



Western Culture

新编西方文化 教程

(第三册)

马冬 主编



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目 录

前 言	1
Chapter One Novel	2
Chapter Two Poem	30
Chapter Three Drama	44
Chapter Four Essay	60
Chapter Five Film	73
Chapter Six Music	90
Chapter Seven Architecture	115
Chapter Eight Sports	130
Bibliography	155

前言

英语学习者在英语技能类知识的学习完结后,往往会觉得在与西方人的交往中仍然存在诸多困难;在阅读英文报刊、收看英语类电视节目时也时常感觉缺乏背景知识,理解起来有这样那样的障碍。实际上,语言学习的目的在于交流,而言语间的交流离不开社会文化的制约。如果对一种语言的文化知之甚少,则对谈实难顺利,读书未必全懂。通过学习文化来学习语言,不仅能够大大地提高英语学习者学习语言的效率,更能够使英语学习者在语言的应用中得心应手。了解英语国家文化对于中国读者而言,除了具有实际应用价值之外,更有助于拓展视野、陶冶性情、激发学习热情、培养多元文化价值观。与此同时,探究语言背后深层的文化内容、提高我国英语学习者跨文化交际能力也是我国大学外语教学的一项重要内容。

西方文化指的是最初形成于南欧、北欧,盛行于西欧、北欧、北美、澳洲的文化,包括西方世界中共同的标准、价值观、风俗等。本系列教程旨在为中国的英语学习者和西方文化爱好者提供一幅“西方社会文化全景图”,使中国的英语学习者能够加深对语言和文化的理解,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。

本系列教程共分为四册,每册书侧重西方文化两个主要方面。四册书分别围绕社会生活、历史地理、教育传媒、艺术体育展开。每册书每一章围绕不同的主题展开。四册书中的每一章都包括文化竞技场、术语链接、视野拓展、深入阅读和文化休息站五个部分。本教程在编写的过程中力争做到三个“兼顾”:一、兼顾深度、广度。本教程内容覆盖面广,几乎涉及了文化体系的每一个方面,具有无可比拟的广度。视野拓展部分内容丰富、选材新颖,信息量大,具有相当的可参考性。每章设置独立主题,内容深入浅出、把握热点,具有相当的可读性。二、兼顾知识性、趣味性。术语链接和视野拓展部分涉及的知识性内容有较强的代表性、连贯性,知识点规范准确;深入阅读部分选择的文章有鲜明的时代特色,符合学生的心理需求;文化休息站则能够让学生在紧张学习之余轻松应对。三、兼顾专业性、百科性。本教程既可作为第二语言学习者的课外阅读材料,又可作为英语专业学生西方文化入门的有益补充。

本教程由八位老师共同编写,编者均为长期从事大学英语教学的教师,有丰富的教学经验。本册书主编为马冬,副主编为王研和关琦。其中,王研编写了第一章、第三章、第四章和第五章,约14万字;关琦编写了第二章、第六章、第七章和第八章,约14万字。

西方文化林林总总,一套教程很难详尽细述,但编者希望通过自己的归纳梳理呈献给读者一套脉络分明、包罗万象的西方文化教程。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、恰到好处,但由于水平有限,编写中定会存在不当和疏漏之处,恳请研究西方文化的专家和读者批评指正。

马冬

2013年6月

Chapter One

Novel

I. Practicing Field

1. Who wrote *Sense and Sensibility* ?
2. Which was the master work of Mark Twain, *The Adventures of Huckleberry Fin* or *Gone with the Wind*?
3. Was William Faulkner an British writer?
4. Who wrote *Robinson Crusoe*?
5. Who wrote *A Tale of Two Cities*?
6. Who wrote *Catch-22*?
7. Who wrote *The Old Man and the Sea*?
8. Which prize did Ernest Hemingway win?
9. Was the term “Lost Generation” first used by Gertrude Stein, one of the leaders of this group?
10. Who wrote *Tom Sawyer*?

