his daily life was not much changed." (McCullers, 1998: 12). The above passage shows the loss of identity that Malone experiences. Damages of self stems from isolation and loneliness, and when someone is alone, time passes very slowly with suffering from all the people who are around. That is why Malone, while waiting for his death, criticizes the idea of isolation. That he is going to die makes him restless, absent-minded, and confused:

In spite of the weakness of his disease, Malone was restless. Often he would walk aimlessly around the streets of the town — down through the shambling, crowded slums around the cotton mill, or through the Negro sections, or the middle class streets of houses set in careful lawns. (McCullers, 1998: 13-14)

Malone allows other people to manage his life as he suffers from his identity with a chain which ties his life, and, in a flash of self-knowledge born out of the awareness of his death's potential, he sees gives the impression as he has never truly existed:

When it was apparent that his wife was failing, he didn't want to know and tried to deceive both her and himself...When it was obvious that his wife was in pain, the Judge would tiptoe softly to the refrigerator, eat without tasting what he ate, thinking only that his wife had been very sick and was just recovering from a serious operation. So he steadied himself to his secret everyday grief and would not let himself understand. (McCullers, 1998: 49)

He tries to monopolize his two companions his orphaned grandson, Jester Clane, and his employee, Sherman Pew. Both of them are eighteen years old. Jester Clane has

lived with his grandfather since birth. Sherman Pew is a blue-eyed Negro who administers Judge Clane's insulin shots. The Judge's wife died shortly after the violent death of their son Johnny who shot himself on Christmas day. Soon after his suicide, Johnny's wife also died in childbirth. Jester's name is an ironic one for a child born into a family where so much grief prevailed. At about the same time, the people of the town discovered a blue-eyed black foundling in a church pew. They came to the conclusion that the baby must be the son of Sherman Jones, a black man executed for the murder of a white man. The mulatto baby was named Sherman Pew: "Death is always the same, but each man dies in his own way. For J.T. Malone it began in such a simple ordinary way that for a time he confused the end of his life with the beginning of a new season." (McCullers, 1998: 1)

The opening sentences set the stage for Carson McCullers' fifth and final novel, which is set in the small town of Milan in South Georgia in the mid-1950s, as the civil rights movement is in its infancy. The story revolves around the lives of four men: J.T. Malone, a respected pharmacist whose comfortable but miserable life is shattered by the death sentence he receives; Judge Fox Clane, a former US Congressman and local judge whose corpulence is outweighed only by his massive ego and staunch desire to see the old Confederate states return to their antebellum glory; his grandson Jester Clane, a sensitive and misunderstood teenager who benefits from but is heavily weighed down by white privilege and his deep sense of equality toward the blacks in town and across the country; and Sherman Pew, a cocky but insecure and wounded young black man with blue eyes and an uncertain background, who works for the judge as a personal secretary and has a troubled and acrimonious relationship with Jester, who attempts repeatedly to befriend Sherman but is often met with the most acerbic comments in return. In addition to these four men, the judge's son Johnny, Jester's father, is a ghost whose premature death affects his father and son deeply.

CHAPTER 3: ERNEST HEMINGWAY

3.1. Ernest Hemingway's Life and Writing: Biographical Notes

In 1899, Ernest Hemingway born in Oak Park, Illinois, his occupation started in a newspaper office in Kansas City as a writer when he was seventeen. In World War I, as a result of his left eye Hemingway was disallowed for uniform army service. At the time of World War and the United States participated, Ernest Hemingway joined the Italian army in the unit of the ambulance as a volunteer so he was sharing chocolate to Italian troops as he was a Red Cross ambulance driver in Italy. He was helping at the front, when injured, he was adorned by the Government of Italy, and he finished a long period in hospitals. When he returned to the United States, his new work began for American and Canadian newspapers as a reporter or a journalist and was quickly directed to return to Europe to cover the happenings by way of the Greek Revolution.

Hemingway turned out to be an organ of the collection of expatriate Americans in Paris during the twenties, which he defined in his main and first significant work, *The Sun Also Rises* (1926). Another popular and successful book is *A Farewell to Arms* (1929), which depicts the education of the ambulance of an American officer's disappointment in the battle and his protagonist as a recusant. He used his experiences as a reporter or newsperson in Spain in his novel, *For Whom the Bell Tolls* (1940). His later Novel, *The Old Man and the Sea* (1952), is considered as the most wonderful short novel. The tale is about an old fisherman's voyage, his lonely and long fight with the sea and a fish, and his success in defeat.

Hemingway moved to Key West, Florida in 1928, and started fishing in deep-sea. Hemingway's father committed suicide at the same year. In the year 1932, Hemingway moved on the fishing mission to the capital of Cuba Havana and started marlin fishing for two months, which ultimately became the substance for *The Old Man and the Sea*. In 1933 of the seaside of Cuba, Hemingway continued fishing and set sail to Paris, after that for a safari he travelled to Kenya and Tanganyika.

His experience in Africa, especially of safari, inspired a setting for *Green Hills of Africa*. Hemingway was a great sportsman, enjoyed depicting armed forces, bullfighters tough, hunters, at times rudimentary persons whose bravery and morality are established in contradiction to the cruel methods of recent culture besides who in this facing disbelief and hope. His unpretentious writing style, his replacement discussion, and his tendency for understatement are principally in effect, several of his short stories composed in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938).

In 1959 in Ketchum, Idaho Hemingway bought a home. As his health was deteriorating due to diabetes disease, mental depression, and high blood pressure, he joined the show of Spanish bullfights in the year 1960 and then celebrated his 60th birthday. He had electrical shock cures twice at the Mayo Clinic; but it didn't help him. So significant was the figure of Hemingway as mutually as the author and the mythical figure. On July 2, 1961, at his home in Ketchum when Hemingway committed suicide by shotgun, the world mourned his death. By way of the ending of and the generation, World War II generation passes away the works of Hemingway will keep on as the priceless influence to the twentieth-century literature and to the historic perception of upcoming generations.

3.2. Isolation and Loneliness in Ernest Hemingway's Novels

The causes of isolation and loneliness in Hemingway's novels are mentioned through referring to the factors that influenced his life such as anxiety, despair, solitude etc. Isolation and loneliness as the consequence of these factors are studied. The relationship between isolation and age of the individual is analysed. Human life as a perpetual struggle has been presented in the novels and short stories of Hemingway which end just in demise. This battle is of no benefit, because man is lowered to a pitiful character by powers both within and without him. The final success depends on the technique one faces the experience. In a world of let-down and suffering, the individual has his private weapon to emphasize the self-possession of his way of life. To present his own ideas and values, Ernest Hemingway has the liberty of will. He has to keep a

continuous fight in contradiction of three cruel powers, namely, the biological, the environmental and the social barriers of this world so as to achieve this end.

Over the ages the term of isolation has been used with various and occasionally conflicting denotations. In old history it might mean a metaphysical intelligence of attaining a greater state of inspection, union or ecstasy, isolated from a limited presence in the world, in an optimistic feel. The terms isolation and loneliness has been a popular theme in literature for a long time, but during the 20th century these themes rise to the peak as human being moved away from the universe of nature and nearer to that of machine.

All history must be realized as a purpose of that basic isolation that manhood is unable to get out of. Hemingway retrieved himself in his pure partiality. As he had been isolated in the mode of having to be so, completely in his thoughts and wholly exterior of them. Hence this is the predominant isolation in the modern social order. The recent isolation and loneliness contrasts from that of former time of both in its form and in its extent. Currently it has been more broader and extensive and has truly curved into a widespread movement.

Ernest Hemingway's first novel *The Sun Also Rises* uses the three main characters who deal with isolation and loneliness. Each of the characters who are isolated are concerned with various kinds of isolation. Jake goes over and he is done with weakness since he hasn't any power over his issue besides social separation. Jake is the bleeding heart of this novel, breathing, and beating as he makes the story feel personal to the reader. This is partially because of the detail that he's the narrator, and the experience is reconciled by his own. The reason of his isolation and loneliness is impotent since he is powerless to make love with women especially, Brett. The single woman he rightly loves and he is incapable to fulfil her sexual needs as she doesn't come into a relationship with him. Jake is associated with social separation as well which gives the impression that he is separated and not a member with his generation.

Jake is a member that Hemingway's (Lost Generation) who symbolizes isolation and loneliness of the characters. His involvements have directed to an end of his self-

confidence in love and his masculinity. He is isolated from everything especially bodily that relates to women. From satisfying her love similarly, Brett is isolated. The author describes her as an immoral woman who can enjoy her desires especially her sexual desires. Her life's love, Jake is unable to have relation since he is impotent and incapable of satisfying her desires. Even though she is trying to have a relationship with him, but it won't work since he is unable to satisfy her desires and she plans to cheat on Jake just to try and sense the same love she has for him with another man. In fact, Brett is incapable to fulfil her desires. Hence, in many different occasions in *The Sun Also Rises* the author illustrates the aspect of disappointment and isolation which is related to the soldiers of his time during and after the war.

