



# **Suffering Syndrome In *A Farewell To Arms, For Whom The Bell Tolls, The Old Man And The Sea* By Ernest Hemingway**

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**Abstract:** American literature is the literature which is written or delivered in the area of the United States and its former provinces. America was a progression of British provinces on the eastern bank of the present day United States. The New England provinces were the focal point of early American Literature. In the late of eighteenth and nineteenth hundreds of years the country first books were distributed. In *A Farewell to Arms*, Lieutenant Fredric Henry is a hero who has been a being an emergency vehicle driver in the Italian armed force. He masterminds the visit to the front, while coming back from the front he confronted numerous sufferings. The novel happens at the season of war zone and how the hero has endured in his life. Therefore Hemingway tells his own experience when he acted as a rescue vehicle driver in the war front. In *The Old Man and the Sea*, he has demonstrated the battle of an old man who needed to prevail in his central goal and he has demonstrated a decent angler by getting gigantic fish marlin. For as long as 84 days the other angler in the shore were ridiculing Santiago. Santiago is joined by a little kid Manolin. He was so kind to the old man and furthermore he helped him from various perspectives. *A Farewell to Arms, For Whom the Bell Tolls* and *The Old Man and the Sea* by Ernest Miller Hemingway's novels, he shares the substances of hardships and anguishing foundation in his life. He makes himself as one of the character in his books. *A Farewell to Arms, For Whom the Bell Tolls* and *The Old Man and the Sea* are the best cases of Hemingway's inconspicuous workmanship. He depicts a common man's battles and incidents to his triumph. The eyes uncover the soul of a man. They are the windows through which the spirit or soul of a man sparkles like a light.

**KEYWORDS:** *Sufferings, Experience, Viciousness, Battles*

*A Farewell to Arms (1929), For Whom the Bell Tolls (1940) and The Old Man and the Sea (1952)* recounts a grasping story of activity, experience, fervour and tension. Hemingway's topic of Horror, viciousness, battles, sufferings, hardships and passing append with his own particular life. He gives the subject of fair portrayal and is generally from individual beneficial experience. It is about ages got in two World Wars. These ages are reproduced in an air of death, devastation, battles, and hardships have made by the war or age where brutality rules and conventional beliefs and qualities are annihilated. He through his own encounters built up his very own dream which he bestows to the world through his books and short stories. He manages fierce circumstances, sufferings and demise wretchedly. There is the hard-drinking and sexually unbridled world in *The Sun also Rises (1926)*; the disorganized and merciless world war, as in *A Farewell to Arms (1929)*. The run of the mill character in his reality faces battles, thrashing and passing. In any case, out of the thrashing, the character more often than not figures out how to pick up something. He has extraordinary enthusiasm for such circumstances and characters.

Individuals sincerely look at the genuine world they live in; they should artily concede that savagery, fiendishness, and demise are its most striking highlights. There have been incalculable minor wars and two colossal ones, and they think about the future when they might be engaged with a general decimation. Hemingway worries with a definitive emergencies of human experience as it goes up against with an extreme test. He gives expound clarifications to his subject and flawlessly handles the pessimistic side of the life into constructive in light of the fact that individuals can accomplish enormity after their battle.

His works are extraordinarily appreciated everywhere throughout the world. Some portion of his future lays on the dynamic life which he took after and he depicted so strikingly in his books. Aside from participating in or seeing the greater part of the major and minor wars of his opportunity, he was for a long stretch, surely understood to be a sportsman. Hemingway constructs his craft in light of involvement of his own life. He writes with a specific end goal to be valid and honest what one has experienced by and by. His own life itself is an incredible enterprise. He is acquainted with the open air life at an early age by his dad and his whole life is loaded with angling, big game chasing, bull-battling, and shooting and war.

As indicated by Hemingway, battles and hardships should be acknowledged as an indispensable piece of life. As indicated by him, passing possesses the focal piece of life. It is this nearness of death that finishes life as well as makes life to a great degree valuable. His reality is extraordinarily his own, a little portion of the twentieth century world. It is a universe of unparalleled brutality blast of the detestations of the First World War and the intellectual and otherworldly disappointment which tailed it. They esteem strength most importantly different excellences and appreciate physical aptitudes more than some other achievements, especially when ability and valour can be joined in one movement, for example, bull battling or lion chasing. The delights of nourishment, drink, games and sex and their pre-occupation since they are spooky by the ghost of death.