II. Linking Tips

1. Realistic Novel

The realistic novelistic mode, rooting in eighteen-century writers, such as Daniel Defoe and Henry Fielding, highly developed in the nineteenth-century and reflected in the works of some master novelists including Jane Austen, George Eliot, Anthony Trollope, and Henry James. According to the statement in Holman's *Handbook to Literature*, the realistic novel that was a believer in pragmatism played a strong emphasis on the truthful representation. The truth is sought to find and express was a relativistic truth. It associated with discernible consequences and verifiable by experience. Abrams described the realistic novel as the fictional attempted to give the effect of realism by representing complex characters with mixed motives who were rooted in a social class, operated in a highly developed social structure, interacted with many other characters, and underwent plausible and everyday modes of experience. In order to evoke common readers' sense that its characters might in fact exist, and that such things might well happen, the novelists must render their materials in ways that make them seem to their readers the very stuff of ordinary experience.

2. Naturalistic Novel

Naturalistic literature was deemed that gave an more accurate description of life than realism. The same as realistic novel, naturalistic novel not only selected subjects and rendered materials, but also developed by a school of writers according to a particular

philosophical thesis which was a product of post-Darwinian biology in the nineteenth-century. The thesis claimed that a man thoroughly existed in the law of nature, and did not have a soul nor any involvement in a religious or spiritual world beyond the natural world. Therefore, a man was merely a higher-order animal whose characters and behaviors were completely determined by heredity and environment. Each man inherited instincts, especially the desire for food, possessions and sex, and was subjected to the social and economic forces in the family, the class and the milieu where the man was born. The pessimistic and deterministic ideals of naturalism were prevalent in the works of such writers as Stephen Crane, Frank Norris, Jack London. Their detailed descriptions of the lives of the down-trodden and the abnormal, their frank treatment of human passion and sexuality, and their portrayal of men and women overwhelmed by the blind forces of nature still exert a powerful influence on modern writers.

3. Local Color

Local color was a type of writing that was popular in the late nineteenth century, particularly among writers in the south of America. Post-civil-war-America was large and diverse enough to sense its own local differences. Regional voices had emerged. This style heavily relied on using words, phrases, and slangs that were native to the particular region in which the story took place. The term had come to mean any device which implies a specific focus, whether it be geographical or temporal. Writers worked from their personal experience. They recorded the facts of a unique environment and suggested that the native life was shaped by the curious local conditions. Their materials were necessarily limited and topics disparate, yet they had certain common artistic concerns. Writers whose works were characterized with local colors were Mark Twain, Sarah Orne Jewett and Hamlin Garland. *Tom Sawyer* and *The Adventures of Huckleberry Finn* are Mark Twain's representative works. *The Country of the Pointed Firs* is considered by some literary critics to be Sarah Orne Jewett's finest work. Hamlin Garland is best known for his fiction involving hard-working midwestern farmers.

4. Stream of Consciousness

In literary criticism, stream of consciousness was a mode of narration which sought to describe an individual's point of view by giving the written equivalent of the character's thought processes. Stream of consciousness writing was strongly associated with the modernist movement. Its introduction in the literary context, transferred from psychology, was attributed to May Sinclair who was a popular British writer first using the term stream of consciousness. Stream of consciousness writing was mainly applied in novel field, and was inflected in drama and poem. The stream of consciousness was usually regarded as a special form of interior monologue and was characterized by associative (and at times dis-associative) leaps in syntax and punctuation that can make the prose difficult to follow, tracing as they did a character's fragmentary thoughts and sensory feelings. Stream of consciousness writing gained rapid prominence in the twentieth century. Famous writers to employ this mode in the English language included Virginia Woolf, James Joyce and William Faulkner.

5. Beat Generation

The Beat Generation was a number of American writers who were popular during the

1950s after World War II. 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. The original Beat Generation writers met in New York. Later, in the mid-1950s, the central figures ended up together in San Francisco where they met and became friends with figures associated with the San Francisco Renaissance. In the 1960s, elements of the expanding Beat movement were incorporated into the hippie counterculture.