A Farewell to Arms is often regarded as Hemingway's best achievement. Hemingway uses painful experiences of his own life and places them in the novel. Henry is the focal point of the novel, based on Hemingway's autobiographical and personal experiences. The author's own pain empowers him to define him and his feeling to intensive details. *A Farewell to Arms* is about the practices of war and love and how the protagonist Henry deals with the crushing adversities of deace and downfall in conflict and death in his private personal existence. It considers the troubles of a husband fearing the verdict of his wife. Henry's wife gives a dead-born child; she is struggling for her own life. The hero of the story is escaping to a cafe to appease his frets since he distressed. Thus, the writer uses a very exclusive technique to highlight the state of observance of the protagonist. Henry does not know what to do when he is the witness to the death of Catherine and the child and can just see Catherine once more. It becomes obvious that Catherine is dying, so Henry is completely isolated as time passes. He has lost both his child and love, and he has abandoned the war, and the story finishes in the rain with Henry alone.

For Whom the Bell Tolls reveals the human solidarity's creative force which is renowned. The factual (terror) of the human situation, is more awful than the dread of death. Hemingway is famous for his portrayal of the male leading role and the central character who are isolated, obedient, hyper-masculine, devoted and wishing to victim

themselves. Jordan is isolated as a human being before he meets Maria. He moves and travels alone, displays no family links and connects just with one or two friends whom he confesses he doesn't recognize and recognize very well. Maria is the catalyst who brings about in Jordan a repeated feel of spiritualism and joins him through the human race. In the novel *For Whom the Bell Tolls*, Hemingway captures the practicality of war over and done as he was the witness to the events. Illustrating from his private experiences and opinion as an ambulance driver, through the destruction of human lives, the psychological damage of war such as the lack of confidence and uncommitted relationships are shown by Hemingway.

In his novella *The Old Man and the Sea*, the protagonist is isolated from the human community and is left alone for three days and nights on the wide sea. Noticing the isolation and loneliness is especially easy. This is because all the way through the entire story, the hero Santiago is alone. He does everything alone, lives alone, fishes alone, and the people of the village don't care for him and they treat him as a stranger. He isn't isolated in an awful way, although however, he doesn't give the impression to mind that he is often alone. He does not feel alone during this time and forms his loneliness with the nature near him. This mood allows him to endure his tribulation more effortlessly. Santiago's loneliness establishes the feelings of brotherhood with all the creatures around him in the air and water. The old man feels merciful even to the main character Marlin, Santiago hooks and calls it his brother. He wishes if he can feed the Marlin in the same manner he had fed himself. As the central topic of his life and creation, Hemingway makes nature the starting point in his novel. The brilliant and best portrayals and the main features of Hemingway are the creation of nature and the near relationship between nature and man.

3.3. *The Sun Also Rises*: A Critical Analysis

In the history of American fiction, Ernest Hemingway is regarded as one of the prominent novelists. Among the twentieth century post-war novelists, he occupies a towering place. Various writers of his age deal with the disillusionment that has intercepted twentieth century which is full of despair, total alienation and death. The

direct result of World War I is alienation which caused an all-prevalent moral and spiritual devastation. In a very faithful manner of *The Sun Also Rises* Hemingway strongly exposes the theme of isolation and loneliness. It is a reliable story of the sense of lack of purpose, as it presents some body lost the essence of life; nihilism, desolation and above all the sense of loneliness and isolation.

The Sun Also Rises presents the story of a group of young wounded people as a result of war who got wounded either physically or psychologically which Hemingway calls them as Lost Generation. They are American citizenship and expatriates besides who are leading a depraved existence in Paris after the World War I. The people who are expatriates take its attitude directly on the isolation's principle from the social order which had been required by the circumstances of the times. The impotency of Jake Barnes, the central protagonist of the story is because of war injury. Others in the story are less clearly cut off from usual skills and distracted by violent alternates. The final cry of Lady Brett Ashley: "We could have had such a damned good time together" (Hemingway, 2000: 62).

The characters are in search of and that they find fleetingly in frantic lovemaking, in death in the bull-ring which gives the impression that they are intensity alone and alienated and as such nihilism is complete. So, an overall rejection of values may seem to have just one outcome-isolation. Throughout *The Sun Also Rises* all the characters are haunted by the sense of isolation and suffering. In an acute form the three major characters of the book Jake Barnes, Brett Ashley, and Robert Cohn feel isolation and loneliness clearly. The novel's hero-narrator, Jake Barnes, in the development of the Hemingway hero, represents the stage next to Frederic Henry. Jake has in his experience Frederic Henry's background in the World War I. He is the same as Frederic Henry, "hurt in the war". (Hemingway, 2000, p. 9). He is injured psychologically as well as physically and thus he becomes a victim of utter sense of isolation, and is continually troubled by the memories of war. The story attractively captures the haunting sense of life's shortness, which the involvement of war communicates to the characters. They are

afraid of the death since they suffer from isolation and most of time they spend their time alone.

Jake Barnes the storyteller and protagonist of the novel with his expatriate friends live in the upside down, hedonistic world of post-World War I Paris. There, they spend a lot of their time pass celebrating, drinking, and discussing. They occasionally work. From the perspective of Jake, the cast of characters consider that qualify his story: Robert Cohn is regarded as the most important character among them, a powerless-willed and unsuccessful author, besides an exciting, beautiful character Lady Brett Ashley, changeable British divorcee. Even though Jake and Brett are really in love, Jake's impotency changes the lover's relation and leads to separating from each other since Brett needs sexual satisfaction.

Cohn falls in love with Brett, as everyone does and secretly and she follows him in a trip to San Sebastian's Spanish resort town. Cohn is attracted by Brett and is infatuated with her. For that matter and for everyone and especially for Cohn, Brett is engaged to Mike the utterly inept drunkard and rich charming. Bill, the freak friend of Jake, comes back from a trip to Paris and a tactic starts: everybody approves to escape to Spain, the running of the bulls in Pamplona and for some fishing. Bill and Jake enjoy a wonderful time communing with each other and in their brief fishing trip, but the end of the relaxation comes early. To meet up with Brett and they come to civilization, for a weeklong orgy of bullfights Mike with Cohn are in Pamplona, and they enjoy high drama, and alcohol. Everyone is just there to spend a nice time but Jake has a real emotion for bullfighting. Brett with the Pedro Romero, the young talented young bull-fighter and passionate, starts a scandalous affair. For many reasons Jake feels terrible, amid them is the dread that he has corrupted Romero in a different method by introducing him to Brett.

As a result of the thwarted infatuation of Cohn with Brett, this state leads him to argue and to prevent everyone to approach her, and thus he fights and beats the unlucky Romero to a bloody pulp. In different states of anxiety, frustration and depression and in addition to isolation and loneliness, everybody leaves Pamplona, as the fiesta winds

down. Jake aims to decompress alone for a while, hence he leaves and goes to San Sebastian in order to refresh his psychology. Regrettably, distressed telegrams from Brett reach immediately. Jake heads to Brett in Madrid; there having sent Romero away and she is alone. We see Brett truly vulnerable, guilty and afraid, for the first time in the story. The future seems only as bleak. Thus, the couple Jake and Brett prove that they are in love with each other but to be together is impossible since Jake is impotent. Hemingway's message in this novel is that love is more important to man's soul than the body since body desires are temporarily but soul and passion are forever.

The Sun Also Rises is a story of love and it is regarded a radical book story lacking a single love scene and a war without combat. Jake desires a satisfactory love relationship with Brett, though Jake will not get her and he knows that he can never be satisfied by Brett. During his existing and living in Paris Hemingway was crafting *The Sun Also Rises* so surely, there was a framework for artistic experiment of Hemingway. Still there is no assured meaning that reveals the aesthetic success of the novel. The book holds also other strange structure.

