

**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ
РЕСПУБЛИКИ УЗБЕКИСТАН**

БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

Факультет иностранных языков

Кафедра английского языкознания

«Рекомендуется к защите»

Декан факультета:

_____ М.М.Жураева

« _____ » _____ 2019 г.

ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА

на тему: Social problems in “Martin Eden” by Jack London

студента(ки) 4 курса Фатилоева Зарнигор Рахматилоевна

**по направлению 5120100 - Филология и обучение языкам (английский
язык)**

Научный руководитель: Қобилова Н. С.

Рецензент: Файзуллаев О.М.

Бухара – 2019

CONTENTS

INTRODUCTION	3-5
CHAPTER I. JACK LONDON AND THE SCHOOL OF AMERICAN REALISM.....	5-30
1.1. Reality and Realism in the late 19 th century America.....	5-14
1.2. Jack London is a prominent representative of American Realism.....	15-23
1.3 “Martin Eden” is the autobiographical novel of Jack London.....	24-30
CHAPTER II. SOCIAL PROBLEMS DEPICTED IN “MARTIN EDEN” BY JACK LONDON.....	31-54
2.1. Conflict between civilization and natural life: struggle for natural and social freedom.....	31-41
2.2 Depiction of social issues in the novel	42-54
CONCLUSION.....	55-56
The list of used literature.....	57-58

INTRODUCTION

The current final qualification work is dedicated to study the social problems of American life in the late 19th century through the novel “Martin Eden” by Jack London and faces the following criteria:

The actuality of the work:

Stating from the decree of the First President of the Republic of Uzbekistan, Islam Abduganievich Karimov on December 10, 2012 : “On measures to further improvement of foreign language learning system" together with five important initiatives to organize social , spiritual and enlightenment activities on the new system:

- the first one envisages increasing the interest of youth in music, arts, literature, theatre and other types of arts, serving to realize their talents;
- the second initiative implies physical conditioning of youth, creation of conditions necessary for the experience of their abilities in sports;
- the third one deals with the effective use of computer technologies and the internet by the population and youth;
- the fourth is the organization of systematic activities to improve youth spiritually and promote the reading of books;
- the fifth is to ensure women’s employment¹

that is forwarded by President of the Republic of Uzbekistan, Shavkat Miromonovich Mirziyoyev, that aimed at creating harmoniously developed, highly educated, modern-thinking of the younger generation, as well as further integration of the country into the world community, that envisages the university modules, in technical and international areas, will be offered in English and other foreign languages at higher education institutions; there is an essence to learn the English language in its great capacity.

The English language is one of the international languages of science, technology and literature, shattering the barrier between nations and differences.

¹Mirziyoyev Sh. M. 5 important initiatives to organize social, spiritual, and enlightenment activities on the new system - 2019

Mastering the English language privileges us to get with the world development in full blast, meanwhile to show our own achievements to the global stage.

Since the language reveals all its peculiarities through its linguistic and literary features, we tried to gain the language skills through these majors in our specialty of Philology. English literature treasure includes great writers and their masterpieces, earned worldwide fame. Among them, American writer Jack London, his personality and literary activity, has always provoked intense interest of foreign and domestic literary critics. Thus we realized the necessity to study his literary activity by analyzing his autobiographical novel “Martin Eden”.

The subject matter of the qualification paper is to study the principles of social problems depicted in “Martin Eden.” In this qualification paper we are going to conduct research and establish clear points relating the topic of the work.

The object of the research is the Jack London’s autobiographical work: “Martin Eden,” and critical essays relating to this novel.

The subject of the research is social issues depicted in the novel.

The aim of the present work is social problems depicted in Jack London’s work “Martin Eden.”

The aim becomes more concrete in the **following tasks**:

- to introduce American Realism of the late 19th century;
- to give short characteristics of Jack London’s contribution to the development of the world literature;
- to study and analyse “Martin Eden” as an autobiographical novel;
- to study and analyse social issues spread out during that period ;
- to describe social problems depicted in the novel “Martin Eden”

The novelty of the final qualification work:

The novelty of the work is seen in the interpretation of “Martin Eden” by analyzing the conflicts, problems between different social classes, differences of the level of illiteracy, personal traits of the main hero. There have been

brought examples to show the inner rebel of Martin Eden against social diversity among different classes, which shown in daily activities, lifestyle, literacy of the society .

The theoretical basis of the work:

The final qualification paper includes internet sources, books and critical analysis of scholars, including Berman, Bikov M., Earle L., Yaoxin Ch. that present valuable theoretical material for our research on this theme.

Theoretical and practical value of the result of the work:

Theoretical value of the work can be observed in the fact that it makes specific contribution to the analysis of the text, widens understanding of social life and equality.

Practical value is that, the new data and materials presented in the paper could be useful in course of teaching English along with practical classes.

The structure of the work:

The work consists of introduction, two chapters, conclusion and list of used literature. Bibliography consists of 35 denominations of various theoretical and practical works on Jack London as well as his own books.

The first chapter describes the peculiar features of the late 19th century American Realism , its principles, Jack London's contribution to its development, and the general overview of the novel "Martin Eden".

The second chapter deals with the analysis of social problems: conflict between civilization and natural life: struggle for natural and social freedom and class division.

The conclusion contains the information that deduced from analyzing the novel and references are given in the section of the used literature.

CHAPTER I. JACK LONDON AND THE SCHOOL OF AMERICAN REALISM

1.1. Reality and Realism in the late 19th century America

An artistic movement begun in 19th century France. Artists and writers strove for detailed realistic and factual description. They tried to represent events and social conditions as they actually are, without idealization.

American Realism was a late nineteenth-century literary movement that began as a reaction against romanticism and the sentimental tradition associated primarily with women writers. Chief among the authors writing in this genre were William Dean Howells, Henry James, Walt Whitman, Mark Twain, Kate Chopin, and Stephen Crane. Although the realist aesthetic influenced European as well as American literature, the American tradition emerged somewhat later in the century and employed slightly different conventions than its continental counterpart. American Realism was most commonly a feature of narrative fiction, although authors occasionally applied its themes and literary techniques to poetry and drama as well. Further, the critical debate surrounding the proper definition and literary validity of realism spawned a considerable number of essays often by the same authors who were writing realistic novels and short stories in the literary journals of the day.

To many writers and critics of the late nineteenth century, realism was synonymous with the works of the French novelist Emile Zola, whose works emphasized sexuality, immorality, and the lives of the lower classes. America, still under the influence of Puritanism, resisted such themes as inappropriate for literature and continued to cling to the optimism and idealism associated with the romantic movement. The pessimism that followed European industrialism and the population shift from country to city arrived in America more slowly, perhaps as late as the 1880s, although some scholars insist that the realist movement actually began shortly after the Civil War.² Warner Berthoff (1965)

²Артаманов С.Д. “История зарубежной литературы XVII-XIX в.в”.Москва,1978 .99с

has made a case for the former, claiming that “ the great collective event in American letters during the 1880s and 1890s was the securing of ‘realism’ as the dominant standard of value.”³ Jane Benardete has chosen a slightly earlier date, claiming that realism “flourished in the last three decades of the nineteenth century,” and the majority of literary historians tend to agree with her.

As Berthoff’s quotation marks around the term “realism” suggest, the definition of what he calls a “dominant standard” varies, and the works that are included under its umbrella are diverse in both form and theme. For Berthoff, realism is committed to “capturing the special immediate air of American reality in the familiar American dialect.” However, he does question whether realism was “anything more than a name, a borrowed label which happened to come so strongly into fashion ... that no one could avoid deferring to it.” For Benardete, realism is “the record of life, the real, the true,” although she has conceded that her definition “only opens new difficulties.”⁴ Donald Pizer (1984) has modified a commonly accepted definition of realism based on three criteria verisimilitude, representativeness, and objectivity to include a much wider range of human experience than is normally considered typical or representative, and to include the humanistic colorings of “ethical idealism” or “pragmatic realism.”

For some, it is easier to define realism in terms of what it is not which is primarily romanticism. After the Civil War, American authors and scholars turned against the irrationality and vanity of contemporary literature. According to Benardete, some even blamed the conventions of romanticism idealism, chivalry, heroism, absolute moral stances for fostering a national vision which inevitably led to war, causing Americans “to fight when they might have negotiated, to seek empty glory though it cost them their lives.” Alfred Habegger has suggested that realism was more specifically opposed to women's

³Меньшова И. “Американская литература XX века”. М, “Красный луч”2000. 98бет

⁴11. Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 503с

fiction, to which it “bore in part an adversary or corrective relation.” Women's fiction presented idealized models of marriage and female roles; realism offered “detailed verisimilitude, close social notation, analysis of motives, and unhappy endings which were all part of a strategy of argument, an adversary polemic.”

Many authors and critics, including those involved in the contemporary debate, have asserted that realist literature must fulfill a social function or a moral purpose in an age and in a country where no official religion or state church existed to guide citizens on moral and ethical issues. The era's increasing levels of class division and labor unrest prompted some authors, such as Edward Bellamy in *Looking Backward 2000-1887* (1887), to offer possibilities for change in the form of “utopian realism.” David E. Shi (1995) has explained the apparent contradiction: “Although usually considered pure fantasies, most of the era's utopian novels reflected the impact of literary realism and the reform impulse. In their efforts to use an ideal future to shed light on the evils and excesses of the present, utopian authors, most of whom were practicing journalists, included meticulously detailed descriptions of current social conditions.”⁵ Other journalists, popularly known as “muckrakers,” reported on the human cost of industrialization and urbanization in fact-based non-fictional works. The most famous of these was Jacob Riis, whose 1890 collection of stories and photographs, *How the Other Half Lives: Studies Among the Tenements of New York*, became one of the most influential books of the late nineteenth century. According to Shi, Riis's attempt to make the suffering of the poor of the Lower East Side visible to the middle and upper classes “remains a classic example of the genre, and his career epitomizes the fact-worshipping strand of reformist realism.”⁶ If Riis served as the spokesman for the urban poor, Hamlin Garland was his counterpart in the countryside. His collections of stories

⁵11. Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 503с

⁶Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с10.

published in the early 1890s exposed the plight of the rural poor on Midwestern farms, creating a sub-genre known as prairie realism.

Closely associated with prairie realism was the local color literary movement, which emphasized specific, detailed descriptions of actual places and reproduced regional dialects in the characters' dialogue. Scholars have been divided on whether local color literature qualifies as part of the realist tradition given that it does not necessarily address contemporary social and ethical issues; nevertheless, many critics have included local color as a subset of realism based on its utilization of similar literary techniques. For his part, Berthoff has maintained that a major element of American Realism is “a haunting sense of loss, as at some irreversible falling away from a golden time,” and claims that local color literature is most especially associated with this loss. Josephine Donovan (1983) has argued that women's local color literature can be firmly situated within the anti-romantic tradition of women's realism, which sought to represent the actual conditions of women's lives, no matter how grim. Habegger, however, has claimed that while realism and local color “were born together and remained in close touch ... the difference local color's adherence to old times rather than the passing scene cannot be too much emphasized.”⁷ Habegger insists that local color should be treated as a separate aesthetic since it fails to deal with contemporary realities.

