

University of Pardubice

Faculty of Arts and Philosophy

The Conflicting Values in the Selected Work of the  
Lost Generation

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The Conflicting Values in the Selected Work of the Lost Generation  
Bachelor thesis

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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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Ve své bakalářské práci se studentka nejprve zaměří na historicko-kulturní kontext, ve kterém se zvolená díla odehrávají a ve kterém také vznikala. Částečně tedy půjde o charakteristiku americké společnosti před 1. světovou válkou, v jejím průběhu a krátce po tomto světovém konfliktu. V této části bude akcentována především otázka typického amerického hodnotového systému, jeho vývoje a jeho narůstající kritiky. Dále studentka představí literární kontext tohoto období a především tzv. Ztracené generace. V analytické části práce bude studentka tyto poznatky reflektovat ve vybraném díle. Praktická část se tedy bude opírat zejména o tematickou literární analýzu propojenou s kulturní analýzou zvoleného období.

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## **ANNOTATION**

This bachelor's thesis explores the conflicting values in *The Sun Also Rises* by Ernest Hemingway as opposed to the established American values. It also delves into the historical and cultural background of the First World War and American values and mentions the Lost Generation.

## **KEYWORDS**

American literature, Lost Generation, American values, Disillusionment

## **NÁZEV**

Sřet hodnot ve vybraném díle Ztracené generace

## **ANOTACE**

Tato bakalářská práce zkoumá sřet hodnot v knize *The Sun Also Rises* od Ernesta Hemingwaye a kontrastuje je s již existujícími americkými hodnotami. Zároveň se zabývá historickým a kulturním pozadím první světové války, amerických hodnot a zmiňuje Ztracenou generaci.

## **KLÍČOVÁ SLOVA**

Americká literatura, Ztracená generace, Americké hodnoty, deziluze

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## Introduction

Karen A. Cerulo, in her article *Social Relation, Core Values, and the Polyphonic of the American Experience* reflects on the work of Robin M. Williams Jr. and offers her thoughts about his discoveries. She suggests that the most intriguing finding was that American values were based on the people's diverse perspectives. American values were awfully complex and often paradoxical. Americans prioritized achievement and hard work while favoring the quickest route to achieving their goals. They exhibited discriminatory behaviors despite supporting personal freedom. While emphasizing patriotism, they upheld their own rights over state authority.<sup>1</sup> This discovery and its examples perfectly encompass the nature of this thesis. Americans are quite contradicting regarding their values, as will be demonstrated further in the thesis. They often act contradictory to their own beliefs in order to achieve their goals. However, the major cause of their contradictive approach in the context of this thesis stems from their experiences. Nonetheless, it does not support these statements any less.

This bachelor thesis explores the conflicting values in the work *The Sun Also Rises* by a Lost Generation author, Ernest Hemingway. Its purpose is to demonstrate the contrasting values of the Lost Generation by examples from the book with the typical American values.

The thesis is spread into four distinct chapters: three theoretical parts and one practical. The first one covers the historical background of the USA, focusing on the First World War and society in the first half of the 20<sup>th</sup> century. Firstly, it talks about the events leading up to the beginning of the War and American citizens' sentiments about it. It discusses the reasoning behind the USA joining the conflict and its contribution. It mentions the different impacts it had on the citizens and the soldiers. Lastly, it talks about the overall effect of the war on society and briefly mentions why the USA joined the next conflict.

The second chapter is the most crucial to the thesis. It details individual values that the examples from the book in the practical part of the thesis will contrast. This chapter explains the various individual values – masculinity, religion and morality, identity and pursuit of happiness – and the societal circumstances surrounding them. It notes that the USA has no tradition of its own since it is an immigrant nation. The section on masculinity details the stereotypical values that society expected of men. That includes the societal pressure to be tough and successful. The religious basis was derived mainly from Judaism and Christianity, and the

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<sup>1</sup> Karen A. Cerulo, "Social Relations, Core Values, and the Polyphony of the American Experience," *Sociological Forum* 23, no. 2 (2008): 351–52, <http://www.jstor.org/stable/20110271>.

Americans lived by values rooted in Puritanic tradition. The concept of identity encompasses individualism, pursuing happiness, and social mobility. This was evident during the Westward Expansion, which is discussed along with its impact on society and the economy.

The third part covers the formation of the Lost Generation. It briefly lists a few authors and the similarities in their lives and experiences. It primarily focuses on the unique style and themes in their writing. Their disillusionment stemmed from their experience during the war, which is often manifested in their works. They struggle with a sense of aimlessness and belonging. Further on, it mentions how their works can contribute as historical evidence. The collective mood shared in their works allows it to be seen as evidence of a shared experience and the societal sentiments of the time.

Finally, the fourth and final part consists of the practical section. This part takes each value previously described in the theoretical part and contrasts them with the scenes from the book. This highlights the contrast between the traditional values and the nonconformity of the characters in the book. It expands upon the excerpts to further clarify its reasoning, providing a fuller explanation. It focuses on the book's main characters and their relationships and personalities. It defines each character within the set values and demonstrates how their disagreement manifests. The book's primary focus and the focus of this thesis is the relationship between the main female character, Brett, and the other men.

## Theoretical part

### 1 USA and the First World War

For this thesis to be as detailed as possible, it is imperative to include and discuss the background information on the historical events of the 1900s. Therefore, this chapter will look at the events that led to the emergence of the Lost Generation, especially the Great War. The Lost Generation will be discussed further in a separate part of this thesis. It is a group that grew disillusioned with the traditional American values and society due to the horrors they witnessed during the war.

This short paragraph mentions the views of the American people on the European conflict. As mentioned above, the Great War was the most shocking event in the 1900s. However, it was not until 1917 that the USA joined the conflict. Despite the peaceful situation in the USA, as Garry Nash et al. imply, people fueled by a misguided romanticized view of war that wanted to help the warring countries could be found.<sup>2</sup> The most significant factor contributing to their composure was presumably the fact that the USA was far away from the conflict.

The leading causes of this war were connected to more than one thing. The conflict is discussed by Bernadotte E. Schmitt, who wrote about it and its many problems. Even though the time before 1914 in Europe is called the "golden age," he pointed out the social unrest of the workers over their pay, Germany's growing need for acknowledgment as they were gaining more and more power, and the conflict between Austria-Hungary and Serbia. This conflict culminated in the assassination of the Archduke of Austria, Francis Ferdinand, in Sarajevo, which, with the support from Germany, in turn, gave way to the start of the Great War. He also points out the unfortunate accidents that led to his demise and speculates that if the archduke had lived, the war would not have happened.<sup>3</sup> Despite the assassination being a blow to the Austrian-Hungarian empire and a legitimate reason for repercussions against Serbia, there is one thing to be considered. Even if such a thing did not happen, with the continuous rise in power that Germany was experiencing, it would be hard to imagine that it would not find a different excuse to try and gain more control in continental Europe.

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<sup>2</sup> Gary B. Nash et al., "Chapter 22 The Great War," in *The American People Creating a Nation and a Society* (New York, NY, NY: HarperCollins College Publ, 1996), pp. 479-482.

<sup>3</sup> Bernadotte E. Schmitt, "The First World War, 1914-1918," *Proceedings of the American Philosophical Society* 103, no. 3 (1959): 321-22, <http://www.jstor.org/stable/985472>.

However, since this part of the thesis concentrates on the United States of America, it is also necessary to discuss the reasoning behind their engagement. The political outlook of the US on the European war is also tied to the Monroe doctrines. To explain adequately, Theodore S. Woolsey, in a journal article, describes the Monroe doctrines as a policy and stresses its distinction from a law. A policy can be altered according to the nation's self-interest, whereas a law is binding in any circumstance, whether detrimental to the country's interests or not. He asserts that the doctrine claims the right to self-defense if the US deems any behavior from a foreign country as hostile. At the same time, it functions as a tool that sets boundaries as to what is acceptable behavior in the US from a foreign body.<sup>4</sup> This policy served as a warning to foreign countries from trying to interact in any way that would harm the US but did not impose any restrictions upon them. It also increased the possibilities of how the US could respond to situations regarding outside institutions. It could deem any invasion a threat, therefore using it as a means of retaliation. This ensured that the US could use the Monroe doctrines to justify almost any behavior they decided on, which made it both beneficial and dangerous.

The mention below perfectly demonstrates the possibilities of the doctrine's usage. In connection with this doctrine, historian Carl Becker proclaims that another of the doctrine's purposes was to distance the US from any political involvement in the issues of Europe and to defend the US's political system. He puts aside the fact that the doctrine was in effect during the war by stressing that the US's involvement was not, in fact, in violation of it. He argues that the US entering the conflict was in direct favor as the threat to the democracy of Europe could prove to be later a threat to the democracy of the US itself. However, he admits that the doctrine is founded on both democratic and materialistic concerns.<sup>5</sup> This shows another side of the US's involvement: even though they wanted to steer clear of the political problems of Europe, they were willing to make a stand when deemed necessary. It also shows that their political aims, while primarily self-interested, proved to be, intentionally or not, beneficial to the other countries. After all, the US joined a conflict they need not have because of a potential threat to their political values. They could have chosen to distance themselves from the conflict as they did not have a direct stake in it. Most importantly, it demonstrates the adaptability of using the doctrines as the government could effectively argue in any direction that supported their actions. Thus, they could leverage it to support their agenda.

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<sup>4</sup> Theodore S. Woolsey, "Monroe Doctrine Fundamentals," *The North American Review* 199, no. 703 (1914): 833–40, accessed July 3, 2023, <http://www.jstor.org/stable/25120278>.

<sup>5</sup> Carl Becker, "The Monroe Doctrine and the War," *Minnesota History Bulletin* 2, no. 2 (1917): 61–68, accessed July 3, 2023, <http://www.jstor.org/stable/20160218>.