The Sun Also Rises begins with exposition, such as some other novels. Reading the novel for the first time, Robert Cohn seems as the hero of the story just to find out that he is more an anti-hero if not an antagonist or an anti-protagonist. We never acquire and realize this kind of background facts about Jake at all, about his growing and whereabouts, and much less the particulars of his wartime practices. Until the fourth page of the novel the actual scene is delayed by the author Hemingway. With exposition *The Sun Also Rises* starts on a personality other than the protagonist of the book, shadowed by a comparatively late overview of feat and then, as a final point a struggle, but one that is resolved. For his lack of an old-style story construction Hemingway made up, by means of iconic characterization, various styles, discourse, deep descriptions. The author presents characters that are sympathetic and unique, therefore memorable from the first line of *The Sun Also Rises*. Five fully three-dimensional figures centre stage the story: Jake, Brett, Cohn, Bill Gorton, Mike Campbell, and Pedro Romero. Besides it contains secondary characters such as Frances, Georgette, the Count, Harris, and

Montoya. The characters are sufficiently dissimilar and far from each other since there isn't any disruption to who's who, even in acts performing approximately all of these characters at once. As discussed somewhere else, Hemingway portrayed not just general public but in a new way places and things is described. In *The Sun Also Rises* one of the pleasures of reading it lays in coming into contact with 1920s Paris, the Basque country of France and Spain via the concrete vision of the author, which is inspiring, specific, and cautious explanations.

Hemingway's first novel *The Sun Also Rises* exposes powerfully the theme of isolation and loneliness in a very authentic style. In the outlining of his themes of isolation and loneliness, Hemingway's characters emotionally suffer from the themes a lot which change their life in full. They are conscious of vast connection crack amid themselves, and the surrounding mass of humankind. the characters singlehandedly and without any help bear the brunt a hostile universe and of a callous social order as a result of being spurned and misunderstood. If war has made Jake Barnes an unbeliever in faith, it has also made him a follower in truths. Jake, more than any other character in *The Sun also Rises*, has an acute sense of isolation and loneliness which haunts him especially of the impermanence of life. He carries with him as much in Pamplona, as in Paris.

This feeling of isolation and loneliness are carried to us over and done with the continuing descriptions of the characters. An early example of the experience of Jake of this sensation is when Cohn and Brett visit him, although Jake loves Brett intensively but he can't be with him since his impotence is the outcome of the wound of the war he suffers from. Another event that unmask the sense of isolation of Jake is the vacancy or separation which controls the body of Brett for the reason that he requires a kind of relaxation and consolation in the love of Brett. His war experiences, hard life and impotency make Jake change his vision. It could be personality re-builder thoughts to avoid the isolated world.

Not less than Jake, Robert Cohn is also a primary object of the sense of isolation. Cohn of the rural Spain belongs to the pre-industrialized life. He is like Pedro Romero who acts like a foil to the protagonist. That Cohn has a significant role in the pattern of

the novel can be comprehended from his explanation in the very opening of the story, which is something rather unfamiliar in Hemingway's code. Cohn suffers from the bitter isolation and loneliness like other characters in *The Sun Also Rises* as well. Through reading books he attempts to overcome his isolation so as to get a healing power. Hemingway, in a derogatory utter, gives the impression that the person is out of touch with realism. The reason Cohn refuses to expose himself to life is that he cannot grow. His isolation and loneliness from the group of expatriates makes him act in a humorous style even with his friends: "Robert Cohn was once middleweight boxing champion of Princeton. Do not think I am very much impressed by that as a boxing title, but it meant a lot to Cohn." (Hemingway, 2000: 11)

The first pages of the novel start with Jake's short description of Robert Cohn's life. Besides, the passage shows the main topics and themes (isolation and loneliness) with its motifs that the novel continues to progress, such as resentment and competitiveness between insecurity and men especially for Cohn. Due to being Jewish, Cohn suffers from inferiority complex. In the story each male personality approximately discovers something to feel lower. These words also have an obvious attitude of condescension again because of isolation.

As the story develops, this condescension grows into total opposition and antagonism toward Cohn. Over and done with the story, it becomes clear that the hostile feelings of Jake and his sceptical attitude toward Cohn are related with insecurities of his own and jealousies since he is impotent and can't get Brett: "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that." (Hemingway, 2000: 7). This speech is told by Jake to Robert Cohn when Cohn attempts to persuade him to follow him to South America. Cohn feels displeased since he still suffers from the feelings of isolation and loneliness during his life in Paris. Still he has faith in that in his life he will fill the void he feels with a change of location.

Jake realizes that the logic is nonsense. Besides, Cohn's unhappiness comes from his outmoded values and his decadent way of life, which cannot be altered anywhere

else. On one hand, Jake's experience of moving to different places reveals his isolated lifestyle which is a huge problem to him especially when he can't reach and get his love Brett, in another hand the author makes clear that the characters can get each other since they suffer from the same maladies which are isolation and loneliness.

For the activities and problems of the post-war generation, Jake determines a unique vision. Jake himself and lots of his friends, through constant travel, attempt to solve their unhappiness' problem, either on a small measure, from place to place, or on a large one, from country to country. They mainly suffer from isolation and they are ready to sacrifice in order to save themselves. Such travels are realized by Jake that is ultimately purposeless and futile. The discontent of the isolation and loneliness are not geographic but are psychological:

I 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." (Hemingway, 2000: 39)

On many different occasions in the novel the aspect of disillusionment and alienation are shown by the author. One incident is when Jake begins to pray for the Bullfighters even though he almost falls asleep when he prays. This action portrays Jake's morale which he loses it since he doesn't pray for something important, but he prays for luxury and having good time which is fun for him in fiesta. Jake almost falls asleep when he prays for serious things and it annoys him. This aspect of Jake describes his own world and doesn't care for anything except the things that give him joy.

Moreover, he has seen many terrible things as he has come back from the conflict he could not pray as well any longer. So Jake is chambered in his own soul and isolated: "Oh, Jake," Brett said, "we could have had such a damned good time together." Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car

slowed suddenly pressing Brett against me. “Yes,” I said. “Isn’t it pretty to think so?” (Hemingway, 2000: 251) In a taxi, Brett and Jake’s final discourse happens as the conversation concludes the novel, Cohn attacked Jake but Jake endures it and he also helped Brett in her temptation of Romero. Romero has been pushed away by Brett then she finds herself isolated again. The lament over what could have been is really emotional in this closing passage, and for many this symbolizes the finest moment of the novel.

The vision the couple could have a connection; a baton is raised by the policeman which symbolizes force to stop as Brett opinions. The sudden deceleration of the car presses Brett tantalizingly close to Jake, in the novel it echoes a number of comparable scenes earlier, but the fence concerning them is fairly pure now. Furthermore, the somewhat pessimistic view of Jake and bitter answer displays that about their relationship he has no delusions why after Brett left him and as a result he became more lonely without any passions even from his love who is Brett: “They're only dangerous when they're alone, or only two or three of them together...They only want to kill when they're alone. Of course, if you went in there you'd probably detach one of them from the herd, and he'd be dangerous.” (Hemingway, 2000: 140- 141)

After the unloading, the group moves to a café, Brett is captivated specifically. Cohn becomes worry when he sees the last bulls don’t fight well and they are too quiet. But Jake expresses the situation and states with no. Robert notes in what way ruthless is to be an ox, and Mike, who is bizarre of Cohn, express that Cohn may supposedly prefer the steer’s calm life. Meanwhile, he is continuously chasing Brett wherever she goes. Cohn mentions the loneliness of the bulls and how dangerous they will be when they are alone. Human beings will be dangerous in the same way when they are unaccompanied. So, Cohn indirectly wants to reveal that his life without Brett is unsafe and he may dangerous, which symbolizes the result of isolation and loneliness in case of this case he may hurt the people who are around him.

3.4. *A Farewell to Arms: A Critical Analysis*

A Farewell to Arms (1929) was constructed from Ernest Hemingway's earliest experience with war. Hemingway volunteered to fight in the First World War as a teenager when he was just out of high school but he was disallowed for the reason of having poor eyesight. In its place, on the Italian front he drove a Red Cross ambulance, where he was injured in 1918 by a mortar shell. While he was recovering in a hospital, Hemingway fell in love with the nurse Agnes von Kurowsky, seven years his senior. She did not return his passion, though, five months after their first meeting she disagreed to his marriage proposal. These actions were thinly novelized by Hemingway a period later into the novel *A Farewell to Arms*, with its sad love story concerning an American ambulance driver and an English nurse.

In a small and simple town near the Italian Alps Lieutenant Frederic Henry meets Catherine Barkley. Catherine encourages Frederic to pursue her although she still grieves the death of her fiancé who was killed in the war. Frederic Henry finds himself bedridden in a Milan hospital when he got badly injured at the front, but Catherine reaches to look after him. It is here that Frederic's and Catherine's premier romance deepens into love. While Frederic gets well from surgery and arranges to come back to action, Catherine realizes that she is pregnant- a surprise that pleases and terrifies both of them at the same time. There are dangers that cannot be anticipated or avoided, though the couple have escaped the war.

