

西方文化教程

◎主 编 马 冬 ◎副主编 付 晶 王 鑫

第四册



中国人民大学出版社

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前言

语言学习的目的在于语言的使用，而语言的使用往往受到社会文化因素的制约。从认知学的视角看，二语发展是认知内化和重组的过程。然而，语言的内化不是简单的语音、语法和词汇等语言要素的内化，而是包括语言要素在内的社会文化要素的内化。美国著名语言学家萨丕尔指出，“文化可以解释为社会所做的和社会所想的，而语言则是思想的具体表达方式。”可见，语言与文化两者之间的关系密不可分。通过表层的语言形式来探究深层的文化内容一直是我国外语教学中培养学生跨文化交际能力的一项重要内容。


西方文化，从地域上讲，指的就是欧美文化；从内容上讲，指的是以古希腊及古罗马文化为根源，以基督教为基础而形成的独具特色的文化。本教程以英美两国文化为代表，旨在为中国的英语学习者和西方文化爱好者提供一幅以英美文化理念和价值观为主线、以英美两国人民民族特性和行为方式为主体、以英美社会结构和地区特色为衬托的“西方社会文化全景图”，帮助中国的英语学习者加深对语言和文化理解、增强对文化差异的敏感性、拓宽知识面、巩固和提高英语水平、提高文化评价和交际能力。


本教程共分为四册。每册围绕英美文化的两个方面，分两部分展开：第一册为“社会”与“生活”；第二册为“历史”与“地理”；第三册为“教育”与“传媒”；第四册为“文学”与“艺术和体育”。每部分分别选取不同的话题独立成章。每章内容皆分为五个板块，分别为“文化术语”、“文化链接”、“文化书屋”、“文化瞭望”和“文化沙龙”。


从内容上看，本教程具有如下特色：

 深度和广度兼容并蓄。本教程涵盖领域广泛，每个章节围绕不同的话题，介绍深入浅

出、把握热点。其中，“文化链接”和“文化瞭望”部分广泛涉及了与章节主题相关的内容，信息量大，内容新颖，具有较强的可读性和知识性。

 语言运用和文化理解相得益彰。本教程内容均选自原汁原味的英语文章，语言地道准确。每章均设有小测验，供读者在轻松阅读之余，有效地评价自己对本章内容的掌握情况。

 知识性和趣味性巧妙结合。本教程所涉及内容多为英语学习者涉外语言交际之必需。在对西方社会生活、历史地理、教育传媒、文学艺术的介绍中，编者力求知识的规范性、准确性和全面性。同时，在每章小测验之后都附有娱乐类阅读材料，增强了本教程的趣味性。

 注重实用性。本教程既可作为英语专业学生“西方文化入门”课程的有益补充，又可作为第二语言学习者的课外阅读材料。

本教程由九位拥有丰富的教学和科研经验的大学英语教师共同编写。本册由马冬主编，副主编为付晶和王鑫。其中，马冬编写了第一、三、四章，约9万字；付晶编写第二、七、八章，约9万字；王鑫编写了第五、六章，约8万字。

一套教程很难详述西方文化的林林总总，但编者希望通过对一些零散材料的归纳整理，呈献给读者一套脉络分明、内容全面的西方文化教程。在编写过程中，我们参考了大量的文献资料，在此，我们谨向这些文献资料的作者表示诚挚的谢意。尽管编者力求尽善尽美，但由于水平有限，书中定会有不当和疏漏之处，恳请专家和读者批评指正。

马 冬
2012年4月

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**PART
ONE**

Literature

CHAPTER ONE

The Mirror of Time—Novel

I CULTURE TIPS

1 Local Colorism

Local colorism is a type of writing that was popular in the late 19th century, particularly among authors in the South of the U.S. This style relied heavily on using words, phrases, and slang that were native to the particular region in which the story took place. The term has come to mean any device which implies a specific focus, whether it be geographical or temporal. A well-known local colorism author was Mark Twain with his books *Tom Sawyer* and *The Adventures of Huckleberry Finn*.