The USA was not in the center of the battle. Therefore, their views on the matter were mostly focused on the war crimes or situations that affected them directly. As the historian Bernadotte E. Schmitt says, the USA was not aware of the political situation in Europe. Their approach was neutral in the first two years, and it was only Germany's invasion of Belgium that drastically changed the public opinion of Germany for the worse. While the British blockade in Germany had an impact on the USA from the beginning of the war, they felt submarine warfare was more serious, primarily because of the lives lost. There were multiple viewpoints as to why the USA entered the conflict. Bernadotte stands with neither the one believing the British propaganda duped them nor the other, which suggested it was for economic reasons and was further explored and disapproved of in the *New York Times*.<sup>6</sup> From this, it can be seen that the opinions of the public varied. However, one thing that the people could agree on was their criticism of Germany's actions. Their disapproval of Germany's invasion of Belgium and the submarine warfare was most likely why they wanted to join the conflict. As can be deduced from the second paragraph at the beginning of this chapter, their views on war and sympathy toward war-torn countries led people to enlist.

The disapproval of Germany's actions was not the only thing that influenced Americans to join the army or show their support. Another one was the propaganda, which, of course, did not have only a positive effect on the society either. Jennifer D. Keene, a specialist on American military experience, suggests that another thing that led to their actions was peer pressure or, in other words, coercive volunteerism. She states that one thing that caused much unrest was the attack on the munition depot near the Hudson River in 1916. Germany's action pushed the USA to not only start conscriptions but also to use propaganda. The communities started to struggle because of these posters; women were encouraged to conserve food and, in turn, gained placards to hang in their windows. If somebody refused, they were either faced with visitations from the women's committee or, for some individuals, forced to kiss the flag and sing a patriotic song to prove their allegiance.<sup>7</sup> The society came together through the women's community. However, its activities were highly coercive and unacceptable. From the information stated above, it is evident that society has become highly volatile. If one person did not obey the set rules given by the government and society, they were ostracized or met with violence. These realities make the propaganda, like most others, highly controversial. Despite its intentions

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<sup>6</sup> Bernadotte E. Schmitt, "The First World War, 1914-1918," *Proceedings of the American Philosophical Society* 103, no. 3 (1959): 327-28, <http://www.jstor.org/stable/985472>.

<sup>7</sup> Keene, Jennifer D. "UNITED YWCA AMERICA: Understanding and Interpreting the American Experience in World War I." *History News* 72, no. 3 (2017): 7-11.

being for the good of the country, its execution was far from that. While it did bring the community together for a common goal, it also made it compulsory with the threat of repercussions. In that sense, helping others was not a free choice for the common good but a forced activity the citizens were subjected to.

This next point concerns another in-war situation that affected the regular citizens, particularly the deceased and their families. Jennifer D. Keene states that instead of draping the houses in black drapes, families were to change the star's color in their flag in case of a life lost. The reason is that it would be discouraging to see so many black colors in the streets, as well as to promote patriotism and improve morale.<sup>8</sup> As disheartening as it sounds, that was the reality for many Americans. Not only did it indirectly affect the mourning process of the families, but it also showed the true priorities of the country at the time. By doing this, the government indicated that they did not truly care about the death toll but only about the war's favorable outcome. The country's approach in this aspect was quite desensitized towards their own citizens' suffering. It only further highlighted the country's illusions about war as a heroic and romanticized adventure.

The war's end did not mark the end of all social problems. The government's actions concerning the army's dissolution were not organized well. Jennifer Keene claims in a journal article that when the war ended in 1918 with an Armistice, the country was once more in shambles due to the demobilization. As it concluded, the administration did not take the necessary steps to reintegrate the army personnel into society. No jobs were waiting for the returning soldiers, and the demobilization process was chaotic due to the spread of influenza and the poor weather. All of this resulted in numerous protests and small-scale crimes, which shocked the public with their intensity and caused them to start looking warily at and fearing the soldiers. Some also feared that soldiers would turn to political violence. The spread of racial violence and white supremacy seemed to be on the rise. Thankfully, the veterans, in the end, proved the opposite to be true and successfully reintegrated into society.<sup>9</sup> This governmental mistake could have proven to be fatal if the society continued to engage in violent outbursts. Once again, the government failed to help the citizens, as it did during their mourning. The preparations for the aftereffects of demobilization should have been made in advance. It was even more reckless since it happened on such a large scale. The US showed its disregard for

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<sup>8</sup> Keene, Jennifer D. "UNITED YWCA AMERICA: Understanding and Interpreting the American Experience in World War I." *History News* 72, no. 3 (2017): 7–11.

<sup>9</sup> Jennifer Keene, "A 'Brutalizing' War? the USA after the First World War," *Journal of Contemporary History* 50, no. 1 (2014): pp. 78-82, <https://doi.org/10.1177/0022009414546506>.

the lives of its citizens. Those returning from the horrors of war were plunged into helplessness again as they were unsure of how to make a living for themselves. It could be considered that the return to normalcy was a miracle, but perhaps the unprecedented violence the soldiers faced in the battles made them turn to peace instead.

This last paragraph summarizes the US's participation in the war, its influence on the US, and the subsequent conflict they were involved in. John Milton Cooper Jr. points out that despite the USA's significant financial and material support during the Great War, there is a reason why they do not refer to it as "the Great War." The only two likely reasons are the USA's brief involvement in the conflict and late entry into it. Additionally, fewer soldiers participated on the fronts, at least in comparison to the British, which made their contributions less influential. Nonetheless, he mentions that despite the war having a different impact on soldiers from each of the Allied forces, the reality of the war still prevailed in the minds of the American soldiers strongly and affected their lives long after. The disillusionment with the war came to its height during the 1930s and onwards. It stemmed mainly from the Great Depression, which only further fueled isolationism in the US. However, despite its prevalence, it lessened in the end as WWII started. The Japanese attacked Pearl Harbor, and the US got involved because of its sense of obligation to help others.<sup>10</sup> Overall, the USA's support should be recognized. Although they did not contribute as much to combat, their support providing resources was quite substantial. Although the USA's soldiers joined the war later and not in as high numbers, they still shared the same experience as the other Allied soldiers. The US soldiers, similarly to others, had to deal with its repercussions later in life. Many of them suffered from physical injuries that affected their daily lives or from mental issues. The subsequent disillusionment and recollections of the war only fueled Americans' isolationist mentality. This disillusionment was tied to the horrors they witnessed, making them question the importance of their previously held values and priorities. As all that was happening, the Second World War was brewing, and the USA was hesitant to get involved. However, their renewed sense of obligation to aid other countries prevailed. Further, the attack on Pearl Harbor only affirmed their resolution to join the fight. Still, its accountability toward the common welfare of other countries and its interest in world affairs might have persuaded them either way.

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<sup>10</sup> John Milton Cooper, "THE GREAT WAR AND AMERICAN MEMORY," *The Virginia Quarterly Review* 79, no. 1 (2003): 73-75,83-84. <https://www.jstor.org/stable/26440659>.

## 2 Traditional values

This section of the thesis will focus on traditional values in the American society. It will define them and shed some context on how they came about. All in preparation for the connection with the practical part, which will work with these values and contrast them with those expressed in *The Sun Also Rises* by E. Hemingway.

This short paragraph refers to the origins of the values in the USA. Russell Kirk, while debating about American traditions and beliefs, states that: “It must be borne in mind that America originated very few of her own traditions- except for such remnants of Indian traditions as survive in odd corners- but instead received nearly all her traditions from the Old World, modifying them somewhat to suit the American experience.”<sup>11</sup> America is a country with a relatively short history compared to the rest of the world. That is to say that since the newcomers were partly British, they took their religious and other ideals and beliefs with them. Those, in time, served as a part of a foundation for the existing beliefs of the American people.

The first value discussed is masculinity and how it progressed throughout the century. It is discussed first as it is a part of the personal identity of every man and is closely looked at in the practical part of this thesis. However, identity as such will be discussed further later in this chapter. In a journal article reviewing the works *American Manhood: Transformation in Masculinity from the Revolution to the Modern Era* by E. Anthony Rotundo and *Fatherhood in America: A History* by Robert L. Griswold, the author Michael C. C. Adams states that the prized values of men in the colonial era were those regarding their role within the community and as a head of a household since they were deemed more rational than the opposite gender. Whereas after the revolutions, the concepts of individualism and self-made manhood gained favor.<sup>12</sup> The societal sentiment went from a man helping within the community to that of one driven by ambition to succeed on his own. It changed from a more communal mindset to that of sheer individualism, which helps on the path to personal success. This change made men more successful in their career lives. However, it also affected their personal lives. Men became more detached when it came to matters of the home. They were not home as much, and their personal connection to their family often suffered for it. Another point is made by Adams, who highlights the shift in American masculinity. He mentions how, in the 18<sup>th</sup> century, affection

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<sup>11</sup> Russell Kirk, “What Are American Traditions,” *The Georgia Review* 9, no. 3(1995): 285, <http://www.jstor.org/stable/41398070>.

<sup>12</sup> Michael C. C. Adams, review of *Men in America: Two Studies in Gender History*, by E. Anthony Rotundo and Robert L. Griswold, *Reviews in American History* 22, no. 1 (1994): 15, <https://doi.org/10.2307/2703339>.

among men during the Revolutionary War was deemed unproblematic. Contrastingly, the end of the 19<sup>th</sup> century shaped men as impassive corporate workers who value toughness and prioritize sport over their home lives. Warfare and aggression were held in high esteem. Furthermore, characteristics deemed feminine were looked down upon, and violence towards women only continued to increase.<sup>13</sup> It seems that the turn of the century brought only more regression regarding masculine development. They were regressing from a more open stance, exemplified by the mention of men previously being able to be freely affectionate towards each other, to a closed-off one. Men began to retreat into themselves emotionally and began to focus only on their physical development. It created a society where they were valued only for their physical or otherwise gained achievements (e.g., in competitions or careers). One thing that further worsened their emotional withdrawal was if they had any trait deemed feminine. It was not only frowned upon in society, but the men could also earn the label of homosexual. This only promoted emotionless behavior and encouraged toxic masculinity. As much as the former was deemed a typical masculine trait, it is not a healthy way to live in a community. Even though men retreated from their sociable nature, human connection is a significant part of life, and sharing emotions is essential in relationships. The overall focus of a man at the time was to succeed at whatever path they had chosen. If his goal was to succeed in a corporation, he cultivated connections with his coworkers. However, the main focus was to accomplish it independently with his own strengths. The stereotypical man often forewent his home or personal life as a sacrifice to achieve his career goals.