The last section of *A Farewell to Arms* is one of the most well-known, and upsetting inferences in modern literature. This quite modest plot does not describe the demand of the novel. It is the writing style of Hemingway that alters the story into a great tragedy and disaster. Hemingway tried to offer the reader a feeling of immediacy, of truly observing the actions in his writing, by using short, rhythmic sentences and deleting most adjectives. His laconic dialogue and spare prose made him the most commonly imitative American author of the twentieth century. Ernest Hemingway is often regarded as his best artistic achievement in *A Farewell to Arms*. Hemingway

describes all the sensations that soldiers of his time sensed during and after the war. In *A Farewell to Arms*, Hemingway practices sad involvements of his specific life and places.

Henry, the protagonist of the story, is based on Hemingway himself and his personal experiences. His private ache permits him to describe him and his feeling to a great quantity of detail. The novel is about the practices of war and love which isolation and loneliness stem from it, besides how one man, the hero Henry, deals with the overwhelming harsh conditions of defeat and death in war in his own life. It concerns through the trouble of a husband fearing the verdict of his wife since she gives a new birth but unfortunately dead born, and is struggling for life.

Henry, the hero of the story is sorrowful and runs to a café to appease his frets. Hence Henry starts to note of illogical facts of the order of things as his anxiety numbs him. The writer has used a very exceptional style to fetch out the protagonist's state of mind. Henry does not know what to do when Catherine and the baby die just to see Catherine again as he feels alone in the world. He is isolated completely when he comes in her room but seeing her cannot help; the protracted labour of Catherine ends with a stillborn child. It turns out to be ostensible that Catherine is dying as time passes. Henry without Catherine and child becomes alone even his isolation has been increased. In the war, he has been abandoned as well, and the novel finishes with Henry in the rain atmosphere totally isolated.

In realistic detail Hemingway portrays the inglorious aspects of war. Firm pushed by the opponent and enemy, the Americans retreat, south along roads cluttered with evacuees in south, Frederic driving an ambulance. Frederic has picked up with two Italian sergeants, starts to drive through open state wishing to arrive Udine at the Austrian border from the quagmire plain. In order to release his ambulance when it stuck in the mud, Frederic attempts for help and reach the Italians but they want to run away, too. Frederic shoots one of them and injuring him when they try to run. An Italian corpsman putting a bullet into his head and finishes the sergeant off; hence the author shows the bad and nasty side which makes the life be useless when folks are under this

kind of stress. Frederic with his friends see German motorcycles ahead of them when they set out on foot for Udine.

While the officers pull off their military symbols, people try to flee in every direction as chaos reigns. As internee Frederic is imprisoned and his destiny reveals closed. Under the cover of night, however, he jumps into a river and escapes. He tries everything to find Catherine as he walks on foot of the plain till he reaches Milan. He can hop a cargo train. He makes his way to Stresa when he realizes that the crew nurses of British are sent there, and dressed in civilian clothing. Frederic and Catherine reunite again. He finds out that the establishments want to seize him for leaving, Frederic gets a rowboat; with Catherine practice it to line all night to impartial Switzerland, where they are detained but almost immediately become free; their passports and Frederic's pockets are swollen with money. For the fall in Montreux In the Swiss mountains the couple waits out eagerly. As pregnancy of Catherine advances, the couple spend the time joyfully in a small inn. Their state is peaceful. When it is lastly time for Catherine to give birth, she has a hard time but unfortunately the babe is stillborn. Frederic is tired and he runs out to bring something for them to eat; when he comes back he finds out that Catherine has been hurt and passed away due to haemorrhage. He hurries and stays next to her, but her breath has been stopped and died.

In the story, Ernest Hemingway tries to show the outright fact to present an honest view about war, rather than a brave, retreat, account of combat, and the habits in which soldiers when they are not fighting they fill their time. Yet realistic of Hemingway close to his topic and theme does not exclude the practice of many time-honoured literary devices. Other critics give the impression that the book is "a parable of twentieth-century man's disgust and disillusionment at the failure of civilization to achieve the ideals it had been promising throughout the nineteenth century".

Other critics observe to see in the book dissimilarity in the middle of two unlike kinds of twentieth-century life, signified by the serenity of peace and the chaos of war. Both perspectives take into consideration the theme and topic of disappointment, for in both of them the emphasis is upon the protagonist Frederic Henry and his journey into

war in addition to exploration of love and peace, and eventually in the direction of the unpleasant irony the death of Catherine. Besides even the title of the book must give the reader a hint as to the manner of disappointment that Frederick experiences, for it literally indicates both his denial of his own concern for the war and his loss of Catherine.

The novel's early critics emphasized its accurate depiction of war and distressed over the effectiveness of the laconic literary style of Hemingway. Sexual situations and the frank language which Hemingway presented, lots of critics were squeamish about it. In Boston in its first series in the Magazine of *Scribner*, *A Farewell to Arms* was in fact forbidden, by the 1940s, though, supporters of the New Criticism began to do earlier stylistic educations of *A Farewell to Arms*, discovering it rich in language, irony, and symbolism. Hemingway's explored themes and narrative structure had been praised by lots of critics, especially the conflict between concrete experience with love and death and abstract ideas like honour and service.

And finally in the 1970s and 80s, critics like Judith Fetterly who is a literary scholar known for her work in feminism and women's studies besides another journalism and editing Millicent Bell the Assistant Professor of English at Brown University. They both discussed that Catherine's character in *A Farewell to Arms* helps verify that Ernest Hemingway was misogynist and sexist. In brief, the character of Catherine proves that he despised women. Later female critics, most notably, Sandra Whipple Spanier, a Liberal Arts Professor of English and Women's Studies and General Editor, in Hemingway Letters Project, discuss the opposite, that Catherine helps verify that Hemingway understood women deeply and loved them, besides Catherine's character is even the real hero of the novel.

The term isolation and loneliness in *A Farewell to Arms*, observes and focuses on the main characters issues that centre the novel especially Frederic's mental conflict, and indecisive nature which stem from suffering, fear, courage and comradeship. These are prominent issues raised in this book and have their effect on the isolation and loneliness. Frederic is unable to realize if he truly loves Catherine since he always meets Catherine

but this state compares love of Frederic as opportunistic and wishing to use masturbatory Catherine's essential gives the impression to his own sexual contentment despite the fact she is also careful of her desire to the illusion of love such as a hysterical excitement manner. The novel also focuses on particular argument of Frederic with the priest in the hospital.

In the story it is obvious that the priest maintains and insists on Frederic to visit the Abruzzi, as being a holy place and the priest has faith in it but Frederic discloses his incapability to go that place since he isn't ready and not decided yet. Hence, all the attention and emphases are on the protagonist of *A Farewell to Arms*. Frederic's sense of isolation and loneliness that efforts him all over and done with his life shapes the end consequently. Lieutenant Henry is searching his identity; he tries to explore it since he feels isolated and alone from the people around him typically when Catherine gives a stillborn and when she dies. In the story he is described as disillusionment and nervous condition. The novel discovers his homeland in America when he fails to live in. Looking for the aim of his life, he combined the Italian armies in W.W.I after his delusion about the war fades away he also has to run Italy. The protagonist Henry's ultimate identity problem was the actual life involvements that taste to a certain extent pessimistic the novelist, Ernest Hemingway could ever come across. The author's feelings charged with suffering that Frederick Henry's established contentment finely goes to the gloom of isolation and loneliness. Maybe, the impression that a pen may possibly enter actualities was concealed as a result of the isolation of Frederick Henry:

"War is not won by victory. What if we take San Gabriele? What if we take the Carso and Monfalcone and Trieste? Where are we then? Did you see all the far mountains to day? Do you think we could take all them too? Only if the Austrians stop fighting. (Hemingway, 1929: 50- 51)

