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ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА

на тему: The problems of youth in Jack London's "Martin Eden"

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Introduction

Over the years English inarguably has reached a status of a global language and commonly is characterized as a lingua franca. It has become the language that is spoken by millions of people all over the world; as the mother tongue, as the language used for international communication and as the language learned in the millions of schools. Knowing the foreign language and ability to communicate and understand spoken speech and written texts is a quality of an individual who wants to succeed in this society and get a myriad of information on any sphere. Over a billion people are currently learning English worldwide. There are 56 countries where English is an official language. Taking into consideration the importance of learning a foreign language, the government of Uzbekistan is paying a great deal of attention to teaching the English language to our people starting from the pupils of the first grade to adult.

On December 10, 2012 the first President of Uzbekistan Islom Abduganiyevich Karimov signed a decree “On measure to further improve foreign language learning system”¹. Further development of a continuum of foreign languages learning at all levels of education; improving skills of teachers and provision of modern teaching materials are required. According to the decree, starting from 2013/2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of the school in the form of lesson-games and speaking games, continuing to learning the alphabet, reading and spelling in the second year and in this way from year by year the knowledge of English is developed. And it gave us, to future English teachers, a huge opportunity to increase activities which can be effective and interesting for learners.

One of the most important steps in teaching foreign language is to improve their language skills and for this, it is very important to know how to do it. Day by day, Uzbekistan making progress in increasing the quality of teaching English to

¹Decree of the President of Republic of Uzbekistan “On measure to further improve foreign language learning system”.-Tashkent.,2012 IIII1875

achieve the European standards and useful strategies in teaching and enhancing productive skills play a great important role.

The subject matter of the final qualification work is the youth problem in Jack London's novel "Martin Eden".

The object matter of the final qualification work is introducing the American literature in the late 19th and early 20th. Depiction of youth problem in the novel "Martin Eden" by Jack London.

The actuality of the final qualification work:

Studying American literature encompasses understanding society. From this study, society can only improve by analyzing the writing in any culture.

American literature has produced some of the most significant prose and poetry the world has seen. By analyzing the technical aspects of famous American poetry, essays, short stories, dramas, and novels, the reader can learn how to improve the future of American literature.

The aims and tasks of the final qualification work are followings:

- to be aware of American literary schools, realism, naturalism and modernism, which developed in 19th and 20th centuries;
- to introduce the authors and their works which depict the youth problem in that period;
- to find out data about American writer Jack London;
- to analyze the novel "Martin Eden" by Jack London;
- to show the problems which youth faced in the novel.

The final qualification work and main resources.

"A brief history of American literature" by Willey Blackwell and the book "Martin Eden" by Jack London.

The novelty of this final qualification work is seen in the interpretation of "Martin Eden" by analyzing the conflicts, problems among youth, social impacts on youth. There have been brought examples to show what were the youth challenges, impacts of social problems on them and Americans dream in the period of hero.

The theoretical significance of the final qualification work includes the internet sources, books and critical analysis of scholars, including Bikov M, Henry Menken, Robert Honland, Amy Berke, Doug Davis that present theoretical material for our research on this theme.

The practical significance of the final qualification work is that the new data and materials presented in the paper could be useful in course of teaching American literature.

The structure of the qualification work: The work consists of introduction, two chapters, conclusion and list of used literature.

The first chapter introduces about American literature in the late 19th and early 20th century, American literary schools, realism, naturalism and modernism which had developed in that period. Furthermore this chapter informs us about authors and their works which depicted youth problems.

The second chapter is depicted Jack London life, the process of writing the novel "Martin Eden" and analyze of this novel. Also in this chapter demonstrated the challenges of youth, their lifestyle, hard working to earn money, illiteracy, hypocrisy and addiction to smoking and alcohol.

CHAPTER I. AMERICAN LITERATURE IN LATE OF 19TH AND EARLY 20TH CENTURY

1.1 The development of realism, naturalism and modernism in American literature.

The Civil War was the bloodiest conflict in American history, with over 360,000 Union soldiers and 260,000 Confederates lost on the battlefield or in military hospitals². Within a few decades after the war, however, the United States was assuming a new prosperity and developing into an industrial giant, with over half the population in the Eastern states living in towns and cities and an industrial investment of over four billion dollars. An emergent ideology of success celebrated the growth of American power and wealth. And the spread of education and literacy, the technology of mass production, the access to market opened up by the railways all meant that something like a uniform print culture was possible for the entire nation, and that specialist audiences could also be catered to or even created. There was, in short, uniformity but also diversity.

Up to the 1960s, most critics were relatively confident in their ability to define literary naturalism. They endorsed what we may call the traditional or classic definition of this literary movement. This definition dates back to comments articulated by naturalist novelists themselves in the late nineteenth century by the founding figure of the movement, Emile Zola, or, in the US, by novelist Frank Norris. Among American critics, Vernon Louis Parrington and Alfred Kazin have provided the most explicit formulation of this traditional understanding of naturalism.

Naturalism is traditionally described as the literary movement created by Emile Zola and further developed by writers working under Zola's influence. Most of Zola's naturalist novels fit in a cycle entitled *Les Rougon-Macquart*, chronicling the life of an extended family during the reign of Louis Napoleon (Napoleon III). Each novel analyzes one specific area of the social scene of this period—the urban working classes; real-estate speculation; department stores; mining; the railroads;

²Gray Richard "A brief history of American literature". Blackwell 2011 pp 25-27

artistic life. Zola published several critical essays in which he defines the goals of naturalism. The most famous among these is entitled “Le roman expérimental”. In this text, Zola defines his literary practice as follows:

-Naturalism marks a new period in the development of literary realism.

-It provides a scientifically based view of society and human beings. Its methodological model is drawn from the empirical sciences medicine.³

-Its scope extends beyond literature: the ultimate goal of naturalism consists in paving the way for social reform. On this basis, literary critics have defined the features of classic naturalism.

Naturalism favors a scientific approach to social reality, and thereby leads writers to endorse a pessimistic variety of determinism.

According to the classic definition, the best-known authors who belong to the first generation of American literary naturalism are the following: Stephen Crane. Maggie, “A Girl of the Streets”; “The Red Badge of Courage”, Hamlin Garland “A Spoil of Office”; “Rose of Dutcher’s Coolly”; Frank Norris “McTeague”; “The Octopus”; Theodore Dreiser “Sister Carrie”; “An American Tragedy”; Upton Sinclair “The Jungle”; Jack London “Martin Eden”; “White Fang”; The Iron Heel. They are for the most part novelists of the urban scene.

Though some naturalist fiction deals with life in the countryside or even the wilderness, naturalism, especially in the US, asserted itself as the literary idiom aiming to represent the urban-industrial world⁴. Naturalism is the fiction of the emerging urban scene. Naturalists, even more than their realist precursors, were thought to defy the standards of puritanical censorship. The anti-idealistic, scientifically based dimension of naturalism led writers to explore topics previously silenced in literary texts—instinctual life, sexuality, perversion, violence, etc. Naturalist novelists were therefore accused of producing quasi-pornographic works. Most naturalists were expected to act as critics of socio-economic inequalities. Even though the most famous canonical authors were not always

³Barrish, Philip. *American Literary Realism: Critical theory and intellectual Prestige, 1880-1995*. Cambridge: Oxford UP, 2001; pp 178-179

⁴.Martin, Jay. *Harvests of Change: American Literature, 1865-1914*. Englewood Cliffs, N. J.: Prentice-Hall, 1967.

explicitly political, their very decision to cast a scientifically informed gaze on urban life led them to portray subject's urban poverty, particularly contradicting any optimistic assessment of social conditions.

American naturalists were therefore regarded as the enemies of the "plutocracy" the rich elite of the "Gilded Age." The term "plutocracy" referred to the capitalists whose fortune was built on the basis of speculation and inherited wealth. The 1890s was indeed the era when the development of monopolies led to the creation of an extremely wealthy capitalist upper class. Mark Twain coined the term "Gilded Age" to highlight the cultural shallowness of this new ruling class. Authors of the second wave of American literary naturalism in the 1930s John Steinbeck, Richard Wright, J. T. Farrell, and Michael Gold were more explicitly political than their precursors. By the same token, they are sometimes described as the proponents of proletarian literature, chronicling the difficult life conditions of the Great Depression.

Along with naturalism there was another one technique in American literature called "realism". Broadly defined as "the faithful representation of reality" or "verisimilitude," realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism.