Religion is another important aspect of every country's tradition, and with that comes the concept of morality. Kirk states that the basis of American tradition would be the Christian religion. Given that America has no new one, he emphasizes its surge in prominence that is seen in its addition to the American Oath of Allegiance. Kirk adds the opinion of Dr. Friedrich, stating that documents such as the Declaration of Independence, the Constitutions of the United States, or the writings and speeches of the presidents Washington, Jefferson, Hamilton, and Adams are good examples of American tradition. Furthermore, he adds that Christian and Jewish traditions are the basis from which the religious and ethical traditions are mostly derived. Still, the attitude regarding decent manners, the only one relevant to us from those stated, is also taken from the British.<sup>14</sup> From this, it is clear that as far as ethics and religion go,

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<sup>13</sup> Michael C. C. Adams, review of *Men in America: Two Studies in Gender History*, by E. Anthony Rotundo and Robert L. Griswold, *Reviews in American History* 22, no. 1 (1994): 16, <https://doi.org/10.2307/2703339>.

<sup>14</sup> Russell Kirk, "What Are American Traditions," *The Georgia Review* 9, no. 3(1995): 285-286, <http://www.jstor.org/stable/41398070>.

Christianity and Judaism are the principal stones to the American people's character. They can be seen reiterated throughout its history, and while they are shaped to fit the Americans' way of living, they are not entirely too different from their original forms. The beliefs connected to Christianity and Judaism can be seen in speeches and documents of the USA. Notably, this can be seen in the Declaration of Independence as it lists the rights of its people. It promotes their connection to the higher authority, their religious freedom, and their right to self-determination, to name a few. However, defining the American ethos is difficult, if not impossible. Ethel M. Albert states in her article that while observers do not usually have the same views on the interpretation of American central values, they do tend to acquiesce to the available historical, sociological, and anthropological established data. Albert then goes on to say that these values, as seen in the Declaration of Independence, encompass equality, liberty, justice, democracy, private property rights, and individual responsibility. It's worth noting that the initial document didn't grant full citizenship to enslaved people or women. He characterizes the American ethos as a mix of positive and negative traits. Positives include optimism, a belief in progress through individual effort, high moral character, and religious faith. It also comprises practicality, respect for education, self-reliance, courage, tolerance, patriotism, and a proactive approach to life. Finally, he points out that values shifted over time to focusing more on material possessions and secular values.<sup>15</sup> American society is hard to define regarding its values, ideals, beliefs, et cetera. Numerous experts agree on this. They only seem to rely on cross-referencing data and establishing their views dependent on the recurrent factors. One of the things they agreed on was that Americans mainly focused on personal freedom, which was backed by religious influence. This primarily consisted of values and ways of living that could be interpreted as Puritan. They focused mainly on personal growth and practicality. This can be seen throughout history. Despite being one of the most integral documents of the USA, the Declaration of Independence advocated for liberty and equality, but the reality was far from it. These ideals and values were unfortunately not reserved for women or enslaved people. They had to fight for their rights. Turning away from the Puritan way, people have resorted to more of a materialistic nature. Although, they still called upon the fundamental rights given to them. They still valued their rights and tried to portray themselves in a positive light within the society. The significant change was from living a simple life to being more driven and ambitious.

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<sup>15</sup> Ethel M. Albert, "Conflict and Change in American Values: A Culture-Historical Approach," *Ethics* 74, no. 1 (1963): 21-22, <http://www.jstor.org/stable/2379596>.

The following value worth discussing is identity, which encompasses independence and the pursuit of happiness. Additionally, it includes the pursuit of happiness, personal fulfillment, opportunity, and self-determination. This first mention concerns the American dream and American exceptionalism, which is closely tied to the listed values. The American dream could be defined as a set of ideals, beliefs, and fundamental rights understood as the promise of hard work earning the ability for success and upward mobility of an individual to which Americans believe they are entitled. Reeve Vanneman and Lynn Weber Cannon agree that America is celebrated as a land where anyone can succeed with enough effort. Its fierce individualistic nature enforces the notion of a classless society that the Americans persuade themselves to be in. Simultaneously, this extreme individualism is detrimental to the worker's aim of accomplishing their goals by blaming themselves for any struggle they find themselves in and for any dissatisfaction in the workplace. He emphasizes that in this way, the American dream hinders the ability of the working class to come together to demonstrate against the class system. They explain that American exceptionalism can be derived from the concept of the American dream through the explanations of the frontier, social mobility, and wealth. In short, it all came down to the concept of social mobility by moving to more promising parts of the country and the possibility to gain considerable wealth, in both cases, with the outlook of improving their lifestyles.<sup>16</sup> All in all, America was seen as a place full of opportunities, where many people came to turn their lives around. The promise of a brighter future for hard-working people led to the mass migration of workers during the 19<sup>th</sup> century. The migration will be mentioned further in the text below. However, its individualistic and materialistic nature also gave way to some rather unsavory practices. Despite promoting social mobility, which is true to an extent, it is important to highlight some of the workers' conditions. The class system within the US was not as promising to the ordinary worker as it was to a larger corporation. The societal focus on individual success was another thing that the system used for its gain. The dissatisfaction or struggles of workers made it much harder to climb the corporate ladder. Furthermore, the orientation toward individualism discouraged the formation of any workers' union that would push for any improvements. Overall, the worker was constantly under pressure to succeed in unfavorable conditions, and the future prospects did not seem to improve. The mass migration mentioned previously is the Westward Expansion in the 1900<sup>th</sup> century. Guillaume Vandembroucke discusses the phenomenon, stating that it is made up of two main factors. The first was the significant growth of productive land. The second was the drastic increase of

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<sup>16</sup> Reeve Vanneman and Lynn Weber Cannon, "The American Dream," in *The American Perception of Class*, 257–58, 260 (Temple University Press, 1987), <http://www.jstor.org/stable/j.ctv941wv0.17>.

population in the West – the percentual difference from 1800 to 1900 being 53% - both by Americans and arriving Europeans. He notes that the Westward expansion was not that different from the initial global immigration in that manner. He does not fail to mention the economic situation, which rose by 24% and remained stable onwards.<sup>17</sup> As mentioned before, the Western Expansion brought hope to a lot of people to improve their lives. Some of them were Americans who moved across the country to the West. Others were Europeans coming to the USA for the first time. However, this happened on a much larger scale than before and significantly affected the society as a whole. The massive increase in population meant that it had more workers at its disposal. Logically, this led to a rise in the economic outlook of the entire USA. Even though the conditions for the workers were not always the best, as implied above, the sheer number of workers largely contributed to the abrupt economic boom of the USA.

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<sup>17</sup>Guillaume Vandenbroucke, "The U.S. Westward Expansion," *International Economic Review* 49, no. 1 (2008): 81-82, <http://www.jstor.org/stable/20486789>.

### 3 Literary Context and the Lost Generation

This section will deal with the war's impact on the literary scene in the USA. Specifically with a particular group whose literary works were influenced by that period, the Lost Generation. It will give a short overview of their sentiments in life and writing.

First, it is essential to introduce a few of the members of the Lost Generation and define who they were collectively. Malcolm Cowley talks at the outset of his article about Hemingway, Dos Pasos, Fitzgerald, Faulkner, and Wolfe. He notes that even those who were too young to participate in the fight were affected by it. All of them traveled, began writing at roughly the same time, and were able to support themselves thanks to it. However, he draws attention to their aimlessness, loss of home, and values. Furthermore, he describes them as "international in their interests, technically expert, lyrical rather than naturalistic, rebellious but not revolutionary, progressively disillusioned and passive rather than active in their mood." He does not neglect to add that their works attracted audiences from countries like Russia, France, Germany, and England. They experimented in their writing, mainly with the goal of reducing the novel by eliminating distracting details, doing away with the omniscient narrator, and stressing the importance of letting the reader draw their own conclusions. In order for the book to *be authentic*, Hemingway, in particular, strove to have the reader experience the same emotions that he did.<sup>18</sup> This part gives an introduction to the group's problematics and an insight into their state of mind and their writing tendencies. It was explained that every one of them was affected by the war. They all suffered from its aftereffects, which left them questioning the meaning of set values. Despite the horrors of war, they were quite innovative in their writing. Their disillusionment encouraged the authors to travel around the world, possibly to distract themselves from the horrors they had experienced or to expand their horizons. Whatever it was, it inspired them to experiment with their writing. Their writing piqued the interest of different countries. The fact that some countries that took an interest in their writing were part of the conflict brings up a thought. It could be argued that they experienced the war more intensely since they were more involved than the US. For some of them, it was happening in their vicinity, and they could not escape it. Perhaps this is what drew the countries to read these stories. They saw their own emotions and experiences portrayed through other people and being shared with the world. In some ways, it could have been quite cathartic. The Lost Generation's unique writing styles helped American literature develop in new ways. Their way of creating an

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<sup>18</sup> Malcolm Cowley, "The Generation That Wasn't Lost," *The English Journal* 33, no. 2 (February 1944): pp. 57-63, <https://doi.org/10.2307/806498>.

*authentic story* was quite refreshing and engaging. Hemingway, especially, tried to give the reader a story to live through, not just to read. He put effort into making characters that evoke strong emotions in the reader.