Commentators have generally maintained that William Dean Howells and Henry James were the foremost practitioners of American Realism, although many have included Mark Twain as part of the “great authorial triumvirate” of the realist movement, as Benardete has put it. An advocate for realism in his fictional works and as editor-in-chief of the *Atlantic Monthly*, Howells equated romanticism with the Old World aristocracy and therefore considered realism to be the appropriate aesthetic for the emerging institution of American literature. Further, he believed that American Realism should concentrate on common life experiences which could instruct and inform readers rather than on the gross,

⁷LiGongzhao. *An Introduction to 20th Century American Literature*. Xi'an : Xi'an Jiaotong University Press. 2000.

immoral subject matter and pessimistic tone of European Realist literature. Howells's works include *A Modern Instance* (1882), *The Rise of Silas Lapham* (1885), and *A Hazard of New Fortunes* (1890). James was perhaps the most technically refined novelist and short story writer of the American Realist movement. He has been admired by many scholars as a true student of the craft, creating highly sophisticated narratives and inventing psychologically complex characters. For James, an artist did not need to gather information and employ factual events and situations to produce realistic literature; rather, an artist only needed to rely on the limitless imagination to recreate realistic characters, scenes, and circumstances. Some of James's most significant contributions to realism were *The Portrait of a Lady* (1881) and *What Maisie Knew* (1897). Twain had been widely regarded as the most celebrated late nineteenth-century American author to contribute to the realist movement. While some critics have taken exception to including Twain's *The Adventures of Huckleberry Finn* (1884) within the opus of American Realism, others have pointed out that this tour de force addresses many of the same nineteenth-century social and ethical issues as other realist writers but with less pessimism and more of Twain's trademark caustic humor and acerbic wit.

This form of literature believes in fidelity to actuality in its representation. Realism is about recreating life in literature. Realism arose as an opposing idea to Idealism and Nominalism. Idealism is the approach to literature of writing about everything in its ideal form. Nominalism believes that ideas are only names and have no practical application. Realism focused on the truthful treatment of the common, average, everyday life. Realism focuses on the immediate, the here and now, the specific actions and their verifiable consequences. Realism seeks a one-to-one relationship between representation and the subject. This form is also known as mimesis. Realists are concerned with the effect of the work on their reader and the reader's life, a pragmatic view. Pragmatism requires the reading of a work to have some verifiable outcome for the reader that will lead to a better life for the reader. This lends an

ethical tendency to Realism while focusing on common actions and minor catastrophes of middle class society.

Realism aims to interpret the actualities of any aspect of life, free from subjective prejudice, idealism, or romantic color. It is in direct opposition to concerns of the unusual, the basis of Romanticism. Stresses the real over the fantastic. Seeks to treat the commonplace truthfully and used characters from everyday life. This emphasis was brought on by societal changes such as the aftermath of the Civil War in the United States and the emergence of Darwin's Theory of Evolution and its effect upon biblical interpretation.

Characteristics:

- Emphasis on psychological, optimistic tone, details, pragmatic, practical, slow-moving plot
- Rounded, dynamic characters who serve purpose in plot
- Empirically verifiable
- World as it is created in novel impinges upon characters. Characters dictate plot; ending usually open.
- Plot=circumstance
- Time marches inevitably on; small things build up. Climax is not a crisis, but just one more unimportant fact.
- Causality built into text (why something happens foreshadowed). Foreshadowing in everyday events.
- Realists--show us rather than tell us
- Representative people doing representative things
- Events make story plausible
- Insistence on experience of the commonplace
- Emphasis on morality, usually intrinsic, relativistic between people and society
- Scenic representation important

□ Humans are in control of their own destiny and are superior to their circumstances

American Realism: 1865-1910

In most people's minds, the years following the Civil War symbolized a time of healing and rebuilding. For those engaged in serious literary circles, however, that period was full of upheaval. A literary civil war raged on between the camps of the romantics and the realists and later, the naturalists. People waged verbal battles over the ways that fictional characters were presented in relation to their external world.

Using plot and character development, a writer stated his or her philosophy about how much control mankind had over his own destiny. For example, romantic writers such as Ralph Waldo Emerson celebrated the ability of human will to triumph over adversity. On the other hand, Mark Twain, William Dean Howells and Henry James were influenced by the works of early European Realists, namely Balzac's *La Comedie Humaine* (begun in the 1830s); Turgenev's *Sportsman's Sketches* (1852); and Flaubert's *Madame Bovary*⁸(1856).

Although realism and naturalism could have sprung up independently in the United States, the historical fact is that they flourished earlier in the European countries all the way eastward to Russia and that American writers were especially stimulated by British and French models. On the other hand, though a still provincial, moralizing culture might have rejected realism and naturalism as alien or profane or harmful, nevertheless they did become established in the postbellum United States. Even Richard Chase, whose *The American Novel and Its Tradition* (1957) had argued that the romance was the quintessential mode of fiction in the United States, felt compelled to declare:

⁸Li Gongzhao. *An Introduction to 20th Century American Literature*. Xi'an : Xi'an Jiaotong University Press. 2000.

” After all, realism, although it was there from the beginning, did "rise," or at least became conscious of itself as a significant, liberalizing and forwardlooking

literary program. Whole areas of the American novel, both classic and modern, are closed to any reader who . . . thinks that it contains no meaningful element of realism. The great writers, classic and modern, did not devote themselves exclusively to translating everything into symbols, myths, and archetypes, thus removing literature from the hazards of experience and the vicissitudes of change. These writers functioned in the real world, or tried to” - they reported significant aspects of the real world in their fictions, and often they had, besides archetypes, ideas - political, cultural, religious, historical.⁹

American realism did and does matter importantly.

My work will treat realism and naturalism as joined sequentially rather than as disjunctive, though either approach has good foundations. More specifically, though naturalism could have arisen only after absorbing the insights of realism, it insisted on subjects, attitudes, and techniques that bewildered and often offended its forerunners. Some literary historians feel obliged to work out an essentially unique rationale for it. Still, like the realists, the naturalists saw sentimental and adventurous fantasy and, behind that, the genteel tradition as the main source of miasma.

Critics favorable toward realism, through hindsight, can explain its rise as triumphantly irresistible. In fact there was no "movement" as any careful historian would define that word - no clubs, much less marches or any other group action. From various starting points a few writers worked toward a practice that we can class as realistic.¹⁰ After William Dean Howells's series of monthly essays that were stitched together as *Criticism and Fiction* (1891), he attracted letters and visits from admirers. But the realist ranks stayed thin and - in

⁹Богословский В. К истории реализма в США. Творчество Джека Лондона и Эптона Синклера (1900-1917) – М, 1963 .39с

¹⁰Батурин С. “Портреты американских писателей М, 1979. 79.

the opinion of some Europeans - stunted politically. In 1888, Edward and Eleanor Marx Aveling's *The Working-Class Movement in America* asked accusingly: "Where are the American writers of fiction?" Karl Marx's daughter and her husband meant to emphasize that no novelist (Garland, Crane, and Dreiser were still apprentices) had looked penetratingly at the small farmers and the urban proletariat squeezed by the corporations, financiers, and speculators. Even rightist Europeans thought that the Old World realists and naturalists had plumbed far more deeply.

Inclined to feature innovation, literary historians of the New World have exaggerated the success of realism in the 1880s and 1890s. It met with fierce resistance in the marketplace, which preferred the gospel of positive thinking confirmed by progress - actual or imagined.

The sequence with which an analysis takes up ideas inescapably implies judgments about their relative importance. More problematically, the history of ideas implies some degree of autonomy for ideas, though they always interact with their socio-historical context. Still, there's heuristic gain in analyzing them as a self-contained system even if novelists are drawn by temperament toward narrative rather than philosophy. A narrow use of that temperament could be to extrapolate the origins of the American realists and naturalists from the Continental masters they admired. But besides blurring national differences that would treat literature hermetically.

Domestically, the origins of realism can be traced back through famous passages of Ralph Waldo Emerson (such as "What would we really know the meaning of? The meal in the firkin; the milk in the pan; the ballad in the street. . .") and Joel Barlow's "Hasty Pudding," arriving ultimately at 1620 or 1607 (if we settle for English-language sources). But even adding side-trail sources like Sarah Kemble Knight would leave such an analysis not just provincial but too literate, as well as literary. Like everybody else, writers swim in the ocean of their society, studying (perhaps) its few metaphysicians

and hearing regularly its spokespersons (politicians, editors, and ministers).¹¹

Still, the stance of realists and naturalists differed fundamentally from that of Jane Austen, often made the exemplar of how the Newtonian worldview could shape a novel. They tried to discipline themselves to a stricter level of objectivity, even that of the scientist poised to consider any reasonable idea - such as that the ancestors of Homo sapiens may include simians but not angels, that Homo may act far less from sapience than from instinct, that physical needs may override the conscience, that life is a chancy process rather than a path toward redemption, that nurture within an inescapably specific environment shapes organisms in fascinating but sometimes grim ways.

Roughly between 1870 and 1900 fictive psychology in the American novel undergoes a fundamental shift. . . . The basic view of the mind underlying the representation of consciousness in fiction moves away from a notion of static, discrete mental states requiring representational emphasis on the conventional nature of particular states, toward a concept of organically linked mental states requiring representational emphasis on the nature of the sequential process itself.

Although biographers profitably debate the influence of William James as psychologist on his brother Henry's novels - and possible reciprocity - other writers doubtless learned from the essays commissioned by the magazines that considered themselves conduits of the latest expertise and kept increasing their audience in the decades after the Civil War.

¹¹Батурин С. "Портреты американских писателей М, 1979. 79.

1.2. Jack London is a prominent representative of American Realism

John Griffith London (born John Griffith Chaney; January 12, 1876 – November 22, 1916) was an American novelist, journalist, and social activist. A pioneer in the world of commercial magazine fiction, he was one of the first writers to become a worldwide celebrity and earn a large fortune from writing. He was also an innovator in the genre that would later become known as science fiction.

His most famous works include *The Call of the Wild* and *White Fang*, both set in the Klondike Gold Rush, as well as the short stories "To Build a Fire", "An Odyssey of the North", and "Love of Life". He also wrote about the South Pacific in stories such as "The Pearls of Parlay" and "The Heathen".

London was part of the radical literary group "The Crowd" in San Francisco and a passionate advocate of unionization, socialism, and the rights of workers. He wrote several powerful works dealing with these topics, such as his dystopian novel *The Iron Heel*, his non-fiction exposé *The People of the Abyss*, and *The War of the Classes*.¹²

As a schoolboy, London often studied at Heinold's First and Last Chance Saloon, a port-side bar in Oakland. At 17, he confessed to the bar's owner, John Heinold, his desire to attend university and pursue a career as a writer. Heinold lent London tuition money to attend college.

London desperately wanted to attend the University of California, Berkeley. In 1896, after a summer of intense studying to pass certification exams, he was admitted. Financial circumstances forced him to leave in 1897

¹²Быков В.М. "Джек Лондон". М. 1964.22с

and he never graduated. No evidence suggests that London wrote for student publications while studying at Berkeley.

While at Berkeley, London continued to study and spend time at Heinold's saloon, where he was introduced to the sailors and adventurers who would influence his writing. In his autobiographical novel, *John Barleycorn*, London mentioned the pub's likeness seventeen times. Heinold's was the place where London met Alexander McLean, a captain known for his cruelty at sea. London based his protagonist Wolf Larsen, in the novel *The Sea-Wolf*, on McLean.¹³

On July 12, 1897, London (age 21) and his sister's husband Captain Shepard sailed to join the Klondike Gold Rush. This was the setting for some of his first successful stories. London's time in the harsh Klondike, however, was detrimental to his health. Like so many other men who were malnourished in the goldfields, London developed scurvy. His gums became swollen, leading to the loss of his four front teeth. A constant gnawing pain affected his hip and leg muscles, and his face was stricken with marks that always reminded him of the struggles he faced in the Klondike. Father William Judge, "The Saint of Dawson", had a facility in Dawson that provided shelter, food and any available medicine to London and others. His struggles there inspired London's short story, "To Build a Fire" (1902, revised in 1908), which many critics assess as his best.