Hemingway's brains and workman ships are impacted by World War I, Graceo – Turkish war,

Spanish common war, World War II. A standout amongst the most, industrioustopics of the twenties was the demise of affection in World War I. Hemingway manages the issue of affection in the cutting edge times not quite the same as that of Lawrence or Eliot.

The novel manages the impact of war on human life. The war is connected with viciousness,repulsiveness and passing. Consequently Hemingway is intrigued to confront these troubles to accomplish his objective. The principle saying of him in *A Farewell to Arms (1929)* is to indicate how the life is restricted and testing enough to defeat these snags. He as an author, calls attention to that passing is normal to all. It might come through brutality and different exercises like war and normal disasters. By tolerating passing as the focal point of life, one finishes life. Dominance of life pre-assumes authority of death, and dominance of death shows authority of life. He considers passing as important as life and in this way sets up theirunity. His perspective of death is altogether normal and not so much the matter of horribleness.

The hero of *For Whom the Bell Tolls*, Robert Jordan left his activity as a school educator in the United States to volunteer for the Republican side in the Spanish Civil War. At first, he trusted in the Republican reason with a close religious confidence and felt a "flat out fellowship" with his companions on the Republican side. Nonetheless, when the activity of the novel begins, Robert Jordan has turned out to be disappointed. As the contention delays, he understands that he doesn't generally put stock in the Republican reason however joined their side basically on the grounds that they battled against Fascism. Since he battles for a side whose causes he doesn't really bolster, Robert Jordan encounters a lot of interior clash and starts to ponder whether there is truly any distinction between the Fascist and Republican sides.

Hemingway does not take an unmistakable good position with respect to when it is satisfactory to take someone else's life. On occasion he even suggests that slaughtering can thrill, which makes the profound quality of the war in *For Whom the Bell Tolls* considerably murkier. Despite the fact that a significant number of the characters in *For Whom the Bell Tolls* take a sceptical perspective of human instinct and feel exhausted by the war, the novel still holds out seek after sentimental love.

In *The Old Man and the Sea (1952)* they work through the Gulf Stream against the background of which the little show of Santiago's battles is instituted. It might be said that heacted wrongly and dishonestly in not discharging the marlin in the wake of executing it, rather than lashing it to the rowboat and attempting to take it home as a trophy. When he regarded and cherished it to such an extent. He was destined to be an angler and it was his obligation to kill angle in any case, some of the time he saw a honorable fish that he regarded however he needed to kill it to satisfy his life as angler. He cherishes and regards the respectable marlin, which he calls his sibling and adversary on the double, and is compelled to execute it as an angler. There is not all that much or dishonest here as he prefera legit, daring and extreme angler with renders human emotions. He behaves in the genuine epic custom and his demonstration in lashing the body of the marlin ought not be misconducted as a self-extolling power trip. Along these lines he is considered as an epic legend who battles with more boldness however he is distant from everyone else, battles a ton to get achievement.

Another enormous test that Santiago faces is sharks. The old man's battles on the ocean fall into two sections – his battle with the considerable marlin and his battles with the sharks, the vast majority of which happen in the night. The primary shark, a respectable Marko gets the fragrance of blood and goes to the rowboat. The old man sees it just when he breaks the surface of the water. He feels a reverence for this enormous, capable shark, which has no dread at all and would do precisely as he wishes.

*A Farewell to Arms (1929), For Whom the Bell Tolls (1940) and The Old Man and the Sea (1952)* portrays the parallel subject 'battles and setbacks'. Henry began to drive against the disasters throughout his life. He battles in the war field in *A Farewell to Arms (1929)*. Santiago's fight against mishaps is uncovered in *The Old Man and the Sea (1952)*. Santiago battles alone in the ocean. Abhorrent Sharks symbolize the underhanded power of human lives. At long last he gets triumph by executing the detestable powers. The soul, fearlessness and assurance of the two legends make them to understand the truth of life and bring them triumph, however they meet with disasters.

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