This paragraph deals with how the overall mood in writers' works can serve as historical evidence. In his paper, Marc Dolan examines the use of autobiographies as historical evidence and addresses the possible issues with their skewed historical viewpoint. Drawing attention to the conflict it creates between being seen as a historical experience and a historical event, both of which are significant. He argues that despite their demographics, the Lost Generation was united by a shared identity. Representing the general decline in youth, they felt that they were defined only by the first word/noun in the label ascribed to them. Although some, like Hemingway, ignored it, young people now could speak for themselves. Later, the word *lost* came to symbolize a variety of concepts, including being uprooted from one's roots or losing one's morality. Unlike other times in history, it was recognized that they were not the event's cause but its victims. A shift in their works can be observed, going from visions of ecstatic youth to depictions of impending disaster and self-destruction between the early and late 1920s. He says that realizing "this feeling of uniqueness lasts a while and then fades, as it becomes apparent that what is unique about the generation is what they lack rather than what they possess." is the final meaning of the word *lost*. He concludes that the mood is essential, as it serves as a message, regardless of whether the facts are verifiable or not. The collective mood in various stories can be used to shed light on the prevailing societal mood at the time.<sup>19</sup> This text points out that the authors' works could be, in a way, used as historical evidence. Despite the argument that their views might be subjective, it should also be considered that their format largely contributed to their accuracy. The Lost Generation represented the whole group of young people. Their decline in numbers but also their struggle to feel accepted in their communities. They felt lost due to the disillusionment that came after the war. They were unable to return to everyday life, and their close family members could not understand their situation. They were the only ones to witness the suffering, and the other half of the country that did not join the war was not as affected. As discussed before, they tended to write as accurately and concisely as possible. Hence, considering all the facts, there is some objective truth to using it as evidence. The writers often had a similar overall mood and atmosphere in their works, further supporting this claim. Essentially, it states that the reoccurring mood in several different

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<sup>19</sup> Marc Dolan, "The (Hi)Story of Their Lives: Mythic Autobiography and 'The Lost Generation,'" *Journal of American Studies* 27, no. 1 (April 1993): pp. 35-48, <https://doi.org/10.1017/s0021875800032655>.

authors' works is enough basis to use as evidence. To be able to cross-examine various works helps in deciding whether something might be a true statement. This is precisely the approach taken in this assessment. After all, the authors had similar experiences and battled with similar problems in their lives. Thus signifying some truth in their indirect statements.

## Practical part

This chapter will pertain to the main objective of this thesis, which is to contrast and demonstrate the shift in values of American society before and following the First World War. Therefore, it will look at the traditional values of the society and then show the contradictory tendencies evoked by the aftermath of the war and illustrate them with examples from the book *The Sun Also Rises* by Ernest Hemingway. One thing to emphasize is that due to the nature of the text and the problems explored in this thesis, it is sometimes quite difficult to leave out certain parts of the text. Therefore, some excerpts are a bit longer than others, so they can accurately demonstrate the mood and the issues of the book.

The first value examined is masculinity. The book shows it in many different ways, sometimes directly and other times through context the reader has to pick up on. For example, when it comes to the character of Jacob/Jake Barnes, there is a mention in the book that states he had been injured in the war. However, it does not explicitly say what injury he sustained. There are only ambiguous mentions throughout the conversations with other characters, namely Lady Brett Ashley, that lead us to believe that the injury had made him somehow unable to have intercourse. “‘You’re not a bad type,’ she said. ‘It’s a shame you’re sick. We get on well. What’s the matter with you, anyway?’ ‘I got hurt in the war,’ I said.”<sup>20</sup> There are only a few mentions of Jake’s injury in the book. The war itself is barely mentioned, and contrary to traditional values of the time, it is not glorified. When it comes to the relationship between Brett and Jake, it is rather complicated, especially given the fact that Brett is already spoken for. Despite that, the character’s feelings and chemistry are still apparent. However, Jake’s injury and Brett’s relationship with Mike, which will be mentioned later, still pose a considerable obstacle.

“‘Don’t touch me,’ she said. ‘Please don’t touch me.’ ‘What’s the matter?’ ‘I can’t stand it’ ... ‘Don’t you love me?’ ‘Love you? I simply turn all to jelly when you touch me.’ ... ‘And there’s not a damn thing we could do,’ I said. ‘I don’t know,’ she said. ‘I don’t want to go through all that hell again.’ ‘We’d better keep away from each other.’ ‘But, darling, I have to see you. It isn’t all that you know.’ ‘No, but it always gets to be.’ ‘That’s my fault. Don’t we pay for all the things we do, though?’”<sup>21</sup>

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<sup>20</sup> Ernest Hemingway, *The Sun Also Rises*. New York: Collier Books, 1986, 17.

<sup>21</sup> Hemingway, *The Sun Also Rises*, 25-26.

In this excerpt, we learn the nature of Jake's injury. It is obvious that despite the emotional connection, the fact that they are unable to have intercourse puts a psychological strain on the relationship, especially on Brett. Jake downplays his injury and its complications to his life. This attitude is probably a result of society's reactions, which would lean towards the fact that such an injury would be emasculating to a man. The stereotypical view of men promotes concealing their pain as they are supposed to be tough. This outlook is very harmful to men. Unfortunately, it is one that Jake does seem to be exhibiting. His impassiveness towards his injury, as well as his emotional retreat into himself, underlines the societal portrayal of men at the time. On the other hand, by doing so, he actively ignores the psychological trauma and the toll he suffered in the war. As well as ignoring the reactions of others to his condition. This attitude of his can be seen right at the start of the book, following the previous excerpt. "‘Don't talk like a fool,’ I said. ‘Besides, what happened to me is supposed to be funny. I never think about it.’ ... ‘A friend of my brother's came home that way from Mons. It seemed like a hell of a joke. Chaps never know anything, do they?’”<sup>22</sup> Brett's commentary demonstrates her empathy or perhaps frustration about the consequences of war. Frustrated that men often join the war, not realizing the life-altering injuries they might sustain. Humor is the only way they know to cope with their own tragedy. When it comes to Jake, his impassiveness prevails.

“I was pretty well through with the subject. At one time or another I had probably considered it from most of its various angles, including the one that certain injuries or imperfections are a subject of merriment while remaining quite serious for the person possessing them.”<sup>23</sup>

He mentions at one point that he thought about his condition more in-depth. However, as explained previously, he opts to disregard it or make fun of it. Further in the book, his stance on his condition is not touched upon more. It is rarely mentioned; if it is, it is a joke by Bill Gorton.

Throughout the book, despite Jake's apparent feelings for Brett, he does not make any direct approach to win her over, as opposed to Robert Cohn, who openly tries to get her attention throughout the book. As mentioned, men tended to be competitive in workspaces, often putting their personal lives on the back burner. However, one might argue that the competitiveness of a man would be reflected in his personal life. After all, the man was supposed to succeed in any

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<sup>22</sup> Ernest Hemingway, *The Sun Also Rises*, 26-27.

<sup>23</sup> Hemingway, *The Sun Also Rises*, 27

of his goals. In this regard, Jake would not be considered a masculine man as he does not take an active approach to romantic relationships. Quite the opposite, after expectantly confessing his feelings, he even helped Brett get into a relationship with Pedro Romero, as is seen in the following two excerpts. “‘Do you still love me, Jake?’ ‘Yes,’ I said.” ... “I’m a goner. I’m mad about that Romero boy. I’m in love with him, I think. ... I’ve got to do something. I’ve got to do something I really want to do. I’ve lost my self-respect.”<sup>24</sup> It is quite saddening how Brett ignores his confession, and Jake accepts it and says nothing more of his feelings for her. Surprisingly, he assures her he is by her side, although blandly, and goes with her to find Pedro and, for lack of a better word, acts as her wingman.

“‘Oh, darling. Please stay by me. Please stay by me and see me through this.’  
‘Sure.’ ... ‘Come on,’ Brett said. ‘Let’s go and find him.’ ... ‘Ask him to come over and have a drink.’ ‘Not yet. He’ll come over.’ ... “I stood up. Romero rose, too. ‘Sit down,’ I said. ‘I must go and find out friends and bring them here.’ He looked at me. It was a final look to ask if it were understood. It was understood all right.”<sup>25</sup>

In this excerpt, as mentioned before, Jake helps Brett woo Pedro Romero and gets them some alone time after Brett shows her interest in him. By doing so, he disregards his feelings after no real initiative is taken from his side. Nonetheless, it should be pointed out that it also shows his maturity in one way, as he is not forcing his feelings onto someone who lets Brett do as she wishes and does not act possessively toward her. In any case, it shows he is not the type to fight for love or take the leading role in pursuing it. Thus challenging the traditional, for some, stereotypical, dynamics between men and women. Furthermore, it demonstrates that he would not be considered “masculine” in his approach as he is breaking gender norms by supporting women’s agency.

The next character to be discussed is Robert Cohn. His character is introduced first. Right at the start, it is mentioned that he is a Jewish man and was once a boxing champion. His ethnicity was something that complicated his social life in a number of ways. His character is introduced as follows. “He cared nothing for boxing, in fact he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton.”<sup>26</sup> His dislike toward fighting or aggression can be considered

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<sup>24</sup> Ernest Hemingway, *The Sun Also Rises*, 183

<sup>25</sup> Hemingway, *The Sun Also Rises*, 184;187

<sup>26</sup> Hemingway, *The Sun Also Rises*, 3.

the opposite of masculinity since it is a valued trait. Throughout the story, it is apparent that he did not take part in the conflict in Europe, although there is no explicit mention as to why. However, this fact perfectly explains how his behavior differentiates him from the other men. He did not experience the horror of the conflict firsthand; hence, he most likely still holds romanticized views revolving around war and honor. This can be demonstrated further in the text when he wishes to shake hands with Brett and Pedro after beating up Pedro. In some ways, perhaps due to not experiencing the war, he seems to be the opposite of Jake. On multiple occasions, he lets emotions get the best of him, which goes against the masculine norm of dealing with or showing feelings. An angry Frances, Robert's previous fiancé, hints at this quality of his when Robert refuses to marry her.

“Listen, Robert, dear. Let me tell you something. You won't mind, will you? Don't have scenes with your young ladies. Try not to. Because you can't have scenes without crying, and then you pity yourself so much you can't remember what the other person's said. You'll never be able to remember any conversations that way. Just try and be calm. I know it's awfully hard. (...)”<sup>27</sup>

Contrary to Jake, who does not act on his emotions or is seen dealing with any emotional turmoil in front of others, Cohn can be seen openly crying. He can be seen crying after his fight with Jake when Jake visits him and after the one with Pedro, which will be mentioned more closely later, “Cohn was lying, face down, on the bed in the dark. ... Cohn was crying. There he was, face down on the bed, crying. ... ‘Please forgive me, Jake.’ ... He was crying. His voice was funny. ... He was crying without making any noise.”<sup>28</sup> As can be seen in this excerpt, Jake mentions the fact that Cohn is crying multiple times. It shows that Jake is not very used to his friends and probably men in general showing their emotions, as is true with himself. It also indicates Cohn's vulnerability in front of his friends. By doing so, Cohn is the character who challenges the views on masculinity by openly showing his emotions and not withdrawing into himself. Cohn is portrayed as a non-violent character. However, despite his dislike of violence, there are a few instances in which he tries to stand up for himself or others. One time is demonstrated in the following excerpt when Mike got too drunk and was insulting him.