6. Black Humor

Black humor, one impactful American school of modernism literature, generated in the 1960s. It flourished in the 1970s. After Korean war, Americans encountered both frequent social contradiction and conflicts between labor and capital and the oppressive atmosphere from McCarthyism. In the early 1960s, because America involved in Vietnam War, the failure and casualties aroused highly antiwar passion of Americans. Actually, western democracy thought was doubted. Conventional mores was rejected. In this case, because petty bourgeoisie and bourgeoisie were afraid of Communistic revolution, the black humor, which reflected the combination of revelation and irony, illusion and negation, emerged. Black humor uses devices often associated with tragedy and is sometimes equated with tragic farce to make clear that individuals were helpless victims of fate and character. American representative writers in black humor included Kurt Vonnegut and Joseph Heller. The notable black humor works of Kurt Vonnegut was *Cat's Cradle*, and *Slaughterhouse-Five*. *Catch-22*, written by Joseph Heller, was frequently cited as one of the great literary works of the twentieth-century.

7. Gothic Novel

The Gothic novel, also called Gothic romance, was a type of prose novel which was launched by Horace Walpole's *The Castle of Otranto: A Gothic Story*. Some writers followed Walpole's example by setting their stories basing on the medieval period or basing on a Catholic country. The scenes for plot was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels. The typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and mode bountiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences(which in a number of novels turned out to have natural explanations). The principal aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors. Many of them were now read mainly as period pieces, but the best opened up to fiction the realm of the irrational and of the perverse impulses and nightmarish terrors that lie beneath the orderly surface of the civilized mind. America, especially southern America, emerged many famous writers and notable writings of this kind from Charles Brockden Brown to Edgar Allan Poe. From William Faulkner's *Sanctuary* and *Absalom, Absalom!* to some of the fiction of Truman Capote.

III. Horizon Broadening

1. Daniel Defoe(1660—1731)

Daniel Defoe was born in a middle-class London family that believed in the Presbyterian Church. His mother died when he was ten years old. His father was a poor and hard-working Presbyterian butcher. Because his father was a Dissenter, Defoe had no chance to a normal education. By wanting his son to become a clergyman, his father sent him to a Dissenting academy where fostered future Presbyterian, but Defoe was not interested even though he always gave tolerance to the religious ideas. Recognizing his nature of independence and ambition, he decided to engage in trade after his graduation in 1679.

One year after Defoe began his business dealing in men's underwear, he fell in love with Mary Tuffley, an heiress of a large number of money, and got married happily in 1684. In 1685, Defoe went to traveling Spain, Holland, France and Italy on business. From then on, he cultivated an interest in travel. Later that year, Defoe joined the army of the rebel Duke of Monmouth, who attempted to overthrow the reign of James II. When the rebellion felled, he was expelled from Britain. He was able to return to his hometown after James II was replaced by William of Orange by the success of the Glorious Revolution of 1688. During the three proscribed years, Defoe traveled in Europe. While he was traveling, he wrote many essays against James II. Defoe proceeded with business after his back. Yet, not long afterwards, Defoe was heavily in debt because of bad management, even nearly went to the jail. By 1692, he was bankrupt and got into a debt amounting to 17,000 pounds. Although he eventually paid off most of the total, he was never again free of debt.

Defoe then began to write for a living, and his writings were pretty diverse ranging from political pamphlets and conduct books, to articles and books about trade, about the development of London as a metropolis, etc. One of his early works was a poem entitled *The True-Born Englishman* written in 1701, which became the best-selling poem at that time. Defoe also wrote political pamphlets, he served as a publicist, political journalist, and pamphleteer for some politicians. He wrote pamphlets protesting against religious persecutions enforced by the king's policies. Because an undesired statement in his pamphlet, Defoe was sent to jail for three months in Newgate Prison. He faced bravely and wrote mock poem named *Hymn to the Pillory* which was quickly spread all over London and he became a public hero. After Defoe was released, because he fell into a serious economic difficulty, he compromised to support Queen Anne and the Tory party, but he could not abandon his true religious view. Therefore, he was sent to prison twice more due to his writings. Nevertheless, he persisted writing all the time. when his first notable novel, the long imaginative literary work *Robinson Crusoe*, was published, he was 59 years old.

