

## Group Images of the Lost Generation in Hemingway's *The Sun Also Rises*

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### Abstract

**The *Sun Also Rises* is a representative novel by Ernest Hemingway, which successfully introduces the Lost Generation to western readers. In this novel, Hemingway vividly reflects the spiritual impact of the domestic environment of the United States after the First World War by portraying a series of characters. The thesis attempts to compare the characters affected after the war, that is, this generation and other people, from the perspective of the role and plot of Hemingway's work, using the methods of literature research and comparative analysis. Through integrating theory with practice, the conclusion of this paper is: through reading Hemingway's *The Sun Also Rises*, through the analysis of the roles in this novel, the lack of spiritual culture of young people in American society and their "Lost" towards the distant future have shaped the Lost Generation, and the psychological activities of this generation are a genuine reflection of what war has brought to the whole human race. It is of great significance to explore the inner world of the characters in this work, connect the American society in the 20th century with the modern society, and shape a complete self-cognition in this respect.**

### Keywords

**Hemingway, American Literature, *The Sun Also Rises*, The Lost Generation, Group Images.**

### 1. Introduction

During the 1920s, the U.S. economic boom created a much desirable environment for entertainment, and mass media, which led to a dilemma as well. Scholars have pointed out that during this period hedonistic values, traditional Puritan culture, constituted the paradox in the modernization process in America. This context seemed to be a conceptual problem of cultural value, but in fact it is a reflection of the inherent contradiction of capitalism society (Tomkins 2008; Chang 2008). Behind the prosperity brought by the development of capitalist economy, were the spiritual emptiness and the loss of human morality brought by the cruel war. As Malcolm Cowley had written in his *Exile's Return: A Literary Odyssey of the 1920s*, most people of the Lost Generation, who were born around the start of the 20th century and joined the World War I in Europe, were physically or psychologically damaged in the end. For them Europe were not as satisfactory as they should have been, over a few years they came to realize the decline of Europe (Liu, 2015). By 1930, most of them had gained a place in the literary world, they never formed a single literary group, but existed as several loose literary organizations. The literature created by them reflected a pessimistic viewpoint that rejected decayed outmoded traditions and moral codes in their entirety. These works made an great influence on the US society and they created a second boom of American literature (Aşci, 2020).

As a representative of the Lost Generation, Hemingway wanted to show people that there is no righteousness or injustice in war for human beings and it only means catastrophic destruction. It is not only physical, but more importantly, spiritual. His words are full of power and use gritty

language to make the reader feel the truth (Safarova, 2021b). Hemingway has established a series of social models that revealed the spiritual and physical damages caused by the war on the Lost Generation in his novels, which give people an explicit image for both the individuals and their surroundings at that time (Mykolaivna, 2021). His *The Sun Also Rises* talks vividly about the lives of a group of young British and Americans who have leaved severe psychological or physical traumas during the WWI. It portrays the griefs in the minds of the lost generation, who seeks excitement from a frenetic and noisy lifestyle. This explains the fact of this Generation who had awoken by the reality, but bemoaning that there is no way out in the life. Hemingway quoted a sentence by Gertrude Stein in the book, "You are all a lost generation" (Hemingway, 1995, p. 1). When reading this novel, it is surely that a comprehensive understanding of this generation, and also, the American society can be achieved (Yin, 2018).

Previous studies mainly focus on the general view about the Lost Generation, and they only analyze their literary works briefly. In recent years, scholars have analyzed the characters, however, these studies are not specific enough. In this paper, the author will do a closer view of the group images of the Lost Generation and those who are not affected by the war WWI, in the hope of providing a more objective thinking and meanwhile awakening people in contemporary society changed by many large events to take more reflections on the psychological aspect in the real life.

## 2. Literature Review

Hemingway's *The Sun Also Rises* was set in Paris from 1924 to 1925, the story follows the lives of a group of young people both from Britain and America who suffered from severe damages during WWI. In this novel, Hemingway not only focuses on the minds in the Lost generation, but also depicts those who deny everything and being cynical indirectly. It concentrates on Hemingway's thoughts on the American society, becoming a profound extension of his life philosophy (Li, 2017). Since this novel was published, it has become the focus of American literary criticism, receiving varied comments from academic communities worldwide. Scholars abroad (mainly in the US) have analyzed it from different aspects early in time, such as character analysis of the Lost Generation, theme analysis, and comparative studies, leaving a great impact on reviewers at home.