“Do you think you amount to something, Cohn? Do you think you belong here among us? People who are out to have a good time? For God's sake don't be so

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<sup>27</sup> Ernest Hemingway, *The Sun Also Rises*, 50.

<sup>28</sup> Hemingway, *The Sun Also Rises*, 193-194.

noisy, Cohn!’ ‘Oh, cut it out, Mike,’ Cohn said. ‘Do you think Brett wants you here?’ ... Why don’t you know when you’re not wanted, Cohn? Go away. Go away, for God’s sake. Take that sad Jewish face away.’ ... Cohn still sat at the table. ... but somehow he seemed to be enjoying it. The childish, drunken heroics of it. It was his affair with a lady of title.’ ‘Jake,’ Mike said. He was almost crying. ‘You know I’m right. Listen, you!’ He turned to Cohn: ‘Go away! Go away now!’ ‘But I won’t go, Mike,’ said Cohn. ‘Then I’ll make you!’ Mike started toward him around the table. Cohn stood up and took off his glasses. He stood waiting, his face sallow, his hands fairly low, proudly and firmly waiting for the assault, ready to do battle for his lady love. I grabbed Mike. ‘Come on to the café,’ I said. ‘You can’t hit him here in the hotel.’ ‘Good!’ said Mike. ‘Good idea!’”<sup>29</sup>

The dispute leading up to this will be more closely discussed later when talking about Moral integrity. However, in this scene, it is clear that Cohn is ready to fight, if not eager to. Before things took a wrong turn, Jake intervened and led Mike away. This was only one of the multiple times when Cohn was insulted. However, his reaction made this interaction different; usually, he just got offended. He is looked down on by the others quite frequently, whether openly or in private between themselves. This scene demonstrates his readiness to defend himself, his toughness, and his competitiveness over Brett. However, it also shows his self-satisfaction with having an affair with a beautiful woman. It is unclear whether her position in society is something that he is after. Nevertheless, his comment describing her as having good *breeding* before was strange. The excerpt talking about this is mentioned further in the text. This confrontation is among the few times Mike comments on Robert’s forwardness with his fiancé. It is speculative whether he does it because he is intoxicated or fed up with holding back on his irritation toward Cohn. However, this is also discussed in more detail later.

The other time, he was ready to fight concerns his emotional side as well. Specifically when he went to ask Jake where Brett was since he usually followed her around. Jake did not give him an answer, so Cohn resorted to beating him up in his fit of anger.

“‘Where’s Brett?’ he asked. ‘I don’t know.’ ‘She was with you.’ ‘She must’ve gone to bed.’ ‘She’s not.’ ... ‘Sit down,’ I said. ‘I don’t know where she is.’ ‘The hell you don’t!’ ‘You can shut your face’ ... Oh, go to hell, Cohn,’ Mike

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<sup>29</sup> Ernest Hemingway, *The Sun Also Rises*, 177-178.

called from the table. 'Brett's gone off with the bull-fighter chap. They're on their honeymoon.' ... 'Is that where she is?' Cohn turned to me. ... 'I'll make you tell me' -he stepped forward – 'you damned pimp.' I swung at him and he ducked. I saw his face duck sideways in the light. He hit me and I sat down on the pavement."<sup>30</sup>

This excerpt demonstrates Cohn's emotionally driven actions, aggression, and fixation on Brett. Although Cohn did not swing first, his intentions were clear. Cohn's actions were more aggressive than his usual quieter behavior. His motivation for beginning this fight with the two men demonstrates his adherence to the values of toughness and aggression. Even though it stems from his obsession with Brett, which will be discussed later. It also points to a more emotional side since, from his point of view, he did all of it to protect Brett. His immediate turn to aggression is somewhat impulsive since the matter could be calmly discussed. Unfortunately for Brett, Cohn continuously went after her; even when she showed him, she was uninterested. This displays his disrespect for her and her relationship with Mike, whether intentionally or not.

The next fight happened when he found Brett and Pedro after the previous fight with Jake and Mike. In doing so, he interrupted their private time and then proceeded to beat up Pedro. There is no first account of this fight. It is only described in retrospect by other characters. Likewise, Cohn chose not to talk matters through but instead attacked Pedro, even though he had no legitimate basis for his actions.

“Where did Cohn go after he hit me?’ I asked Bill. ... ‘Why he went in and found Brett and the bull-fighter chap in the bull-fighter’s room, and then he massacred the poor, bloody bull-fighter.’... Then Cohn wanted to take Brett away. Wanted to make an honest woman of her, I imagine.’ ... ‘Brett gave him what for. She told him off.’ ... ‘Then Cohn broke down and cried, and wanted to shake hands with the bull-fighter fellow. He wanted to shake hands with Brett, too.’ ... The bull-fighter fellow was rather good. He didn’t say much, but he kept getting up and getting knocked down again. Cohn couldn’t knock him out. It must have been damn funny. ... ‘What happened finally?’ ... ‘Then Cohn said he wouldn’t hit him again. Said he couldn’t do it. Said it would be wicked. ”<sup>31</sup>

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<sup>30</sup> Ernest Hemingway, *The Sun Also Rises*, 190-191.

<sup>31</sup> Hemingway, *The Sun Also Rises*, 201-202.

This scene shows two things. It demonstrates that Cohn is a good fighter. Still, he ultimately gives up as he cannot knock Pedro unconscious. It also shows that he is emotional, as can be seen when he breaks down after Brett shows her disagreement with his behavior and actions. She makes it clear that she does not want to be with him. This situation also leads to him finally giving up on his pursuit of Brett. Despite being emotional, his way of settling matters by shaking hands is outdated and inappropriate. It shows that perhaps he is not so emotionally or socially aware. Overall, Cohn is able to stand up for himself in certain situations and is skilled in boxing, which are masculine traits. However, he is quite emotional when it comes to relationships, as opposed to the other men. Thus, some of his actions are purely led by his emotions. This was clearly demonstrated by his attack on Jake and Pedro, which could have been handled more rationally.

The character of Bill Gorton is not as central to the development of the novel. He is a mutual friend of the other men. As far as masculinity is concerned, his physical strength and love for outdoor physical activities would be considered masculine. For example, he goes fishing with Jake in the novel. However, he is not so conforming in other aspects of his life and personality. The first contradiction of the traditional pointers of masculinity would be his career. Rather than chasing success and a stable job with a lot of upward movement within a company, he chose to be a writer. A career that is not associated with stereotypical traits. There are two mentions of his career and his thoughts on it. “‘Fine,’ I said. ‘This is Bill Gorton’ ... ‘I’m awfully glad to meet you,’ Robert said to Bill. ‘I’ve heard so much about you from Jake and I’ve read your books.’”<sup>32</sup> This first one points to Bill’s occupation. It is unclear whether Cohn read his books because he is a known author or because of a mutual acquaintance.

“‘There was a lot of drunken talking. ‘Tell him I think writing is lousy,’ Bill said. ‘Go on, tell him. Tell him I’m ashamed of being a writer.’ ... Romero looked up smiling. ‘This gentleman,’ I said, ‘is a writer.’ Romero was impressed. ‘This other one, too.’ I said, pointing at Cohn.”<sup>33</sup>

It is rather complex to discern the intended meaning behind this conversation. We do not know whether Bill expressed his true feelings about the profession he chose, as it most likely comes with some scorn from the public. He could as well be just talking from the many drinks he already had or perhaps his doubt in his writing abilities. In any case, it shows that he

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<sup>32</sup> Ernest Hemingway, *The Sun Also Rises*, 89.

<sup>33</sup> Hemingway, *The Sun Also Rises*, 175-176.

and Robert had chosen a career path whose primary goal is not materialistic gain. By doing so, they refuse the conventional chase for success and challenge the set norms concerning men.

Other characteristics of Bill that are not in line with the believed stereotypical masculine norms are his emotional expressiveness and close friendships. This can be demonstrated by his conversation with Jake or when they go fishing together. Even though he's a mutual friend, he freely expresses his negative thoughts about Cohn. “‘And as for this Robert Cohn,’ Bill said, ‘he makes me sick, and he can go to hell, and I’m damn glad he’s staying here so we won’t have him fishing with us.’ ‘You’re damn right.’”<sup>34</sup>

As for the character of Mike Campbell, he is the bankrupt fiancé of Lady Brett Ashley. Although, their relationship is quite a controversial one. His lack of drive for success also indicates his discordance with the stereotypical norms. Despite being friends with the other men, they never knew the reason behind his unfortunate financial situation. Brett encouraged him to tell stories about his life, which led to him sharing this one.

“‘I used to pay him a hundred pounds a year just to keep him quiet. So he wouldn’t send me any bills. Frightful blow to him when I went bankrupt.’ ... ‘I had a lot of friends. False friends. Then I had creditors, too. Probably had more creditors than anybody in England.’”<sup>35</sup>

On one hand, Mike is quite transparent about his financial status, although he never reveals how bad it is. His nonchalance about his plunge in society speaks volumes about his loss of ambition for success. The only thing he seems to do is drink and try to enjoy his life. All of these are in conflict with the stereotypical norms set for men at the time.

As far as his relationship with Brett goes, it is mentioned on numerous occasions that Brett enjoys flirting with men, as she does with Jake and Robert. Mike mentions at one point that he knows about Brett’s affairs. However, it seems that he does not mind it too much until Cohn is involved.

“‘Mark you. Brett’s had affairs with men before. She tells me all about everything. She gave me this chap Cohn’s letters to read. ... No, listen Jake.