乡土文学 乡土文学是19世纪晚期在美国南方作家中流行的一种写作风格。这种风格大量使用故事发生地的语言用词和俚语。该词的意思后来演变为任何表示特定焦点的手法，不管是地域上的还是时间上的。著名的乡土文学作家有马克·吐温，其作品有《汤姆·索耶历险记》和《哈克贝利·费恩历险记》。

2 Expressionism

In literature, expressionism is often considered a revolt against realism and naturalism, seeking to achieve a psychological or spiritual reality rather than record external events in logical sequence. In the novel, the term is closely allied to the writing of Franz Kafka and James Joyce. The movement, though short-lived, gave impetus to a free form of writing and of production in modern theater.

表现主义 与现实主义和自然主义不同，表现主义不满足于对客观事物的摹写，而是追求强有力地表现主观精神和内心激情，一般被认为是对现实主义和自然主义的反叛。在小说领域，表现主义这一概念在弗兰兹·卡夫卡、詹姆斯·乔伊斯的作品中表现得最为明显。表现主义运动虽然持续时间不长，却促进了一种更自由的写作风格以及现代戏剧的创作。

3

Surrealism

An anti-rational movement of imaginative liberation in European art and literature in the 1920s and 1930s, launched by Andre Breton in his *Manifeste du Surrealisme* (1924) after his break from the Dada group in 1922. Surrealism seeks to break down the boundaries between rationality and irrationality, exploring the resources and revolutionary energies of dreams, hallucinations and sexual desire. Influenced both by the Symbolists and by Sigmund Freud's theories of the unconscious, the surrealists experimented with automatic writing and with the free association of random images brought together in surprising juxtaposition.

超现实主义 超现实主义产生于20世纪20、30年代在欧洲文艺和文学界发起的一场运动，其宗旨是反对理性和提倡思想解放。该运动起始于安德烈·布列顿在1922年和达达派决裂后所著的《超现实主义宣言》（1924）。超现实主义试图打破理性和非理性之间的界限，探讨梦、幻觉以及性欲的源头和动力。由于受到象征主义和弗洛伊德无意识理论的影响，超现实主义者尝试将自由联想和自由写作以不可思议的形式并置合并在一起。

4

Stream of Consciousness

In literary criticism, stream of consciousness denotes a literary technique which seeks to describe an individual's point of view by giving the written equivalent of the character's thought processes. Stream-of-consciousness writing is strongly associated with the modernist movement. Its introduction in the literary context, transferred from psychology, is attributed to May Sinclair. Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative (and at times dis-associative) leaps in syntax and punctuation that can make the prose difficult to follow, tracing as they do a character's fragmentary thoughts and sensory feelings. Stream of consciousness writing gained rapid prominence in the twentieth century. Famous writers to employ this technique in the English language include Virginia Woolf, James Joyce and William Faulkner.

意识流 学术界认为意识流是一种通过直接描述人物思维过程来寻求个人视角的文学写作技巧，与现代主义运动紧密关联。它首先在心理学领域提出，后来由梅·辛克莱引入到文学领域。意识流写作通常被认为是一种特殊形式的内心独白，以句法和标点有关联的（有时是没有关联的）跳跃为特征，这种跳跃表现人物的片断思维和感官性的直觉，往往会使文章晦涩难懂。意识流创作在20世纪得到了很大的发展。擅长使用意识流手法的著名英语作家有弗吉尼亚·伍尔夫、詹姆斯·乔伊斯以及威廉·福克纳。

5

The Beat Generation

The Beat Generation applied to certain American artists and writers who were popular during the 1950s. Essentially, anarchic, members of the beat generation rejected traditional social and artistic forms. The beats sought immediate expression in multiple, intense experiences and beatific illumination like that of some Eastern religions. In literature they adopted rhythms of simple American speech and of jazz. Among those associated with the movement were the novelists Jack Kerouac and numerous poets as Allen Ginsberg, and Gregory Corso, and others, many of whom worked in and around San Francisco.