The opening of the novel shows how to cope with the world of isolation and loneliness. Passini utters and reveals alienation from the world which is fundamentally a wartime wonder. The quote gives the impression and reveals that Passini the ambulance driver in the World War I who is under the command of Frederic suffers from isolation

as he sees the world around him. The ambulance driver is annoyed by the war, and he wishes to see the end of the fighting and everybody goes home especially the Austrian arms as they are in the war with them. The writer declares the most important point of Passini's character who declares that the disaster of war pushes the innocent people to be killed besides being hurt and get involved in physiological problems especially alienation which is clear in the passage: "I went out of the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly. I had gotten somewhat drunk and had nearly forgotten to come but when I could not see her there, I was feeling lonely and hollow." (Hemingway, 1929: 41). In *A Farewell to Arms* the war for Frederic, the protagonist, shatters his body and destroys his purpose. Over and done with the book his life and things around him, stand weakened by demise and viciousness. Catherine's disease is just the top of Frederic's loneliness which destroys his idea. The hero of the novel spends his life of suffering and hardships and alone. He gets out of isolated and lonely life when he introduces to Catherine, thus with the demise of Catherine increases his magnitude of loneliness to become massive with no end: "There was almost no difference in the night except that it was an even better time." (Hemingway, 1929, p. 138). Henry is unable to rest during the night on the grounds that the night was the symbol of demise to him. Passing to Frederic is the end for the sake of goodness in the meanwhile he doesn't put stock in any type of being in the death's wake. On the occasion that he can't sleep, he can give up from dealing with this huge fear. Frederic was often followed by her amid the evenings at the Ospedale Maggiore since his relationship creates with Catherine. Thus the author combines Catherine's life with the Frederic as he can't continue his life without her and feel alone and isolate in life: "We could feel alone when we were together, alone against the others ... but we were never lonely and never afraid when we were together." (Hemingway, 1929: 216). The beginning of Frederic's and Catherine's relationship was a kind of loose-rooted emotions and feelings. For Frederic, the practise was just a spiritual method of escape from the dominion of war by involving himself in seduction's game. For Catherine, the state wasn't accurately the case, but it was still a game, all the same. Though, as the event continues and as the feelings become more intimate, the game

turns out to be more difficult. In Milan at the hospital when the couple would spend day and night together, the first exact sign of relationship of the couple happens; they become more comfortable with each other. They spend all the time together without any separating. The state gives the impression the important of the protagonist's fundamental point is Catherin, portrays Frederic's loneliness and isolation: "After a while I went out and left the hospital and walked back to the hotel in the rain" (Hemingway, 1929, p. 292). This quote is a great sample of Hemingway's philosophy of existence. The way that Frederic expresses all the hurt and disorder he is suffering from now as he has missed Catherine with his child. He doesn't have to. The reader can sense it all from just these apparently humble words. Besides, walking alone under the rain symbolizes Frederic's loneliness; his walking is the same as he tries to find such a way to save himself from what he feels at the moment and concerning Catherine's demise. The novel's protagonist is fully related to Catherine. He likes the place where his part exists without caring about the positive or the negative outcomes.

3.5. *For Whom The Bell Tolls*: A Critical Analysis

For Whom the Bell Tolls was published in 1940. At that time it directly converted a resounding popular and critical success. Besides, it helped strengthen the reputation of Ernest Hemingway as one of America's foremost author. Readers admired its truthful description of not only the political stress in Europe that would almost immediately release into World War II but also the difficulties of the whole experience of war for the individual who discovered him or herself fighting for a cause.

The fundamental themes of isolation and loneliness canter *For Whom the Bell Tolls*. As such, Hemingway had previously used these themes, most notably in his novels *The Sun Also Rises* (1926), *A Farewell to Arms* (1929) and *The Old Man and the Sea* (1952). Yet, his attitude in *For Whom the Bell Tolls* exposes a subtle shift. While his earlier works dedicated more to the meaninglessness of war, this novel finishes it with a reaffirmation of community. *For Whom the Bell Tolls* records the experiences of the

protagonist Robert Jordan the American college professor, for the Loyalist cause in the Spanish Civil War who has volunteered to fight. His primary idealism is speedily tempered by the actualities of war. However, his bravery qualifies him to persist devoted to the cause, even as he faces death. Compassionate of Hemingway and reliable likeness of his characters as they struggle to keep their idealistic principles has assisted earn the book its reputation as one of Hemingway's finest.

The novel states the strong feelings of Hemingway about the war as it is set at a time when the war had come to a standstill in the spring of 1937, after a month when Spanish town of Guernica was razed by German troops. At this fact, still, the Republicans afford some confidence for success and were scheduling a new offensive. *For Whom the Bell Tolls* discovers themes of personality during war which results in isolation and loneliness. The effect of war is felt on its fighters and the impersonal carelessness of bureaucracy to the value of human life. The significant point in the book is its discourse about the inquiry of whether a principled outlook of the world defends violence.

The novels which Ernest Hemingway composed are recognized for depicting a specific kind of hero. As in *For Whom the Bell Tolls* the protagonist who elegantly fights against obliteration and death. He is a chief instance of this sort of hero. The disaster and suffering of the protagonist from isolation and loneliness is that he is human and eventually sees the loose struggle is at stake.

From other countries especially young men often volunteered and come forward to help the Republicans and the guerrilla Partizan bands battle against the Nationalists and Fascists during the Spanish Civil War. The American professor who is the protagonist of *For Whom the Bell Tolls*, Robert Jordan, who raised the sense of fairness and confidence in civil freedom, prompts him to do only that. For Spanish people he uses his abilities, and when a major offensive makes him the man for the job, led by Soviet General Golz, necessitates the destruction of a tactical bridge detained by the enemy. This is three days' story of Jordan who spends with band of Pablo fulfilling his

duty. It is also the story of the Republican reason and of the effects of war on humanity in a greater sense.

One evening in Pablo's mountain camp Robert Jordan appears as he is guided by Anselmo, a member of the guerrilla group. Pressure and stress between Robert Jordan and Pablo signs problem from the beginning, and a palm reading by Pilar, "the woman of Pablo," underlines this sense of risk. More than a few people in the band propose that Robert Jordan must kill Pablo, but he rejects. It is obvious; though, that Pablo hurts from a sturdy wish to maintain his specific life and to go on comfortably drinking till the war is finish. Also in the band of Pablo is a shorn-headed young woman called Maria, a target and victim of gang rape, whom Pilar sheltered and rescued.

Robert Jordan is directly seduced to Maria and they fall in love. The immediacy of war carries an insistence to their connection that permits them to be with each other sexually in spite of traditional taboos against such manners. In the company of the other men contain a gypsy called Raphael, Agustin, the brothers Eladio and Andres, Fernando, and the elderly fighter Primitivo, a whole of the ten. They must add to their numbers to succeed in their task, so they make a contract to work with another guerilla group nearby steered by El Sordo. After sealing the contract with the gang of El Sordo's, the planes have been spotted by them overhead and Nationalist soldiers riding nearby, though partisans of Pablo run away notice. Later, in spite of putting up a heroic fight, the band of El Sordo is slaughtered, decreasing the opportunities of victory in explosion the bridge. Expecting to save the lives of his friends and prevent disaster, Robert Jordan chooses Andres and decides to send him with a cautionary message to General Golz that the enemy lies in wait to object and seize their attacking. At this point he understands that exploding the bridge will assist no aim if the enemy is ready for them. The letter is postponed by petty bureaucracy and a traffic event in the military camp, which reaches Golz too late. With some of the dynamite, Pablo sneaks out of the camp the night before the battle, the detonators and exploder make an additional blow for group morale.

Robert Jordan gradually comprehends his love for Maria may overshadow his confidence in the cause, but is determined to discover a way to finish his task well, even

though he doubts they will all die. Pablo comes back with a few more men to help, makes an apology for throwing the tools he stole into the river and for his powerlessness before they prepare to attack at the last minute. The assignment proceeds, with Robert Jordan scrambling to wire the bridge, the others in two groups producing an alteration by attacking the enemy camp and incoming traffic. Lots of lives are lost, and as they reform to run the scene, Robert Jordan falls under his horse and is unable to ride. One of the best works of Hemingway is the farewell scene between lovers and comrades.

Hemingway wrote *For Whom the Bell Tolls* in a style that required the readers who read to feel that what occurred to the Loyalists in Spain in 1937 which was a share of the twentieth-century world crisis in which everyone shared. The author focused the battle of the war in the involvements of a solitary man, Robert Jordan, the protagonist of the novel, who is always alone and felt isolated. The idea of love and death merge and center in *For Whom the Bell Tolls*. The hero and the focal character, Robert Jordan, yet has times that he feels very isolated, he feels the love for various people. He looks to some extent separated from death, which is changed by the death of the moral conscience of the book, Anselmo. From this, Jordan realizes how to pass away, which is unlike from his unconcern in death. After Jordan has been integrated he can die; combined in the performance that he has sensed the earth transfer and he has been selfless and specified totally of himself. He has felt in touch with nature and senses a share of humanity. He has the ability to die to get that he has done and perceived the whole thing that he can probably do as one man. Instead of being an island, the protagonist understands that he desires to be able to depend on other things. After understanding this state, and comprehending that everybody should die, the title bell tolls for every person, he admits death.