According to William Harmon and Hugh Holman, "Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence".⁵ Many critics have suggested that there is no clear distinction between realism and its related late nineteenth-century

⁵Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige, 1880-1995*. Cambridge: Oxford U P, 2001

movement. As Donald Pizer notes in his introduction to *The Cambridge Companion to American Realism and Naturalism: Howells to London*, the term “realism” is difficult to define, in part because it is used differently in European contexts than in American literature”.⁶

Pizer suggests that “whatever was being produced in fiction during the 1870s and 1880s that was new, interesting, and roughly similar in a number of ways can be designated as realism, and that an equally new, interesting, and roughly similar body of writing produced at the turn of the century can be designated as naturalism. Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered natural”.⁷

In American literature, the term “realism” encompasses the period of time from the Civil War to the turn of the century during which William Dean Howells, Rebecca Harding Davis, Henry James, Mark Twain, and others wrote fiction devoted to accurate representation and an exploration of American lives in various contexts. As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture. In drawing attention to this connection, Amy Kaplan has called realism a “strategy for imagining and managing the threats of social change”.⁸

Realism was a movement that encompassed the entire country, or at least the Midwest and South, although many of the writers and critics associated with realism were based in New England. Among the Midwestern writers considered realists would be Joseph Kirkland, E. W. Howe, and Hamlin Garland; the Southern

⁶Pizer, Donald, ed. *Documents of American Realism and Naturalism*. Carbondale and Edwardsville: Southern Illinois U P, 1998.p52

⁷Pizer, Donald, ed. *Documents of American Realism and Naturalism*. Carbondale and Edwardsville: Southern Illinois U P, 1998.p56

⁸Kaplan, Amy. *The Social Construction of American Realism*. Chicago: U of Chicago P, 1988.

writer John W. DeForest's "Miss Ravenel's Conversion from Secession to Loyalty" is often considered a realist novel, too.

Here some main characteristics of realism;- Renders reality closely and in comprehensive detail. Selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot

- Character is more important than action and plot; complex ethical choices are often the subject.
- Characters appear in their real complexity of temperament and motive; they are in explicable relation to nature, to each other, to their social class, to their own past.
- Class is important; the novel has traditionally served the interests and aspirations of an insurgent middle class.
- Events will usually be plausible. Realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances.
- Diction is natural vernacular, not heightened or poetic; tone may be comic, satiric, or matter-of-fact.
- Objectivity in presentation becomes increasingly important: overt authorial comments or intrusions diminish as the century progresses.
- Interior or psychological realism a variant form.

Furthermore, there was another developed literary school which is called "modernism". Modernism, in its broadest definition, is modern thought, character, or practice. More specifically, the term describes the modernist movement, its set of cultural tendencies and array of associated cultural movements, originally arising from wide-scale and far-reaching changes to Western society in the late 19th and early 20th centuries. Modernism was a revolt against the conservative values of realism. Arguably the most paradigmatic motive of modernism is the rejection of tradition and its reprise, incorporation, rewriting, recapitulation, revision and parody in new forms. Modernism rejected the lingering certainty of enlightenment thinking and also rejected the existence of a compassionate, all-powerful Creator God.

Modernist literature is concerned with representing modernity, which, by its very definition, supersedes itself. Modernity must, in order to emerge, annihilate the past. Problematically, modernity must annihilate itself the very moment it is actualized, as the moment it emerges, it becomes a part of the past. Modernist literature represents the paradox of modernity through themes of cycle and rejuvenation. Eliot's speaker in "The Waste Land" famously declares "these fragments I have shored against my ruins" (line 430). The speaker must reconstruct meaning by reassembling the pieces of history. Importantly, there is rebirth and rejuvenation in ruin, and modernist literature celebrates the endless cycle of destruction, as it ever gives rise to new forms and creations.

Modernist literature is also marked by themes of loss and exile. Modernism rejected conventional truths and figures of authority, and modernists moved away from religion. In modernist literature, man is assured that his own sense of morality trumps. But individualism results in feelings of isolation and loss. Themes of loss, isolation and exile from society are particularly apparent in Ernest Hemingway's novels, the protagonists of which adopt rather nihilistic outlooks of the world because they have become so disenfranchised from the human community

Another element of modernist literature is the prevalent use of personal pronouns. Authority becomes a matter of perspective. There is no longer an anonymous, omniscient third-person narrator, as there is no universal truth, according to the modernists. In fact, many modernist novels (Faulkner's, for instance) feature multiple narrators, as many modernist poems ("The Waste Land", for instance) feature multiple speakers. The conflicting perspectives of various narrators and speakers reflect the multiplicities of truth and the diversities of reality that modernism celebrates.

In general, the term modernism encompasses the activities and output of those who felt the "traditional" forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in the new economic, social, and political conditions of an emerging fully industrialized world. The poet Ezra Pound's 1934 injunction to "Make it new!" was paradigmatic of the movement's

approach towards the obsolete. Another paradigmatic exhortation was articulated by philosopher and composer Theodor Adorno, who, in the 1940s, challenged conventional surface coherence and appearance of harmony typical of the rationality of Enlightenment thinking. A salient characteristic of modernism is self-consciousness. This self-consciousness often led to experiments with form and work that draws attention to the processes and materials used. The modernist movement, at the beginning of the 20th century, marked the first time that the term “avant-garde”, with which the movement was labeled until the word “modernism” prevailed, was used for the arts. Surrealism gained fame among the public as being the most extreme form of modernism, or “the avant-garde of modernism”.⁹ Below are given the most important personalities who contributed on American modernism.

Ezra Pound was one of the most influential poets of the 20th century. He was born in the USA but he spent a long time in Europe, he also spoke many languages. He is one of the most complex writers in the American history. He was involved in pioneering new styles and movements - imagism (words provoke pictures in the reader's mind) or vorticism. His most important work is called *Cantos*.

T. S. Eliot lived in Britain and wrote “*The Waste Land*”, a very complicated modernist poem.

E. E. Cummings was an experimental poet. The Chicago Renaissance was a movement consisting of Illinois poets.

Carl Sandburg was optimistic about America's future; he expressed his passion for the rhythm of a modern city in his *Chicago Poems*.

In the half of the 20th century the term “Lost generation” appeared among American writers.¹⁰ This term invented by Gertrude Stein to refer to a group of writers who felt alienated to the world. They wrote about young people who do not find any pleasure in everyday life or becoming rich. The group included Ernest

⁹Crouch, Christopher, *Modernism in art design and architecture*, New York: St. Martins Press, 2000

¹⁰Ziff, Larzer. *The American 1890s: Life and Times of a Lost Generation*. New York: Viking, 1966.

Hemingway, F. Scott Fitzgerald, Gertrude Stein, John Dos Passos and William Faulkner. Ernest Hemmingway writing style is very plain, however, his stories and novels are sometimes compared to an iceberg (you only see its one eighth; the rest is hidden below the surface). His novelette "The Old Man and the Sea" earned him the Nobel Prize for literature. It shows the struggle between a fisherman called Santiago and the natural world. The moral of the story can be summed up as "a man can be destroyed, but not defeated".

"The Sun Also Rises" is about a group of young people who drink, have love affairs and attend bullfights, all these without any mental satisfaction. "A Farewell to Arms" and "For Whom the Bell Tolls" are Hemingway's accounts of war in Europe.

F. Scott Fitzgerald is well known for "The Great Gatsby". It is a short novel about Nick Carraway, who meets a mysterious rich man named Jay Gatsby. Gatsby spends time throwing lavish parties; however, this does not make him feel happy. The book shows the negative aspects of high society in the roaring twenties. Another his famous work "The Curious Case of Benjamin Button" is a short story about a man suffering from reverse ageing.

William Faulkner is one of the most important writers of the American South. He situated his writings in the fictional "Yoknapatawpha County in Mississippi". In his books, he concentrates on the fall of the Southern aristocracy. His texts are often very demanding, the reader does not know who says what. He wrote "The Sound and the Fury, Light in August or

Absalom, Absalom!" Sinclair Lewis was a satirist from the American Midwest. He is the first American writer to be awarded the Nobel Prize for literature. His best novel is Babbitt, which tells the story of a typical middle class man. John Steinbeck is one of the best known socially critical writers of all time. His style is very realistic, he wrote about exploited people who fall to the bottom of the society. "Of Mice and Men" is a novel about two homeless farm workers. "The Grapes of Wrath" is probably his most famous novel; it is the story of the "Joads",

family moving from Oklahoma to California to work there on fruit farms in terrible conditions.

1.2 The theme of youth in the works of American writers in late 19th and early 20th century

The Epic of America, James Truslow Adams in his 1931 book coined the phrase the “American dream”, which is “that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position”. Within the whole of the American psyche, there lies an eternal hope that the nation’s citizens will be afforded the opportunity for both monetary growth and social advancement. Of course, hard work and industriousness are embedded within this concept: In the traditional American mindset, any man or woman can achieve whatever he or she wants as long as there is the drive and will to obtain it¹¹.

The theme youth was one of the problematic themes in these periods. Illiteracy, hypocrisy, love, betrayals, actually, willing to be wealthy were the problems which faced a vast number of youth. American writers such as Mark Twain, Theodor Dreiser, Jack London, Stephen Crane, Harriet Beecher Stowe,

¹¹https://en.wikipedia.org/wiki/James_Truslow_Adams

Ernest Hemmingway and others mostly concentrated on the challenges of young generation which come across during the life.