垮掉的一代 垮掉的一代指在20世纪50年代比较流行的一群美国艺术家和作家。他们骨子里崇尚无政府主义，拒绝传统社会和艺术形式，寻求直接表达自己的经历，追求类似一些东方宗教中的快乐启迪。在文学上，他们采用简单美语及爵士音乐的节奏。著名的代表人物有小说家杰克·克鲁亚克和诗人艾伦·金斯堡、格雷戈里·柯尔索等，他们中很多人都在旧金山及其周边工作。

II CULTURE LINK

1

Charles Dickens

Charles John Huffam Dickens (1812~1870) was an English novelist, generally considered the greatest of the Victorian period. Dickens enjoyed a wider popularity and fame than had any previous author during his lifetime, and he remains popular, having been responsible for some of English literature's most iconic novels and characters.

Many of his writings were originally published serially, in monthly installments or parts, a format of publication which Dickens himself helped popularize at that time. Unlike other authors who completed entire novels before serialization, Dickens often created the episodes as they were being serialized. The practice lent his stories a particular rhythm, punctuated by cliffhangers to keep the public looking forward to the next installment. The continuing popularity of his novels and short stories is such that they have never gone out of print.

Dickens's work has been highly praised for its realism, comedy, mastery of prose, unique personalities and concern for social reform by writers such as Leo Tolstoy, George Gissing and G.K. Chesterton; though others, such as Henry James and Virginia Woolf, have criticized it for sentimentality and implausibility.

He wrote *A Tale of Two Cities*, *Oliver Twist*, *Great Expectations*, and other hit novels of 19th-century England. Dickens grew up in poverty, and it shows in his writing: he is known for his orphans and urchins, rogues, shopkeepers, stuffed shirts, widows, and other colorful

characters pulled from the sooty streets of London. An all-around workhorse, Dickens edited a monthly magazine, wrote novels, gave public readings and came out with a Christmas story every year. His novels were often published first in serial form—as chapter-by-chapter monthly installments in magazines of the day. Among his major works are *Oliver Twist* (completed in 1839), *The Old Curiosity Shop* (1841), *David Copperfield* (1850), the historical drama *A Tale of Two Cities* (1859), and *Great Expectations* (1861). His 1843 tale *A Christmas Carol* featured the grouchy miser Ebenezer Scrooge and the sickly tot Tiny Tim. It remains a popular holiday classic and perhaps his most famous tale.

Dickens used the pen name Boz early in his career, and his first publication was the short story collection *Sketches by Boz* (1836)... *Oliver Twist* was the basis for the stage musical *Oliver!*; the show won the Tony Award for best musical in 1963, and a 1968 movie version won the Academy Award for best picture... Dickens married the former Catherine Hogarth in 1836. They had 10 children, but their marriage was often tense, and they separated in 1858... He was buried in Poet's Corner in Westminster Abbey, near Geoffrey Chaucer and other fellow writers.

Dickens loved the style of the 18th century picturesque or Gothic romance novels, although it had already become a target for parody. One “character” vividly drawn throughout his novels is London itself. From the coaching inns on the outskirts of the city to the lower reaches of the Thames, all aspects of the capital are described over the course of his body of work.

His writing style is florid and poetic, with a strong comic touch. His satires of British aristocratic snobbery—he calls one character the “Noble Refrigerator”—are often popular. Comparing orphans to stocks and shares, people to tug boats, or dinner-party guests to furniture are just some of Dickens's acclaimed flights of fancy. Many of his characters' names provide the reader with a hint as to the roles played in advancing the storyline, such as Mr. Murdstone in the novel *David Copperfield*, which is clearly a combination of “murder” and stony coldness. His literary style is also a mixture of fantasy and realism.

Dickens is famed for his depiction of the hardships of the working class, his intricate plots, and his sense of humor. But he is perhaps most famed for the characters he created. His novels were heralded early in his career for their ability to capture the everyday man and thus create characters to whom readers could relate. Beginning with *The Pickwick Papers* in 1836, Dickens wrote numerous novels, each uniquely filled with believable personalities and vivid physical descriptions. Dickens's friend and biographer, John Forster, said that Dickens made “characters real existences, not by describing them but by letting them describe themselves”.