His landlords in Dawson were mining engineers Marshall Latham Bond and Louis Whitford Bond, educated at Yale and Stanford, respectively. The brothers' father, Judge Hiram Bond, was a wealthy mining investor. The Bonds, especially Hiram, were active Republicans. Marshall Bond's diary mentions friendly sparring with London on political issues as a camp pastime.

London left Oakland with a social conscience and socialist leanings; he returned to become an activist for socialism. He concluded that his only hope of escaping the work "trap" was to get an education and "sell his brains". He saw

¹³London, Joan "Jack London and His Times", New York: Doubleday, Doran & Company. Inc, 1939 y.

his writing as a business, his ticket out of poverty, and, he hoped, a means of beating the wealthy at their own game. On returning to California in 1898, London began working to get published, a struggle described in his novel, *Martin Eden* (serialized in 1908, published in 1909). His first published story since high school was "To the Man On Trail", which has frequently been collected in anthologies. When *The Overland Monthly* offered him only five dollars for it—and was slow paying—London came close to abandoning his writing career. In his words, "literally and literarily I was saved"¹⁴ when *The Black Cat* accepted his story "A Thousand Deaths", and paid him \$40—the "first money I ever received for a story".

London began his writing career just as new printing technologies enabled lower-cost production of magazines. This resulted in a boom in popular magazines aimed at a wide public audience and a strong market for short fiction.[citation needed] In 1900, he made \$2,500 in writing, about \$75,000 in today's currency. Among the works he sold to magazines was a short story known as either "Diable" (1902) or "Bâtard" (1904), two editions of the same basic story; London received \$141.25 for this story on May 27, 1902. In the text, a cruel French Canadian brutalizes his dog, and the dog retaliates and kills the man. London told some of his critics that man's actions are the main cause of the behavior of their animals, and he would show this in another story, *The Call of the Wild*.

In 1902, Sterling helped London find a home closer to his own in nearby Piedmont. In his letters London addressed Sterling as "Greek", owing to Sterling's aquiline nose and classical profile, and he signed them as "Wolf". London was later to depict Sterling as Russ Brissenden in his autobiographical novel *Martin Eden* (1910) and as Mark Hall in *The Valley of the Moon* (1913).

¹⁴London, Joan "Jack London and His Times", New York: Doubleday, Doran & Company. Inc, 1939 y.

In later life London indulged his wide-ranging interests by accumulating a personal library of 15,000 volumes. He referred to his books as "the tools of my trade".

London accepted an assignment of the San Francisco Examiner to cover the Russo-Japanese War in early 1904, arriving in Yokohama on January 25, 1904. He was arrested by Japanese authorities in Shimonoseki, but released through the intervention of American ambassador Lloyd Griscom. After travelling to Korea, he was again arrested by Japanese authorities for straying too close to the border with Manchuria without official permission, and was sent back to Seoul. Released again, London was permitted to travel with the Imperial Japanese Army to the border, and to observe the Battle of the Yalu.

London asked William Randolph Hearst, the owner of the San Francisco Examiner, to be allowed to transfer to the Imperial Russian Army, where he felt that restrictions on his reporting and his movements would be less severe. However, before this could be arranged, he was arrested for a third time in four months, this time for assaulting his Japanese assistants, whom he accused of stealing the fodder for his horse. Released through the personal intervention of President Theodore Roosevelt, London departed the front in June 1904.¹⁵

Stasz writes that London "had taken fully to heart the vision, expressed in his agrarian fiction, of the land as the closest earthly version of Eden ... he educated himself through the study of agricultural manuals and scientific tomes. He conceived of a system of ranching that today would be praised for its ecological wisdom." He was proud to own the first concrete silo in California, a circular piggery that he designed. He hoped to adapt the wisdom of Asian sustainable agriculture to the United States. He hired both Italian and Chinese stonemasons, whose distinctly different styles are obvious.

¹⁵London, Joan "Jack London and His Times", New York: Doubleday, Doran & Company. Inc, 1939 y.

The ranch was an economic failure. Sympathetic observers such as Stasz treat his projects as potentially feasible, and ascribe their failure to bad luck or to being ahead of their time. Unsympathetic historians such as Kevin Starr suggest that he was a bad manager, distracted by other concerns and impaired by his alcoholism. Starr notes that London was absent from his ranch about six months a year between 1910 and 1916 and says, "He liked the show of managerial power, but not grinding attention to detail London's workers laughed at his efforts to play big-time rancher [and considered] the operation a rich man's hobby."

London witnessed animal cruelty in the training of circus animals, and his subsequent novels *Jerry of the Islands* and *Michael, Brother of Jerry* included a foreword entreating the public to become more informed about this practice. In 1918, the Massachusetts Society for the Prevention of Cruelty to Animals and the American Humane Education Society teamed up to create the Jack London Club, which sought to inform the public about cruelty to circus animals and encourage them to protest this establishment. Support from Club members led to a temporary cessation of trained animal acts at Ringling-Barnum and Bailey in 1925.

London died November 22, 1916, in a sleeping porch in a cottage on his ranch. London had been a robust man but had suffered several serious illnesses, including scurvy in the Klondike. Additionally, during travels on the *Snark*, he and Charmian picked up unspecified tropical infections, and diseases, including yaws. At the time of his death, he suffered from dysentery, late-stage alcoholism, and uremia; he was in extreme pain and taking morphine.

London's ashes were buried on his property not far from the Wolf House. London's funeral took place on November 26, 1916, attended only by close friends, relatives, and workers of the property. In accordance with his wishes, he was cremated and buried next to some pioneer children, under a rock that belonged to the Wolf House. After Charmian's death in 1955, she was also cremated and then buried with her husband in the same simple spot that her

husband chose. The grave is marked by a mossy boulder. The buildings and property were later preserved as Jack London State Historic Park, in Glen Ellen, California.

Because he was using morphine, many older sources describe London's death as a suicide, and some still do. This conjecture appears to be a rumor, or speculation based on incidents in his fiction writings. His death certificate gives the cause as uremia, following acute renal colic.

The biographer Stasz writes, "Following London's death, for a number of reasons, a biographical myth developed in which he has been portrayed as an alcoholic womanizer who committed suicide. Recent scholarship based upon firsthand documents challenges this caricature."¹⁶ Most biographers, including Russ Kingman, now agree he died of uremia aggravated by an accidental morphine overdose.

London's fiction featured several suicides. In his autobiographical memoir *John Barleycorn*, he claims, as a youth, to have drunkenly stumbled overboard into the San Francisco Bay, "some maundering fancy of going out with the tide suddenly obsessed me"¹⁷. He said he drifted and nearly succeeded in drowning before sobering up and being rescued by fishermen. In the dénouement of *The Little Lady of the Big House*, the heroine, confronted by the pain of a mortal gunshot wound, undergoes a physician-assisted suicide by morphine. Also, in *Martin Eden*, the principal protagonist, who shares certain characteristics with London, drowns himself.

London wrote from a socialist viewpoint, which is evident in his novel *The Iron Heel*. Neither a theorist nor an intellectual socialist, London's socialism grew out of his life experience. As London explained in his essay, "How I Became a Socialist", his views were influenced by his experience with people at the bottom of the social pit. His optimism and individualism faded, and he vowed never to do more hard physical work than necessary. He wrote that his

¹⁶Зверев А. Джек Лондон. М, 1975.

¹⁷Быков В.М. "Джек Лондон". М. 1964.22с

individualism was hammered out of him, and he was politically reborn. He often closed his letters "Yours for the Revolution."

London joined the Socialist Labor Party in April 1896. In the same year, the San Francisco Chronicle published a story about the twenty-year-old London's giving nightly speeches in Oakland's City Hall Park, an activity he was arrested for a year later. In 1901, he left the Socialist Labor Party and joined the new Socialist Party of America. He ran unsuccessfully as the high-profile Socialist candidate for mayor of Oakland in 1901 (receiving 245 votes) and 1905 (improving to 981 votes), toured the country lecturing on socialism in 1906, and published two collections of essays about socialism: *The War of the Classes and Revolution, and other Essays* .

Stasz notes that "London regarded the Wobblies as a welcome addition to the Socialist cause, although he never joined them in going so far as to recommend sabotage." Stasz mentions a personal meeting between London and Big Bill Haywood in 1912.

In his late book *The Cruise of the Snark*, London writes about appeals to him for membership of the Snark's crew from office workers and other "toilers" who longed for escape from the cities, and of being cheated by workmen.

In his Glen Ellen ranch years, London felt some ambivalence toward socialism and complained about the "inefficient Italian labourers" in his employ. In 1916, he resigned from the Glen Ellen chapter of the Socialist Party, but stated emphatically he did so "because of its lack of fire and fight, and its loss of emphasis on the class struggle." In an unflattering portrait of London's ranch days, California cultural historian Kevin Starr refers to this period as "post-socialist" and says "... by 1911 ... London was more bored by the class struggle than he cared to admit." ¹⁸

London shared common concerns among European Americans in California about Asian immigration, described as "the yellow peril"; he used the latter term as the title of a 1904 essay. This theme was also the subject of a story

¹⁸Chang, Yaixin. *A Survey of American Literature*. Nanjing: Nanjing University Press. 1990.

he wrote in 1910 called "The Unparalleled Invasion". Presented as an historical essay set in the future, the story narrates events between 1976 and 1987, in which China, with an ever-increasing population, is taking over and colonizing its neighbors with the intention of taking over the entire Earth. The western nations respond with biological warfare and bombard China with dozens of the most infectious diseases. On his fears about China, he admits, "it must be taken into consideration that the above postulate is itself a product of Western race-egotism, urged by our belief in our own righteousness and fostered by a faith in ourselves which may be as erroneous as are most fond race fancies."

By contrast, many of London's short stories are notable for their empathetic portrayal of Mexican ("The Mexican"), Asian ("The Chinago"), and Hawaiian ("Koolau the Leper") characters. London's war correspondence from the Russo-Japanese War, as well as his unfinished novel *Cherry*, show he admired much about Japanese customs and capabilities. London's writings have been popular among the Japanese, who believe he portrayed them positively.

In "Koolau the Leper", London describes Koolau, who is a Hawaiian leper—and thus a very different sort of "superman" than *Martin Eden*—and who fights off an entire cavalry troop to elude capture, as "indomitable spiritually—a ... magnificent rebel". This character is based on Hawaiian leper Kaluaikoolau, who in 1893 revolted and resisted capture from forces of the Provisional Government of Hawaii in the Kalalau Valley.

An amateur boxer and avid boxing fan, London reported on the 1910 Johnson–Jeffries fight, in which the black boxer Jack Johnson vanquished Jim Jeffries, known as the "Great White Hope". In 1908, London had reported on an earlier fight of Johnson's, contrasting the black boxer's coolness and intellectual style, with the apelike appearance and fighting style of his Canadian opponent, Tommy Burns, "what . . . [won] on Saturday was bigness, coolness, quickness, cleverness, and vast physical superiority... Because a white man wishes a white man to win, this should not prevent him from giving absolute credit to the best

man, even when that best man was black. All hail to Johnson.' London wrote that Johnson was 'superb. He was impregnable . . . as inaccessible as Mont Blanc.'¹⁹

Those who defend London against charges of racism cite the letter he wrote to the Japanese-American Commercial Weekly in 1913: "In reply to yours of August 16, 1913. First of all, I should say by stopping the stupid newspaper from always fomenting race prejudice. This of course, being impossible, I would say, next, by educating the people of Japan so that they will be too intelligently tolerant to respond to any call to race prejudice. And, finally, by realizing, in industry and government, of socialism - which last word is merely a word that stands for the actual application of in the affairs of men of the theory of the Brotherhood of Man.