Defoe was one of the great writer holding the believable characters in realistic situation. He used simple, direct, fact-based style of the middle class, which became a new standard for the English novel. He began to write *Robinson Crusoe* nearly the age of 50. *Robinson Crusoe* was based on a true incident which read by Defoe in a newspaper. In 1704, Alexander Selkirk, a Scottish sailor, was thrown onto a desolate island by the mutinous crew of his ship. He lived there alone for five years. Defoe was very interested in

his experience and went to interview him to get the background information. Then he embellished Selkirk's tale with many incidents by his imagination. In 1722, Defoe published *Moll Flanders* which narrated a story of a tough heroine whose fortunes rise and fall dramatically including dark prison scenes drawn from Defoe's own experiences in Newgate. Defoe followed closely the actual conditions of daily life and avoidance of the courtly and the heroic make him a revolutionary in British literature and pushed the emergence of the new genre of novel. His novel set the milestone of the modern British novel. In his last few years, like many characters he created in his writing, he lived in poor all the time. To run away from debt, he had to leave his hometown and died on April 24, 1731.

2. Jane Austen(1775—1817)

Jane Austen was born in Steventon, England. She was the second daughter and seventh child of George Austen who was a minister of the parish at Steventon. Austen's father once was a warden of Oxford University. He was a man of great learning. Although his family was neither noble nor wealthy, while George Austen had a particular view on education, even for his daughters. Therefore, Jane Austen received a broader education than many girls at her time. Jane Austen ever went to a boarding school before 11 years old. After that she was mostly educated at home, and went to school occasionally. There was a fine library with a great number of books amounting to more than 500. She read all the writings of Shakespeare, British history, and the literature in eighteenth-century. She liked Samuel Richardson's works best.

The literature atmosphere in Austen's family was an important element for her success to be a novelist. In her family, she often did many interesting discussions of books with her parents and her siblings. When she was very young, she started to write to amuse her family. Her earliest-known writings dated back to about 1787. At first, she was very shy about her writings. She hid her writing which wrote on some small pieces of paper when someone came into her room. She narrated the daily life of her family and friends in an intimate and casual manner. Her first reader was her father who supported her writing style and tried to help her to publish her writings.

The family moved to Bath in 1801 by Austen's father's decision. Austen and her elder sister, Cassandra, with whom she kept in close contact in her whole life, stayed with their parents. They were deemed to be two old maids by contemporary standards. Austen stayed single all her life. Her father died in 1805, then with her mother and her sister moved from Bath.

Austen totally published six novels. Four were published when she was alive. They were *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815). The other two, *Northanger Abbey* and *Persuasion* were published in 1818, one year after her death. *Sense and Sensibility* was the first novel of Austen. The main characters in this novel were two poor sisters, Marianne and Elinor. They tried to find proper men to secure their social status. According to the study of Wang Lei, this novel was written in a letter form, and read to her families as long ago as 1795. Among all the works of Austen, the most notable one was *Pride and Prejudice* which was written two years after *Sense and Sensibility*. It was published in 1813 and was adapted for the screen. Both the novel and the film achieved are popular with people to this day. Just when

she completed the original manuscript of this novel, it was entitled *First Impressions* between 1796 and 1797. A publisher rejected her first manuscript, she began to revise and finished the final form. This novel described the conflict between a daughter of a country gentleman, Elisabeth Bennet, and a rich landowner, Fitzwilliam Darcy. Their relationship began with pride and prejudice, but ended with a happy marriage by coming down the pride and removing the prejudice.

Austen's writing based on the life of middle class. She often criticized the assumptions and prejudices of British upper class. She also mock at the poor breeding and misbehavior of the people in low social status. In her novels, marriage mainly determined women's social status. However, she was considered as a realist, and Britain she depicted was one place where social mobility was limited and class-consciousness was strong. Although she did not marry all her life, her witty narration had constantly attracted her readers. The lack of the lives of the poor may be a failure in Austen's writing, but it should be understood as a failure shared by almost all British society at that period.

Austen usually held a curious position between the eighteenth and nineteenth century. Her works embodied an ambiguity about the appreciation for natural beauty and intelligence. In general, Austen's writings were not well accepted by readers when she was alive. However, now, she was ranked one of the truly great British novelists.

3. Charles Dickens (1812—1870)

Charles John Huffam Dickens 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 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 named 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 (with Jack Wild as the Artful Dodger) 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 readers 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.”

4. Jack London(1876—1916)

Few American writers knew working-class life as well as Jack London 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 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 laborers" 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 experience.