Firstly, the two major protagonists formed by Hemingway, Jake and Brett have very similar personalities and stories. Based on this, there have been a great number of documents discussing them. Taking the content made by Diadechko Alla Mykolaivna (2021), the article expressed a literary view and take condemnation for the lifestyle of the Lost Generation. The war, is surely a symbol of the world full of pain and sorrow. There is an author, Dildora Safarova (2021) who wrote two articles recently on the study of Hemingway's novel. One is the view on the whole Lost Generation (2021a), the other is his study on the realism tone reflected by Ernest Hemingway (2021b). He also noted that Hemingway's writing style is clear to describe the reality of them, leaving an impression of the obscurity of their future. Some critics have fondly quoted the words and actions of Hemingway's formation, the fact is that he never made the "antagonist". and are generally presented indirectly. This is a main line of Jake Barnes and Brett Ashley. In the essay of David Tomkins (2008), "Materiality of Absence", the point of the "Lost" is more emphasized. That's the view, namely a literal meaning of the image of the Lost Generation, expressing the emotion Hemingway carried for them. In Yasemin Aşci's article (2020), "the Lives of Expatriates" revealed the struggle described by Hemingway.

In another point, these characters of this novel shown not only negative and aimless side, comparative studies have also pointed out positive side of them. In terms of the point on Hemingway's "macho man" image, the Cliff Notes on Hemingway's *The Sun Also Rises* by Gary K. Carey and James L. Roberts (1968) made a brief comment in the "Lost" people, Jake, Brett,

and Cohn, analyzing the similarity and differences between the transformation in some events from the perspective of their experiences. And by comparing the people who are not “Lost”, they have explored deeply in their interactions, “... does not talk too much. He expresses himself not in words but in actions” (1968, p. 73), is a conclusive comment in this. Additionally, Madeline I. Gottlieb (2018) wrote “The “Pretty” Lost Generation” and Linda C. Wagner-Martin (1987) done a review New essays on *The Sun Also Rises* all have investigated Hemingway’s *The Sun Also Rises* from other perspectives. Through the analysis and contrast of Jake, Brett, Cohn, and Pedro and others, many scholars have shed light on the living situation and personality of the Generation in many ways. From the perspective of narrative style, it is clear that Hemingway’s Iceberg Theory is well known by people, that is, the details and facts hidden in the novel, that is, the underwater iceberg part to be further explored by readers. In reading those works, we can say that all of the rhetoric devices in Hemingway’s works have colorful symbolic meanings. Hemingway organically combined these symbolic things to form a vivid story scene in the novel. At the same time, Hemingway vividly expressed the social background of a specific era in the United States and the connotation and ideas that the author himself wanted to express.

### 3. Overview of the Lost Generation

#### 3.1. A Brief Introduction to the Lost Generation

The Lost Generation is a term used by Gertrude Stein in the group of American writers who emerged between WWI and WWII. Together, they were disappointed with those results in the development of the American society at that time (Mykolaivna, 2021). Why they were “Lost” because the traditional values were completely unsuitable for the post-war nation, but they were not able to shape a new code of life. The only thing they believed was reality, but it was cruel. Therefore, they could only act by their instincts, trying their best to resist the old ideals and values and expressing their dissatisfaction towards reality through resisting outdated sayings. Hemingway used this phrase in his *The Sun Also Rises*, and it has become the term for these writers who share this same feature, although they have no manifest minds. The word “Lost” refers to their shared feelings of uncertainty and disappointment (Tomkins 2008; Zhang 2008).

Who exactly are the Lost Generation? We can list some of the famous figures: Francis Scott Key Fitzgerald, one of the most outstanding American writers in the 20th century, he was the spokesman of the Jazz Age in the twenties. His representative works include *The Great Gatsby* and *Tender is the Night*. Malcolm Cowley, American critic, poet and editor. In the 1920s, he lived in France. In 1934, he published *The Return of the Exile*, which discusses his experiences during that period. John Dos Passos, novelist. His representative work is the trilogy *America*. The early works focus on the criticism of capitalist society with certain left-wing ideas. Later works mostly advocate bourgeois democracy and freedom, and accuse the U.S. and Soviet Communist Party of many things (Chang, 2008).