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<sup>34</sup> Ernest Hemingway, *The Sun Also Rises*, 102

<sup>35</sup> Hemingway, *The Sun Also Rises*, 136.

Brett's gone off with men. But they weren't ever Jews, and they didn't come and hang about afterward."<sup>36</sup>

Some men might consider it an insult and defend their woman to prove their manliness. However, we can see that Mike is very tolerant towards Brett's escapades. This is also shown when Robert Cohn waits for Mike and Brett, who are coming up from San Sebastian. Robert waited for them, even though he was not invited. Surprisingly, there was no comment about it at the time. Mike does not confront Robert about his clinginess toward Brett until he is drunk.

"Oh, don't stand up as though you were going to hit me. That won't make any difference to me. Tell me, Robert. Why do you follow Brett around like a bloody steer? Don't you know you're not wanted? ... You came down to San Sebastian where you weren't wanted, and followed Brett around like a bloody steer. Do you think that's right?"<sup>37</sup>

Before this argument, Mike did not confront Cohn other than to make quips against him in general. It was no secret that he was not fond of him, not unlike the other male characters. Mike is another character who, in his own way, challenges the socially set gender. Women were historically not granted as many rights as men. Similarly to Jake, Mike bolstered her autonomy by enabling Brett to act on her own accord. He is not seen in any way restricting her interactions with other men, even when he knows she is romantically interested in them. That is the case with both previous escapades mentioned in the earlier quote, as well as with Pedro Romero. He only shows dislike towards Robert Cohn. Overall, he lets her follow her wishes and does not control or try to own her. Despite that, his impassiveness is precisely what facilitates Brett to continue in her endeavors until she eventually leaves him for Pedro Romero.

Lastly, we will look at the character of Pedro Romero. He is introduced closer to the end of the book when events pick up and the fiesta is about to start. He is the only man in the novel who has a significant adherence to the stereotypical masculine traits of that time. Therefore, Romero's character serves as a good comparison to the other men. He is a young nineteen-year-old boy. Montoya and Jake acknowledge him as a true bullfighter or, as they are called, matador. This opinion is apparent in the interaction between Jake and Montoya when they attend a bullfight.

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<sup>36</sup> Ernest Hemingway, *The Sun Also Rises*, 143.

<sup>37</sup> Hemingway, *The Sun Also Rises*, 142.

“After Romero had killed his first bull Montoya caught my eye and nodded his head. This was a real one. There had not been a real one for a long time. Of the other two matadors, one was very fair and the other was passable. But there was no comparison with Romero, although neither of his bulls were much.”<sup>38</sup>

Montoya is a bullfight enthusiast, and his recognition of Pedro’s skills only highlights them. After this fight, he and Jake confirmed to themselves that Pedro Romero is a very talented fellow despite his young age. Pedro is younger than the other men, both the novel's main characters and the other matadors. However, he is charismatic and confident. That is demonstrated in his bullfighting style and his nonchalant interest in Brett. Montoya and Jake appreciate he does not try to play it safe in the arena. Jake explains Pedro’s technique to Brett during one of Romero’s fights.

“I told her how since the death of Joselito all the bull-fighters had been developing a technic that simulated this appearance of danger in order to give a fake emotional feeling, while the bullfighter was really safe. Romero had the old thing, the holding of his purity of line through the maximum of exposure, while he dominated the bull by making him realize he was unattainable, while he prepared him for the killing.”<sup>39</sup>

This explanation given by Jake beautifully reflects Pedro’s masculine traits - his toughness, competitiveness, and ambition. He is a character that represents masculine values the best. His dedication to the old technique, which is more dangerous and requires more skills, further cements his typical manliness and toughness. It is something the other matadors have steered away from for fear of injury or death. However, it is what Jake, Brett, and Montoya admire and respect about the young man.

This paragraph briefly summarizes what was examined. The contradictory examples of masculinity are illustrated by the behavior of Robert Cohn, who is not only against fighting but also in an uncommon occupation of a writer. He also challenges the stereotypical view of men by openly showing his emotions. Bill expresses it through his close friendship, openness with Jake, and occupation. Jake displays it by resisting the social view of his injury. As well as by giving up his feelings for Brett by not taking any action. Mike is not only impassive towards Brett’s affairs but also without any apparent goals surrounding his career. He and Jake challenge

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<sup>38</sup> Ernest Hemingway, *The Sun Also Rises*, 164.

<sup>39</sup> Hemingway, *The Sun Also Rises*, 168.

the set gender norms by not limiting Brett's autonomy. The only character not in conflict with the gender norms is Pedro Romero.

The next value concerns the concepts surrounding identity. It talks about independence and the pursuit of happiness. It also discusses the sentiments of disillusion that were prevalent for those who came back from the war and those affected by it. These sentiments also work as a contradiction to the set values. Those affected by the war were disillusioned with the stereotypical values and resisted the norms. Throughout the book, there are aspects of the character's lives that demonstrate their disillusioned inclinations. In other words, they show their lack of direction and purpose. Their aimlessness and the absence of meaningfulness in their existence present themselves in their everyday lives. They can be seen spending the majority of their time drinking alcohol and doing relatively meaningless activities – going to cafés, going fishing, etc. Some of them are mentioned above when talking about Bill. It could be argued that they are currently on their vacation. However, their vacation and drinking could also be seen as a form of escape. Their apparent alcoholism is very prevalent in the book. This can be seen when Brett visits Jake or when Jake and Bill go on a fishing trip together. It is also alcohol that gives Mike courage for his drunken argument with Robert. Additionally, it can also be seen when Pedro comments about Mike in the following excerpt.

“Brett came up the stairs. I saw she was quite drunk. ... I walked up the road and got out the two bottles of wine. ... He pulled the cork, and tipped up the bottle and drank. ... Mike was a bad drunk. Brett was a good drunk. Bill was a good drunk. Cohn was never drunk. ... We had roast young suckling pig and drank *rioja alta*. ... I ate a very big meal and drank three bottles of *rioja alta*.”<sup>40</sup>

One more thing contributing to their disillusionment is their dissatisfaction with their personal relationships. There is often a reason they are unable to develop a deep connection with others. For Jake Barnes, it mainly stems from his war injury mentioned above. It not only negatively influences his relationship with Brett but also with any other potential partners. Moving on to Robert Cohn, the root of the problem most likely stems from the discrimination that he received as a Jew. He is an outsider in society due to his ethnicity, which is seen, for example, in the previous mention of his studies. The sentiment is a bit further explained in this excerpt.

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<sup>40</sup> Ernest Hemingway, *The Sun Also Rises*, 32,121,148,246.

“No one had ever made him feel he was a Jew, and hence any different from anybody else, until he went to Princeton. He was a nice boy, a friendly boy, and very shy, and it made him bitter. He took it out in boxing. And he came out of Princeton with painful self-consciousness and the flattened nose, and was married by the first girl who was nice to him.”<sup>41</sup>

This excerpt demonstrates that his experience at his school had irreversible effects on his social and personal life. He tried to improve his problems with confidence through boxing. However, as someone who did not like aggression, it was not an ideal solution for him. It also shows that his low self-esteem translated into his romantic life. It is implied that instead of trying to find someone he liked, he married the first person that was good for him. That did not make a good foundation for the marriage nor a good example for building other relationships.

The self-consciousness he developed because of the treatment he received was most likely what fueled and was at the center of his unhappy marriage and unfulfilled life. That and his attitude toward the situation are illustrated here concerning two of his relationships.

“(…) hardened into a rather unattractive mould under domestic unhappiness with a rich wife; and just when he had made up his mind to leave his wife she left him and went off with a miniature-painter. As he had been thinking for months about leaving his wife and had not done it because it would be too cruel to deprive her of himself, her departure was a healthful shock. ... The lady who had him, her name was Frances, found toward the end of the second year that her looks were going, and her attitude toward Robert changed from one of careless possession and exploitation to the absolute determination that he should marry her.”<sup>42</sup>

From this excerpt, it is apparent that the previous experiences did not make him a very confident man. It is also clear that Cohn was never fortunate in love. His first wife left him, giving him quite a shock and a hit to his ego. However, his attitude toward leaving his wife was a bit narcissistic. His next relationship was with Frances, a jealous and materialistic woman. She ultimately left him when she saw he would not marry and provide for her. Then, ultimately, he turned his attention toward an engaged woman. He is not directly described as doing something indecent to Brett. However, it was implied that they did have an affair once. Nonetheless, his behavior towards her was quite overboard. He tried to win her affection on

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<sup>41</sup> Ernest Hemingway, *The Sun Also Rises*, 4.

<sup>42</sup> Hemingway, *The Sun Also Rises*, 4-5.

multiple occasions. This persisted even when Mike expressed his disapproval or when she was cold and harsh to him. It is quite baffling that he still chose to pursue her, particularly after his argument with Mike, Brett's indifference, and clear interest in someone else. He gave up only after the fight with Pedro and after being told off by Brett.

To summarize the main points of contradictory values to those revolving identity. Most of them manifested through disillusionment. Most of the main characters, except Cohn and Pedro, bordered on alcoholism and did not seem to have any purpose in their lives. Jake is not pursuing Brett even though he loves her. As well as ignoring the long-term effects his injury has on his personal life. Mike is unmotivated to improve his financial situation despite being bankrupt and having a wedding ahead. Robert fights with his self-consciousness while chasing after a woman he cannot have. Brett is pursuing her happiness; however, it is nonconforming simply because she is a woman. This is due to the fact that women were not allowed as much freedom in their decisions as men were. Overall, they are all trying to escape their lives in some way, mostly by drinking, partying, or chasing after lovers.

The last value that was partially discussed above is moral integrity. When it comes to its problematics, it is the most apparent in the interactions between Lady Brett Ashley, Robert, Mike, and partially Pedro and Jake.

The book's most obvious and controversial issue of morality is the relationship between Ashley and Robert Cohn. As mentioned previously, she is engaged; however, it is apparent that she is a woman of her own mind and does what she pleases. The following is a conversation between Jake and Robert.

