

French and American Naturalism: A Comparative Study of Émile Zola and Jack London

Karolína Peterková

Bachelor Thesis
2015



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur
akademický rok: 2014/2015

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Karolína Peterková**
Osobní číslo: **H12901**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Francouzský a americký naturalismus: Srovnávací studie Émila Zoly a Jacka Londona**

Zásady pro vypracování:

Zdroje a znaky francouzského a amerického naturalismu
Émile Zola a Jack London
Výběr vhodných románů pro srovnání
Srovnání využití vybraných literárních prostředků
Zhodnocení, formulace závěru

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Bloom, Harold, ed. *American Naturalism*. Philadelphia: Chelsea House, 2004.

Bloom, Harold, ed. *Émile Zola*. Philadelphia: Chelsea House, 2004.

Burgwinkle, William, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*. Cambridge: Cambridge University Press, 2011.

Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell, 2004.

Pizer, Donald, ed. *The Cambridge Companion to American Realism and Naturalism: Howells to London*. Cambridge: Cambridge University Press, 1995.

Vedoucí bakalářské práce:

Mgr. Roman Trušník, Ph.D.

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce:

28. listopadu 2014

Termín odevzdání bakalářské práce:

7. května 2015

Ve Zlíně dne 6. ledna 2015


doc. Ing. Aněžka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně1.5.2015

.....Petr Kovář E.

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) *Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.*

(3) *Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.*

2) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:*

(3) *Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).*

3) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:*

(1) *Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.*

3). *Odpírá-li autor takového díla udělení svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.*

(2) *Není-li sjednáno jinak, může autor školního díla své dílo užit či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.*

(3) *Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlídně k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.*

ABSTRAKT

Cílem této bakalářské práce je, identifikovat znaky a zdroje francouzského a amerického naturalismu. Vliv této filozofie sahal za hranice literatury. Další kapitoly se věnují životu a tvorbě dvou představitelů Émile Zoly a Jacka Londona. Dále jsou popsány sociální problémy, jimiž se autoři ve svých dílech zabývali. Ty pak jsou demonstrovány na úryvcích vybraných románů.

Klíčová slova: Francouzský naturalismus, americký naturalismus, Jack London, Émile Zola, sociální záležitost

ABSTRACT

The aim of this bachelor thesis is to identify the features and the sources of French and American naturalism. The influence of this philosophy moved beyond the border of literature. The next chapter discusses the life and the writing of two representatives Émile Zola and Jack London. Social issues both writers were concerned with are described and demonstrated on the extracts of chosen novels.

Keywords: French naturalism, American naturalism, Jack London, Émile Zola, social issue

ACKNOWLEDGEMENTS

I would like to express my sincere appreciation to my supervisor, Mgr. Roman Trušík Ph.D. This bachelor's thesis was written under his patient guidance. I would like to thank him also for his recommendations and giving me the possibility of being one of his thesis students. Thank you.

Also, I welcome this opportunity to thank my mother for being a great support in the times of the darkness.

You always help me come closer to my goals. Thank you.

CONTENTS

CONTENTS	8
INTRODUCTION	9
1 NATURALISM.....	11
1.1 NATURALISM IN FRENCH LITERATURE	12
1.2 NATURALISM IN AMERICAN LITERATURE.....	15
1.3 NATURALISM IN ART	18
2 ÉMILE ZOLA.....	20
2.1 LIFE AND INSPIRATION.....	20
2.2 FAME AND COURAGE	22
3 JACK LONDON	25
3.1 AMERICAN REBEL	25
3.2 SAILOR'S LIFE	27
4. COMPARATION OF SELECTED NOVELS.....	31
CONCLUSION	38
BIBLIOGRAPHY	40

INTRODUCTION

According to *A Glossary of Literary Terms* Naturalism “is claimed to give an even more accurate depiction of life than realism.”¹ Naturalistic novels were often based on real characters and tended to shock the readers of nineteenth and twentieth century. Although this work studies the impact of naturalism on the literature and the art. This work contains the comparison with other movements to make a clear vision of the originality and the features. The most crucial ideas of this philosophy stayed the same, whether it was in Europe or in America thirty years later. The principles exhorted the individual to use the opportunity to live properly² no matter what origin he has; for example *Martin Eden* demonstrated.³ He should also set his own moral values and stick to them.