In the meantime the nations and races are only unruly boys who have not yet grown to the stature of men. So we must expect them to do unruly and boisterous things at times. And, just as boys grow up, so the races of mankind will grow up and laugh when they look back upon their childish quarrels. In 1996, after the City of Whitehorse, Yukon, renamed a street in honor of London, protests over London's alleged racism forced the city to change the name of "Jack London Boulevard" back to "Two-mile Hill".

¹⁹http://www.slate.com/articles/arts/books/2010/08/jack_londons_dark_side.html

1.3 “Martin Eden” is the autobiographical novel of Jack London

Jack London is considered to be one of America's best novelists. His literary works are an inexhaustible source of inspiration for millions of readers all over the world. London is the connoisseur of human psychology, and all his characters undergo amazing personal transformations. “Martin Eden”, one of Jack London's most famous novels, is not an exception from this rule. In it, one can trace evolution of the main character: from his life in backyards of the working-class neighborhoods to the young man's gross popularity in social events. Martin Eden is the hymn to human will, self-perfection, and reasonable obstinacy. Though London himself does not give such information, some literary critics believe that Martin Eden is a novel that contains autobiographical elements. The following paper traces and analyzes autobiographical elements that Jack London uses in the novel through the prism of his official biography.

For the first time, the reader meets with Martin Eden, the main hero of the novel, when he comes to the place of Ruth Morse. One can notice that Martin is a shabbily dressed man with awkward manners. London describes Eden using the following words: "He wore rough clothes that smacked of the sea, and he was manifestly out of place in the spacious hall in which he found himself"²⁰. Indeed, the young man's look and manners do not comply with sophisticated atmosphere of the place. Later, one learns about Eden's background. He is a former sailor who comes from the poor family. As every

²⁰[http://www.sparknotes.com/lit/Martin Eden](http://www.sparknotes.com/lit/Martin%20Eden)

ambitious young man, he wants to declare himself, but he does not know how to do is

Like his character, Jack London comes from the working-class family. His father Marshall Wellman, one of the first settlers in the Massachusetts Bay Colony (Wellman, 1918), was a builder. Though Wellman was a down to earth man, London`s mother Flora was a well-educated woman who paid close attention to spiritual development of her children. Probably, it was his mother who woke up in the future novelist the carving for new knowledge and passionate desire for self-improvement.

So, both Eden and London have similar background. Both men were born in poor families; however, they chose the life that differs significantly from the life of the members of their class. They believe that self-education and continuous self-development is the most efficient means to escape from constant need and vegetating. Both men seek to realize themselves in the literary field. Though, the motivation of London and Eden differs significantly, the final aim of their long road of self-perfection is similar. Both men believe that their literary vocation is to erase the borders between the classes, while proclaiming the greatness of the working people. While gradually climbing the notorious social ladder, Martin Eden does his best to help his peers whose poverty and misery put them in subordinate position. Like his main character, London is known as an outspoken opponent of class oppression and an active participant in the struggle for equality. The words "Yours for the Revolution" that London used to close all his letters perfectly illustrate this idea. ²¹

Both the life of Martin Eden and the life of Jack London end tragically. The men died in the prime of their life, at the peak of their writing career, professional, and personal achievements. Eden`s love for Ruth Morse was not meant to become a happy story. At the beginning of the novel, the young man thinks that his writing career and subsequent strong financial position are the trump cards that can help him win the good attitude of the young lady. It took

²¹William James "Jack London's Works by Date of Composition". The JackLondon Online Collection, 2010,p34

him much effort to become well-known and prosperous writer. Unfortunately, Ruth Morse is tired and does not want to spend all her youth waiting. She tells this to Martin, and her words break the young man's heart. Martin Eden commits a suicide, and this is the price of his success.

Unlike his hero, Jack London dies in his bed in the Winery Cottage. Though all his biographers are unanimous about the fact that the writer's death is the result of the overdose of morphine, they still argue if it was accidental or not. Nowadays, it is impossible to find the truth, but there is a striking similarity between the destinies of both men. The life of Jack London and the life of his hero Martin Eden are a bright illustration of the idea that success does not come alone, but is accompanied with the heartache and distress.

Despite the tragic end of the life of both men, one cannot say that was the story of personal failure. It is true that both men sacrificed the measured life with their loved ones. Indeed, the becoming of both men is associated with physical and emotional pain. Probably, the price that they paid for their dream was very high, but all their efforts did not come in vain. Though London and Eden could not become happy themselves, they were able to bring happiness to the people around them. Their lives became the source of inspiration for thousands of young people who seek self-perfection and life in a free and harmonious society; and this is, probably, the most important similarity between London and Eden.

In London's literary ingenuity, *Martin Eden* is staged in such a way that it is widely considered a living autobiography for Jack London himself from the resemblance of the various themes and postulates in the book with the author's own perspectives during his life; in fact, so close to London's perspectives in life are the issues discussed in the book that even the tragic end of Mark Eden taking his own life has been justifiably surmised to be a foreshadow Jack London's own death.

"*Martin Eden*" is a 1909 novel by a once renowned American author who was called Jack London that details a story of a young man that struggles for

recognition among the literary elite of his time. In his life and times, social stereotypes and cultural biases abhor interactions between the poor and the burgeoning rich class which forms one of the struggles that young Martin fights especially considering that he is in love with Roth Morse; a young bourgeois woman from a well off family. This work is a novel creation of superb work of a real literary craftsman which addresses the normal issues of young struggling writers explaining the challenges that they face daily with the publishing of their work. In London's literary ingenuity, Mark Eden is staged in such a way that it is widely considered a living autobiography for Jack London himself from the resemblance of the various themes and postulates in the book with the author's own perspectives during his life; in fact, so close to London's perspectives in life are the issues discussed in the book that even the tragic end of Mark Eden taking his own life has been justifiably been surmised to be a foreshadow Jack London's own death.

Mark Eden, with the view of explaining the plot of the book in an attempt of determining how the author's life is reflected in the book. The essay also looks at the various themes discussed in the book and compares them with the ideological views that the author held in his lifetime. In addition to this, the essay also sets out to determine whether there is anything autobiographical about the book in reference to its author's life.²² These aims will be attained by drawing quotes and inferences from the book to justify postulates and authenticate presuppositions made in this regard. Further corroborative remarks will also be used from different authorities and literature about the same topic to reinforce the credibility of the findings and conclusions herein.

This book is a pet favourite among upcoming writers who have faced the reality of the hardship that surrounds publishing their literary works of art. It is a story of a young and courageous Martin Eden who through his determination struggles through self-education in the early 20th century to edge a living for himself and subsequently achieve a footing at the helm of the literary elite of the

²²William James "Jack London's Works by Date of Composition". The JackLondon Online Collection, 2010,p34

time. As the story unfolds, it becomes clear that Eden's impetus towards hard work and desire of edging a name for himself among the societal elite is Ruth Morse's love. Social stereotypes and societal norms fragrantly deny Eden any chance of enjoying a union with Ruth since they are from two different social classes :Eden is from the lower working class of sailors while Ruth is from the higher bourgeois class. For Eden to move himself slightly towards attainment of any of his dreams of happily living with Ruth and earning an honourable living therefore, he must establish himself as a writer which is his life-long dream hence the passionate attempts at having his work published.

This is the first place that Martin Eden closely reflects the life of Jack London. The skepticism with which Martin Eden views the publishing houses and publishers is the same cynicism that London viewed publishers with during his formative years as a struggling writer. In effect, there is probably no better way of fully capturing the defiant cynicism that London had in this regard than using Eden's own words:

“Eden speculated that there was no human being in form of an editor to receive his manuscripts when he sent them but rather there was a an smart arrangement of cogs which automatically changed any manuscripts they received from this envelope to another attaching stamps to them then returning them to the sender(s) with a kindly written rejection slip” .²³

Eden's wars continue but as is the case with all non-quitters, his day of laughter dawns but unfortunately it comes too late soon after his life-long love, Ruth Morse has given up on waiting for him to hit the right button of prosperity. In her impatience, she retorts in frustration to Eden that had you only settled down in life and attempted to make something for yourself in life I would have had reason to hope for the maturity of my love for you” ²⁴. There are authorities who have surmised quite justifiably that the character of Ruth Morse is modeled on Jack London's first love, Mabel Applegarth who continually rejected London

²³London,Jack “Martin Eden”, London, Project-Gutenberg book, 2010 y.

²⁴William James “Jack London's Works by Date of Composition”. The JackLondon Online Collection, 2010,p34

for his apparent 'failure' in life as a young writer . In this regard also therefore, there is a direct inference from London's life that is closely associated with Martin Eden making the argument that the book has autobiographical inclinations as plausible as it is justifiable.

This notwithstanding, there are substantial differences in the story that do not rhyme at all with London's convictions during his time. Such an example is the issue of socialism versus individualism as portrayed in the book. From the book ,Eden rejects socialism repugnantly considering it 'slavery' and instead hails individualism based on Nietzsche an ideology. On the other hand, London is on record to have written to Upton Sinclair discrediting individualism and in his correspondence is quoted to have said that "one of my greatest motifs in the book was to ingeniously attack individualism which I reckon I miserably bungled since not even one single reviewer of this book has ever discovered that"²⁵

The book ends tragically in Eden taking his own life by drowning himself in water. This came at his best moments when he had attained recognition and his writing had been widely acclaimed which would have implied that he should have gotten the highest satisfaction given that such success is what he craved for in life. As it downed on him, societal gears just swung the other way when he had reached what he had all along considered the zenith of his literary acumen since it downed on him that not even his immense success as a writer would earn him the societal acceptance among the nobility and upper social class. There was always an aura of discontent and despise from his contemporary artists from the higher social class, something that madly piqued Eden off. It is this continued disrespect that eventually lured him into taking his own life .²⁶

In a word, events surrounding Jack London's death have been closely associated with suicide after Eden's manner thereby making the book obnoxiously futuristic pointing to the author's own death. At the age of 33 when

²⁵Schweitzer, Ivy. Review .Early American Literature23.2:1988.-300.

²⁶[http://www.sparknotes.com/lit/Martin Eden](http://www.sparknotes.com/lit/Martin%20Eden)

London had already attained fame and international acclaim with his previous work of literature (such as *White Fang* and *The Call of the Wild*), he quickly got bored with the burgeoning fame and set out to sail throughout the entire of the Southern Pacific. It was on this voyage that London wrote the book, *Martin Eden* when he was struggling with life's frustrations and some bowel illness to which he is thought to have succumbed. In the book, London reiterated his adolescent gang fights, artistic recognition, frustrations and romantic struggles that characterized his humble life.

In summary, *Martin Eden* is a book that is widely considered an autobiography for London given the many futuristic antidotes that it hints which are directly linkable to Jack London's life. The many struggles in the book in Eden's youth hood have direct resemblance with the many struggles that London fought against in his own youth hood further making the book widely autobiographical. Inasmuch as there are some minor differences in the ideological statements made in the book and London's own perceptions (such as individualism and socialism), it is commonplace for literary forms and therefore does not overtly cloud the pontification of the book as a being autobiographical in nature. It is in this view that *Martin Eden* is favoured herein as being autobiographical in its entirety.