Hemingway has extremely exemplified two characters in one topic situations Jordan and Maria as two characters in one structure. Jordan was a loner before he found Maria; he did not dread demise and he killed without regret. Maria was harmed in jail and existed as a shell of a woman till she met Jordan. The hero recalls the world of humanity and he tries to use the love as a matter of healing and then love becomes the

healing power for both sides. Hemingway for his depiction of the character Maria is roughly criticized by feminist researchers and they state that it is much too sentimental and romantic. So, Jordan states: “it is better to be one and each one to be the one he is, Maria is the one who say, I would be thee because I love thee” (Hemingway, 1940, pp. 262- 263). She is anxious for developing out her hair to satisfy him and learning English and American methods in order to become more of what he would wish in an American wife. In the meantime, Jordan only manages with his ideas and dreams of coming back to Montana with her. In supplementary arguments, while he remains the same Maria should change. Though at the end of the book, he reveals the state that it is Maria who carries on her life for both of them.

Hemingway’s third novel *For Whom the Bell Tolls* gives the impression the fundamental situation of the human solidarity’s creative power. Human’s horror feeling and terrifying thoughts are more awful than the dread of death. Hemingway is standard by his portrayal of a male protagonist who is isolated and spending the time alone. Jordan is isolated as a human being who is the significant side and concerns the novel, when he is alone and before he meets Maria. He moves and travels unaccompanied, displays no family links and connects only with a few friends; it could be one or two friends whom he confesses he doesn't recognize well. Maria is the catalyst who fetches about in Jordan an improved feeling of spiritualism and joins him through the human race.

In the novel *For Whom the Bell Tolls*, Hemingway captures the practicality of war over and done with his personal vision. Hemingway’s experience as a driver helped him to see clearly the destruction of human lives and the psychological damage of war which caused the lack of confidence and uncommitted relationships. The authenticity of war through Hemingway’s own particular eyes reveals the isolation with the loneliness of the characters who suffer from the isolation ache: “I don't like that sadness,' he thought. That sadness is bad. That's the sadness they bet before they quit or betray. That is the sadness that comes before the sell-out”. (Hemingway, 1940: 6).

As the story starts, Robert Jordan is a machine-like man who is deprived of much passion during the Spanish Civil War, as a volunteer for the Republican Cause against the Fascists. He is rational and logical in carrying out his tasks as an explosive specialist. As a human being Jordan is isolated before he meets Maria. Thus, the focal characters suffer from isolation and loneliness while struggling to save their lives:

Now as they lay all that before had been shielded was unshielded. Where there had been roughness of fabric all was smooth with a smoothness and firm rounded pressing and a long warm coolness, cool outside and warm within, long and light and closely holding, closely held, lonely, hollow-making with contours, happy-making, young and loving and now all warmly smooth with a hollowing, chest-aching, tight-held loneliness that was such that Robert Jordan felt he could not stand it and he said, "Hast thou loved others? (Hemingway, 1940: 37)

The passage reveals the moment when for the first time the barriers come down. Jordan is taken aback by strong passion. Stimulating that, in the centre of this enjoyable tangle of branches, he senses isolated and alienated. It is seemingly that feeling which encourages him to request Maria's relation with other men. The conflicting expression of the passage highlights both the fulfilment of Robert Jordan's achievement. Still, Robert is in love with Maria, when challenged with the logistics and realism of war, he pushes her away over and over again: "The coming of the dark always made him feel lonely and tonight he felt so lonely that there was a hollowness in him as of hunger." (Hemingway, 1940: 53- 54). The old guerrilla Anselmo and on the other Republican group who were formerly religious individuals feel isolated and lonely since the time approaches to them to give up religion and fight against the Church to be part of the left-wing movement. Some people could not openly admit it although they still took comfort in their old manners. One might still be against the Church, but one still needs the relief that prayer used to offer, and the hope to atone for one's crimes. In the case of Anselmo, he feels that murder is a big sin. In addition, when he prayed he feels less isolated and lonely, but at the present he has to cope with the loss of prayer and the aloneness

because he has no other choice: “He was completely integrated now and he took a good long look at everything. Then he looked up at the sky. There were big white clouds in it. He touched the palm of his hand against the pine needles where he lay and he touched the bark of the pine trunk that he lay behind.” (Hemingway, 1940: 33). The quote defines Robert Jordan's comprehension that he has the capacity to trap the closing Fascist cavalry and to stay active extended enough at the moment when he is injured and unaccompanied, thus buying the guerrilla some time to escape. This climactic resolution reveals the isolation and loneliness of the novel as Hemingway portrays the protagonist that he is always alone and isolated. The continuous struggle against loneliness of Robert Jordan gives the impression that he has his own world and he rejects certain circumstances, that is why he finds new world fits his views.

The quote structures are the humblest potential since there are no commas. The structure of the sentence is only intricacy which shows that the farewell has closed for Jordan: “In war, one cannot say what one feels.” (Hemingway, 1940: 300). By way of Jordan looks on, Pilar tries to find a way to help Primitivo comprehend that everything has been changed by war. As the author gives the impression that war ties everything even the spirits meanwhile they can't do what they want by means of their feelings have been destroyed which result in isolation and loneliness: “Once tonight we have been impeded by the ignorance of the anarchists. Then by the sloth of a bureaucratic fascist, then by the over suspicion of a Communist.” (Hemingway, 1940: 421). Gomez, the Republican officer, states in defeat the situation desperately to the French Communist, Comrade Andre Marty, who known as (The Crazy) as well. He and Andres, the young guy in a pair of brothers in the band of Pablo, at every opportunity in their effort to acquire to Golz, they have been stopped with the request of Jordan to call off the assignment. The characters always struggle to defeat their ordeal with isolation and loneliness but unfortunately they fail, hence their optimistic views turns out to be pessimistic views.

3.6. *The Old Man and the Sea*: A Critical Analysis

The Old Man and the Sea is Ernest Hemingway's last major work of fiction. The short novel, published in 1952 was awarded the 1953 Pulitzer Prize for fiction. The novella was greatly popular, on September 1, 1952, published first in Life magazine and received a huge acclaim, and in general, some of the critics regard this novel as Hemingway's masterpiece. The success of the novella made Hemingway a worldwide figure and donated to the honour he then won the Nobel Prize for Literature in 1954.

The natural life of Ernest Hemingway surely has a vital effect on this novel. It is a short novel, also called novella, consisting of 27,000 words. The resemblance between the character Santiago and the author Hemingway is notable. They were both struggling. In ten years Hemingway didn't write an effective novel, and Santiago in 84 days didn't catch fish. Hence, both of them attempted to demonstrate and ascertain themselves again. Furthermore, the marlin of Santiago has been torn apart by sharks which are symbolic of critics ripping the book *The Old Man and the Sea* apart that is most likely what Hemingway estimated.

There are many reasons for Hemingway's isolation. The major one is his unsuccessful marriage, refusal by Adriana. Besides, Santiago's spouse is deceased, then he becomes isolated and lonely. Moreover, Hemingway's harmful practices with females affected him to describe women in a destructive way. He understood that women lack self-control, besides being misleading. Hemingway felt too that Adriana, his wives specially or in general females didn't identify the greatness of his or any other man's magnitude.

The Old Man and the Sea is the manifestation of Hemingway's life skills and practices. The author was famously fascinated with concepts of men verifying their value by facing and overcoming the experiments of nature. When the protagonist hooks a marlin longer than his boat, he is examined to the borders as he works the line with bleeding hands in a struggle to fetch it close enough to harpoon. The old man determines the capacity of the human soul to afford suffering and hardship in order to succeed

through his struggle. It is also his fondness, deep knowledge and love of the sea, in its impassive beneficence and cruelty that permits him to prevail. The fundamental physicality of the book the smells of fish, blood, salt, and tar and the cramp and nausea and blind limpness of Santiago, the frightening death shudders of the huge fish is set against the ethereal potentials of incredible water and light, isolation, loneliness and the swelling indication of the sea. And over and done with it all, the storyteller is regularly tugging, unreeling a little more, then dragging once more, all in tandem with the struggle of the old man. It is a story that stresses to be read in a particular setting.

Santiago, the protagonist has been described as the old fisherman who has caught nothing for 84 days. He is unaccompanied, alone, and impoverished. Manolin the old man's fishing companion, Santiago has taught him fishing when he was just five years old. Manolin's parents have forced him to fish in more productive and another boat. Usually and every evening, when Santiago once more comes back empty-handed, the young guy Manolin helps the old man to carry the equipment home, brings him food and keeps him company. On the 85th day and in the morning, the old man sets off at early dawn on a three day odyssey that moves him far away to sea. Along the length of his boat the old fisherman ties the huge marlin and heads to go back home, the old man is hardly believing his own victory and defeating his unlucky states.

For about an hour, the shark Marlin attacks the old man's boat and the huge marlin, ripping away a great piece of its body and flesh which is damaging the prize of Santiago. Santiago battles the shark Marlin, affording great pain, and finally he kills the shark with a harpoon, which he misses in the conflict. The countless tear of the flesh of marlin releases the blood of fish and the water becomes full of the smell of blood which attracts group of sharks with shovel-nosed. Santiago tries to fight the sharks repeatedly with any of kind of tool which remains on the board affording attrition and unlimited bodily ache besides slashing some tears in his chest. Ultimately, the hungry sharks pick the great marlin clean and remain with just skeleton.