On the aspect of writing techniques, the Lost Generation novelists had abandoned the fixed framework of traditional realism fiction that focuses on characterization and plot, also the traditional beginning-development-climax-ending formula. Instead, it is characterized by incoherent structure, fragmented description and highly experimental expression symbolizing rebellion, which breaks the normal time structure of traditional realistic novels and fundamentally denies the linear causality of event development (Xu, 2014).

The novels written by the Lost Generation show a more direct connection between the writers themselves and their works. Both texts written by Hemingway and Fitzgerald directly or indirectly reflect the writer’s own thoughts in a profound way, with a sinister autobiographical tendency. Unlike the realistic novels in the 19th century, it no longer undertakes the task of

reflecting the reality outside, but explores and excavates an individual's mental state (Zhang, 2008). Although they are the process is in a subjective way, the content can be seen in an objective form. The narrator of the novel is no longer omniscient, but just like the protagonist of the story as the case with Jake, Brett and Cohn in Hemingway's novel *The Sun Also Rises* (Safarova, 2021b). Besides, the Lost Gen literature also had a tendency toward minimalism and colloquialism. These people suffered from the deception of war propaganda during the war and abandoned all noble words.

Another characteristic of the Lost Generation literature is the boldness in the literal form. At the beginning of the 20th century, literature in the USA was in a period of a fusion of the elements of realism, naturalism and modernism. These young writers bear both the rebellious and innovative spirit, learnt a lot from a bunch of artworks of various schools, and, they had created their own stylistic features: Fitzgerald's romantic subtlety, Hemingway's simplicity and vitality, and Dos Passos's macro world. Their exile in France fully developed their interests in formal experiments (Safarova, 2021a).

The social impact of the Lost Gen had already gone beyond literary works in both intellectual and cultural spheres, influencing the way younger generations think and act (Safarova, 2021a). The American writer Marc Doan, in his *Cultural Reinterpretation of this Generation*, also says that the writers of this Generation has become an indispensable image in American history, an American identity in American history, and an American personality trait (Wagner-Martin, 1987).

### 3.2. Hemingway and His Literary Career

The sixties were a romantic time with a mixture of wanderings, adventures, it was the years of student revolutions, unrest; And, just here, Hemingway becomes such an amazing image. His own kind of image, the "macho man", impressed people for a long time in the field of American culture (Safarova, 2021a).

Ernest Miller Hemingway (1899-1961) was born in Oak Park, a suburb of Chicago, Illinois, a journalist, and a writer. He is regarded as one of the most famous American novelists in the 20th century. Hemingway had won numerous awards for himself, as a silver medal for bravery in the First World War. His book, *The Old Man and the Sea* won the Pulitzer Prize. In 1954, he was awarded the Nobel Prize for Literature "for his powerful, style-forming mastery of the art of narration". In 2001, the book *The Sun Also Rises* and *A Farewell to Arms* were selected by the library as one of the 100 best English novels of the 20th century. As one of the most important influences on the development of American literary field, Hemingway has attracted most American people like nearly no other authors in the same time (Carey & Roberts, 1968).

On July 2, 1961, Hemingway committed suicide with a gun in his house in Ketchum, Idaho. At that time, he was 62 years old. Hemingway, who has been married four times, is already made a leading figure among American writers of the Lost Gen. His works show an attitude of "Lost" towards the life, the society, and the nation. He had enjoyed the reputation of generating an image of great "macho men" in the literary world. Hemingway's writing marks that this formation of this unique writing style plays a significant role in the history of American literature, and even in the literature field of the whole world (Yin, 2018).

Hemingway has a much finer comprehension of language than some writers. He often uses the simplest words to express complex minds, basic words, short sentences to specific meanings, and nouns and verbs reveal the true colors of things without any kind of the sense of skill. From the perspective of syntax, Hemingway often uses short declarative sentences for expression. He thinks that there is no need to fabricate words to please the public. As long as things are clearly described, the rest is decided by readers (Gottlieb, 2018). Hemingway pushed his writing style to the extreme, shown by the telegraphic language, through simple dialogue and details, using subtle, indirect techniques to suggest the dramatic changes in the character's heart, rather than

the traditional method of laying out the character's heart through description. The ending is also often abrupt, giving the work a more shocking power. Hemingway's Iceberg Principle is the central embodiment of his modern narrative art, the writer only wrote the eighth of the exposed water, the rest of the seven eighths only through hints left to the reader to fill in the blanks. This principle greatly influenced the creative tendencies of his contemporaries and later writers (Chang, 2008).