CHAPTER II. SOCIAL PROBLEMS DEPICTED IN “MARTIN EDEN” BY JACK LONDON

2.1. Conflict between civilization and natural life: struggle for natural and social freedom

Late 19th century novels provide graphic descriptions of working and living conditions and their impact on population health, in particular the detrimental effects of hunger, poor housing, environmental conditions, hazardous work and poor pay, smoking and alcohol and crime, but also the transformative possibilities of social and political action. The popularity of these novels helped raise the collective conscience of citizens and illuminated the direction for 20th century welfare reforms. Yet many of these problems remain and the pathways to and from poverty are still recognizable today. Although novels are now less central in conveying social information, re-reading these novels enables us to understand how social and economic circumstances were understood at the time and what led to social and political change.

The reasons why life expectancy in Europe did not increase steadily throughout the 19th century along with increasing industrial wealth are still controversial.²⁷ Despite municipal and social reforms and advances in medical science, life expectancy decreased and social inequalities in life expectancy increased until the latter part of the 19th century. These trends reflected the growth of widespread poverty alongside greater wealth, but also that payoffs from social investments in public health come well after the investment is made, so that ways of sustaining public support for social reforms are important.

²⁷<https://www.wsu.edu/~campbelld/almit/earamnov.htm>

Public health theorists such as McKeown deduced that the decrease in infectious diseases that would gradually increase life expectancy was primarily the result of rising living standards and better food, a viewpoint recently supported by historical research by the Nobel Prize winning economist Fogel. Others have maintained that better drains and the resultant availability of clean water was the determining factor.

In the 19th century, new technology and better education enabled ordinary people in Europe and the USA simultaneously to have access to written materials at a price that they could afford, in part as copyright laws were not enacted in the USA until 1891. In turn, for the first time their lives were reflected in novels written by working men and women. It was a century of ferment; reform and revolution were both possible. New institutions such as public lending libraries, museums and art galleries were set up along with organisations such as trade unions, cooperative societies, workers' education associations, friendly societies and peace societies, that enabled working people to meet together to discuss their lives and issues of the day.

Through such social capital, collective actions could be imagined, planned, and undertaken. Novels were one way in which possibilities could be wrought and emancipatory ideas tested and shared. For the first time, middle class people could read, in the comfort of their own homes, about “the pedestrian description of everyday reality” and significantly, the lives of the poor. Sympathies were raised and with the common threat of infectious disease, communities were gradually mobilised to improve the structure of working lives, through reform of housing, working conditions, social insurance, and welfare. While the novelists' motivations varied, some authors wrote explicitly to add their voices, often literally in public readings that followed publication, to the need for social reform.

In this paper, we look at the pathways to and from poverty, in the words of selected 19th century novels from the second half of the 19th century. In rapidly changing industrial societies social position is precarious, both upward

and downward mobility is common. We have selected popular novels from a number of countries that highlight the pathways through the changing fortunes of the characters in the novels and the impact on their health. These novels were unrestrained by word limits - the economic incentives were for more rather than less words - so the settings in these novels reveal in-depth descriptions of the material circumstances in which the characters lived. Lives are largely shaped by the wretched environments in the newly industrialised cities, but the plots show people's resilience and their individual (and collective) struggles to overcome these adversities.

Our classifications were informed by historical discussions about the important determinants of health inequalities. We have classified the main pathways to poverty illustrated in the novels as: hunger; poor housing; environmental conditions, hazardous work and poor pay; smoking and alcohol; crime; and the pathways from poverty as social and political action. The communicable diseases to which people succumb are the diseases of the time, afflicting the poor more than the rich: tuberculosis, syphilis, and typhoid. Depression and despair hang over many lives in these pages, but also solutions—collective action through Benthamite secular reform and Christian evangelicalism, which by highlighting the growing administrative capacity of the secular state, prefigure the welfare state.

Hunger

Every night my prayers I say,

And get my dinner every day;

And every day that I've been good,

I get an orange after food.

The child that is not clean or neat,

With lots of toys and things to eat,

He is a naughty child, I'm sure –

Or else his dear papa is poor.²⁸

Escape from hunger and early death did not become a reality for most ordinary people until the 20th century. Stunted growth increased their vulnerability to both contagious and chronic diseases. Hunger stalks the poor in many 19th century novels in many countries. The enclosure of common land in England had led to many tenants migrating to the cities. The “Clearances” of small tenant holdings in the Scottish Highlands led to famine, which earlier in Ireland had been caused by the potato blight. Famine throughout Scandinavia led to mass migration from rural areas to the USA. Yet, in the southern states of the USA there was also hunger and, later, a rural exodus to the North caused by the problems of reconstruction after the Civil War. There were also catastrophic famines in India and China, exacerbated by the indifference or incompetence of colonial rule and western imperialism, which led to an estimated death toll of 50 million.

Zola captures the debilitating effect of hunger in many of his novels. In *Germinal* the miners muse “When you're dead you aren't hungry” and see the labour market as “the equilibrium of empty bellies, a life sentence in the prison of hunger”²⁹. While all suffer, it is the women and children who are most vulnerable. One of the mine owners surveys the family who, out of desperation, have come begging: “Monsieur Gregoir gazed reflectively at the mother and her pitiful children, at their wax-like flesh, colourless hair, their look of stunted degeneration, wasted by anaemia, and the miserable ugliness of the underfed. There was another silence, only broken by the spurting of gas from the burning

²⁸<https://www.wsu.edu/~campbelld/almit/earamnov.htm>

²⁹ Chang, Yaixin. *A Survey of American Literature*. Nanjing: Nanjing University Press. 1990

coal. The warm room was full of that heavy feeling of well-being in which cosy bourgeois love to settle themselves down to slumber. “³⁰

The stark differences in the relative material position of the owner and the worker's family is evident to them all and such social observations and meetings help to fan the vision of revolutionary change in the community. As Du Bois noted, for Negroes in the American context, “To be a poor man is hard, but to be a poor race in a land of dollars is the very bottom of hardships.”³¹

One of the main constraints on having money for food was having money to pay the rent. In Great Britain, unlike Europe, most of the rural working classes did not own their own homes. Throughout the first part of the 19th century up to 20% of the English population were itinerant, homeless, and hungry.

In the early 19th century rural unrest had accompanied agrarian reform and then industrialisation, and motivated a move to the cities or the great utopian escape—emigration. During the second half of the 19th century rural villages continued to be depopulated. Changes in farming practices and rural industrialisation led to the enclosure of common land in England and the reduction in the stock of rural housing for agricultural labourers. Thomas Hardy was a keen observer of the changing rural economy. In *The Mayor of Casterbridge*, Henchard and his family are wandering the countryside in search of work. “ ‘Then is there any house to let – a small cottage just a-builded, or such like?’ asked the other. The pessimist still remained a negative. ‘Pulling down is more the nater of Wedon. There were five houses cleared away last year, and three this; and the volk nowhere to go—no, not so much as a thatched hurdle, that's the way of Weydon-Priors.’” (p 29)³²

Many of the homeless were, like David Copperfield, children who travelled the roads “faint and weary”: “Never shall I forget the lonely sensation of first lying

³⁰Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 503с

³¹Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с10.

³²Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с28.

down without a roof over my head! Sleep came upon me as it came on many their outcasts, against whom house-doors were locked, and house-dogs barked”³³

After surviving like many poor people by pawning items of clothes, David Copperfield later finds temporary respite with a relative and prays “that I never might be houseless any more, and never might forget the houseless.”³⁴

As both Fredrick Engels and Edwin Chadwick had observed, crowded rack-rented tenement buildings were a fact of life for most of the poor who flocked to the cities for work. Many lived in cellars or in apartments, which were sub-let, with internal rooms that had no opening windows.

In Crime and Punishment, the anti-hero Raskolnikov of St Petersburg meets for the first time, and “at home”, the consumptive family with whom his fate becomes intimately entwined: She had not heard anyone enter, and did not notice them; she seemed to be in a kind of trance, hearing and seeing nothing. The room was suffocatingly hot, but she had not opened the window; a foul odour drifted up from the staircase, but the door that gave on to it was not closed; from the inner rooms, through the door that was ajar, clouds of tobacco smoke floated, but although she was coughing she did not close it, either. The very youngest child, a little girl of about six, was asleep on the floor in a sort of cowering sitting position, her head thrust on the sofa. A little boy, who must have been about a year older than her, was trembling in a corner, weeping. He looked as though he had just been given a beating.³⁵

Tuberculosis was epidemic even in a country like England where good food was more plentiful, but the cottages of labourers were often in a poor state of repair. One of the dairy maids in Tess of the d'Urbervilles is “flaxen Frances, consumptive from the winter-damps of the water-meads.”³⁶

³³ Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с35.

³⁴ Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с10.

³⁵ Артаманов С.Д. “История зарубежной литературы XVII-XIX в.в”. Москва, 1978 .99с

³⁶ Артаманов С.Д. “История зарубежной литературы XVII-XIX в.в”. Москва, 1978 .105с

Company housing, linked to a job, benefited some, but perpetuated some problems. Etienne the revolutionary hero in *Germinal* is enraged by the daily misery of the miners' lives and rallies them to strike for better pay.

Miasma, the odour from decay, was considered the main cause of disease before the germ theory overlaid it. In *North and South* Margaret Hale is discouraged by the heavy smoky air, the thick fogs and the grime of the Midland city to which she has moved from the rural south. For several miles before they reached Milton, they saw a deep lead-coloured cloud hanging over the horizon in the direction in which it lay.³⁷ The novel contains a discussion on “unparliamentary smoke”, so called because of largely unenforced law changes in 1847 that required all new fireplaces or furnaces “to consume the smoke arising from the combustibles used”. The reactionary mill owner Mr Thornton rebels against the idea of being treated like “good little children”, but concedes: Mine were altered by my own will, before parliament meddled with the affair. It was an immediate outlay, but it repays me in the saving of coal... At any rate, I should have waited to be informed against and fined, and given all the trouble in yielding that I legally could. But all laws which depend for their enforcement upon informers and fines, become inert from the odiousness of the machinery.³⁸ The employment of children was common in the 19th century and being sent up dark chimneys and down mines were two of the cruellest jobs. For many, death at an early age was the most they could hope for. Charles Kingsley's *Water Babies*, a tale that begins with the drowning of Tom, forced up manor house chimneys by the cruel Grimes was like *Uncle Tom's Cabin* a novel written with a specific purpose—to write a social and economic wrong.

Factory work that drew the poor to the cities was full of hazards. By 1850, the harmful effects of minute fibres of cotton, while still disputed by many factory owners, were clearly evident: They say it winds round the lungs, and

³⁷<http://www.fb2.mbookz.ru/index.php>

³⁸<http://www.fb2.mbookz.ru/index.php>

tightens them up. Anyhow, there's many a one works in the carding-room, that falls into a waste, coughing and spitting blood, because they've just been poisoned by the fluff.³⁹

For poor women without education, who then fell on hard times, sex work was one of the few options, but it was hard, dangerous work with a short life expectancy. Prostitutes appear frequently in 19th century novels, interestingly often as saints as in Nancy in Dickens' *David Copperfield* or Sonya, Raskolnikov's saviour, in *Crime and Punishment*. Here, Raskolnikov has just intervened to make sure that a young, intoxicated prostitute is not picked up by an older man and he muses over her chances, mulling over the determinism inherent in the then newly fashionable idea of 'social statistics'. "Poor girl!" he said, looking at the empty corner of the bench. "She'll come out of it, cry a bit, and then her mother will get to know... First she'll box her ears, then she'll give her a thrashing, a hard painful and ignominious one, and then she'll probably turn her out of the house... soon my little girl will start trotting about one port of call to another... Then it'll be straight to hospital... and then hospital again... vodka... the drinking dens... and again the hospital... and in two or three years' time she'll be a paralysed cripple, and the sum total of her years will be nineteen, or perhaps only eighteen.... They say that each year a certain percentage has to go off down the road... A percentage! Nice little words they use, to be sure: they're so reassuring, so scientific. Just say: "percentage", and all your troubles are over. Now if one were to choose another word, well ... then things might look a little less reassuring."⁴⁰

Even when the work was not hazardous to health, it is clear that the work available to the working class was often dehumanising and poorly paid and led to a constant struggle against the pernicious, depressing effects of poverty. In Gissing's *New Grubb Street*, Reardon, a novelist, wonders whether he can ever afford to marry.