The other chapters are concerned with the most important French protagonist Émile Zola⁴ and his American successor Jack London. The geographical context changed, but themes stayed the same. Zola promoted the philosophy, that the human being is influenced by the upbringing, the provided education and the environment where he lives. Alike London, Zola was not afraid to point out the issues of their times; as poverty, alcoholism, immorality or struggle for survival according to the bad conditions.⁵ The conditions could be inhospitable in the sense of nature or the atmosphere among the other people. Both of the creators also demonstrated the contrasts between the social classes.⁶ They illustrated the possibility of getting the better life with the will and the determination of the hard work.⁷ There are selected concrete novels in which will be the differences examined and later compared with each other.

The authors and their writings became the subject of the discussion. Even though, they had the courage to reveal their own parts of lives and integrated them into their books. Especially, the autobiographical and the psychological features⁸ became after the decades the most valued aspects, when analysing the naturalistic novels. Some critics reacted with

¹ Meyer Howard Abrams, *A Glossary of Literary Terms* (Boston: Wadsworth Publishing, 1997), 261.

² See Harold Bloom, *Émile Zola* (Philadelphia: Chelsea House, 2004), 113.

³ See Jack London, *Martin Eden* (New York: Penguin Classics, 1984).

⁴ Richard Gray, *A History of American Literature* (Malden, MA: Blackwell Publishing, 2004), 301.

⁵ See Richard Gray, *A History of American Literature*, 299-302.

⁶ See Harold Bloom, *Émile Zola*, 12.

⁷ See Jack London, *The Call of the Wild, White fang and To Build a Fire* (New York: Random House, 1998), 57.

⁸ See William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature* (Cambridge University Press: Cambridge, 2011), 522.

outrage because of the movement's honesty, primarily when the Naturalists were defaming the leading system. On the other hand, to Zola and to London was later paid the tribute for capturing the original speech⁹ of the low class citizens; they did not omit the vulgarisms.¹⁰ In addition, they wrote in the manner of sending a message to the society through their main characters. It will be also taken into the consideration how naturalism developed regarding to culture-historical context.¹¹ Undoubtedly, the naturalistic novel served as the source of inspiration¹² for other not only literary generations. It depends on the reader whether is ready to face the truth.

⁹ See Émile Zola, *Nana*, trans. George Holden (London: Penguin Books, 1972), 337.

¹⁰ Jack London, *The Sea Wolf*, ed. Kathy Casey (Dover: Dover Publication, 2000), 5.

¹¹ See Jack London, *War of the Classes. Revolution. The Shrinkage of the Planet* (New York: Mondial, 2006), 3.

¹² See Bloom, *Émile Zola*, 208.

1 NATURALISM

The cradle of naturalism is considered to be France. According to *A Glossary of Literary Terms* is movement,¹³ while Encyclopaedia Britannica editors claim it is a philosophy or “theory that relates scientific method to philosophy by affirming that all beings and events in the universe are natural.”¹⁴ Those are the definitions which are used in this thesis; also the small capital letter is unified. Even though the naturalistic features can be also observed in the society of these days, this thesis is devoted to its greatest time of influence which blossomed around the seventies of nineteenth century.¹⁵ Young Émile Zola decided to accept the name of this movement naturalism as a result of adding something more animal to the ideology of Realism. Zola is rated to be its leading personality.¹⁶ The visible impact appeared in philosophy, art or theatre as will be expanded later. Undoubtedly, the mostly influenced was the literature. The writings had the power to shock people because of their honesty of depiction; philosopher David Hume called it “new medium of truth.”¹⁷ The purpose of naturalistic writing was to introduce the conditions in which mostly lower social classes lived. Actually, authors picked the most honest confessions and described them as genuine as possible with all the flaws, alcoholism, prostitution, broken morality, illnesses and degradation of a human being. In the current world occur plenty of violence and ruined principles that would not probably shock the readers of today but it is still worthy to analyse.