The more direct the description of the visibility of things, the stronger the visual authenticity, and the closer the distance between readers and authors. Hemingway uses highly clear visual language to express the sensory impressions of the senses as vision, smell and hearing in lexicons, write the shape, color and taste of things, and express the universal life content with direct physical images. For example, in his work *The Snows of Kilimanjaro*, Hemingway wrote that a man was lying on a cot, and he looked through the shadow of mimosa tree into the sunny plain, and three big birds squatted annoyingly, soaring more with their wings. Hemingway used this simple and precise language to emphasize the clarity and ability of visual perception of objects (Li, 2017).

Hemingway often tries to escape the influence of highly subjective emotion brought to his works and expresses his emotion in an objective way, which is often denounced as a "dumb cow". In fact, critics are only interested in the appearance of the work, and do not understand the author's innermost emotions. The German writer Pritz once said that Hemingway reached excitement through indifference, and got explanation through no explanation (Zhang, 2008).

Hemingway established an intangible building of the American nation, the identity in the news report helped him found a new kind like the "journalistic" novel, and his works has always been called a special image as a "literary macho man". Hemingway's story has long been controversial from the very beginning of his life (Wagner-Martin, 1987). Hemingway's unique artistic style and excellent writing skills created a simple, smooth, fresh and concise style of writing, which purified a generation of traditional literary styles and had a great impact on the literary field in the European countries. In response to Hemingway's suicide, as President John F. Kennedy's condolence message said that hardly any American has had a greater impact on the feelings and attitudes of the American people than Ernest Hemingway. The New York Times also commented: Hemingway himself and his characters influenced an entire generation, if not generations of Americans, who clamored to emulate him and the characters in his works, and who personified the American spirit (Liu, 2015).

As the specialty in the Hemingway's works, only *The Old Man and the Sea* could compare with this novel. As a unique novel describing the cruelty of the WWI, it surely provided a real and precise expression for the Lost Generation. The characters in this work have sixteen, but there are several can be well reiterated in this thesis only: the Lost Gen figures Jake Barnes, Brett Ashley and Robert Cohn and some relevant people; the people who are not Lost, Pedro Romero, Hostess Montoya, and Count Mippipopulous. So, the study of group images of these two kinds of figures will be another important content in the following chapter (Gottlieb 2018; Xu 2014).

## 4. Group Images of the Lost Generation in *The Sun Also Rises*

### 4.1. Jake Barnes

Jake Barnes, one of the main characters, also the narrator in the whole story, was born in Kansas City, USA, fought in World War I, and lived in Paris as a journalist after the war. In fact, the key event about him was long before the background of novel. As a soldier in WWI, Jake was wounded. He implies that, as a result of his injury, he had his reproduction organs disabled unluckily (Wagner-Martin, 1987). He prefers to obscurity rather than straightly forward, especially when they triggered the memory on the war field: "We would probably have gone on

and discussed the war and agreed that it was in reality a calamity for civilization, and perhaps would have been better avoided" (Hemingway, 1995, p. 8).

On the content about love, Jake's story is full of grief and pain. At first, he met Brett Ashley in the hospital, and the days being with her he got happiness. But their story had become tragedy. For both physical and mental aspects, Jake and Brett's love could not see a good future, which made a pessimistic mind (Yin, 2018):

... as all the time I was kneeling with my forehead on the wood in front of me, and was thinking of myself as praying, I was a little ashamed, and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it... (Hemingway, 1995, p. 51)

Another key content is about Bill Gorton. As what expressed by Jake, they are combating with the nightmare of the War. Thus, Bill feels compelled to drink himself blind for four days in Vienna. He pointed the fact of weakened masculinity in the postwar world through his "Never be daunted" (Zhang, 2008) mind. They had faced the truth of what has happened in this society, but they all sighed there is nothing can do. Spending days drowning in his own world without ideals and goals, living blankly, hoping that he could forget his misfortune under the effect of alcohol, these pictures shown that Jake's mind has to be more obvious on the "Lost".