³⁹<http://www.fb2.mbookz.ru/index.php>

⁴⁰<http://www.literarylives.com>

He knew what poverty means. The chilling of brain and heart, the unnerving of the hands, the slow gathering about one of fear and shame and impotent wrath, the dread feeling of helplessness, of the word's base indifference. Poverty! Poverty”⁴¹

There are many stories of the dangers as well as the pleasures of alcohol. In the Mayor of Casterbridge, Henchard sells his wife after drinking too much illegal rum at a fair, but when after remorsefully swearing an oath of abstinence, he later becomes mayor and soberly presides over a meeting of the town Corporation, alcohol is seen as a powerful positive force for sociability.

The Corporation, private residents, and major and minor tradesmen, had, in fact, gone in for comforting beverages to such an extent that they had quite forgotten, not only the Mayor, but all those vast political, religious, and social differences which they felt necessary to maintain in the daytime, and which separated them like iron grills.⁴²

The solace of tobacco smoking, alcohol, and absinthe are woven through the novels, but interestingly, this being the beginning of the tobacco epidemic, smoking is often the preserve of the wealthy or the educated. Alex d'Urberville, the wealthy landowner who seduces Tess in *Tess of the d'Urbervilles*, and thereby precipitates a cascade of disasters for her, has as his hallmark.

Appealing to their readers, most novels describe charitable, individual ways of helping people out of poverty. Indeed, Rumsey, a general practitioner in mid-Victorian Britain, had called for the creation of medical “missionaries of health” who would visit the poor and provide advice on housekeeping food and clothing. There was an active group of middle class visitors, who attempted to improve the condition of the poor, but for the most part such visitors, for all their good intentions, were severely constrained by their limited horizons. In *Middlemarch*, the heiress Dorothea muses on building two workers' cottages as a charitable project to pass her time: This paper explores the ways novelists

⁴¹ Schweitzer, Ivy. Review .*Early American Literature*23.2:1988.-300.

⁴² Schweitzer, Ivy. Review .*Early American Literature*23.2:1988.-300.

portrayed how people moving to urban areas in the late 19th century were frequently reduced to living in poverty. These widely read novels increased society's understanding and helped to pave the way for welfare reforms.

I don't feel sure about doing good in any way now: everything seems like going on a mission to a people whose language I don't know;—unless it were building good cottages—there can be no doubt about that. Oh, I should be able to get the people well housed in Lowick! I will draw plenty of plans while I have time.⁴³

She has a sentimental view of the ease of the transformation—“it would be as if the spirit of Oberlin had passed over the parishes to make the life of poverty beautiful!”⁴⁴ and distracted by her own affairs the project comes to nothing. Likewise, the new plans for a Fever Hospital to treat cholera founder on the politics surrounding England's First Reform Bill. In Elizabeth Gaskell's *North and South* Margaret Hale, the daughter of a dissenting clergyman, begins visiting a union worker's family after a bitter strike, which illustrates the strength and costs of collective action, and indirectly leads the mill owner to take a personal interest in the conditions in which his workers live. His awareness leads him to buy wholesale provisions and set up an experimental staff canteen, where he joins his workers sometimes and begins to know them. : I've got acquainted with a strange kind of chap, and I put one or two children in whom he is interested to school. So, as I happened to be passing near his house one day, I just went there about some trifling payment to be made; and I saw such a miserable black frizzle of a dinner—a greasy cinder of meat, as first set me a-thinking.

The lessons of the French Revolution and the Paris Commune recounted in *A Tale of Two Cities* and *Les Misérables* provide a stark account of the revolutionary alternatives to more general social welfare measures. Readers

⁴³Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 503с

⁴⁴Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 505с

were put on notice that ignoring serious problems in living and working conditions involved critical political perils.

Nineteenth century novels can give us imaginative insights about the debilitating effect of hunger, the human suffering behind life in rack-rented tenement buildings, and horrific workplace deaths beyond any scatter plot of life expectancy. The novels illustrate that heroic individual struggles were generally insufficient to balance the predominant economic system and that the concerted organised efforts of society were essential if most people were going to have enough to eat, were going to be able to live in healthy housing and neighbourhoods, and work without being maimed. These novels help to revitalise this shared understanding, which forms the basis of public health action then and now.

Popular literature can have an important role in creating a groundswell for welfare reform. In 19th century novels the favoured explanation for poverty was improvidence, the natural punishment of dishonestly-enjoyed pleasure (p 85). The “undeserving” poor, like the black field hands in *Uncle Tom's Cabin* were condemned as “Shiftless!” by Aunt Ophelia, the northerner. Such ignorant short shrift was rare in 19th century novels and indeed Aunt Ophelia engages in prolonged conversations and instruction that changes her initial impressions. The length of the standard three volumes of 19th century novels encouraged most authors to explore the complex economic and social reasons for poverty and illness and the paths that led to it, even if the undeserving poor were usually paired with an example of the deserving poor, who had managed to retain the virtues of family life despite poverty. The growing literacy of the working classes, the rise of public libraries, reform churches and trade unions meant there was an avid reading public for these novels, which helped to create a general sympathy for welfare measures as well as charity. Nineteenth century novels stand as graphic reminders of the impacts of poverty and motivators of reform, and suggest pathways towards reform that helped to mobilise social and political action.

2.2 Depiction of social issues in the novel

“Martin Eden” is a novel with a property of autobiography written by American realistic writer Jack London. Its main characteristic is the exposure of American society’s hypocrisy and decay.

Martin was a young sailor about twenty-one years old by chance he went to the hall of a high class family, knowing Ruth for the first time. The entire atmosphere in the room and the beauty of her made him excited and thrilled. And in order to match himself with Ruth and win her, he started the process of pursuing: love, beauty, knowledge and the world, and set himself as a writer. Indeed Ruth was attracted by Martin’s enthusiasm and strength and fell in love with him. But the process of Martin’s success was so long that before his success, during a time of hardship, all people around him including Ruth, did not understand him. Even worse, Ruth left him due to her family’s class discrimination and the pressure of her environment. However, after his success, all things were changed. People of the upper class began to respect him and invited him to dinner. And Ruth came back to show her love. So Martin was puzzled. When he realized the reason of people’s changed attitude were his fame and money, he felt disappointed and even despaired. At last he committed suicide in the sea.

On a whole the novel criticized the upper class’s hypocritical quality through Martin’s success and suicide. Despite of his last tragic end, in the process of pursuing, Martin was like a lovely cobble with strong power, conceiving a big dream and struggle for it. Even though the cobble disappeared before it has changed to jade, it displayed beautiful color, for it did try and struggle for its dream.

The issue of social class division is clearly opened. Their difference is seen in their living conditions, their appearance, their livings and activities they are busy with in their free times.

“The process of getting into the dining room was a nightmare to him. Betweenhalts and stumbles, jerks and lurches, locomotion had at times

seemed impossible. But at last he had made it, and was seated alongside of Her.”⁴⁵ - it was the situation when Eden was invited to Morse’s house for dinner for the first time, among upper class people he lost himself and he couldn’t control himself, it is because of their attitude toward everything differed from working class people, especially having dinner of speaking etiquette.

After that evening because of love of Martin for Ruth , Martin tried to change his life style, he promised himself to get changed, he started to be like “them” like people with whom he had dinner last night. First of all he started with his appearance: “He washed his teeth, and scrubbed his hands with a kitchen scrub-brush till he saw a nail-brush in a drug-store window and divined its use. While purchasing it, the clerk glanced at his nails, suggested a nail-file, and so he became possessed of an additional toilet-tool.”⁴⁶

After some time Martin and Ruth got closer and started to feel themselves more comfortable while meeting and having conversation. Ruth started to teach Martin how to speak clearly, purely without using slangs and speaking fully without eating the endings of words, as working class people used to pronounce. “You don’t complete the endings. ‘A-n-d’ spells ‘and.’ You pronounce it ‘an’.’ ‘I-n-g’ spells ‘ing.’ Sometimes you pronounce it ‘ing’ and sometimes you leave off the ‘g.’ And then you slur by dropping initial letters and diphthongs. ‘T-h-e-m’ spells ‘them.’ You pronounce it—oh, well, it is not necessary to go over all of them. What you need is the grammar. I’ll get one and show you how to begin.”⁴⁷

Martin had little education, and things that he knew came from his experience. So when it comes to books, grammar, and knowledge, he seemed so ignorant and self-abased. At first, the field of knowledge frightened him, but also stimulated him at the same time. He did not know what trigonometry was, even math, he did not know what the meaning of English major was, and in the library, he was appalled at the vast edifice of etiquette, thinking that it would

⁴⁵ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.2с

⁴⁶ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.89с

⁴⁷ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.15с

take all of a man's time to be polite. In addition, due to his lack of basic knowledge, it was not easy for him to read even simple works, let alone works on philosophy, physics, economics, and so on. So what he could do was reading the dictionary to resolve the new words for him, and look up the phrases he had never seen. This process was hard for him.

From the very beginning of the book one can come across with the distinction of illiteracy level. Ruth who is from upper class society have more books have read that books knows more subjects and spheres than the main hero of the novel, who is from working class who is also likes to read, read several books but doesn't know everything , especially grammar:

“Martin Eden demanded:-

- “What is trig?”
- “Trigonometry,” Norman said; “a higher form of math.”
- “And what is math?” was the next question, which, somehow, brought the laugh on Norman.
- “Mathematics, arithmetic,” was the answer.