Samuel Langhorne Clemens known by his pen name Mark Twain was an American writer, humorist, publisher and lecturer. Mark Twain's *Adventures of Huckleberry Finn* is called "The Greatest American Novel". It is characterized by local color regionalism. In this novel Huck Finn's youthful naiveté is part of the charm of the *Adventures of Huckleberry Finn*. Because of his young age, he is able to approach conflict with an innocence and curiosity that an older protagonist might lack. Too young to be fully indoctrinated with the values of Civil war in South, Huck gets to examine issues in light of his own still-evolving moral compass. Tom Sawyer's runaway imagination adds another layer of adventurousness to the plot, and Huck's contentment with the simple things in life remind us we're not dealing with somebody who's got a ton of personal baggage. Lastly, the playful tone of Huck's narration strikes an interesting balance with the weightier topics of the novel, such as slavery, morality, and racism.

Alcohol use in *Huck Finn* is usually portrayed as compulsive and excessive, and it's always a harmful activity for. Huck's father is an abusive alcoholic, and therefore his son can see nothing positive about the substance in any given situation. Every time a man touches a drop of alcohol in the novel, needless harm comes to him and innocent bystanders. Besides Pap's drunken abuse of Huck, the king sells Jim back into slavery in order to get cash for a whiskey binge. Even a harmless town alcoholic gets killed because he directs one of his drunken rants at the wrong guy¹².

Theodor Dreiser was an American novelist and journalist of the naturalist school. He saw life as determined solely by forces beyond the control of the individual, mainly heredity and environment, but also chance and the mysterious, unknowable workings of fate. Individuals do not have free will; they are merely small creatures struggling against whatever fate the inscrutable forces of life have

¹²Pizer, Donald. "True Art Speaks Plainly": Theodore Dreiser and the Late Nineteenth Century American Debate over Realism and Naturalism." *Nineteenth Century Prose*. 23. 2 (Fall 1996):

conjured up for them. This is the key theme of his popular novel “American tragedy”. It is stated early on as applying to Asa Griffiths, Clyde’s father: he is “the product of an environment and a religious theory,”¹³ and he himself is too weak and unintelligent to rise above these determining forces in his life. In a sense, his life was written for him before he started to live it. It is the same with the Alden family. The father, Titus, is defined by the family history that preceded him. He is an entirely “determined” individual, with no power to alter his lot in life. Roberta, too, was raised in poverty, and although she is blessed with intelligence and refinement and dreams of a better life, her attempts to better herself are unsuccessful. So it is with Clyde. He is born into poverty, and the qualities he inherits from his parents (especially a lack of practicality from his father, not fully counterbalanced by a certain resilience and strength from his mother) do not equip him for success. Clyde is an outsider in a 1920s American society that is becoming increasingly complex and industrialized- a society that grinds its wheels indifferent to the fates of individuals who fail to find their place in it. In Clyde’s favor is the strength of his desire and his will to achieve what he wants. These qualities enable him to climb a few rungs up on the ladder that leads to the attainment of the American Dream, but he will never climb higher. He will never get to the top because he is a participant in an unequal struggle. There are too many forces ranged against him. Whenever he is really tested he is found wanting. For example, when the crisis of Roberta’s pregnancy hits him, he is clueless about what to do: “In this crisis he was as interesting an illustration of the enormous handicaps imposed by ignorance, youth, poverty and fear as one could have found”¹⁴

An “American Tragedy” is therefore a long repudiation of the American idealization of the individual and of the falsity of the American Dream, the idea that anyone can rise to the top through hard work and application. Clyde does all he can, and he fails. He is like a man pushing a boulder uphill. One false move and the boulder will crush him. This feeling that he is a man facing insuperable

¹³Pizer, Donald. “‘True Art Speaks Plainly’: Theodore Dreiser and the Late Nineteenth Century American Debate over Realism and Naturalism.” *Nineteenth Century Prose*. 23. 2 (Fall 1996):

¹⁴Dreiser Theodor “American tragedy” Bk. Two, ch. XXXV, p. 443.

obstacles makes Clyde at times a sympathetic figure, as Dreiser intended him to be. Dreiser presents him as an individual who has no freedom to change his life; his belief that he does is merely an illusion.

When Stephen Crane's "The Pace of Youth" is about the young lovers escaping from the pursuit of a forbidding father had matured in the author's mind for almost two years. Linson began the chorus of the almost unanimous readings of "The Pace of Youth" as he merely paraphrased the text: "Youth eludes age,"¹⁵ He wrote. G. Schellhorn, in a longer analysis of the story, characterizes the central theme as "boy and girl in love versus an unsympathetic father"¹⁶ and he elaborates on the symbolical representation of Youth's superior force. Marston LaFrance, in 1971, concludes that the story is Crane's finest treatment of romantic love and C. Levenson expresses his belief that "young love triumph over forbidding age." Wolford in his 1989 publication *Stephen Crane: A Study in the Short Fiction* asserts that "The peace of Youth" fairly sings the tune of youth: it reads like a race in the sunshine with speed, airiness, love in bloom, and a sense in youth's inevitable victory in its battle against age."¹⁷ Finally, Bettina L. Knapp in her 1990 book on Crane equates Stimson with "a dying past" and his daughter with the Joyous future. Whereas the individual studies of the story differ in the emphasis of their analysis, they all agree on the fundamental concept that Youth scores a victory over Old Age. Apart from the fact that such an observation is anything but original, the text itself supports such a reading only on a surface level.

Another representative of youth problems is Harriet Beecher Stowe. In his "What Maisie knew" a super-young protagonist, Maisie is a meditation on youth from start to finish. James was a great believer in depicting youth in realistic rather than sentimental terms- it's a for young Maisie.

At the same time, James was also sensitive to the vulnerability of young people everywhere, and Maisie is an awesome creation because of the way she combines experience with innocence and preternatural gifts-she's freakishly smart

¹⁵Corwin K. Linson, *My Stephen Crane*, ed. with an intr. by Edwin Cady. Syracuse University Press, 1958. 28-29.

¹⁶Corwin K. Linson, *My Stephen Crane*, ed. with an intr. by Edwin HCady. Syracuse University Press, 1958. 30-31

¹⁷Corwin K. Linson, *My Stephen Crane*, ed. with an intr. by Edwin HCady. Syracuse University Press, 1958.p 35

and sensitive-with a real need for protection. James writes in a way that makes us feel both of these combinations and love Maisie both for her strengths and for her weaknesses. Maisie is surrounded by lots of really. This is the first thing we learn about her, in the preface. And the plot only thickens as we read on, meeting adult after adulterous adult in Maisie's world.

How she manages to stay innocent despite the corruption of her surroundings is a mystery, one that James explains by highlighting her gifts: her intelligence, sensitivity, and strength of character. What Maisie Knew seems to suggest that nature is more important than nurture in the end. But then again, Maisie does need some nurturing; she can't go it totally alone. Enter Mrs. Wix, better late than never.

One of the prominent Ernest Hemingway's "My Old Man" is about Joe's youthful disillusionment with the values and behavior of his "old man." Young Joe must come to grips with the conflict between his love and respect for his father and the disappointment he feels about his father's connivance with a corrupt racing system. The boy's ambivalence, which has been of central concern's critics, sets up the problematic ending that has received much of their attention.

One of Hemingway's biographers, Michael Reynolds, identified "My Old Man" as the first story the writer began after leaving Chicago and as the first of many stories that feature a father failing his son.¹⁸ It is of great importance in the development of Hemingway's career. The story was thought at first to be little more than a slight early piece about a son's disappointments with his father. Later, however, it began to be seen to contain a highly complex experiment in narration, one that explores the nature of fictional observation and of the narrator's understanding of his father's successes as well as failures.

The narrative reveals Joe's skill at remembering detailed descriptions of places and events and contrasts those recollections, which he seems to comprehend, with those involving his father's actions, to which he frequently

¹⁸Pizer, Donald. *Realism and Naturalism in Nineteenth-Century American Literature*. Revised Edition. Carbondale: Southern Illinois University Press, 1984.

admits a naïve confusion. The key scenes that reflect the narrator's uncertainty are the Galleria episode when his father is called a "son of a bitch"; the time when the old man learns of the fix at St. Cloud and cashes in on it; and the ending, when the spectators are overheard saying that Butler got what was coming to him. Because of their ambiguity, these scenes add substantially to the story's complexity and, therefore, to its potential for richer interpretation.

Another book of Ernest Hemingway is "The old man in the bridge". The old man the soldier meets at the bridge feels it is his duty to act as a shepherd, and watch over his flock. The old man believes that he must watch over the four doves, the cat, and the two goats in San Carlos. The artillery fire is why he and others of the town are evacuated.

The young soldier feels that it is his duty to carry out the orders of the evacuation to ensure overall success in the war. While he encounters the old man at the bridge and feels some empathy for him, the soldier does nothing to aid the old man. The old man is tired and old yet the soldier does nothing for him, opting to keep to his sense of duty to the military and his orders.

It is up to the reader to decide which man is the better person. The old man places the needs of other living things over his own well-being and the need to save himself. While he does leave the living things behind, it is due to the fact of old age and the forced evacuation. He would have taken care of them otherwise. The old man represents nature and morality. His duty is to care for nature.