Jake Barnes is a typical literary protagonist of the Lost Generation, who participated in World War I and was extremely traumatized. Through the literary figure of Barnes, Hemingway brings out the mental and physical damage of the First World War to male, thus highlighting this literary theme, denouncing the destruction of human beings by imperialist wars and reflecting the oppression to people under the First World War and American capitalism. Barnes didn't want to get a job, didn't want to go to college, didn't want to do anything. This is Hemingway's realistic portrayal of himself and others in the same post-war confusion through this novel. We can clearly state that his life after the war turns out to be mundane. Although "the sun also rises" every day, there's still pain in Jake, which led to a complete "Lost" path of his life (Xu, 2014).

I thought I had paid for everything. Not like the woman pays and pays and pays. No idea of retribution or punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time (Hemingway, 1995, p. 78).

Jake Barnes does realize the problems and understand the dilemma of the Lost Generation, got the sympathy from others because of his trauma on the special position. He wins trust of the readers and researchers primarily because of his capacity to assess human behavior with objectivity (Wei, 2020).

#### **4.2. Brett Ashley**

Brett Ashley is the pivotal female character in the novel *The Sun Also Rises*. This figure has triggered hot academic debates. Different scholars have different views on the characterization of Brett, for example, some said that she is "evil", playing with her relationships; there are also views that she is a new woman who boldly pursues love and challenges traditional values. Explaining in either way, Brett's life is more tragic than bright (Zhou, 2015).

Brett was a nurse in an Army hospital during the WWI. After she witnessed how brutal the war is, she felt more fear than ever. She began to made herself more masculine and even took the initiative to interactive with men in order to conquer her fear. Her first marriage ended when her husband died at the outbreak of the First World War. On second, she married Lord Ashley, however it was the prelude of a nightmare, she was unhappy for the Lord: "No. It wasn't that. He really wanted to marry me. So I couldn't go away from him, he said. He wanted to make it sure I could never go away from him. After I'd gotten more womanly, of course" (Hemingway, 1995, p. 127).

Later, she met Jake Barnes, and Pedro Romero, she made a seemingly better love stories than the past. However, the stories are not continued for long. Not being with Pedro is the gap like age. Part with Jake is because of their common "Lost" features, indulgent and desperate:

I went to church a couple of times, once with Brett. She said she wanted to hear me go to confession, but I told her that not only was it impossible but it was not as interesting as it sounded, and, besides, it would be in a language she did not know. (Hemingway, 1995, p. 79)

These events made heavily influence for a woman like her (Liu, 2021).

Content about Brett Ashley reveals a ruthless fact for the society's attitude to women: After the stories, she gives up on herself and lives a life of debauchery.

"Get me some water in this, Jake." I filled the big earthenware jug with water in the kitchen, and Brett put the roses in it, and placed them in the center of the dining-room table.

"I say. We have had a day."

"You don't remember anything about a date with me at the Crillon?"

"No. Did we have one? I must have been blind."

"You were quite drunk, my dear." said the count."

"Wasn't I, though? And the count's been a brick, absolutely." (Hemingway, 1995, p. 28)

Brett leads such kind of life, unable to escape her dependence on men that plunges her into a deeper "Lost" state. War takes a heavy toll on people not only physically but also spiritually. Although there are no direct descriptions of the war scenes, it does describe in detail the damage caused by the war to people, especially to female. The impact of unhappy events on Brett was indelible. The war left her physically and emotionally battered, as she said to Jake, she is awfully pain (Liu, 2021).

During the period when men dominated the whole western world, women's values were seriously distorted. Women are regarded as merely male's accessory. Women are economically independent but spiritually empty, heavily dependent on men. Brett wanted to pursue real independence and freedom, but at that time, she couldn't get rid of her tragic fate. Her rebellious spirit is empty, and she has not found the meaning of existence, so her rebellion is weak at this environment (Gao, 2017).