Martin Eden nodded. He had caught a glimpse of the apparently illimitable vistas of knowledge.”⁴⁸

After that evening a lot of things changed in life and imagination of Martin Eden, he was ready to spend all his time in the library to read books and learn everything. – “Martin Eden, the first thing tomorrow you go to the free library and read up on etiquette. Understand!”⁴⁹ – said to himself. Martin has a desire to read books and study, he wanted to reach the level of Ruth and tried with all his power. The results were not bad , especially from grammar, as Ruth herself taught grammar to Martin. “Your grammar is excellent,” Professor Hilton informed him, staring at him through heavy spectacles; “but you know

⁴⁸Лондон Ж. Мартин Иден. – М., Огонёк, 1961.10с

⁴⁹Лондон Ж. Мартин Иден. – М., Огонёк, 1961.145с

nothing, positively nothing, in the other branches, and your United States history is abominable—there is no other word for it, abominable. I should advise you”⁵⁰

Martin Eden grew from a young sailor to a famous writer who knew more about the world and a clear form of life philosophy. An important reason was that he was a man loving knowledge himself. If Ruth was the person who led him get into the gate of knowledge, the whole process of his pursuit in that field ascribed a lot to himself. He told Ruth that he took study kindly, like a duck to water. And for the pursuit of knowledge, he did a lot which was not easy for others. In the writing field, which he loved, he wrote prolifically and intensely, from morning till night, and he was occupied by a desire of creation. Besides, his reading dealt with different fields, from physics to chemistry, from algebra to economics. With so much time he devoted to study, and with so many fields he devoted to read, his curiosity toward the world increased. When reading Spencer’s works, he conceived a mood of wondering. It attracted him a lot. And after reading it, he comprehended the organization of the world, the play and interplay of force and matter. This kind of understanding excited him. In the process of pursuing knowledge, he had been mastered by curiosity all his days. He wanted to know. In the novel, the author thus described Martin’s ability: “he did not dream that such persons who were given to probing the depths and to thinking ultimate thoughts were as lonely eagles sailing solitary in the azure sky far above the earth and its swarming freight of gregarious life.”⁵¹

And indeed Martin found something in the field of knowledge. Facts proved this point. In chapter XIII, in the conversation between Martin, Ruth and Olney, who was Ruth’s classmate and also belonged to the upper class, pointed out Martin’s ability. He pointed clearly to Ruth that Martin knew what’s best for himself, and Martin knew more about the world, and life, and man’s place, and all the rest, than Arthur, or Norman, or Ruth, or himself. This was the first time

⁵⁰ Лондон Ж. Мартин Иден. – М., Огонёк, 1961. 85с

⁵¹ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.200с

of challenging Ruth's "teacher position" toward Martin, because Martin surpassed her in the field of knowledge, although Martin and Ruth both didn't realize it.

There were two other examples of Martin's achievement in the ocean of knowledge. At Ruth's family party, in the conversation with professor Caldwell, who taught at California University, Martin contaminated the professor with his own earnestness, challenging him to speak his mind. And indeed he achieved his goal. Then the conversation went on, while Martin found out the shortcoming of the knowledge of that college professor, that was, he lacked the knowledge of biology. And professor Caldwell was surprised to acknowledge that what Martin said was right. It showed that the knowledge Martin mastered had provided him the ability to stand in a clear position to look at the world around him, including the college, which was like a paradise for him in the past. Another example was Martin's acquaintance with Brissenden, who was a socialist, owning a deep background of knowledge and talent, saw clearly the upper class's hypocrisy and emptiness. Such a person appreciated Martin's writing talent and his concept of value, and took him to a crowd of people who conceived their own view on different fields of philosophy one night. That night was a glimpse of fairyland according to Martin. At last after Martin's success, when he met one person of that crowd again, he said: "That night was the only one night for me, I was in paradise."⁵²

While studying magazines, Martin took notice of the stories, articles and poems that editors see fit to publish. He drew up lists of effective and fetching mannerisms that included the tricks of narration, exposition, style, point of view, contrast and epigrams. He sought thoughts and collected lists of strong phrases, the phrases of living language, phrases that hit acid and scorched. "His was deliberate, creative genius, and, before he began a story or poem, the thing itself was already alive in his brain, with the end in his conscious possession."⁵³ He

⁵²Лондон Ж. Мартин Иден. – М., Огонёк, 1961.65с

⁵³Лондон Ж. Мартин Иден. – М., Огонёк, 1961.115с

found that the writing was the culminating act of a long mental process that drew together scattered threads of thought and finally generalized upon all the data with which his mind was burdened. Writing is full of hardship. You can not make achievements until you have experienced difficulties and conquered them. Martin made full use of time to write and study by cutting his sleep to five hours, writing creatively, intensively and industriously from morning till night. He was so amazed at writing that he had to give up his working as a sailor. Life was real and cruel. He ran out of money, and publisher's checks were far away as ever. At this time, he was living on credit. The owners of the fruit shop stopped his credit, even his landlord urged him to move away. Martin encountered the difficulty that at any time he would be forced to leave home and wander about. He had to pawn all his valuable things to pay for his rent and food. The rejection slips accumulated and the money dwindled until Martin had nothing but potatoes to eat, three times a day. Even if he was at the elbows, he firmly stuck to his great ideal of becoming a writer, refusing to get a fixed job to work at Ruth's father's law office. London depicts how difficult it is for a young writer to find success in writing. The people around Martin were indifferent, cold and hostile to him when he concentrated on writing instead of finding a job and fought against starvation. Even under such serious environment, Martin stuck to his writing.

Martin was a sailor at the beginning, and all the atmosphere and culture of the working class people influenced him, and reflected on him. For example, he felt uncomfortable of wearing the suit's collar for the first time. And before meeting Ruth, he had never washed his teeth. Ruth's cleanness and purity made him feel in himself a desire to be clean. So he washed his teeth, and began to use nail-brush and toilet-tool, and so on. All this may be tiny for anyone who belonged to the upper class, but it was unusual for Martin Eden, a person who was used to a sailor's life. This kind of action showed that Martin wanted himself to be better. Even though it was in the appearances, it reflected Martin's process of pursuing himself from a profiling point.

The appearance of Ruth awakened Martin's mind of beauty to a certain extent, more properly speaking awakened Martin himself. From the process of pursuing, Martin grew gradually from a kind of a bleak mind to a mature and clear mind. He slowly found what he wanted, and what was suitable for him. Martin had a habit of self-asking. In the evening after meeting Ruth, he conceived that his childhood and youth had been troubled by a vague unrest, and he had never known what he wanted. It was Ruth that made him realize that it was beauty, intellect, and love that he must have. That was a clear and definite hope for him then.

In the latter small part of the novel Martin's success in his career started. One of his works was accepted by a publishing house, then one after another. Most of his works changed their past destiny, and were published by magazines or newspapers or companies. People's attitude toward him changed suddenly. The Judge, the bank manager, and all people of the upper class invited him. And Ruth came back to his arms. This was the success on the "surface." At the same time when all the people crowded around him, Martin Eden's concept of value collapsed. The difference of people's attitude toward him expressed their deep hypocrisy clearly. And indeed he hated it. It seemed for him that the world was not the one he once lived in. The words "work performed" occupied his mind. He just couldn't understand the world, for it was contradicted with his concept of value. At that moment, he lost his purpose, for there was no need for love, and no impulse to write. In a word, he was empty inside. It was a time of disintegration.

That kind of disintegration was expressed vaguely from his self-denying. Different from the long process of his unceasing self-pursuit, after his success, when Ruth came back to him, he told her that he was sick, and there was something wrong with him, not in his body but in his mind, his soul. It seemed that he had lost all values. He cared for nothing. So life had no meaning for Martin then, and all of his pursuits just were in disintegration then. If Martin's muttering aloud the poem "I have had my singing minute. I have done. Put by

the lute” showed his potential tiredness toward love, toward knowledge, and toward the world, the line “That dead man rise up never” perfectly reflected his mood at that moment when he read Swinburne’s poem in the ship. So he went up and jumped into the sea, totally showed his despair of the disintegration of his concept of value.

Jack London depicts the world as cold, godless, indifferent and hostile to human desire through the fate of Martin Eden. He has succeeded in exposing the bourgeois nature of hypocrisy and being interested only in material gain through full expression by contrasting two completely different attitudes which two typical representatives of bourgeoisie treat Martin Eden’s failure and success with.

The first category is the so-called wealthy class people, such as lawyers, bankers, the Morses and Judge Bount etc. Though these rich people lived comfortably, dressed well, they were extremely selfish and money-oriented in their dark souls. By contrast, Martin Eden who had written many valuable literary works, was talented, intelligent and scholarly, but he had no opportunity to publish them when he was nobody, and the Morse couple looked down on him and they thought “he had no place in the neither position nor salary. He is impractical.”⁵⁴ But to arouse her daughter’s interest in mankind in general, they began to let their daughter contact Martin because “she has been so singularly backward where men are concerned.” And they didn’t think their daughter, Ruth, would fall in love with Martin. They held the view that Ruth only did a safe experiment by making use of this uncouth sailor who considered love the finest thing in the world. Once they felt “the experiment has succeeded. She is awakened at last.”⁵⁵ Mr. Morse spoke briskly in a business tone “then we’ll have to get rid of him.”⁵⁶ When they found that plan had been broken and that Ruth could not help loving Martin and had become engaged to Martin, the Morse couple tried many ways to take them apart.

⁵⁴ Лондон Ж. Мартин Иден. – М., Огонёк, 1961. 270 с

⁵⁵ Лондон Ж. Мартин Иден. – М., Огонёк, 1961. 186с

⁵⁶ Лондон Ж. Мартин Иден. – М., Огонёк, 1961. 187с

Later, Martin finally had succeeded in writing. “Money poured in on him, fame poured in on him; he flashed, comet-like, through the world of literature.”⁵⁷ At this time, those bourgeoisie politicians, celebrities strived to be the first and feared to lag behind to invite him to dinner. Even Judge Blount invited him to dinner, although Martin had insulted him and treated him abominably. What made Martin most surprised was Mr. Morse, who “had forbidden him going to the house and broken the engagement”⁵⁸ and who found an excuse to meet him in the hotel Metropole. In fact, Mr. Morse had gone there for the direct purpose of inviting him to dinner. In the face of the inconstancy of human relationships, Martin was more puzzled, and he couldn’t help assailing, “When he wanted dinners, no one gave them to him, but when he could buy a hundred thousand dinners and was losing his appetite, dinners were thrust upon him right and left. But why? There was no justice in it; no merit on his part. He was not different, so were his works which were the original ones. Mr. and Mrs. Morse had condemned him for an idler and a shirk, and Ruth had urged that he take a clerk’s position in an office. Furthermore, they had been aware of his work performed. Manuscript after manuscript of his had been turned over to them by Ruth. They had read them. It was the same work that had put his name in all the papers, and it was his name being in all the papers that led them to invite him.”⁵⁹ His query touched the filthy soul of bourgeoisie and exposed their true face of time-serving. He pointed out further: “the Morses had not cared to have him for himself or for his work. Therefore they could not want him now for himself or for his work, but for the fame that was his, that was the way bourgeoisie society valued a man.”

And it revealed the hypocrisy of bourgeoisie. Ruth was the Morse couple’s daughter. “She was a pale, ethereal creature, with wide, spiritual blue eyes and a wealth of golden hair.”⁶⁰ Her purity and beauty gave such a deep

⁵⁷ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.4с

⁵⁸ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.59с

⁵⁹ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.12с

⁶⁰ Лондон Ж. Мартин Иден. – М., Огонёк, 1961.1с

impression on Martin that he likened her to a pale gold flower upon a slender stem. “She was a spirit, a divinity, a goddess; such sublimated beauty was not of the earth.”⁶¹ Actually, Ruth loved Martin based on following reasons. The first one was due to the mysterious and novel psychology. She found that Martin was quite different from those macaroni she had met. Martin was full of youthful spirit and perseverance. Moreover, he was honest and intelligent. In contrast with Martin’s true love, her love to Martin was conditional. Martin must meet the demand of the bourgeois standard of valuation. She once said to Martin “her ideal of the successful man was largely in her father’s image, with a few unmistakable lines and touches of color from the image of Mr. Butler”⁶² It meant either Martin had a profession, social status and money or he realized the dream from a nobody to a wealthy man like Butler. Although Martin thought there was nothing alluring in the picture she drew, he was determined to realize his great ambition because of love. However, she could neither understand Martin’s outstanding talents nor appreciate his great aspiration of becoming a famous writer at all, which contributed to a lack of thought exchange and soul mixture. Based on her narrow mind, she reached such a conclusion that she deserted him without hesitation when the people around her began to attack him, saying Martin was the most notorious leader of the Oakland socialists. She held the view that Martin had brought her shame and destroyed her fame and her family. What she had done proved that her prejudice of being snobbish and superficial overweighed her love to Martin.