The author worked closely with his illustrators supplying them with a summary of the work at the outset and thus ensuring that his characters and settings were exactly how he envisioned them. He would brief the illustrator on plans for each month's installment so that work could begin before he wrote them. Marcus Stone, illustrator of *Our Mutual Friend*, recalled that the author was always “ready to describe down to the minutest details the

personal characteristics, and ... life-history of the creations of his fancy". This close working relationship is important to readers of Dickens today. The illustrations give us a glimpse of the characters as Dickens described them. Film makers still use the illustrations as a basis for characterization, costume, and set design.

Often these characters were based on people he knew. In a few instances Dickens based the character too closely on the original, as in the case of Harold Skimpole in *Bleak House*, based on Leigh Hunt, and Miss Mowcher in *David Copperfield*, based on his wife's dwarf chiropodist. Indeed, the acquaintances made when reading a Dickens novel are not easily forgotten. The author, Virginia Woolf, maintained that "we remodel our psychological geography when we read Dickens" as he produces "characters who exist not in detail, not accurately or exactly, but abundantly in a cluster of wild yet extraordinarily revealing remarks".

2

Doris Lessing

When Doris Lessing won the Nobel Prize for literature in 2007, the Nobel committee described her as "that epicist of the female experience, who with scepticism, fire and visionary power has subjected a divided civilization to scrutiny". Doris Lessing was born in Persia (now Iran) and grew up on a farm in Southern Rhodesia (now Zimbabwe). Her parents were British citizens. She left school and home at an early age, marrying twice (and taking the name of her second husband, Gottfried Lessing) before finally moving to England in 1949. There she began her career as a novelist, publishing *The Grass is Singing* in 1950. During the 1950s, Doris Lessing worked on what were to become five novels in the Children of Violence series, and in 1962 she gained international notice for her novel *The Golden Notebook*. Her novels touch on issues of race and politics (she was a Communist in the 1940s and 1950s), and also on her search for meaning as a writer and a woman; she is often considered a heroic figure by feminists. Doris Lessing continued to write novels, graphic novels, librettos and essays throughout the 20th century and into the 21st, including works influenced by science fiction and Sufi mysticism. She also published the memoirs *Under My Skin* (1995) and *Walking in the Shade* (2000).

Doris Lessing is the oldest person ever to win a Nobel Prize for literature; she turned 88 in 2007, the year she was given the prize... Doris Lessing has been married twice: to Frank Wisdom from 1938 until their divorce in 1943, and to Gottfried Lessing from 1943 until their divorce in 1949. She had two children with Wisdom (Jean and John) and one, Peter, with Lessing; Peter moved with her to London in 1949 while Jean and John remained with their father... The title of *The Grass is Singing* is taken from T.S. Eliot's 1922 poem *The Waste Land*: "In this decayed hole among the mountains / In the faint moonlight, the grass is singing." In 2001, Lessing was awarded the David Cohen Prize for a lifetime's achievement in British Literature. In 2008, *The Times* ranked her fifth on a list of "The 50 greatest British

writers since 1945”.

When asked about which of her books she considers most important, Lessing chose the Canopus in Argos sequence. These novels present an advanced interstellar society's efforts to accelerate the evolution of other worlds, including Earth. (Similar concepts occur in science fiction by other authors, e.g. the Progressor and Uplift sequences.) Using Sufi concepts, to which Lessing had been introduced in the mid-1960s by her “good friend and teacher” Idries Shah, the series of novels also owes much to the approach employed by the early 20th century mystic G.I. Gurdjieff in his work *All and Everything*. Earlier works of “inner space” fiction like *Briefing for a Descent into Hell* (1971) and *Memoirs of a Survivor* (1974) also connect to this theme.