“‘What do you know of Lady Brett Ashley, Jake?’ ... ‘She getting a divorce and she’s going to marry Mike Campbell. He’s over in Scotland now. Why?’ ‘She’s a remarkably attractive woman.’ ‘Isn’t she?’ ... ‘I don’t know how to describe the quality,’ Cohn said. ‘I suppose it’s breeding’”<sup>43</sup>

In the conversation between Robert and Jake, it is apparent that they both find her attractive. However, Cohn's fixation on her background is ridiculous and most likely stems from his insecurities within society. His lack of self-worth due to the treatment he received from others in school might be one of the reasons. Perhaps it was because of the difference in social perceptions. He was looked down upon as a Jew, and she was a lady with a title. However, he

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<sup>43</sup> Ernest Hemingway, *The Sun Also Rises*, 38.

was not the only one to go after Brett. Jake confessed his love, was rejected, and chose to move on. Nonetheless, the relationship that caused the most discord was with Robert Cohn. Robert's continuous advances on Brett are very clearly problematic from the view of morality. Throughout the book, he follows Brett and tries to gain her favor despite understanding she is to be married. His improper behavior was already illustrated in the quotes above. Mike's stance was mentioned previously as well.

Robert Cohn, as was established before, tries to pursue his own happiness, too. However, in his case, it is not about career success but about Brett. He is a somewhat insecure man who finds himself tied to one goal. Robert's immoral infatuation is underlined by his disregard for the fact that she is engaged. Unfortunately for everyone involved, it does not deter him from trying to form a romantic relationship with her. It also highlights his obvious lack of respect for the couple as such. Furthermore, it demonstrates his disregard for established social norms around married couples or engaged women. His actions throughout the book reaffirm all of this. His continuous efforts to woo Brett, staring at her and trying to be in her presence at any given moment. All of this can be apparent in the context of the previously mentioned excerpts and the following one. This one is when Brett, after some time, starts to be annoyed by him as well and expresses her honest thoughts to Jake.

“‘I’ll stay with you,’ Cohn said. ‘Oh, don’t!’ Brett said. ‘For God’s sake, go off somewhere. Can’t you see Jake and I want to talk?’ ... ‘What a hell of a reason for sitting with any one. If you’re tight, go to bed. Go on to bed.’ ‘Was I rude enough to him?’ Brett asked. Cohn was gone. ‘My God! I’m so sick of him!’ ‘He doesn’t add much to the gayety.’ ‘He depresses me so.’ ... ‘You know I do know how he feels. He can’t believe it didn’t mean anything. ... As we came out the door I saw Cohn walk out from under the arcade. ‘He *was* there,’ Brett said. ‘He can’t be away from you.’ ‘Poor devil!’ ‘I’m not sorry for him. I hate him, myself.’ ‘I hate him, too,’ she shivered. ‘I hate his damned suffering.’”<sup>44</sup>

This conversation happened after the drunken argument with Mike and before the fight between Pedro and Cohn. Either way, it demonstrates that even if Brett was mean to him, it was not enough to make him give up just yet. Furthermore, this excerpt makes it perfectly clear where Brett stands. She acknowledges Cohn's feelings but clarifies that she did not look for anything serious. She mentions that he knows it since it could be said that she had previously

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<sup>44</sup>Ernest Hemingway, *The Sun Also Rises*, 180-181.

expressed those sentiments to him. It also indicates that Cohn cannot be away from her and has been bothering her for a while now. Thus, he disrespected her wishes and boundaries.

The relationship that takes the spotlight at the end of the book is that between Brett and Pedro Romero. The beginning of the interactions that hint towards them developing a relationship is when they drink together and get to know each other.

““You might introduce your friends,’ Brett said. She had not stopped looking at Pedro Romero. ... What does the drunken one do?’ ‘Nothing.’ ‘Is that why he drinks?’ ‘No. He’s waiting to marry this lady.’ ... Tell him Brett is dying to know how he can get into those pants.’ ‘Pipe down.’ During this Romero was fingering his glass and talking with Brett. Brett was talking French and he was talking Spanish and a little English, and laughing.”<sup>45</sup>

Throughout this, it is unclear whether Pedro understands Mike’s drunken shouts or not. If he knows Brett is interested in him, other than the fact that she cannot avert her eyes from him. However, despite knowing that the lady is to be married, he does not have any reaction to the news. He does not cross any boundaries with Brett at this point in time. It is not until he is left alone with Brett when they meet at a bar/café that it is implied that it is not an entirely friendly visit. However, he does not make any move toward her. He only wordlessly asks Jake, who brought Brett there, whether he is mistaken in his assumptions and proceeds from there. That marks the beginning of their affair and the beginning of his departure from the set moral norms of society.

““I stood up. Romero rose, too. ‘Sit down,’ I said. ‘I must go and find our friends and bring them here.’ He looked at me. It was a final look to ask if it were understood. It was understood all right. ‘Sit down,’ Brett said to him. ‘You must teach me Spanish.’ He sat down and looked at her across the table. I went out. ... When I came back and looked in the café, twenty minutes later. Brett and Pedro Romero were gone.”<sup>46</sup>

This was the first time they spent a moment together alone. Brett is the one to initiate their relationship in a way, as she is the one who seeks him out. She asks Jake to help set up their meeting and help her get his attention. After Jake leaves them alone, they go to Pedro’s room, where they are interrupted by Cohn trying to defend her. Their confrontation was

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<sup>45</sup> Ernest Hemingway, *The Sun Also Rises*, 175-176.

<sup>46</sup> Hemingway, *The Sun Also Rises*, 187.

discussed above. Cohn is there purely for his own personal reasons, as he is in love with Brett, too. She did not give any indication that she wished for his help. Even if she wanted help, strictly speaking, Mike should intervene in this situation as her fiancé and not him. Cohn's actions are a continuation of his efforts to gain her favor and a clear disregard for her own wishes. If he were to pay attention, she had made it quite clear that she did not wish to be in his company anymore.

On the other hand, Mike's impassiveness and relaxed stance to Brett's escapades is what ultimately turns against him. Brett starts an affair with Pedro Romero and leaves him. As for Pedro, as mentioned above, he did not make any forward moves to Brett. However, it does not change the fact that he chose to have relations with an engaged lady. Therefore, it is clearly breaking the moral code. In the end, Pedro and Brett still end up going their separate ways, Brett not wanting to marry or have children. Despite leaving him, she was distraught as she did have genuine feelings for him. Ultimately, she wanted to do the right thing as she believed she was a bad influence on him.

““You know I'd have lived with him if I hadn't seen it was bad for him. We got along damned well. ... 'I'm thirty-four, you know. I'm not going to be one of these bitches that ruins children.' ... 'I'm going back to Mike.' I could feel her crying as I held her close. 'He's so damned nice and he's so awful. He's my sort of thing.' ... 'You know,' Brett said, 'it's quite true. He is only nineteen. Isn't it amazing?' ... 'You know I didn't believe it at first. He was born in 1905. I was in school in Paris, then. Think of that.' ... You know it makes one feel rather good not deciding to be a bitch.””<sup>47</sup>

This excerpt demonstrates her inner turmoil about the whole situation. She feels somewhat guilty toward Pedro, as he is objectively too young for her. His career and life had much potential, and she thought she might hinder his growth. Her decision to go back to Mike is rather shocking and selfish. It is unclear if he will take her back or if they have spoken after parting ways. It also hints at her belief that she does not feel like she deserves anyone better than a drunk and a gambler. Despite these facts, it must be emphasized that Mike had genuine feelings for her and tried to make her happy. He went against the norms by supporting her in all her decisions, even those that meant paying no heed to her relationships with other men. The last sentence is rather ironic as she states she is choosing not to be a bitch by leaving Pedro but

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<sup>47</sup> Ernest Hemingway, *The Sun Also Rises*, 243-245.

in a way setting him free. However, she also says she will return to Mike, which is rather selfish considering the circumstances in which she left. Their relationship was rather dysfunctional. She cheated on him numerous times, which Mike seemed to know of. However, the affairs with Robert and Pedro were the most significant. In the end, she left him for Pedro. Yet despite this, she does not stop to consider whether he will take her back. She does not seem to care about the possible negative impacts she would have on his life. Additionally, if they chose to behave the same way as before, it would lead to repeating the doomed cycle of their relationship. While Mike and Brett were mostly an agreeable couple, most of their interactions were while drinking in the company of other characters. They might have cared for each other, but they did not always agree with each other. Brett slept with other men, and Mike mostly drank and ignored it. Simply speaking, they were not suitable for each other; mostly, they just ignored the other's negative traits. One thing to point out is that Brett was a woman who pursued her own happiness when it came to love, albeit a bit selfishly.

In conclusion, Pedro, Mike, Robert, and Brett all exhibited behavior that goes against the stereotypical moral norms. The root of the problem was Brett's unsuccessful pursuit of happiness, based upon rather promiscuous ways. Additionally, Robert's continuous, improper advances toward Brett only worsened the situation. Mike contributed by enabling her behavior while choosing to stay with her. That is until she ultimately left him for Pedro Romero, a relationship that sadly did not last either. Even though she decided to do the right thing and walk away from her relationship with Pedro, she left a trail of heartbreak behind her.

## Conclusion

This bachelor thesis attempted to contrast typical American values with those of the Lost Generation. Depicting the contradicting values on the excerpts from the book *The Sun Also Rises* by Ernest Hemingway.

The values discussed and reviewed in this thesis were masculinity, morality together with religion, and independence tied to the pursuit of happiness. Definitions of each value were offered to serve as a basis for comparison later. This conclusion provides a summary of the contradictions that were found and supported by excerpts in the text above.

When it comes to masculinity, it is helpful to illustrate what adheres to the norm and what does not. Pedro Romero was the character that most adhered to the stereotypical values of the time. He was ambitious, independent, hard-working, and tough.

However, the purpose of this thesis was to demonstrate the opposite. One of the characters that went astray was Jake Barnes. He was involved in a war conflict in which he suffered an injury that affected his everyday life. It can only be assumed that his injury was causing him problems with his reproductive organs, which in turn hindered him from further developing his romantic interests. He is rather impassive towards everything, which would be meeting the stereotypical traits. However, he does not take any action regarding his romantic life. As argued above, it conflicts with the ambitious and competitive characteristics associated with men.