As a defeated fisher, Santiago reaches seashore and the coasts skiff. He looks back at the skeleton of marlin, alone in the dark in the reverberation from the light of a

street and then stumbles in his house to his cottage, laying and falling down on his face onto the removable bed with exhaustion. The next day and in the morning, the young guy Manolin finds out Santiago with lots of wounds in his removable bed and cries over the old man's wounds. Then, Manolin brings coffee to Santiago and knows from the other fishermen what he sees that the skeleton of marlin lashed to the boat with its eighteen feet lengthy that the village has known the biggest fish.

Santiago expresses to Manolin that he was crushed. But the young guy Manolin comforts and assures him that they will fish together all over again and that the significant fish didn't exhaust him and that luck doesn't matter, because that the old fisherman still has a lot of skills to teach him. That afternoon, the skeleton of marlin seen by several of tourists waiting to go out with the wave or tide and ask a server about it and wonder. But the tourists get the wrong idea and suppose what the skeleton is. The old fisherman sleeps again back in his cottage with Manolin sitting nearby him and again dreams of the young lions he saw along the coast of Africa at the time of his young moments.

Hemingway's writing style gives him lots of experiences and to his vocation as a reporter and journalist. *The Old Man and the Sea* imitates the efforts of Hemingway in order to reduce language and transport as greatly as potential in limited arguments imaginable, the significances of the book ring on a higher and superior measure. The brevity of the novella, apparently humble plot, besides dimension from much of the political of period concerns all provide the story a simplistic feature which is as misleading as it is appealing. For instance, Hemingway delivers one of story's essential themes again and again by yoking spiritual persuasion with a faith in luck. These frequent allusions and images, put side by side so often, propose more than a suitable draw of the Catholic culture of Cuba, fondness for chance's games, and desire for baseball.

Both luck and religion have the authority to produce the optimism, faith, dreams, and decision that eventually make people follow them. Hemingway the reporter as well depends on significances from factual and historical allusions to improve the brightness

of the novella besides to progress the themes of the story which a method applied by T.S. Eliot and James Joyce. For instance, many baseball references of the novella allowed critics such as C. Harold Hurley and Bickford Sylvester to define the accurate days in September at the time the novella appear and conclude a countless contract around the culture of Cuba, and the financial, and communal state of affairs at the period; also to set up the exact age of Manolin. This information presents more than supplying background details by launching the cultural context of story, and pushing the plot forward. It also detects the motivation of the characters indirectly, notifies the discourse and discovers the novella's essential objective dimensions.

Hemingway as well depends on mixing narrative manners to earn a shifting mental expanse. The book starts and finishes through a third-person. The two sections of the novella which appear on terrestrial benefit from this organized writing. For instance, the emotion of the circumstances of Santiago at the beginning of story and the disaster footages of his overthrow at the end of the story are not misplaced on the reader.

One of the most significant issues in *The Old Man and the Sea* is the struggle of the individual against isolation and loneliness. Through the novel, what fetches the old fisherman depressed and almost brings his downfall is isolation. Through the story, Santiago has to compact with overthrow and loneliness. His isolation and defeat come to be extra ostensible in the direction of the end of the novel. After Santiago captures the huge Marlin, he become conscious of what it could receive if he gets it back to town in a safe attempt. The struggle of Santiago with the huge fish symbolizes the principal signs of his overthrow.

In the middle of the book, Santiago is certainly striving with the marlin. Santiago lives his life separated and isolated from lots of folks specifically at the time on the sea. This loneliness describes his personality. The old man's isolation turns out to be powerless that he hurts from isolation, but at the same time such an essential aspect to his fight with the gigantic marlin fish. Even though the old fisherman admits and accepts help from the others. He does his best in order to verify his own capacity as the battle starts with marlin. In the novel, Santiago is isolated from human humanity and is for

three days becomes alone on the wide sea. It was especially easy to notice the isolation in this story. This was because throughout the whole novel, Santiago was alone.

The old man is isolated from all the sounding things, life prosperity, fish which is a symbol of life. With the world of nature and throughout the period of his isolation and loneliness, his dignity makes him not to sense unaccompanied and launches his unity. This mood makes him to afford his trial supplementary without difficulty. The emotional state of brotherhood with the creatures of water and air has been developed after his ordeal. The old man calls flying fish, the green turtles and the hawksbills as brothers. To his principle the nature is concerned his family:

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy, had gone at their orders in another boat which caught three good fish the first week.
(Hemingway, 1979: 1)

Because of the old man's bad luck, he has been forced into isolation. His bad situation as a fisherman makes him think a lot that he has gone about 84 days without hunting any fish and as a result of this situation he has been isolated from all the people and even he couldn't mix with the folks because everybody look down at him. The author uses the Spanish word *Salao* which comes from *salado*, gives salty meaning, this word signifies the worst of luck. His single friend and companion is his apprentice Manolin, who has faith in him even though the parents of Manolin requests to choose another fisher to go on with, not this unlucky fisherman which makes the old man feel loneliness more without Amnolin.

After that Manolin continued with another fisherman and succeeds to catch three fishes on his first day. Although the love of the boy to go and see him every day and help him and also brings food for the old man. Santiago's boat is stable on the shore and its flag was flapping as a sign of defeat. Even though Santiago always thinks about his

career as a fisherman and struggles to get out from this bad situation in order to get his self-respect again: "Fish," the old man said. "Fish, you are going to die anyway, do you have to kill me too?" (Hemingway, 1979: 92) This quote characterizes the isolation of Santiago since he starts to talk to the marlin. In this state, Santiago declares that he is being killed by the marlin.

With every tiny slice of the huge fish marlin when the sharks eat it such a little slice of the life of the old man goes with every piece. At the same time of the old man's struggling with the marlin which is the main sign of his defeat besides Santiago's giving up in the fight with sharks reveals that he is tired of everything in the world even of his career as he give up the life too that he wants to die in the sea by the sharks. He combines luckiness with skills of his career that he is going to lose marlin after 84 days with no catching fish. This struggle of Santiago parallels with the author's career since he hadn't written a significant literary work for years. Hemingway wanted to give a message that he wasn't finished as a writer.

While the old man is attempting to bring the marlin in he expresses: "You are killing me, fish, but you have the right to. Never have I seen a greater, more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who". (Hemingway, 1979: 92) The old fisherman hopes death for himself as he describes both of his love and sorrow for the marlin for moving out far away. He finds out the marlin to finish his existence in order that he can sense the equal or same to him. The death of Santiago may symbolize his defeat and his failure. When darkness appears Santiago becomes conscious that he failed at the time when the lights of Havana have disappeared and he can't see the lights then the old man starts to speak to himself, that the old man's talking to himself signify his isolation and loneliness.

In addition, as Santiago calls marlin as brother shows a fundamental symbol that he has been separated from the folks around and he tries to find such a way to improve himself and to speak and he prefers to be killed by the fish and he doesn't care about his life if he misses it: "I hope no one has been too worried. There is only the boy to worry;

of course. But I am sure he would have confidence. Many of the older fishermen will worry. Many others too he thought. I live in a good town.” (Hemingway, 1979: 115)

The old man has been separated from the people around and losses hope of the people. Nevertheless he has the hope of the young guy Manolin. Santiago wants to declare that Manolin will be with him and care for him. This statement symbolizes Santiago’s optimism that somebody looks after him. In this situation his isolation cannot harm him at all as the reason he has the faith someone do care about him. The author clears how humble is the old man that he depends on the young guy to help him or, besides he attempts to find such a way in order to get out of his loneliness and to focus on his career as a fisherman. It’s obvious that *The Old Man and the Sea* is allegorical and symbolic which every word contain a sign from this quote: “Fish, “he said softly, aloud, I'll stay with you until I am dead”. (Hemingway, 1979, p. 52) These words are said to the marlin by Santiago, when the boat moves and lurch forward in the middle of the night the old man has hooked the boat. He has a lot of line left; therefore Santiago has the upper hand against the marlin. Nonetheless he has the information that it will exhaust him of his power or his effort to trail the marlin till it misses strengthen and ultimately dies. Hence, for his task and career Santiago utters this to reveal his obligation to that task. Moreover between the old man and marlin one will die as Santiago confesses he will die or the fish will die, or both. The struggle of Santiago comes from the authors attempt when he tried to write a literary work but he failed for nearly a decade and the old man is the same since he hasn’t caught any fish for 84 days and he tries his best to catch one after his hunt he doesn’t mind to sacrifice his life, which is such a shiny message from Hemingway how he spent his life without any literary work for a while: “On the brown walls of the flattened, overlapping leaves of the sturdy fibered guano there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre.”. (Hemingway, 1979: 52)