The soldier places the need of the man-made and unnatural as priority. He offers a kind ear to the old man but does nothing physically to change the old man's situation. While the soldier has orders, he could have taken a moral point of view in the old man's dilemma. The young soldier represents man's neglect of nature and tendency toward war or violence.

Scott Fitzgerald is widely regarded as one of the greatest American writers of the 20th century. His well-known work "The great Gatsby" is about young and mysterious millionaire Jay Gatsby. It explores the themes of decadence, idealism, resistance to change, social upheaval, and excess creating a portrait of the Roaring

Twenties that has been described as a cautionary tale regarding the American Dream.

By juxtaposing characters from the West and East in America in *The Great Gatsby*, Fitzgerald was making some moral observations about the people who live there. Those in the Midwest-the newly arrived Nick Caraway were fair, relatively innocent, unsophisticated, while those who lived in the East for some time-Tom and Daisy Buchanan-were unfair, corrupt, and materialistic. The Westerners who moved East, furthermore, brought the violence of the Old West days to their new lives. Fitzgerald romanticizes the Midwest, since it is where the idealistic Jay Gatsby was born and to where the morally enlightened Nick returns. It serves metaphorically as a condition of the heart, of going home to a moral existence rooted in basic, conservative values.

Further, the houses of East Egg and West Egg represent similar moral differences. The East is where Daisy and Tom live, and the West is where Gatsby and Nick live. Fitzgerald refers to the West as the green breast of a new world, a reflection of a man's dream, an America subsumed in this image. The materialism of the East creates the tragedy of destruction, dishonesty, and fear. No values exist in such an environment. American Dream Gatsby represents the American dream of self-made wealth and happiness, the spirit of youth and resourcefulness, and the ability to make something of one's self, despite one's origins. He achieved more than his parents had and felt he was pursuing a perfect dream, Daisy, who for him embodied the elements of success. Gatsby's mentor, Dan Cody, was the ultimate self-made man who influenced Gatsby in his tender, impressionable youth. When Gatsby found he could not win Daisy's love, he pursued the American Dream in the guise of Cody. Inherent in this dream, however, was the possibility of giving in to temptation and to corrupt get-rich-quick schemes like bootlegging and gambling.

Fitzgerald's book mirrors the headiness, ambition, despair, and disillusionment of America in the 1920s: its ideals lost behind the trappings of class and material success. Examples of the American Dream gone awry are

plentiful in *The Great Gatsby*: Meyer Wolfsheim's enterprising ways to make money are criminal; Jordan Baker's attempts at sporting fame lead her to cheating; and the Buchanans' thirst for the good life victimizes others to the point of murder. Only Gatsby, who was relatively unselfish in his life, and whose primary flaw was a naive idealism, could be construed as fulfilling the author's vision of the American Dream. Throughout the novel are many references to his tendency to dream, but in fact, his world rests insecurely on a fairy's wing. On the flip side of the American Dream, then, a naiveté and a susceptibility to evil and poorly-intentioned people.

“*The Curious Case of Benjamin Button*” is another novel of Scott Fitzgerald which explores the nature of life, death, and aging in the rest of us. This story poses several questions: What does age really reflect of a person? What is the value of youth, and what is the value of experience? How do we deal with our own mortality and how does the knowledge of our own impending deaths affect the way we live our lives?

With Benjamin's backward aging, it sets up the obvious idea that youth is wasted on the young. Surprisingly, it doesn't dwell on that as much as one would think. Author used Benjamin's aging to highlight the idea of using old age to finally live life to the fullest. Though young on the inside, he is old on the outside, so to others it looks as though he is an old man still living all the life he can. And that inspires the people he meets. It comes full circle later in the film when, years later, he sees the fate of Tilda Swinton's character. Everyone seemed to be expecting the “youth is wasted on the young” idea, but it completely turned it around.

Sinclair Lewis was the first writer in America who received The Noble Prize in literature. His satirical novel “*Babbitt*” is about American culture and society that critiques the vacuity of middle class life and social pressure toward conformity. Many characters in *Babbitt* suffer from a sense of unease and dissatisfaction resulting from their acknowledgment that they have abandoned the ideals of their youth. Paul is perhaps the most powerful example, since he seems to

regret daily that he did not fulfill his dream of going to Europe and studying the violin. He is unable even to look at an ocean liner without nearly having an emotional breakdown, because he is so distraught by this sense of missed opportunity. Chum Frink also expresses remorse over his career choices. As he stumbles by Babbitt's house, completely drunk, he speaks with agitation about the poet who he wanted and had the potential to be but never became. He realizes that he will never fulfill the expectations that he once held for himself, and this is a deep source of dissatisfaction for him.

Babbitt had dreams of becoming a liberal, progressive lawyer and politician. When at the end of the novel he finally recognizes the fulfillment of one's ideals is one source of life's meaning, he urges Ted not to make the same mistake of giving up on his dreams.

In many ways, Babbitt points out a possible emptiness if not also a betrayal in the American Dream. According to popular opinion, George Babbitt should be a very happy man. He is successful, has a family, has a nice house and car, belongs to an elite club, and is a respected salesman. Together, these elements constitute the fulfillment of many essentials of the American Dream. Yet, as Babbitt explains to Paul over lunch, despite the fact that he has everything he ought to have and everything that he has been taught to want, he feels empty and dissatisfied. The attainment of wealth, power, and possessions leaves him with a spiritual void and without meaningful connections to others or to the larger community. Wealth and power do not necessarily signal virtue. The outward signs of success are not enough.

Thus the novel, though it is a realistic portrait of a single man, also speaks to broader cultural themes. It suggests that striving to fulfill some of the American ideals without others will leave a person in constant longing for the remaining elements, but inattention to those ideals will mean that a person is seeking something he cannot understand. Babbitt is never able to consciously name the thing that he wants. Nevertheless, he passes along to Ted his partial ideal, that of pursuing one's individual vision of success. Ted represents the next generation and,

perhaps, a new hope for a more full appreciation and achievement of the American Dream.

CHAPTER II.THE SHORT, FRANTIC LIFE OF JACK LONDON AND HIS FAMOUS WORK “MARTIN EDEN”

2.1Important features of the novel “Martin Eden” by Jack London.

John Griffith London was an American novelist, journalist and social activist. He was born in 1876, San Francisco. After completing grammar school, London worked at various jobs to help support his family. He briefly enrolled in a university and took English classes, for he loved to read and write. However, he was not happy with this formal education and he soon dropped out. In 1897 and 1898, London, like many other American and Canadian men, went north to Alaska and the Klondike region of Canada to search for gold. This was the Alaska Gold Rush. Although London never found any gold, his experience in the extreme environment of this cold part of the world gave him ideas for the stories he would write when he decided to return to California. Upon his return to the San Francisco area, he began to write about his experiences.

After winning a writing contest, he succeeded in selling some of his stories and in 1900, he published a collection of his short stories, *The Son of the Wolf*. Like Stephen Crane, London wrote in a Naturalistic style, in which a story's actions and events are caused mainly by man's internal biological needs, or by the external forces of nature and the environment. Many of his stories, including his masterpiece *The Call of the Wild*, deal with civilized man getting back in touch with his deep, animal instincts. Among London's most important books were *People of the Abyss*, written about the poor people of London, England; *The Sea Wolf*, a novel based on the author's experiences as a seal hunter; *John Barleycorn* (1913), an autobiographical novel about his struggle against alcoholism; and *The Star Rover*, a collection of related stories dealing with reincarnation.

London wrote more than 50 books and enjoyed enormous international popularity as an author. His exciting, often violent and brutal writing style attracted readers from all over the world and his stories and novels were translated into many different languages. Despite his success, however, alcohol and two broken

marriages added to his growing unhappiness. In 1916, at the age of only 40, Jack London committed suicide

In April 1907, Jack London on the yacht “Snark” went to a journey. Following the example of the experienced navigator Joshua Slocum, a few years before, he had made a round-the-world cruise around the world. According to his own plan he was to cross three oceans on a small yacht. He proposed to visit the Pacific Islands, Australia, New Zealand, Japan, Korea, China, India. Then he intended to go through the Red Sea to the Mediterranean and the Black Sea, and then to the Baltic Sea. Further, his route ran across the Atlantic Ocean to New York, and from there around Cape Horn the Snark was supposed to return to the port of departure - San Francisco.

During the trip, London was going to climb the Nile deep into Egypt, along the Danube - to Vienna and the Seine - to Paris. He thought for at least a month to live in every European country and spend the whole winter in Petersburg. The ideas of London testify to his desire to study the life and customs of various nations of the globe. All swimming was given seven years. The writer thought to create a book about him. Entry to it was published before going to sea. The Auckland Socialist newspaper wrote on its pages: “Goodbye, Jack! Goodbye! With the waving red flag, the Snark raised an anchor on April 22, and Jack London and his wife are now at sea. Roosevelt will be glad to hear that more one “undesirable citizen” has become less in the country “. President Roosevelt called the leaders of the workers Bill Heywood and Charles Moyer jailed by the government as unwanted citizens¹⁹.