### 4.3. Robert Cohn

Cohn is another important character besides Brett and Jake. Robert Cohn is thirty-four years old, divorced, has three children, and is living in Paris with his mistress, Frances Clyne. His Jewish identity made insults and prejudices against him from the people around him. He knew Barb at Princeton university, the campus where he had attended, also where he won a middleweight boxing title (Carey & Roberts, 1968):

Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. 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. (Hemingway, 1995, p. 1)

Cohn can be described as Jake's "other self". This "dark side of Jake" includes the qualities of impulsiveness, immaturity, lack of control and self-reflection. The most criticized is his vanity: in order to gain fame, he publishes unworthy novels and works as an editor in order to enjoy the authority and title of editor (Xu, 2014). Robert Cohn practiced boxing hard at Princeton University. However, all he learned was only boxing technique, not sportsmanship. By the time he meets Pedro Romero, whom he considers his rival in love, his true purpose is exposed, and he knocks Brett's lover, with whom he has no marriage vows, to the ground, and more than once, proving his immaturity and impulsiveness of character. After Cohn beat Romero, he

tearfully asked Romero to shake hands, which was an absurd attempt to restore that outdated code of conduct:

“I’ll bet she was,” Bill said.

“Then Cohn broke down and cried, and wanted to shake hands with the bull-fighter fellow. He wanted to shake hands with Brett, too.”

“I know. He shook hands with me.”

“Did he? Well, they weren’t having any of it. 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 damned funny.” (Hemingway, 1995, p. 106)

He thought Brett was his from now on, true love can surpass anything, and he wanted to formally marry her, but Brett was just a show. Over some issues, he could not believe that his relationship with Brett turns out to be meaningless.

About Cohn, there can be surely seen something about the racism issue. Even though he is the friend of Jake, comments against his Jewish identity were made against behind. The statements are because Jake’s jealousy to Cohn had with Brett Ashley. Mike, Brett’s fiancé, also made a few remarks about how the usual men Brett sleeps with were not Jewish and that they do not stay around afterwards:

“I said all I had to say the other night, Mike.”

“I’m not one of you literary chaps.” Mike stood shakily and leaned against the table. “I’m not clever. But I do know when I’m not wanted. Why don’t you see when you’re not wanted, Cohn? Go away. Go away, for God’s sake. Take that sad Jewish face away. Don’t you think I’m right?” (Hemingway, 1995, pp. 93-94)

As above, Robert Cohn is surely another special and significant figure besides Brett and Jake in this novel. Cohn sticks to his outdated value of honor and romance. His escape from Pamplona symbolizes the failure of traditional values in the post-war world. Therefore, he acts as a foil for Jake and other veterans in the novel. Cohn’s mind made him an “antagonist” portrayed by Hemingway (Zhang, 2008).

#### 4.4. The Characters who Are Not Lost

As mentioned above, three characters in this novel, Pedro, Montoya, and the Count, are made to take a contrast for the three Lost Generation figures and the like above. They showed real positive minds and events than the ones who are taking “Lost” minds.

Pedro Romero, Spanish, a promising matador, and he is incredibly, 19. He is cherished by Montoya and other matadors because he seems to have the spirit of “a real matador”. Of all of the figures in Hemingway’s *The Sun Also Rises*, he is the closest to what the first “code hero” Hemingway created (Sun, 2011).

Hemingway described Pedro Romero as a beautiful, pure and complete person. He is unique in the novel because he represents a value system that was not destroyed by the First World War. His bullfighting skills are real, in stark contrast to others’ fakery: “Romero was wearing a black suit. His tricornered hat was low down over his eyes. I could not see his face clearly under the hat, but it looked badly marked. He was looking straight ahead” (Hemingway, 1995, p. 112).

He duels with Cohn for his beloved woman, Brett. In a boxing competition, although he was no match for Cohn, he was knocked out again and again, but he was always “a winner in spirit”. Finally, he defeated Cohn with tenacious fighting spirit, successfully defended his dignity and won Brett’s heart. (Carey & Roberts, 1968).

What was there that you would like to ask? The boy was nineteen years old, alone except for his sword-handlet and the three hangers-on, and the bull-fight was to commence in twenty minutes. We wished him “Mucha suerte”, shook hands, and went out. He was



standing, straight and handsome and altogether by himself, alone in the room with the hangers-on as we shut the door. (Hemingway, 1995, p. 85)

Romero's purity collides sharply with Jake, Brett and Cohn's shallowness. Besides, Romero's career gave him the meaning of the life, while Jake didn't satisfy with the role of journalist, and Cohn didn't find the value as a writer. But Romero is surely made the matador as his core identity. This gave him a purpose in life, which the members of the lost generation awfully lack (Zhang, 2008). Through the images, Pedro Romero is obviously a representative of the "unbreakable macho man" image that often appears in Hemingway's novels: no matter how much pressure he faced, he always keeps the demeanor as a true winner. He proves that he indeed has "the greatness" within the and outside of it (Wei, 2020).