When fortune was smiling on him and his works were published, Ruth came to Martin’s room to resume the engagement. She told him “You know I love you that I am here because I love you.” Martin thought “yet I am not a bit more eligible now than I was when she broke our engagement.”⁶³, so he said “When I was just as I am now, as a man, as an artist, the same Martin Eden? That’s the question I’ve been propounding to myself for many days-not

⁶¹Лондон Ж. Мартин Иден. – М., Огонёк, 1961.77с

⁶²Лондон Ж. Мартин Иден. – М., Огонёк, 1961.35с

⁶³Лондон Ж. Мартин Иден. – М., Огонёк, 1961.89с

concerning you merely, but concerning everybody. You see I have not changed, though my sudden apparent appreciation in value compels me constantly to reassure myself on that point. I've got the same flesh on my bones, the same ten fingers and toes. I am the same. I have not developed any new strength nor virtue. My brain is the same old brain. I haven't made even one new generalization of literature or philosophy. I am personally of the same value that when I was nobody wanted me. And what is puzzling me is why they want me now. Surely they don't want me for myself, for myself is the same old self they did not want. Then they must want me for something else, for something that is outside of me, for something that is not I! Shall I tell you what that something is? It is for the recognition I have received. That recognition is not I. It resides in the minds of others. Then again for the money I have earned and am earning. But that money is not I. It resides in the banks and in the pockets of Tom, Dick, and Harry. And is it for that, for the recognition and the money, that you now want me?" At this moment, Martin had seen through Ruth who was narrow-minded and selfish. As a result, when Ruth begged his pardon and wanted to regain Martin's love, Martin gave an ironic remark, "I'm afraid I am a shrewd merchant, peering into the scales, trying to weigh your love, and find out what manner of thing it is."⁶⁴

Ruth's attitude toward Martin changed greatly because of his fame and money. Her love was based on wealth and social position instead of Martin's talent and hard work. She loved money more than Martin. When Martin became rich, she wanted him without considering her class, her parent and friends, even her own dignity. This indicates that Ruth was very selfish. Martin realized that Ruth's strength of love for him arose from his publication and public notice, thus exposed the false love.

The second category is the selfish and vulgar businessmen, such as Martin's brother-in-law, Bernard Higginbotham and Herman von Schmidt. Before his success, Martin had to live with sister and brother-in-law because of

⁶⁴Лондон Ж. Мартин Иден. – М., Огонёк, 1961.231с

poverty. Higginbotham was a snobbish, mean and tricky businessman. He looked down upon Martin, looking at him with a weasel-like and cruel eye that showed irony and imperiousness. It is a sharp contrast when he made a sale in the store, the same eyes were smug oily and flattering. Therefore, “Martin Eden never looked at him without experiencing a sense of repulsion. What his sister had seen in the man was beyond him. The other affected him as so much vermin, and always aroused in him an impulse to crush him under his foot.”⁶⁵Higginbotham treated Martin cold and sharp, even with disgust. When the name of Martin was mentioned, he always snorted. He often examined whether Martin had paid the board. If Martin read in bed, he would charge him half a dollar for gas. Furthermore, he constantly made trouble for Martin and found excuses to drive him away. As to Martin’s writing, he simply sneered. The worst was that he wrote an anonymous and slanderous letter about Martin, with assertions that the “so-called Martin Eden” was no writer at all, that in fact he was stealing stories from old-magazines, typing them, and sending them out as his own. He tried to destroy Martin’s fame, and asked editors not to publish Martin’s manuscripts. Because of propagandizing for socialism, Martin was surrounded by bourgeoisie presses with violent speeches. “Higginbotham was furious with him for having dragged the family into public disgrace, and that he had forbidden him the house.”⁶⁶When Martin suffered from starvation, he didn’t give him a hand at all. But when Martin succeeded in writing, he fawned on him and invited him to have a rich dinner. During the dinner, Higginbotham opened up his heart to Martin, showing his keenness and enormous planning with which he has made the store. It is the fact that he flattered Martin in order to borrow money from him for the only purpose of realizing his ambitious plan.

Herman von Schmidt, Martin’s brother-in-law, was a businessman who set up for himself a bicycle-repair shop. He was as selfish and vulgar as Higginbotham. When Martin was poor and not famous, he looked down upon

⁶⁵Лондон Ж. Мартин Иден. – М., Огонёк, 1961.82с

⁶⁶Лондон Ж. Мартин Иден. – М., Огонёк, 1961.41с

him. He even said “it was indecent, obscene” when Martin wrote an airy and delicate verse for Marian, Martin’s sister. In addition, he asserted that he didn’t want anything to do with him in any shape, manner or form. However, when Martin had become a famous writer, a magazine published this poem on a striking page with decorations. Herman von Schmidt forgot that he had called the verses obscene. He announced that his wife had inspired Martin to write the poem, and the news reached the ears of a reporter, the result was a full page in a Sunday supplement, filled with photographs and idealized drawings of Marian, with many intimate details of Martin Eden and his family. It caused a stir in the neighborhood, making Herman and his repair shop famous. Many people came to his shop for repairing, so he made a fortune. He told Marian “Better than advertising and it costs nothing.”⁶⁷ He invited Martin to dinner because he found that his brother-in-law was a goodly asset to him. Through these two vivid figures of Higginbotham and Herman, this novel narrates that the bourgeoisie only search for money. The word of kinship means nothing to bourgeoisie. The relationship between people is based on money.

The novel’s main part deals with the process of Martin Eden’s hard pursuit, including his strong desire for love, beauty and knowledge, and a clear idea of himself. In this process the author describes in vivid words the hard condition of the hero’s life and his unusual diligence, thus portrays an image of a young man with strong power and enthusiasm inside to continue his pursuit and realize his dream. At the same time, the exposure of hypocrisy of the upper class forms a clear contrast with the hero. The tragic ending of Martin Eden strongly criticizes the society’s concept of value. The background of the empty upper class and the society reflects Martin’s truly pursuit of his dream. And his pursuing spirit seems especially precious in that kind of world.

⁶⁷Лондон Ж. Мартин Иден. – М., Огонёк, 1961.222с

CONCLUSION

In this Graduate Qualification Work well-known novel “Martin Eden” by Jack London was investigated. Through the analyzing the novel it was concluded as follows:

1. Realism that appeared in the late 19th century in American literature aims to interpret the actualities of any aspect of life, free from subjective prejudice, idealism, or romantic color. It is in direct opposition to concerns of the unusual, the basis of Romanticism. Stresses the real over the fantastic. Seeks to treat the commonplace truthfully and used characters from everyday life.

2. During research work analyzes we investigated that Jack London is considered to be one of America’s best novelists. His literary works are inexhaustible source of inspiration for millions of readers all over the world. London is the connoisseur of human psychology, and all his characters undergo amazing personal transformations. While studying his life and literary activity in the second point of the first chapter, we found out that his novels somewhat reflected his own life experiences apart from having their base on carefully investigated the historical facts and objective arguments

3. The work we tried to analyze is “Martin Eden” an autobiographical novel of Jack London. In it, one can trace evolution of the main character: from his life in backyards of the working-class neighborhoods to the young man’s gross popularity in social events. Martin Eden is the hymn to human will, self-perfection, and reasonable obstinacy.

4. The main message is to introduce social issues depicted in the novel in our GQW. According to analyze the novel we faced following social problems that the author exposed in his novel implicitly: social class division, illiteracy problems, youth problems.

5. The main exposure of the novel is society’s hypocrisy and decay. The description of main hero’s disintegration in “mind” and the success on the “surface” at the same time, reveals the contradiction between the main part of the society’s hypocrisy and Eden’s pursuing mind. The tragic ending of Martin

Eden strongly criticizes the society's concept of value. The background of the empty upper class and the society reflects Martin's truly pursuit of his dream. And his pursuing spirit seems especially precious in that kind of world.

While writing of our final qualification work we became aware of the fact that it is very difficult to show the writer's world outlook, his imagination, his philosophy until the study of the time and condition in which the writer was while working on the novel. In order to understand what the author is aimed at giving by his novel, understand the style and the language of the work one should get closely introduce with the history and process of the writing of the novel.

To sum up that this narration, "Martin Eden", empowered the author to describe the panorama of social life in the 19th century America and created a novel that earned fame throughout the world.

The list of used literature

1. Karimov I.A. Decree on Measures for further improve of the study of foreign languages – 2012.-P.1-2
2. Mirziyoyev Sh. M. 5 important initiatives to organize social, spiritual, and enlightenment activities on the new system - 2019
3. Артаманов С.Д. “История зарубежной литературы XVII-XIX в.в”. Москва, 1978 .99с
4. Батурин С. “Портреты американских писателей М, 1979. 79.
5. Богословский В. К истории реализма в США. Творчество Джека Лондона и Эптона Синклера (1900-1917) – М, 1963 .39с
6. Быков В.М. “Джек Лондон”. М. 1964.22с
7. Быков В. “Романы Джека Лондон”. М, 1966. 19с
8. Баданова И. Джек Лондон и его герой. Творчество Джека Лондона 1900-1910 гг. – Автореф.дисс... канд.филол.наук. – М., 1963. – 23 с.
9. Лондон Ж. Мартин Иден. – М., Огонёк, 1961.
10. Меньшова И. “Американская литература XX века”. М, “Красный луч”, 2000. 98бет
11. Неупокоева Н. “История всемирной литературы”. М, Наука, 1976.67с10.
12. Засурский Я. Американская литература XX века. – М, Издательство Московского университета, 1984. 503с
13. Зверев А. Джек Лондон. М, 1975.
14. Chang, Yaoxin. A Survey of American Literature. Nanjing: Nanjing University Press. 1990.
15. Li Gongzhao. An Introduction to 20th Century American Literature. Xi'an : Xi'an Jiaotong University Press. 2000.
16. London, Charmian “The Book of Jack London”, Volume II, Kessinger, 2009.p55
17. London Jack “Martin Eden”, London, Project-Gutenberg book, 2010.p34
18. London Jack; Taylor J. Golden “A Literary history of the American West”

Fort Worth: Texas Christian University Press, 1988.p285

19.London, Joan “Jack London and His Times”, New York: Doubleday, Doran & Company. Inc, 1939 y.

20.London,Jack; Taylor J. Golden “A Literary history of the American West”
Fort Worth: Texas Christian University Press, 1988 y.

21.London,Jack “Martin Eden”, London, Project-Gutenberg book, 2010 y.

22.London,Joan “Jack London and His Times”, New York: Doubleday, Doran & Company. Inc, 1939 y.

23.London,Charmian “The Book of Jack London”, Volume II, Kessinger, 2009 y.

24. London, Joan “Jack London and His Times”, New York: Doubleday, Doran & Company. Inc, 1939. p39

25. William James “Jack London's Works by Date of Composition”. The Jack London Online Collection, 2010.p34

26.Schweitzer, Ivy. Review .Early American Literature23.2:1988.-300.

27. <http://www.wikipedia.com>, the free encyclopedia.

28. [http://www.sparknotes.com/lit/Martin Eden](http://www.sparknotes.com/lit/Martin%20Eden)

29. <http://www.fb2.mbookz.ru/index.php>

30.[http://www.slate.com/articles/arts/books/2010/08/jack_londons_dark_side.ht
ml](http://www.slate.com/articles/arts/books/2010/08/jack_londons_dark_side.html)

31.<https://www.wsu.edu/~campbelld/almit/earamnov.htm>

32.[http.www.literarylives.com](http://www.literarylives.com)