In addition to Charmaine and London, young Tochigi, cook Martin Johnson, sailed as a navigator Roscoe Ames and as a driver (just in case, the motor was installed on the Snark) Stanford University student Herbert Stoltz.

Since childhood, in love with the sea, London once again found itself in its native element. The sea increased vitality: the ability to work in clear weather and the thirst for struggle in a storm. The yacht carried the writer away from debt

¹⁹P. Foner. Jack London: American Rebel, p. 97.

businessmen who had ripped off three skins from him while building the Snark, from sly publishers, from a deceitful and hostile bourgeois press - from capitalist America, which he hated.

Traveling on the Snark gave London plenty of material for new books. It was easy to write. You can easily imagine what a wealth of experience Jack London would endure, how many bright books his talent would have created, having completed his planned journey. Unfortunately, the writer on the road was seriously ill with an unknown tropical disease, was forced to abandon his voyage, and in the summer of 1909, he returned to California. Nevertheless, the journey that lasted for about two years gave him a lot and turned out to be quite a fruitful period for his creative biography.

In the summer of 1907, during the first stop on the Hawaiian Islands, London launched one of his masterpieces - the novel "Martin Ideas". In February of the following year, it was completed and published in the magazine "Pacific Monthly" from September 1908 to September 1909. A separate book was published by the Macmillan Company in September 1909. Roman, as Jack London defined his idea, "was an attack on the bourgeoisie and on everything it stands for".²⁰ The writer continued to develop a modern theme. This time he was interested in the success story and the tragedy of a young man trying to get into the ranks of the successful in America. London entered into open controversy with the "business romance", glorifying entrepreneurial success portraying the United States as a country where supposedly the last cleaner could become a millionaire.

The protagonist, Martin Eden, has set himself the typical American goal of becoming rich. Overcoming incredible difficulties, he sought to implement his plans, but on the way, he wasted all his strengths and desires, and the world; where he strove with all the ardor of his soul, turned out to be vulgar, devoid of the aesthetic value attributed. Detached from his native environment, devastated and disappointed the hero died.

²⁰J. London, *Martin Eden* v. 2, p. 169.

The leading theme of the novel is the fate of the artist from the people in a capitalist society. "Martin Ideas", like a mirror, reflected the difficult conditions in which a talented person in the United States found himself.

It is characteristic that almost all the major writers of America of the late XIX - early XX century experienced the brutal blows of bourgeois publishing policy. Dreiser in the article "The Great American Novel" cites some facts of the struggle of the ruling class with realist writers. In the American literature appeared before the "Martin Eden" works devoted to the fate of talent. Among them is the novel "The Fall of Ebner Joyce" written by G. Fuller, where the author, basing the fact of the departure from realism, made by Hamlin Garland, showed how this "fall" was accomplished. E. Sinclair in Arthur Stirling's Diary, making extensive use of autobiographical material, spoke about the tragic death of a talented poet who could not stand the unsustainable struggle for existence. In 1915, several years after the release of "Martin Eden," T. Dreiser in the novel "Genius" also addressed the theme of the artist's fate in capitalist America. In all of these books, as in the novel of London, modernity has left an imprint of tragedy, the collapse of ideals, all of them were, in their own way, albeit in varying degrees, remarkable and significant. However, "Martin Ideas" among all the above-mentioned works stood out as a book of deep life truth and high artistic merit. The novel was a new stage in the creative development of London itself

As a young man, published in the magazine Auckland secondary school "Aegis", London wrote a story about a young musician who dreamed of his talent to conquer the world, but committed suicide. The reason for suicide was disappointment in his talent. The story did not condemn the social system, and not because the short form of the novel did not allow for a detailed picture, but because young London was still far from understanding the social causes of what was happening.

His story "Martin Eden" brings to mind this very early story of London; however, unlike the story, perhaps inspired by a book read, in the novel the writer

relied on his own life experience, analyzed reality from the position of more mature social views, which he had in the middle of 1907.

Turning to memory of the past, his path to literature full of drama, London more deeply appreciated his failures and successes, understood their real reasons. He now understood more deeply the reasons that prompted Mabel to break with him. The facts of his own biography now received a different light for him. He summarized and considered them against the background of social contradictions that he now saw in America. In the characters, he first of all tried to reveal their class essence.

In the image of Ruth Morse and her entourage, the writer denounced the morality of the society infected with the pursuit of the dollar, and showed that ordinary workers are morally well above the Morse range and the like.

“Martin Eden” is a social novel in which society is carefully analyzed, and at the same time it is a novel about love, about the development of this feeling, driving and organizing human forces. It is love that inspires Martin to fight against social conditions, she, according to London, is a powerful spring in human life. Later we will see how the writer will develop in other novels and what evolution this important topic will undergo in his work.

Through the fate of the hero, his clashes with reality in Martin Eden, bourgeois democracy, the press, the educational system, are exposed. Publishing policies, brutal exploitation that turn a person into an animal.

In his quest to become a writer, Martin Eden was faced with opposition - US publishing policy.

He tries to understand the reasons for his failures, studies publishing and reader tastes and displays the so-called “three-term formula”, aptly describing American literature intended for the general reader. A young writer, in order to break into the pages of a magazine, is forced to “create” according to the following formula:

“1) two lovers must be separated; 2) thanks to some event, they are connected again; 3) the sound of wedding bells”.²¹

Martin is sickened by the lifelessness and well-being of literature flooding the market, he feels the power and greatness of life, knows that “she is beautiful, despite all the dirt covering her”.²²

“He sought inspirational realism,” writes London, “imbued with faith in man and his aspirations. He wanted to show life as it is, with all the questions for a restless spirit.”²³ A novice writer is inspired by the desire to tell people the truth about what they don’t see, to write about what they don’t write about. “This is life!.- Martin exclaims in response to Ruth's negative feedback about his story. - This is real. This is true. I must describe life as I see it.”²⁴

But in the end, the material addiction forces Martin to make up for his low literary tastes. London shows how social conditions deform Martin’s soul, how literary America is trying to drive original talent into the Procrustean bed of bourgeois traditions, burns democratic views, and distorts soul and life.

Having lost his ideals in his struggle, proud impulses, embittered by unsuccessful fights with the world of corruption, meanness, Martin splashes into the face of this lowland world the bitterness of his accusations: “Pathetic spiders, traffickers and moneylenders! They bribed your judges, perverted your laws and kept your sons and daughters under oppression, before whom all the horrors of legalized slavery became pale. Two million of your children are now working under m industrial oligarchy of the United States. Ten million slaves lived, with no shelter, no bread”.²⁵

The exhausting work in the laundry, which exposed the essence of capitalist exploitation to the young man Martin, made him think about his fate. Such work sucked the energy of the muscles and took away from the brain the ability to think.

²¹J. London. Works.Martin Eden; Vol. 5, pp. 477-478.

²²J. London. Works. Martin Eden; Vol. 5, p. 369.

²³J. London. Works Martin Eden; Vol. 5, p. 463 (in the original: "what was a peace?" all its spirit-groping and soul-leaving left in. "Martin Eden". NY-Toronto, 1956, p. 212

²⁴J. London. Works.Martin Eden; Vol. 5, p. 525.

²⁵J. London. Works.Martin Eden; Vol. 5, p. 555.

Conditions pushed him to protest. Hate ripened subconsciously. She was muffled by a passionate desire to break out of the bottom, a young enthusiasm and self-confidence, her lucky star.

And now the path has been traversed - from the unskilled laborer to the most popular writer to whom the crowd applauds. But now Martin understood the true value of those in power, he saw through these spiritually insignificant little people - parasites and realized that beautiful phrases about freedom, equality and fraternity - bursting bubbles, and Democrats and Republicans - different names for minions of capital.

One can easily guess what direction the work of Martin would take in the presence of such anti-bourgeois views. But, having achieved fame, he stops writing. By the time Martin gained fame and the right to write, he had acquired an irresistible aversion to creativity. Writing work for him became disgusting, and he threw it. So, the artist perished, deceived in his best hopes, lost the taste for life.

London intended to choose one of the following three titles for the book: "Success", "Star dust" and "Martin Eden". More than others, he liked the first, ironically emphasizing the collapse of the hero's illusions, but the publisher preferred the neutral last.

London reported this in a letter to the publisher Brett of February 27, 1908, the letter is kept at the Huntington Library.

The novel of London represented great material for thought. Press, literature - all official propaganda inspired the Americans with the idea that in the USA the path to a career is open for everyone. But if the strongest and most talented loses the will to live toward the end of the path, what awaits others? If only chance helped Martin to become a writer, then how is the success of the others? The Book of London dealt a crushing blow to the legend of American exclusivity. Not without reason, American literary critic M. Geismar called the novel one of the most evil books in American literature.²⁶

²⁶M. Geismar. *Rebels and Ancestors*. Cambridge, 1953, p. 172.