Lessing's novel *The Golden Notebook* is considered a feminist classic by some scholars, but notably not by the author herself, who later wrote that its theme of mental breakdowns as a means of healing and freeing one's self from illusions had been overlooked by critics. She also regretted that critics failed to appreciate the exceptional structure of the novel. She explained in *Walking in the Shade* that she modeled Molly partly on her good friend Joan Rodker, the daughter of the modernist poet and publisher John Rodker.

Lessing does not like the idea of being pigeonholed as a feminist author. When asked why, she explained, “What the feminists want of me is something they haven't examined because it comes from religion. They want me to bear witness. What they would really like me to say is, ‘Ha, sisters, I stand with you side by side in your struggle toward the golden dawn where all those beastly men are no more.’ Do they really want people to make oversimplified statements about men and women? In fact, they do. I've come with great regret to this conclusion.”



Mark Twain

Hollywood had spent 2,000,000 dollars to produce a movie about a famous man. He is the greatest author of this time and he also is a master of humor.

The great author had gone to school in a shabby room. But he dropped out of the school when he was 12 years old. It was all his standard school education. But the man with little education was awarded to an honor doctor by Oxford University and Yale University. All the scholars and celebs regarded it was glory to get along with Mark Twain. Writing brought him millions of dollars, after he died, the fortune produced by different visions and the right of adoption of his work was going to his pocket.

This great author's true name was Samuel Langhorne Clemens. Mark Twain's life was full of legends. He was born in 1835 which was the most splendid time in American history. At that time the first railway had been built 10 years ago.

Mark Twain died in 1910. And he spent 75 years. He left 23 works. One hundred years later, they still are the loved reading of children.

Mark Twain was born in a village in Florida. There were seven people and a slave in

the house. “He was very weak when he was a child. People thought he could live out of that winter. But he lived on and too naughty to worry me.”

He disliked to go to school and liked to swim in Mississippi River. He was fascinated by the scene along the river. He often sat on the bank and saw the face of the river. He also played a lot of naughty games.

Mark Twain's father was a strict man. His humor was herited from his father. Mark Twain's humor was very natural. If the character was put on a woman, it could be a very good telant. His mother had the telant.

Mark Twain hated going to school when he was a child. In his heart, school was a place where freedom was deprived. He liked to ramble in the forest or have some adventures on the bank. When he was 12 years, his father died which offered him a better chance to escape going to school. When he realized that his father left him for ever, he cried.

His mother consoled him, “Let the past to be past. But from then on behave well.” He said, “Except going to school, I can do anything seriously.” Several days later, he went to a printing house. His mother thought that when he learnt some skills of printing he maybe could find a way to make a living. The printing house offered him with food and lodging, but gave no penny to him.

One afternoon two years later, Mark Twain drifted in the street, he picked up a paper. The thing was trivial, but became the turning-point of him. That paper recorded some things about John. These things were very interesting to make Mark Twain lose himself. But then the 14-year-old Mark Twain felt angry because he did not know who was John. To know who was John, he read all the books of John and had thick interest to his life.

Forty-six years later, he wrote a book of *Recalling of John*. He was very satisfied and thought that it was the best work of his though the critics did not think so. At that time he was a famous humorous writer. If he signed his name on the book, it was very easy for many people to think of it as a humorous book, so he did not use the name “Mark Twain”.

Mark Twin was very smart but in investment he was awkward. After he became famous, his tax on books and income from lectures let him own a lot of money. He began to try investment. But all the trials failed. For example his watch factory gave him bonus only one time then to be bankrupted. He had managed steam pulley and publishing house, and then failed. Those investments made him owe 160,000 dollars.

But when the chance to be rich came, he lost it. The young inventor Bare had recommended his newly-invented telephone and invited him to invest. Mark Twain said, “Only using a thread can talk with friends miles away? It is unimaginable! Though I am a fool, I am not a big fool.” But in fact, if he had invested 50 dollars the money would have already become several millions. He didn't thought about the words of Bare, but gave 500 dollars to his friend with good thought, but that friend bankrupted three years later.