Another character to discuss would be Mike Campbell. He is a bankrupt man who is engaged to Brett Ashley. Even from that, we can already say that he is in conflict with the norms as he is not an ambitious man trying to have a successful career and fix his situation. He spends most days in the book drinking and is not mentioned thinking about anything business-related. Another contributing point is his lack of concern regarding Brett's affairs with other men. The only time he had a problem with it was when Robert Cohn was the one she had an affair with.

The next one would be Bill Gorton. He is portrayed as an expressive, friendly man. These are the opposite of the stereotypical picture of an impassive man. He has a close bond with Jake Barnes and is seen spending time with him and discussing their opinions and feelings about others. Additionally, his job also demonstrates his distancing from the norms. He chose to be a writer, which is not an occupation that the stereotypical man would choose. It offers no

chance to climb ranks or have a set working wage. The same applies to Cohn because he is also a writer.

The last character concerning masculinity would be Robert Cohn. His skill and experience in boxing would be very in line with the masculine traits. However, what goes against them is his dislike of aggression and confrontation. He only uses it as a last resort since he initially learned it to fight his insecurities. One more contradictory trait is his emotionality, as he was seen crying multiple times.

The next value that was discussed was that of identity. It was tied with the concepts of independence, the pursuit of happiness, and resisting conformity. Finally, it also mentioned the sentiments of disillusion that affected the characters' lives. It manifests in the absence of meaningfulness and lack of purpose. This is demonstrated by engaging in unimportant activities and mostly by drinking.

A possible example of agreeing with the traits would be the actions of Robert Cohn. He is seen pursuing his goals by continuously pursuing Brett and his own personal career as a writer. Brett also complies by pursuing her own happiness, despite it usually resulting in her affairs. However, it is important to state that Brett's independence was not within the social norm. Women were historically more disadvantaged as opposed to men. The privileges surrounding independence and autonomy worked mostly toward the advantage of men. Hence, it could be argued that she went against the norms by prioritizing her own goals and wishes.

The contradictory traits manifested through disillusionment can be seen throughout the novel. All of the characters mentioned, except Pedro Romero, exhibit some of those sentiments. For most of the book, all of them, except Robert, drink large amounts of alcohol. Their retreat to Spain could be taken not only as a vacation but as a form of escapism as well. They chose to go to a place holding a festival/fiesta and hosting bullfighting tournaments. Jake, in particular, is seen as quite passionate about spending time watching bullfights. Mike seems to take to drinking, perhaps partly to pass the time, drown his sorrows for being unsuccessful, or to avoid the reality of his fiancé's affairs. Bill is not seen as much. He is often drinking and socializing with someone or when he has scenes with other main characters.

The final value was morality, tied to religion as a base for ethics. None of the characters are seen as exhibiting any connection to faith. However, the problematic thing that they display is tied to their personal relationships.

It is not an overstatement to say that all the problems are connected to Brett. As stated above, she is engaged to Mike Campbell. However, she has a proclivity to engage in affairs with other men. She has some chemistry and tension with Jake and an affair with Robert in the book, but ultimately leaves everyone for Pedro Romero.

Jake, throughout the novel, opens up about his feelings for Brett. He is not seen making moves toward her in the book. She rejects his confession. He does not seem to take this badly; instead, he helps her win Pedro over when she expresses her interest in him.

Mike is not bothered by her affairs as she has always told him about them. However, he is very unnerved when it comes to Cohn and speaks against him. When she shows interest in Pedro, he gets drunk and makes cynical comments about what she wants to do.

The most problematic is Robert Cohn. He is continuously pursuing Brett, even when she treats him coldly. He is still pursuing her despite her behavior and Mike's comments. It is not until his fight with Romero that he relents.

As for Pedro Romero, he is not seen making any untoward moves towards Brett. He knows about her relationship but does not get involved until she seeks him out. His stance might be moral, but he still ran away with an engaged lady.

## Resumé

Tato práce se věnuje střetu hodnot v díle *The Sun Also Rises* od Ernesta Hemingwaye. Nastínila typické americké hodnoty, které kontrastuje na příkladech chování postav v knize.

První kapitola se zabývá účastí USA v první světové válce a jejími důsledky na společnost. Na začátku bylo zmíněno, že konflikt započal vraždou Rakousko-Uherského arcivévody v Srbsku. USA se zapojila jak kvůli svým idealizovaným názorům o válce, tak jejím nesouhlasem k činům Německa. Americká společnost konkrétně odsuzovala Německo za životy ztracené kvůli ponorkové válce. Svoji část hrály i Monroeovy doktríny, které fungovali k omezení činností mimostátních těles v USA a prosazovali právo na sebeobranu. Zároveň zmiňuje necitlivost USA k smrti vlastenců, např. zákaz věšení černých závěsů v rodině pozůstalých, aby negativně neovlivňovali smýšlení ostatních o boji ve válce. Mimo jiné byla ke konskripci po útoku na Hudson River využívána propaganda, kde ženy při nákupu potravin, dostávali odznaky, které si měli dávat do okna. Při nesouhlasu byli obyvatelé navštíveni ženskou komisí, která je mohla donutit např. políbit vlajku nebo v horším případě mohli být i bití. Na konci války byla rozpuštěna celá armáda, což vedlo k vysoké nezaměstnanosti a vzbuzovalo nepokoje. Situaci vyřešili veteráni, když se nakonec úspěšně zaintegrovali zpět do společnosti. Ta si tak mohla oddychnout od vzrůstajících počtů protestů a trestných činností

Druhá kapitola rozebírá hodnoty americké společnosti. Na začátku se zmiňuje, že Amerika nemá žádné vlastní tradice, jakožto národ imigrantů je převzali z jejich vlastí a pouze si je přizpůsobili.

Mezi první z probíraných hodnot patří mužnost. Muž tehdejší doby se dal popsat jako někdo kdo je tvrdák, apatický, ctižádostivý, pracovitý a soutěživý. Muži se často vzdávali svého osobního života, aby uspěli v jejich kariéře. Projevování jakýkoliv rysů spojenými s ženskostí bylo kritizováno a muži kvůli tomu mohli být nazváni homosexuálem.

V praktické části, která se zabývá analýzou rozebírané knihy jsou v rámci mužnosti vyvozeny tyto závěry. Postava Jakea Barnese rozporuje ideálům mužnosti svým zraněním z války, kvůli kterému má poruchu reprodukčních orgánů, což mu brání v navazování vztahů. Dále rozporuje také jeho pasivitou v rámci usilování o lásku Brett. U Mikea Campbella se hodnoty střetávají kvůli jeho neambiciózní osobnosti k jeho kariéře, tak i kvůli jeho lhostejnosti k mileneckým aférám jeho snoubenky lady Brett Ashley. Jediný moment, kdy projevuje své city, je když se opije a snaží se poprat s jejím milencem Robertem Cohnem. Bill Gorton je v knize naopak velmi přátelský a často kolem svých přátel projevuje své názory, například jeho

diskuze s Jakem o jejich nenávisti ke Cohnovi. Jeho práce jako spisovatel v té době nebyla viděna jako práce s dlouhodobými výhledy na povýšení nebo vysoký plat. To samé se dá říct o Robertu Cohnovi, jelikož je také spisovatel. Robert Cohn je zkušený boxer, ale naučil se to pouze aby bojoval se svým nízkým sebevědomím a konfrontace nemá rád. Zároveň je v mnoha případech emocionální, obzvláště když se jedná o Brett.

Další rozebíraná hodnota je spojená s identitou. Mezi její koncepty patří nezávislost, usilování o štěstí a odpor k sociálním normám. Součástí americké identity je také Americký sen, který spočívá v rovnosti šancí na zlepšení životního standardu lidí. Jako poslední je zmíněna Westward Expansion, při které USA nabízela půdu přistěhovalcům, kteří svojí prací přispívali ekonomice. Střet s těmito hodnotami nastal kvůli válce, mnoho lidí ztratilo iluze vůči stanoveným hodnotám a začali pro ně postrádat smysl.

V praktické části byli vidět koncepty deziluzí neustále. Všechny postavy, kromě Pedra Romera, vykazují známky ztráty iluzí tím, jak často tráví čas popíjením alkoholu a marněním času. Jejich osobní vztahy jsou také plné konfliktů, jak bude uvedeno níže. Lady Brett si v knize jde za svým, ale je nutné podotknout, že to v té době nebylo zcela v normě. Většina výsad byla pro prospěch mužů a ženy neměli tak velkou možnost rozhodovat o svém životě.

Poslední hodnota je spojená s mravností a vírou. Rozebírá, jak bylo křesťanství a judaismus základem pro etiku a mravnost lidí. Dále zmiňuje, že součástí amerického principy jsou hodnoty spojené s puritánstvím, které mohou být vidět v projevech George Washingtona, Thomase Jeffersona, Alexandra Hamiltona a Johna Adamse nebo v dokumentech jako jsou například Deklarace Nezávislosti atd.

V praktické části se s ohledem na mravnost rozebírají vztahy lady Brett. V knize má osobní vztahy skoro s každou hlavní mužskou postavou a vzniká tak mnoho hádek. V knize je zmiňována hlavně aféra s Robertem Cohnem, který se jí snažil získat přesto, že byla zasnoubená. Na konci opustí svého snoubence pro Pedra, bohužel ani tento vztah ji nevydrží a zanedlouho se chce vrátit znovu k Mikovy. Chování Roberta, Pedra i Brett je tak očividně v rozporu s mravními normami.

Třetí kapitola se zabývá autory Ztracené generace, kterými jsou například Ernest Hemingway, John Dos Pasos nebo F.S. Fitzgerald. Všichni cestovali, živil se psaním a kvůli válce ztratili iluze. Jejich styl psaní měl často koncepty, které vyobrazovali jejich náladu a náladu společnosti. Ztracení morálky, ztráta domova a bezcílnost. V jejich psaní se zbavovali

vševědouceho vypravěče a zvláště Hemingway se snažil dosáhnout značného vyvolání citů v čtenáři.

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