The second figure is another woman different with Brett Ashley, Montoya. Montoya is the owner of Pamplona Inn and, also a bullfighting expert. He sees bullfighting as a sacred existence, he respects and admires Jake Barnes for his genuine enthusiasm about it. Montoya takes a paternal interest in the gifted young bullfighter Pedro Romero and seeks to protect him from the corrupting influences of fame (Sun, 2011): "In Montoya's room were their photographs. The photographs were dedicated to Juanito Montoya or to his sister. The photographs of bullfighters Montoya had really believed in were framed" (Hemingway, 1995, p. 70).

Afición is associated here, with a kind of masculinity. These people love a sport in which others show amazing courage in their struggle against the real force of nature.

Montoya has come to Jake and has asked him how to protect Romero from the foreigners. He feels that the young matador is destined for a superb career in the bullring but that because of Romero's youth, he can be ruined by flattery and by drink and women. He is furnishing her carnality with a superb sexual stand-in at the cost of Montoya's trust (Zhang, 2008).

The other thing on Montoya is Jake's betrayal. Jake has ruined his reputation in Pamplona and has destroyed his friendship with Montoya. It comes after the two of them had a discussion about the corruption of the young matador; Once Jake corrupts Romero, Montoya turns his back on him. The mind of this decisive event differs from what Jake and Brett (Wei, 2020). These alternatives, incidentally, are dramatized in the novel through the character of Montoya who first sees Jake as insisting to the code of afición, despite a few lapses from it. Either reading—of the character or the whole story—compromises the other (Wagner-Martin, 1987).

A special figure in this novel written by Hemingway is the Count. Mippipopolous, one of the minor characters in this novel Greek count, a veteran during seven wars and four revolutions. He also had a crush on Brett Ashley, but unlike most characters who are loving Brett, he didn't make her jealous and control her. Amid the careless, immoral merry-seekers who made up Jake's social circle, the Count stands out as a steady, rational man. Like Pedro Romero, he serves as a foil for Jake and other characters in the novel:

"Paris is a fine town all right," said the count. "But I guess you have pretty big doings yourself over in London."

"Oh, yes," said Brett. "Enormous."

Braddocks called to me from a table. "Barnes," he said, "have a drink. That girl of yours got in a frightful row." (Hemingway, 1995, p.15)

Therefore, love and alcohol, which were so troublesome to Jake and his friends, were unexpectedly important for Count Mippipopolous. To him, understanding the value of things means enjoying what is really valuable. This is also different from what Jake expressed.

The analysis of the characters who are the Lost Generation made a complete explanation of what exactly are the group images of them: a horde of people who had shown empty-minded, self-indulgent and bewildered condition, which were all affected by the cruel war. In contrast to the Jake, Brett, and Cohn, those who are not damaged by WWI all lived a full life, rather than

do the unhealthy activities. This contrast surely manifested Hemingway's unique writing style in the formation of the characters, and highlighted the main theme of the story.

## 5. Conclusion

The Sun Also Rises is a multi-faceted modern novel which clearly described the people who suffered heavy physical and psychological trauma caused by war. It also introduced the ones who are the Lost Generation (Wang, 2015). It was Hemingway and those writers of the Lost Generation that the dark side of the capitalism was revealed, which further emphasizes the aversion to war expressed by the average people. Although they had been active in only a short period, the Lost Generation had already made a brilliant page in the history of the American literature (Liu, 2015).

In Hemingway's *The Sun Also Rises*, the contrast for two kinds of figures made an authentic reveal for the personal growth. By reading this novel, it can be clearly interpreted that Hemingway firmly convince people that, war means harm to all, by this novel. Hemingway's novel is not merely by his plots to gain popularity, but the outbreak of emotions which showed the complex and contradictory psychological activities, and the direct expression of the understanding of the world of the characters. These elements collaborated to generate great values for both the Americans and the Western people, even for the Chinese people in today's society (Yin, 2018).

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