The old man has been isolated as a result of the bad situation he spends which means that his loneliness is obligatory and is imposed upon him. His daily life is always alone without his wife who passed away, even without Manolin when Santiago couldn’t

catch any fish for 84 days, the boy's parents prevents him to fish with him. Thus, Santiago is alienated from his spouse after her death and the boy. He was using his special life with something that makes him to get out from his isolation, such as the Sacred Heart of Jesus and another of the Virgin of Cobre. Moreover, his wife's photograph shows that Santiago is really separate from his wife. These words are accurately related to Hemingway's biography after he loved a girl that it took six years of correspondence and the girl confessed that she respects Hemingway and she is not in love with him. She is Hemingway's friend and nothing else: "If the others heard me talking out loud they would think that I am crazy," he said aloud. "But since I am not crazy, I do not care. And the rich have radios to talk to them in their boats and to bring them the baseball." (Hemingway, 1979: 53)

He has no idea when he first began to speak aloud at what time he was by himself. He sung as well in the old days especially at night sometimes while he was unaccompanied and feels lonely. He perhaps starts to express the words from inside himself in a normal way when he feels lonely and when Manolin leaves him. But he did not remember. At the same time Santiago is in doubt and he considers if somebody sees him that he is talking to himself loudly and who sees him may think he is crazy although the old man assures himself that he isn't crazy and he doesn't care what they think. He reveals the difference between him and the rich people who don't need to talk to them due to the availability of radio in every boat even when they are away, they are not isolated. The old man envies that the others have a radio. Thus, isolation is symbol which the author used in *The Old Man and the Sea*: "But you went turtle-ing for years off the Mosquito Coast and your eyes are good." "I am a strange old man." (Hemingway, 1979: 14)

The Mosquito Coast's borders a part of Nicaragua which is a thin strip of land that Manolin reminds Santiago he is still strong enough. The old man utters and replies to Manolin after they end up a daytime of fishing on different boats where Santiago had gone turtle-ing alone. When the old man says, "But I am a strange old man," this quote gives the meaning that the place is not a customary place to go turtle-ing or fishing. It

means as a description for how his eyes continue so well after going on for several years and he is ready to catch a big fish. However it likewise classifies Santiago as irreplaceable, foreshadowing the supernatural power of will and physique of the old man as he struggles and fights the marlin.

The strange feeling of Santiago is also the fundamental point in the book contrasting lots of other fishermen; the old man has the impression that the living beings of the sea are his brothers: "I wish the boy was here," he said aloud and settled himself against the rounded planks of the bow and felt the strength of the great fish through the line he held across his shoulders moving steadily toward whatever he had chosen." (Hemingway, 1979: 93- 94) The old man gets out his internal feelings and reveals his desire as well as wishes that if Manolin was with him so as to benefit from his the skill of fishing and teach him his experience of fishing, as he has already taught him besides his shouting that gives him energy.

The reason of his loneliness is that he has no companion. Besides, he has been isolated from the people who live in his the small Cuban fishing village. When the boy Manolin's parents have kept Manolin away from Santiago because they thought that Santiago is unlucky and the boy got sad because it was Santiago who taught him how to fish. As a result of Santiago's isolation from the people his heart becomes full of pain and his shouting symbolizes his loneliness and ache which make him do everything in the sea without caring for anything.

CONCLUSION

The study concludes that isolation and loneliness in Carson McCullers' and Ernest Hemingway's selected novels cover a vast expanse and the theme of isolation and loneliness envelops most of the major characters. This thesis not only highlights isolation and loneliness but it also goes deep into the reasons behind such feelings on the part of the characters.

In Carson McCullers' major selected novels, the author has poignantly offered the sense of isolation and loneliness which has an impact on the personality's spiritual circumstances, which usually leads to a separate world for the principal characters. The development of the themes of isolation and loneliness determines well the probable differences of the themes and also of their demonstrations according to the personal experience of each writer.

An obvious style is noticeable in Mrs McCullers' various treatment of the problem of the loneliness and isolation which waves her characters. McCullers' previous works demonstrate a more closely continued state of alienation for the individual characters. In these works, she permits only a slim margin of confidence in the probability of escape from isolation, at the same time. In her later works, McCullers has exposed an inclination to let her characters discover a means of releasing themselves from their respective predicaments.

In her novels *The Heart Is a Lonely Hunter*, *The Member of the Wedding*, *The Ballad of the Sad and Clock Without Hands* the author offers most purposely the dilemma of an individual who explores the elements of her life for a means of pleasingly getting a state in which she is believed or assumed by others. The main characters' respective quests of these two novels show the very nearly desperate exploration of each for a friend who recognizes, or for a suitable place in the social order. Obviously, the faith for achievement in the struggles of the main characters in *The Heart is a Lonely Hunter*, Mick Kelly, Biff Brannon, and Frankie Addams in *The Member of the Wedding*

is just very slim; however, a marginal confidence is apparent that each may overcome his or her loneliness.

McCullers has best-offered isolation and loneliness which is the outcome of being far from being delighted and her disappointment in love in her earlier works as well. In the investigation of the grotesque and perverted characters of *The Ballad of the Sad Cafe*, McCullers has most carefully discovered the effects of their incapability. Once more, in these works, the cures of isolation and loneliness as the theme are absolutely concerned with the failure of the individual redeeming himself or herself from his loneliness by starting harmonious relationships with others. As the hope of Mick Kelly of overcoming her loneliness is slim, the faith for achieving the foundation of communally satisfactory love in this work is likewise very faint. This often appears overshadowed by the pervading isolation and loneliness of McCullers' characters while there is the presence of the note of hope in her works.

It is, however, significant to note that she has involved specific people who are talented to struggle in the direction of harmony and possibly overcome their isolation and loneliness. It is obvious that her completest statement of the probability of redemption appears in her last novel *Clock Without Hands*. In addition, Carson McCullers in her selected works has certified some methods to discover peace and harmony in their missions. The ability of the characters in the novels is to overcome their alienation and loneliness is notable, for it determines that isolation is not a requisite in the destiny of Carson McCullers's characters. More essentially, we must identify the attendance of those who fight optimistically onward as well as those who get regularity with others if we are to comprehend in the major works of Carson McCullers more completely the importance of the theme of spiritual isolation.

Hemingway in the selected novels delivers a message to the reader and the world that Man can be destroyed but not defeated. This arrangement stems from forms of alienations, distresses, and regrets which in each of his story his protagonists go through. This is the consequence of World War, when millions of people were dropped down dead. Everywhere there were harsh conditions and misery, and these conditions

produced torture and chaos in the hearts of that generation. Hemingway's heroes are directed by the code hero which is a pole star and role model for them. They have lofty morals, ethics, and principles of life. They all identify that their end is in their demise, so, they are prepared to face it bravely. Even if they are attempting to run away from the troubles that follow them and remind them the close dreads of their hearts. Nature is treated as a powerful central motif in Hemingway's novels. The brilliant portrayals of the nature and the near connection between man and nature are the focal features of the creation of Hemingway and how nature satisfies the men who became Hemingway's focal character. Besides, that same nature which makes them get out of isolation and loneliness is the main topic.

Hemingway also offers a memorable and deep analysis of his time and his generation. In general, though, in his novels, Hemingway expresses the sense of resignation and hopelessness that he realizes in the world around him. Basically, the characters that Hemingway chose give the impression that everybody has his/her dreams and hopes but they haven't the ability to fulfil them. The best thing that someone can do is to realize these hopes and dreams in some alternate world, throughout the life journey.

All the self-actualized characters of Hemingway like Jake in *The Sun Also Rises*, Frederic in *A Farewell to Arms*, Jordan in *For Whom the Bell Tolls* and Santiago in *The Old Man and the Sea*, refrain from adapting themselves to certain situations and adopt new values posited by modernity, but they cling to the everlasting values extolled by the old guard; those of courage, solidarity, love, humility, respected human dignity and interdependence. The fundamental themes of (isolation and loneliness) in Hemingway's novels stem from anxiety, depression, paranoia and disorder that the characters suffered. These psychological pressures pushed him to commit suicide.

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VAN YÜZÜNCÜ YIL
ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

Date: / /2019

Tez Başlığı / Konusu

ISOLATION AND LONELINESS IN CARSON MCCULLERS'S AND ERNEST HEMINGWAY'S NOVELS Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 85 sayfalık kısmına ilişkin, / /2019 tarihinde şahsım/tez danışmanım tarafından Terminin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %14 (on dört) dür.

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