In addition to the attack “on the bourgeoisie and on everything for which it stands,” the novel, according to the plan of London, should have contained another important topic: the collapse of Martin should serve to dethrone his individualism. The novel is conceived as an attack on Nietzsche’s superman, on his philosophy. The writer has repeatedly stressed this idea of his book.

Writing “Eden's Martin” as a gift to E. Sinclair, London said: “The attack on individualism (in the person of the hero) was one of the motives of this book”.²⁷ In another place, he wrote: “Later, not to mention my less significant attempts, I wrote another novel that was an attack on the idea of a superman called Martin Eden²⁸. London again draws attention to this idea of the novel, making the inscription on a copy of the book that Frederick Bamford presents: “Dear Fred! And not a single honorable columnist discovered that this book is an attack on individualism, that Martin Eden died because he was such an ardent individualist, that he did not know about the needs of others and that therefore, when his illusions were broken, nothing it was left for the sake of which it would be worth living.²⁹”The above inscription was made on November 23, 1909, shortly after the novel was published.

The wife of the writer Charmaine in *The Book of Jack London*, among his last notes made on the eve of his death, cites the following: “Socialist Autobiography.” “Martin Ideas” and “The Sea Wolf “- an attack on Nietzschean philosophy that even socialists did not understand.³⁰

One could cite a few more statements by the writer on this subject. The thought of failing to expose individualism and Nietzscheism troubled London to the last days of life.

The individualism of the hero is manifested. Martin talks about his individualism with Morse, trying to defend himself against the accusations of socialism after his attacks on capitalism. It is here that he declares himself the

²⁷Joan London. *Jack London and His Times*, p. 329.

²⁸Joan London. *Jack London and His Times*, p. 357.

²⁹G. L. Bamford. *The Mystery of Jack London*, pp. 176 -177.

³⁰G. L. Bamford. *The Mystery of Jack London*, pp. 179 -180.

sworn enemy of the socialists. The hero's ardor and excessive categorical statements are to some extent explained by polemical enthusiasm. Soon, again with Morzez, Martin talks about his individualism somewhat more thoroughly. He again condemns the "bastard" American democracy and, in order to deflect opponents objections, accuses Judge Blount of speaking out against him in socialism, and calls himself a Nietzsche follower, who believes that the world belongs to the strongest.

Martin's statements are confusing: the condemnations of the capitalist system are interspersed with attacks on socialism, but the emotional intensity of the speeches emphasizes the power of his hatred towards both capitalism and socialism. Martin, in his own words, is a supporter of some kind of third line, and he calls her individualism. He says that his position is based on the biological law of natural selection, the victory of the strong over the weak and the Nietzschean concept of the eternal separation of society into slaves and masters, the hope of the arrival of a strong man who will save the state from inevitable decomposition. However, everything is in such a way that reactionary ideas are not carried over by Martin. They are only declared to them; this is the inconsistency of the hero. He has no desire to suppress the weak. On the contrary, his actions repeatedly indicate the opposite. We see his kindness, willingness to help his friend, relatives. The individualistic worldview is manifested only in his desire to separate from people, to withdraw, but it appears later and to some extent explained by the hero's fatigue and mental illness.

Martin declares himself a reactionary, notice, "a staunch reactionary." But is he really like that? Do matters confirm his decisive declarations?

This is not confirmed either in the first parts of the novel (we leave aside the first parts, since it can be assumed that during this period the hero was not yet a reactionary and an individualist), nor in the subsequent ones. On the contrary, the actions of the hero indicate morality, alien to the reactionaries and individualists.

Having become famous and rich, Martin does not forget the old comrade Joe, he cares about his future. He financially helps his sister and a woman with

many children, who once shot a corner. Lizzy, who fell in love with him, costs him carefully and cordially. He does not take revenge on a reporter who played a fatal role in his fate.

The only attempt to apply Nietzsche to life immediately swayed Martin's faith in the justice of his doctrine. To be convinced of this, one only needs to read Martin's conversation with his sister, beaten, defenseless Gertrude, according to Nietzsche, the representative of the slave category. The author ends the scene with the following significant words: "Gertrude burst into tears and went on her way, and Martin, looking at her heavy, tired walk, felt his heart sank at unbearable melancholy. And when he looked after his sister, the building of Nietzscheism suddenly trembled and staggered. It was good to talk about some abstract category of slaves, but it was not so easy to apply theories to those close to them."³¹

Perhaps London believed that to dispel individualism is quite a tragic end: after all, the path chosen by Martin leads to death. However, the author did not show with sufficient conviction that Martin is an individualist, and his death is a consequence of individualism. After all, Martin simply sought to escape from the terrible world of dirt and poverty.

The author generously endowed the hero with positive qualities. Martin is a broad nature, honest, truthful, responsive, capable of tender deep love; besides, he is richly endowed with nature - smart, attractive, courageous. A good half of the novel is devoted to describing Martin's amazing success and superiority over those around him. In the novel there is no character who could resist him. The socialist Brissenden is depicted as an idle drunkard, a bohemian man. He is not at all the opposite of Martin; like the latter, he expresses his disregard for the crowd. Brissenden became a supporter of socialism only because he is ready to prefer anything to the capitalist system, to which he hates. According to London, Brissenden is a man of thought and a brilliant speaker, but he does not enter into an argument with Martin, does not refute his false ideas. And the mere fact that,

³¹J. London. Works. Martin Eden; Vol. 5, p. 563.

unlike the blooming Martin Brissenden, the fragile, consumptive, flawed person who abuses drugs, reduces this image.

If London had created an image of a purposeful socialist, strong-willed and convinced, spiritually rich, then by comparison the reader would have noticed the negative in Martin and would have preferred the individualist Martin a representative of another teaching.

The socialists protest sluggishly in his passionate speeches, confining themselves to general phrases. Thus, the ideals of the protagonist, no other seriously oppose, and the position of Martin remains dominant in the novel.

There is no condemnation of individualism and in author's remarks. The writer avoids direct assessments, but the narration is often conducted in such a way that it is difficult to separate the views of Martin and the views of London, thus the position of the protagonist is supported by the authority of the writer.

The fact that the basis of the plot London put his biography, played, obviously, a positive and negative role. He described what he experienced, what brought him a lot of suffering at the time and was clearly fixed in the memory. This helped make the novel artistically convincing. Martin has embodied too much of his own ideals and aspirations in his younger years, which is why his author's sympathies are strong. London would not have been able to get rid of them, with all its desire to condemn individualism.

One feels that the writer admires Martin, admires himself in the form of Martin. And this happens not only in the first half of the novel, but also later, when Martin expounds his reactionary views, when he is already seeking fame and money.

The writer did not approve of everything in the hero, but what he endorsed turned out to be, by weight, more significant than what he had rejected. The sympathies and sympathy of the author, and after him the reader from the first to the last page of the book, remain on Martin's side. This is the strength and weakness of the novel.

The strength lies in the fact that this coloring of the work more fully conveys to the reader the subject of exposing the society in which Martin lives, the social conditions that led him to suicide. The death of the hero, generously gifted, released from the people, seized by the sympathies of the reader, is stronger.

The weakness of the novel is that with such a system and such an interaction of images, with such a distribution of light and shadow, those features of individualism that are still inherent in Martin, are justified and justified, and his erroneous statements are not condemned.

Bearing on itself the stamp of sincere author's love, the image of Martin is not perceived as negative. Indeed, Martin's leading aspiration is not condemned: he seeks to escape the misery of life around him. The social system in which he grew up represents for him the only legitimate way for him - to join the ranks of the privileged class; he is sincerely convinced that this path is open to all, which is indeed confirmed: after all, many who now belonged to the class of the elect have once left the environment of those like Martin. This was confirmed by the history of America and living witnesses, participants of such a tempting ascent, for example, Mr. Butler is a character in this same novel. Martin takes the proposed path, which is bourgeois, because he does not shake the foundations of society and does not go beyond the bourgeois legality. Martin's choice demonstrates his limitations. He is not given to understand any other way that the socialists pointed out. The path chosen by Martin and their determination to go were typical of a significant number of Americans. It is characteristic of those who are blinded by the dizzying careers of fortunate ones, units, loudly advertised by the press and literature of the United States. The fact that Martin chose this path is the least of his guilt - this is his misfortune.

For one of his impulses in such a way to arrange his future, he still did not deserve condemnation from the point of view of the ordinary American reader.

Further. Unless he himself was guilty of the disappointments that befell him! Ruth seemed to him perfection of perfection, but pushed him away with the cowardice and self-interest of her feeling. The society where he wanted to go,

where he sought his ideals, seduced him with high thoughts, high morality and deceptive independence. And it is not Martin's fault that, having got into the high society, he saw through his real value, saw the stupidity, deceit and emptiness of the "elect" - this is his merit. In that case, he deserved condemnation if he reconciled with these hypocritical people who value a person in his wallet. In the crash of the hero's illusions, society is to blame, which London showed in his novel. Now we come to the basic contradiction of two ideological lines of the work.