In 1893, the depression came. Mark Twain was in debt and in illness. When he faced the bad situation he decided anyway he would pay the debt. He tried his best to write, at the same

time he made speech around the whole world. He did not like making speech. But to pay the debt, he spent 5 years to do that. His lectures were very humorous and very striking. At last he paid off the debt.

Mark Twain did not want his manuscripts lost, and he took good care of them. He did not permit his servants to clean his room. He even drew a white thread near his bed and kept the servants from entering. When Mark Twain was 70 years old, he thought that he was old and the moment came that he could do what he wanted. So he brought him dozens of dresses and hundreds of ties. Just before he died, all he wore was white.

The year Mark Twain was born, that was 1835, Halley's Comet appeared. The greatest wish in his life was to see the scene again. In 1910, the night before he died, the Halley's Comet went across the sky. His dream came true. But his another wish did not realize. He had hoped that his daughter Soucy could sing a folk song of England for him before he died. But unluckily, Soucy was dead before him. Mark Twain wrote a poem on his daughter's tomb stone. The poem should be carved in his own tomb stone.

The sunlight, please shine on the tomb;

The moonlight, please shine on the tomb;

Green grass, live happily!

Farewell! Lovely child, rest in peace! Rest in peace!

4

Nathaniel Hawthorne

Hawthorne (1804~1864), son of a sea captain, was born in Salem, Massachusetts, and raised by his mother. He was five generations removed from his Puritan American forebears, one of whom had been among the judges who condemned the "witches" of Salem in 1692. After graduating from Bowdoin College, where he made a friend of Longfellow and late President of U.S. Franklin Pierce, he was drawn back to Salem. The next twelve years in his mother's Salem home were years of literary apprenticeship. He read widely, preparing himself to be the chronicler of the antiquities and the spiritual temper of colonial New England. He published his first novel, *Fanshawe* (1828) at his own expense and other stories followed, like *Twice-Told Tales* (1837), *The Whole History of Grandfather's Chair* (1841), *Famous Old People* (1841) and *Mosses from an Old Manse* (1946). Then since his stories were not gaining popular support and came in financial crisis, he secured employment in the Boston Custom House. Hawthorne lost this position in 1849, but in 1850 he published *The Scarlet Letter* (1850), which made his fame, changed his fortune, and gave to our literature its first symbolic novel. After a short time in the Berkshires, Hawthorne settled in 1852 at the Wayside, Concord, which became his permanent home. He was at the height of his creative activity. *The House of the Seven Gables* (1851) was followed by *The Snow Image* (1851) and *The Blithedale Romance* (1852). From 1853 to 1857, Hawthorne again was appointed as United States consul in Liverpool, England. There Hawthorne faithfully performed the duties, while

seeing much of England and recording his impressions in many books including the novel *The Marble Faun* (1860). Hawthorne died on May 18, 1864, at Plymouth, New Hampshire.

Hawthorne's works belong to romanticism or, more specifically, dark romanticism, cautionary tales that suggest that guilt, sin, and evil are the most inherent natural qualities of humanity. Many of his works are inspired by Puritan New England, combining historical romance loaded with symbolism and deep psychological themes, bordering on surrealism. His depictions of the past are a version of historical fiction used only as a vehicle to express common themes of ancestral sin, guilt and retribution. His later writings also reflect his negative view of the Transcendentalism movement.

Hawthorne was predominantly a short story writer in his early career. Upon publishing *Twice-Told Tales*, however, he noted, "I do not think much of them", and he expected little response from the public. His four major romances were written between 1850 and 1860: *The Scarlet Letter* (1850), *The House of the Seven Gables* (1851), *The Blithedale Romance* (1852) and *The Marble Faun* (1860). Another novel-length romance, *Fanshawe*, was published anonymously in 1828. Hawthorne defined a romance as being radically different from a novel by not being concerned with the possible or probable course of ordinary experience. In the preface to *The House of the Seven Gables*, Hawthorne describes his romance-writing as using "atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture."