In his late (1913) book *The Cruise of the Snark*, London writes, without empathy, about appeals to him for membership of the Snark's crew from office workers and other "toilers" who longed for escape from the cities, and of being cheated by workmen.

In an unflattering portrait of London's ranch days, Kevin Starr (1973) refers to this period as "post-socialist" and says "... by 1911... London was more bored by the class struggle than he cared to admit." Starr maintains London's socialism always had a streak of elitism in it, and a good deal of pose. He liked to play working class intellectual when it suited his purpose. Invited to a prominent Piedmont house, he featured a flannel shirt,

but, as someone there remarked, London's badge of solidarity with the working class "looked as if it had been specially laundered for the occasion." "It would serve this man London right to have the working class get control of things. He would have to call out the militia to collect his royalties."

5. Mark Twin(1896—1940)

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 a honor doctor by Oxford University and Yale University. All the scholars and celebs regarded it as glory to get along with Mark Twin. 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 Samuer Lanhernnn Clamen. Mark Twin'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 Twin 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 Twin 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. He was fascinated 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 Twin's father was a strict man. His humor was inherited from his father. Mark Twin's humor was very natural. If the character was put on woman, it could be a very good tenant. His mother had the tenant.

His mother was very kind. Their family had too many cats to let the members to be worried. They had to drowned some. To let those cats die more comfortably, his mother went out of the way to add some hot water.

Mark Twin 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 learned some skills of printing he maybe could find a way to making living. The printing house offered him with food and lodging, but gave no penny to him.

One afternoon two years later, Mark Twin drifted in the street, he picked up a paper. He read the piece of paper which was one of the books. 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 Twin lose himself. But then the 14-year-old Mark Twin 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.

46 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 Twin."

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 only 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. Other, he invest a lot of money to make up company, but lost 200,000 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 Twin said: "Only using a thread can talk with the 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 think 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 Twin was in debt and in illness. When he faced the bad situation he decided anyway he would paid 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 and said: "All the debts were paid. All the worry disappeared. I had not felt so easy as now from then on, working is not the burden to me but a joy."

Mark Twin was very lucky in love. Before he met his wife, he only had a look of her picture then he missed her. The thing happened in the ship to Pakistan. It seemed determined by fate. Mr. Lankusy hang his sister—beauty Orliwer Lankusy's picture in his room. When Mark Twin looked this, he loved her. "She is my lover." He thought: "If one day I can marry her, what a happiness!"

Three months later, Mark Twin came back to New York and invited the family of Lankusy to his party. He saw the lady. As to this meeting, he wrote in his book: "From the first time we met to now, she occupied my life." In the end of the party, when thinking about leaving his lover, he was worried. To stay beside her, he used all his smartness. He asked Lankusy's servant to stop the carriage and make him down.

When the party ended, he politely said goodbye to the host and climbed the carriage. The carriage topped. He threw from it and showed his pain in his face. It shunned the Lankusys. They rushed to him and carried him to the house. In two weeks, he nearly did not let Orliwere leave him. In fact, he was not hurt. He lied in the bed to enjoy the care. Orliwere called him sugar, and he called her were. From then on, they called each other like this.

Orliwere kept the letter Mark Twin had written to her. And his every manuscript was through her eyes. So he put what he wrote under the pillow of hers so that she could read them before going to sleep. And Orliwere's opinions were very saint to him and he followed.

Mark Twin 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 Twin 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 Twin 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 was not realized. 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 Twin had written 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!

6. William Faulkner(1897—1962)

William Faulkner was born in New Albany, Mississippi. He was the eldest son among his four brothers. Faulkner was raised in his home state of Mississippi, and heavily influenced by it, as well as by the history and the south American culture altogether. Soon after Faulkner's first birthday, his family moved to the town of Oxford, Mississippi and grew up there. His family, particularly his mother Maud, his maternal grandmother Lelia Butler, and Caroline Barr, the black woman who raised him from infancy, vitally influenced the development of Faulkner's artistic imagination. Both his mother and grandmother were great readers and also painters and photographers, educating him in visual language. While his father Murry enjoyed the outdoors and taught his sons to hunt, track, and fish, Maud valued education and took pleasure in reading and going to church. She taught her sons to read before sending them to public schools and asked them to read classical works such as *Grimms' Fairy Tales*. Faulkner's education by Barr was central to his novels' preoccupations with the politics of sexuality and race.