London's intention to debunk Martin contained a contradiction to the idea of "attacking the bourgeoisie and all that it stands for." Either the hero was destroyed by the conditions, and then the reader will acquit the victim, transfer the brunt of the charges to the society, which pushed the hero to death. Either the hero was ruined by his own individualism, Nietzscheism, erroneous views - then the accusation is almost completely removed from conditions, from society. Then we should draw circles opposing Martin in a more favorable light, and depict him as a real Nietzschean, an individualist from head to toe, at least an individualist who can be recognized without difficulty. London didn't go and couldn't, by virtue of his worldview, by virtue of his life experience and aesthetic views, go on the way of justifying society, therefore the reader did not find in the novel that revelation of the hero about which the writer declared.

"Martin Eden" raised a whole layer of American life, was a work of high artistic form, written in the best traditions of critical realism - realism at the new stage. Marxism, personal active participation in the socialist movement helped London to discern in reality what its great predecessor Mark Twain did not see. In his best novel, *The Adventures of Huckleberry Finn*, the conflict between personality and social conditions was not so sharply marked, class contrasts were not emphasized with such intensity, and so bourgeois society and its morality were not openly condemned. Of course, one must also bear in mind the fact that Twain's novel was written at another time, before 1886, the past twenty years were a turning point in American history: American capitalism passed into the stage of

imperialism. Now the artistic method of London is characterized by a much greater depth and maturity compared to what it was, for example, when creating the novel "The Sea Wolf". In *Martin Iden*, not the exotic, distinguished world, but the living American reality was subjected to analysis; it was about a young man from the people who had entered into a tragic conflict with capitalist society. The talent of London-artist reached its peak. His realism is deeper and more frank than the realism of G. Fuller, who spoke in the story "The Fall of Ebner Joyce", in which the conflict was simplified, schematized and was ultimately deprived of its inherent drama.

London's critical realism is higher than E. Sinclair's realism, which appeared in the novel "Arthur Stirling's Diary", because the hero of the latter is a sophisticated person, elevated above others, a supporter of "pure art", expressing the ideas of democratic art. It was thanks to the moral health and democratic artistic philosophy of the hero "Martin Eden" that Dreiser's "Genius" proved to be stronger. In its assessment of life phenomena, London was inspired by deep sympathies for the working class, and the artistic method helped him to surpass the fate of the artist even Dreiser, a writer who was not inferior to him by his talent.

"*Martin Iden*" is a new stage in the works of London. Unlike the "Daughter of the Snows", there is nothing superfluous in it, and there are no signs of haste that was felt in the "Iron Heel". His images are full-blooded, one feels that the material of the writer is well "settled", the episodes of his personal life he used helped to make the book extremely truthful and impressive. If in *Daughters of the Snow*, randomness moved intrigue and resolved conflicts, and in *Sea Wolf* and *Iron Heel* there was a lack of mutual influence, hero's interaction with the world, which sometimes made the characters look sketchy, in *Martin Iden*, the writer seeks realistic motivation for action and communication of the hero with the environment.

2.2 Depiction of youth problem in the novel “Martin Eden”

Youth is a beautiful time. The faces of young people, the young souls and young love – everything is beautiful. But there are some issues that make the life of youth so difficult. Sometimes they themselves rush their most beautiful time by addicting to smoking, drinking alcohol or joining to the group of criminals. But there can be also social problems such as poverty, gap between rich and poor people, not enough job opportunities, lack of adult supervision, social media, materialism which turn the important period of their life around.

Jack London in his work “Martin Eden” did not specifically concentrated on youth problem but by reading the novel reader can come across with what kind of challenges of young generation faced in that period.

In twentieth-century America the history of poverty begins with most working people living on the edge of destitution, periodically short of food, fuel, clothing, and shelter. It ends with poverty greatly reduced, its components reshuffled. It is a story of both malleability and resilience – of poverty reworked by great economic, cultural, and political forces, and of poverty stubbornly resistant to rising affluence and productivity. It spans the time when the experience of scarcity tainted beliefs in the possibility of universal comfort and prosperity with the tinge of utopian fantasy and an era when the continued existence of material deprivation amid unparalleled abundance seemed unnecessary, indeed, a national disgrace. The history of twentieth-century poverty is relevant to the larger story of economic and social change not only because it deals with matters so close to the bone of existence. As well, poverty's fluid quantity and composition register the great transformations in work, income, race, gender, family, and the state. Poverty is a prism refracting the great transformative experiences which constitute the century's history.³²

In the first chapter author showed the social differences between Martin and Ruth, how difficult the life for middleclasses of American people.

³² https://www.researchgate.net/publication/265234384_Poverty_in_Twentieth-Century_America

“He was evidently unused to stiffcollars. Likewise, her feminine eye took in theclothes he wore, the cheap and unaesthetic cut, the wrinkling of the coat across theshoulders, and the series of wrinkles in the sleeves thatadvertised bulging biceps muscles.”³³

“Here lived his brother-in-law. Thegrocery was below. There was a smell of stale vegetables in the air. As he groped his way across the hall he stumbled over a toy cart, left there by one of his numerous nephews and nieces, and brought up against a door with a resounding bang. “The pincher,”was his thought; “too miserly to burn two cents' worth of gas and save his boarders' necks.”³⁴

“Martin Eden, with blood still crawling from contact with hisbrother-in-law, felt his way along the unlighted back hall and entered his room, a tiny cubbyhole with space for a bed, a washstand, and one chair. Mr. Higginbotham was too thrifty to keep a servant when his wife could do the work. Besides, the servant's room enabled them to take in two boarders instead of one. Martin placed the Swinburne and Browning on the chair, took off his coat, and sat down on the bed.”³⁵

“Somewhere, stored away in the recesses of his mind and vaguelyremembered, was the impression that there were people who washed their teeth every day. They were the people from up above – people in her class. She must wash her teeth every day, too. What wouldshe think if she learned that he had never washed his teeth in all the days of his life?”³⁶

In these chapters author showed the ordinary life of lower classes byMartin Eden’s home environment, the environment in which he was brought up, his sister Gertrude, an uncomplaining toiler, busy with her family responsibilities, her eternally irritated husband. And now, comparing his environment with what he saw in Morse, Martin is even more acutely aware of the poverty of his life.His untidy and cheap clothes, callused hands, sunburn body also his poor living conditions prove the how hard was living for middle class people of that period. Surely this

³³J.London, Martin Eden; Chapter II, pp25

³⁴J.London, Martin Eden;Chapter III ,pp39

³⁵J. London, Martin Eden;Chapter IV, p46

³⁶J. London, Martin Eden; Chapter IV p59

atmosphere inadequate nutrition, food insecurity, inadequate childcare, impact on youth development and lead to poor academic achievements, school dropout, abuse and neglect, behavioral and socioemotional problems. He begins to choke in the atmosphere of his home, he firmly decides to learn, to escape from the terrible conditions that have become unbearable for him. Thus the intrigue of the novel is realistically motivated.

In the next chapter, he continues to reveal the main characters and shows how Martin's illusions arise regarding the lifestyle of the privileged class. The fact that Ruth embraced and kissed her mother at the meeting serves the inexperienced Martin as proof of the higher feelings of the representatives of the upper classes. The unfamiliar terminology in the conversation of Ruth's brothers testifies, in his opinion, to their wisdom, the whole furnishings of Morzov's apartment is a new world to him, and it seems to him that there is room for exploits, thoughts and deeds.

“They were her brothers, he reminded himself, and his heart warmed toward them. How they loved each other, the members of this family! There flashed into his mind the picture of her mother, of the kiss of greeting, and of the pair of them walking toward him with arms entwined. Not in his world were such displays of affection between parents and children made. It was a revelation of the heights of existence that were attained in the world above. It was the finest thing yet that he had seen in this small glimpse of that world. He was moved deeply by appreciation”³⁷

From this piece of novel author wanted to show what the orphans think, how hard them to see the children living with parents. Most youth risk powerful cumulative and negative effects as a result of parent's death lack of kindness, thus becoming vulnerable and predisposed to psychological risk. As a result this kind of people in their early ages addicted to smoking and alcohol.

³⁷Jack London, *Martin Eden*; Chapter II, p13

“Likesilver, he thought to himself, like tinkling silver bells; and on the instant, and for an instant, he was transported to a far land, where under pink cherry blossoms, he smoked a cigarette and listened to the bells of the peaked pagoda calling straw-sandaled devotees to worship”.³⁸

“But Martin made no answer. A few more drinks, and in his brain, he felt the maggots of intoxication beginning to crawl. Ah, it was living, the first breath of life he had breathed in three weeks. His dreams came back to him. Fancy came out of the darkened room and lured him on, a thing of flaming brightness.”³⁹

Furthermore, another problem which most of youth generation face to, it is love. The characteristic description of the love for Martin Eden originating in the soul of Ruth Morse

“Martin is thinking –” Awakened girlish fears in her, stirred her soul, made her quiver from unfamiliar thoughts and feelings”. At the same time, Martin himself is experiencing something similar to Ruth: “He did not take his eyes off her and listened to her, and audacious thoughts were born in his head.”⁴⁰ It was a mutual passion, the desire to be close to each other. But was this a real feeling? Martin on suspicion of Ruth that the sailor turns on his wife at every port, replies that he really loved only one of them, and fell in love for the first time. However, in the process of reading it turns out that the hero fell in love not with Ruth herself, but with her deified, ideal image. Lizzy Connolly’s love is real, but she’s not destined to become the foundation of the family. A simple girl from a working family is ready to give his life for the sake of a loved one, but unfortunately, Martin cannot make her happy, because he is “sick” he no longer needs anything from life.