Hawthorne also wrote nonfiction. In 2008, The Library of America selected Hawthorne's "A Collection of Wax Figures" for inclusion in its two-century retrospective of American True Crime.

Edgar Allan Poe wrote important and somewhat unflattering reviews of both *Twice-Told Tales* and *Mosses from an Old Manse*. Poe's negative assessment was partly due to his own contempt of allegory and moral tales, and his chronic accusations of plagiarism, though he admitted, "The style of Hawthorne is purity itself. His tone is singularly effective—wild, plaintive, thoughtful, and in full accordance with his themes... We look upon him as one of the few men of indisputable genius to whom our country has as yet given birth." Ralph Waldo Emerson wrote that "Nathaniel Hawthorne's reputation as a writer is a very pleasing fact, because his writing is not good for anything, and this is a tribute to the man." Henry James praised Hawthorne, saying, "The fine thing in Hawthorne is that he cared for the deeper psychology, and that, in his way, he tried to become familiar with it." Poet John Greenleaf Whittier wrote that he admired the "weird and subtle beauty" in Hawthorne's tales. Evert Augustus Duyckinck said of Hawthorne, "Of the American writers destined to live, he is the most original, the one least indebted to foreign models or literary precedents of any kind."

Contemporary response to Hawthorne's work praised his sentimentality and moral purity while more modern evaluations focus on the dark psychological complexity. Beginning in the 1950s, critics have focused on symbolism and didacticism. The critic Harold Bloom has opined that only Henry James and William Faulkner challenge Hawthorne's position as the

greatest American novelist, although he admits that he favours James as the greatest American novelist. Bloom sees Hawthorne's greatest works to be principally *The Scarlet Letter* followed by *The Marble Faun* and certain short stories including *My Kinsman*, *Major Molineux*, *Young Goodman Browne*, *Wakefield* and *Feathertop*.

5 Jack London

Few American writers knew working-class life as well as Jack London (1876~1916) did, and few have written about it with London's immediacy. London's early years were spent in poverty. He had little formal education and worked at a series of odd jobs as he wandered about America and the rest of the world. Arrested for vagrancy near Buffalo, New York, London spent a month in jail. This was the turning point in his life. London decided that he must have an education, and he worked hard to complete high school. He then attended the University of California for a few months but was lured away by the great Gold Rush of 1897~1898. Returning from Alaska empty-handed, London attempted to earn a living by setting his adventures down on paper. With the publication of *The Call of the Wild* in 1903, his fortunes changed dramatically: The struggling young writer suddenly became the highest-paid author in America. *The Sea Wolf* (1904) and *White Fang* (1906) were equally successful.

London joined the Socialist Labor Party in April 1896. In the same year, the San Francisco Chronicle published a story about the twenty-year-old London giving nightly speeches in Oakland's City Hall Park, an activity he was arrested for a year later. In 1901, he left the Socialist Labor Party and joined the new Socialist Party of America. He ran unsuccessfully as the high-profile Socialist nominee for mayor of Oakland in 1901 (receiving 245 votes) and 1905 (improving to 981 votes), toured the country lecturing on socialism in 1906, and published collections of essays about socialism (*The War of the Classes*, 1905; *Revolution, and Other Essays*, 1906). As London explained in his essay, "How I Became a Socialist", his views were influenced by his experience with people at the bottom of the social pit. His optimism and individualism faded, and he vowed never to do more hard work than necessary. He wrote that his individualism was hammered out of him, and he was politically reborn. He often closed his letters "Yours for the Revolution".

In his Glen Ellen ranch years, London felt some ambivalence toward socialism and complained about the "inefficient Italian labourers" in his employ. In 1916, he resigned from the Glen Ellen chapter of the Socialist Party, but stated emphatically he did so "because of its lack of fire and fight, and its loss of emphasis on the class struggle".

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

London wrote from a socialist viewpoint, which is evident in his novel *The Iron Heel*. Neither a theorist nor an intellectual socialist, London's socialism grew out of his life