When Faulkner started to go to school, he excelled in the first grade, skipped the second, and continued doing well through the third and fourth grades. However, to the fourth and fifth grades, he became a much more quiet and withdrawn child. He began to play truant occasionally and refuse to do his homework, even though he began to study the history of Mississippi on his own time in the seventh grade. The decline of his performance in school continued and Faulkner wound up repeating the eleventh, and then final grade, and never graduating from high school. Faulkner also spent much of his boyhood listening to stories told to him by his elders. These included war stories shared by the old men of Oxford and stories told by Mammy Callie of the Civil War, slavery, the Ku Klux Klan, and the Falkner family. Faulkner's grandfather would also tell him of the exploits of Faulkner's great-grandfather, after whom he was named, William Clark Falkner, who was a successful businessman, writer, and a Civil War hero. Telling stories about William Clark Falkner, whom the family called "Old Colonel," had already become something of a family pastime when Faulkner was a boy. As a teenager, Faulkner began writing poems. He wrote his first novel in 1925. His writings produced deep and broad literary influences

in his time. He once stated that he modeled his early writing on the Romantic era in late 18th century and early 19th century England. He attended the University of Mississippi in Oxford, and was a member of Sigma Alpha Epsilon social fraternity. He enrolled at Ole Miss in 1919, and attended three semesters before dropping out in November 1920. He was able to attend classes at the university due to his father having a job there as a business manager. He skipped classes often and received a “D” grade in English. However, some of his poems were published in campus journals.

When he was seventeen, Faulkner met Philip Stone, who would become an important early influence on his writing. Stone was four years his senior and came from one of Oxford’s older families. He was passionate about literature and had already earned bachelor’s degrees from Yale and the University of Mississippi. At the University of Mississippi, Faulkner joined the Sigma Alpha Epsilon fraternity. There he was supported in his dream to become a writer. Stone read and was impressed by some of Faulkner’s early poems and was one of the first to discover Faulkner’s talent and artistic potential. Stone became a literary mentor to the young Faulkner, introducing him to writers such as James Joyce, who would come to have an influence on Faulkner’s own writing. In his early twenties, Faulkner would give poems and short stories he had written to Stone, in hopes of them being published. Stone would in turn send these to publishers, but they were uniformly rejected. Faulkner was greatly influenced by the history of his family and the region where he lived. Mississippi marked his sense of humor, his sense of the tragic position of Black and White Americans, his characterization of Southern characters, and his timeless themes, including fiercely intelligent people dwelling behind the façades of good old boys and simpletons. Unable to join the United States Army due to his height, Faulkner enlisted in a reservist unit of the British Armed Forces. Despite his claimed to have done so, records now available to the public indicate that Faulkner was never actually a member of the British Royal Flying Corps and never saw service during the World War I. Faulkner changed his surname from the original “Falkner” in 1918. However, according to the narration of a story, a careless typesetter simply made an error. When the misprint appeared on the title page of his first book, Faulkner was asked whether he wanted a change. He supposedly replied, “Either way suits me.” Although Faulkner is heavily identified with Mississippi, he was residing in New Orleans, Louisiana in 1925 when he wrote his first novel, *Soldiers’ Pay*, after being directly influenced by Sherwood Anderson to attempt fiction writing. Anderson also assisted in the publication of *Soldier’s Pay* and Faulkner’s second novel, *Of Mosquitoes*, by recommending them both to his own publisher.

During the summer of 1927, Faulkner wrote his first novel set in his fictional Yoknapatawpha County, entitled *Flags in the Dust*. This novel drew heavily on the traditions and history of the South, where Faulkner had been written in his youth. He was very proud of his novel upon its completion and he believed it to be a significant improvement from his previous two novels. Nevertheless, it was still rejected by the publishers. This came as a huge shock to Faulkner, but he eventually allowed his literary agent to significantly edit the text and the novel was finally published in 1928. When Faulkner was thirty years old, he stated to write *The Sound and the Fury*. He started by writing three short stories about a group of children with the last name Compson, but Faulkner soon began to feel that the characters he had created would be better suited for a