Jack London depicts the world as cold, godless, indifferent and hostile to human desire through the fate of young Martin. He has succeeded in exposing the bourgeois nature of hypocrisy and being interested only in material gain like other youth, through full expression by contrasting two completely different

³⁸ Jack London, *Martin Eden*; Chapter XX, p120

³⁹ Jack London, *Martin Eden*; Chapter XXI, p219

⁴⁰ “*Martin Eden*” by Jack London Chapter 30-Macmillan; 1913,- p 410

attitudes which two typical representatives of bourgeoisie treat Martin Eden's failure and success with.

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.”⁴¹ 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. Mr. Morse spoke briskly in a business tone “then we'll have to get rid of him.”⁴² 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.

For the later part of this century the illiteracy rates have been relatively low, registering only about 4 percent as early as 1930. However, in the late 19th century and early 20th century, illiteracy was very common. In 1870, 20 percent of the entire adult population was illiterate, and 80 percent of the black population was illiterate. By 1900 the situation had improved somewhat, but still 44 percent of blacks remained illiterate. The statistical data show significant improvements for black and other races in the early portion of the 20th century as the former slaves who had no educational opportunities in their youth were replaced by younger individuals who grew up in the post Civil War period and often had some chance to obtain a basic education. The gap in illiteracy between white and black adults

⁴¹“Martin Eden” by Jack London Chapter 15-Macmillan;1913, -p89

⁴²“Martin Eden” by Jack London Chapter 16-Macmillan;1913,-p105

continued to narrow through the 20th century, and in 1979 the rates were about the same. Here given percentages of persons 14 years old and over who were illiterate in.⁴³

Year	Total
1870	20.0
1880	17.0
1900	10.7
1910	7.7
1920	6.0
1930	4.3

So, Martin Eden was also included the type of group who illiterate at that time.

"Knowledge seems to me like a chart-room. Whenever I go into the library, I am impressed that way. The part played by teachers is to teach the student the contents of the chart-room in a systematic way. The teachers are guides to the chart-room, that's all. It's not something that they have in their own heads. They don't make it up, don't create it. It's all in the chart-room and they know their way about in it, and it's their business to show the place to strangers who might else get lost. Now I don't get lost easily. I have the bump of location. I usually know where I'm at - What's wrong now?"

"Don't say 'where I'm at.'"

"That's right," he said gratefully, "where I am. But where am I at

- I mean, where am I? Oh, yes, in the chart-room. Well, some people - "

"Persons," she corrected.

And I'm only getting started. Wait till I get - " He hesitated and assured himself of the pronunciation before he said "momentum.

I'm getting my first real feel of things now. I'm beginning to size up the situation"

⁴³ Years of American Education: A Statistical Portrait (Edited by Tom Snyder).- National Center for Education Statistics, 1993,-Chapter 1

"Please don't say 'size up,'" she interrupted.

"To get a line on things," he hastily amended.

"That doesn't mean anything in correct English," she objected

"I'd rather have good health and imagination," he answered. "I can make good on the income, but the other things have to be made good for - " He almost said "you," then amended his sentence to, "have to be made good for one."

"Don't say 'make good,'" she cried, sweetly petulant. "It's slang, and it's horrid."

He flushed, and stammered, "That's right, and I only wish you'd correct me every time."

"I - I'd like to," she said haltingly. "You have so much in you that is good that I want to see you perfect."

Given examples helps reader to understand the position of Martin.

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.". At this time, those bourgeois 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" 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.

Meaning of life - At first, the meaning of Martin's life was in Ruth, in his work, in his friends and relatives. Gradually, having reached the heights of mastery in the writing business, the hero begins to become disillusioned with them, he falls ill "mentally" and can no longer be calm. He does not tire of repeating that his

work “was already done,” his great works were written before they were recognized and published. Unable to reconcile with a society that is too cruel, corrupt and petty, a man sees no other way out than to commit suicide. Nietzscheism and individualism brought the hero to a standstill and did not give him an incentive to live further.

Jack London brilliantly foreshadows the demise of Martin Eden in the chapter 35. Brissendon is existentialist who believes there is nothing of wars in the human world expect to live ones life to its fullest. In existention terminology this is the pursuit of on authentic existence. Brissendon understands Martin’s ideals are the exercise in futility, he just doesn’t realize it. Martin predicament begins to down on him , however and his disillusionment with family and friends leads him down the past to total alienation.

Suicide rates have exhibited several striking trends during the past century in the United States with regard to gender, age, and race of victims. The most startling change during this period is the increasing youth suicide rate of both males and females in the 15 to 24 age range. Between 1940 and 1980, therate for white males aged 15 to 19 years more than tripled, representing a 231% increase, and doubled for white males aged 20 to 24, a 116% increase. During this same time span, the rate increased by 262% for non-white males aged 15 to 19 and increased by 182% for non-white males aged 20 to 34. The suicide rate of men older than the age of 65 gradually decreased duringthis period. The rates for white and non-white women also increased between 1940 and 1980, although not as drastically as seen in the male counterpart.⁴⁴

Martin’s family life became a disaster while he struggled to succeed. His family felt he was a failure because Martin had so little to show for his effort. When he starved , no family member invited him for supper; they believed he was a mendicant. Even Ruth began to distance herself from him, feeling he had chosen a non-bourgeois writing career. As Martin’s disillusionment develops, the Horatio

⁴⁴Lisa B, Donna M.Hunsaker. Trends of suicide in the U.S in the 20thcentury.-NJ.:Humana Press.-1996.

Alger success myth he was firmly believed in begins to shutter: all the hard work and perseverance have not resulted in success.

Sudden and stunning success comes no longer to an enthusiastic youth, but to a man who has lost all illusions. With a success that, as Martin now clearly understands, was a consequence not so much of his talent and huge work, as a game of chance, disappointment comes. In a world that previously seemed ideal to Eden, power is given to money and fame, even love is bought here. However, money was never a priority in Martin's value system. His tragedy is that he has nowhere to strive for, and he can not and does not want to go back. It turns out that all this huge and complex path, which he did, was passed in vain.

Lonely and useless, Martin Eden loses the meaning of life. And he chooses the only possible, it seems to him, way to cut this Gordian knot – to leave the life, so cruelly laughed at his dreams and hopes.

Conclusion

In this Graduate Qualification work of one of the most popular novel in American literature "Martin Eden" by Jack London was investigated. Furthermore schools of American literature in the late 19th and early 20th centuries and authors who represent the youth problem in their novels were introduced.

Just as in Europe, the period of romanticism was followed by the period of realism and naturalism. Writers left behind the styles and topics adopted by the previous generation and rather concentrated on describing life as it was with its negatives typical for the period. It was the era of industrialization and migration, determinism was a major paradigm of the age. Novel was the main genre. But since the dawn of the 20th century, writers were looking for new ways of writing and new topics. Their writings expressed their feelings about living in the modern age, some of them wrote positively, some negatively. Their style became more complicated, experiments were quite common. Many movements appeared; together they might be called "modernism".

The research work analyzed the youth problems in the works of writers who were considered as representatives of American literary schools, realism, naturalism and modernism.

Mark Twain's "Adventures of Huckleberry Finn" and "The adventures of Tom Sawyer", Harriet Beecher Stowe's "What Maisie knew", Upton Sinclair's "The Jungle", also from modernist representatives Ernest Hemingway's "The Old man and sea" and "The sun also rises", Scott Fitzgerald's "The Great Gatsby", Sinclair Lewis's "Babbit", John Steinbeck's "Of mice and men" were studied and depicted the problems of youth, social life affection and addiction to the bad habits and consequences of them.

The focus of the research work was on the novel "Martin Eden" by Jack London. What kinds of challenges of young characters' during their youth period faced to. 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.

“Down, down, he swam till his arms and leg grew tired and hardly moved. He knew that he was deep. The pressure on his ear-drums was a pain, and there was a buzzing in his head. His endurance was faltering, but he compelled his arms and legs to drive him deeper until his will snapped and the air drove from his lungs in a great explosive rush. The bubbles rubbed and bounded like tiny balloons against his cheeks and eyes as they took their upward flight. Then came pain and strangulation. This hurt was not death, was the thought that oscillated through his reeling consciousness. Death did not hurt. It was life, the pangs of life, this awful, suffocating feeling; it was the last blow life could deal him. His willful hands and feet began to beat and churn about, spasmodically and feebly. But he had fooled them and the will to live that made them beat and churn. He was too deep down.”

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