The word naturalism has its origin in Latin “natura”¹⁸ which means nature. From the philosophic point of view it was regarded as the principle which tried to explain the development of the society according to rules of the nature,¹⁹ such as geographic environment or biological and racial curiosities between the nations. The concept of philosophy considered the nature in collaboration with science, therefore was excluded everything that seemed to be supernatural or unreal.²⁰

¹³ See Howard Abrams, *A Glossary of Literary Terms*, 262.

¹⁴ Britannica, s.v. “naturalism,” <http://www.britannica.com/EBchecked/topic/406468/naturalism>.

¹⁵ See Bloom, *Émile Zola*, 11.

¹⁶ See Bloom, *Émile Zola*, 8.

¹⁷ Ram Adhar Mall, *Naturalism and Criticism* (Hague: Martinus Nijhoff, 1975), 45.

¹⁸ Online Etymology Dictionary, s.v. “nature,”

http://www.etymonline.com/index.php?allowed_in_frame=0&search=nature&searchmode=none

¹⁹ See Mall, *Naturalism and Criticism*, 45.

²⁰ See Bloom, *Émile Zola*, 118.

In ethics naturalism symbolized the morality of the natural principles; such as rules of behaviour or the psychology of the man. It was not based on the existence of the human being, his mind or identity.²¹ The basic for everything represented the matter and the human became the product of heredity,²² instincts and the environment²³ where the individual grew up.

Zola was convinced that to proper study of naturalism was needed the gathering of facts and the method of observation²⁴ combined with experience of the individual.²⁵ In compliance with David Hume is naturalism based on fundamental science, on the other hand Zola concentrated on description of moral and immoral behaviour of an individual.²⁶ Hume asserted that an impression cannot be interpreted only in the sense of feelings, sentiment and beliefs but also in sense of organized knowledge.²⁷ His way of presenting naturalism was a combination of Criticism and Scepticism. It was Hume's unique culmination representing the process of progressive overcoming the impasse of philosophy and he had to confront it when studying the limits of the sense as well as reason.²⁸ Adding another perspective there is the opinion of American journalist of nineteenth century Frank Norris²⁹ who asserted that "...naturalism combined the dedication to empirical facts found in Realism with the devotion to truth"³⁰ and it could be founded in romance, he continued. All of these thoughts and theories helped to create naturalistic movement which accepted often unpleasant destiny of the man.

1.1 Naturalism in French Literature

In the nineteenth century France "there were two main cultural sites of philosophy throughout the nineteenth century: official institutions of learning such as universities or academies on the one hand and journalism on the other. Not surprisingly, the very notion

²¹ See David Hume, *A Treatise of Human Nature* (Oxford: Oxford University Press, 2000), 143.

²² See Bloom, *Émile Zola*, 118.

²³ See Bloom, *Émile Zola*, 85.

²⁴ See Bloom, *Émile Zola*, 39.

²⁵ Britannica, s.v. "Emile Zola," <http://www.britannica.com/EBchecked/topic/657747/Emile-Zola> Emile Zola.

²⁶ See Roy C. Cowen, *Der Naturalismus* (Winkler Verlag: München, 1973), 53.

²⁷ See Mall, *Naturalism and Criticism*, 44.

²⁸ See Mall, *Naturalism and Criticism*, 44.

²⁹ Oxford Dictionaries, s.v. "Frank Norris,"

<http://www.oxforddictionaries.com/definition/english/Norris-Frank?q=frank+norris>.

³⁰ Richard Gray, *A History of American Literature*, 300.

of what philosophy is, or should be, shifts from one site to the other.”³¹ After the Revolution the naturalism was often put into the contrast to scientific revelations and social reform.³² As an opponent there stood the Romanticism. Authors of Romanticism emphasized the vast influence of nature and the individual³³ in their writings as much as the naturalistic ones. However, these literary and philosophical movements competed against each other. The major impact in the terms of poetic creation felt artists like Charles Baudelaire or Arthur Rimbaud who were later called *poète maudit*³⁴ which means accursed poets. When dealing with the main difference between these philosophies the romantic writers were more irrational³⁵ whereas Naturalists based everything on clear facts.³⁶ The aim of this chapter is to introduce some of the main aspects of naturalistic concept and add the social and cultural context.

Not only to writers caused the living during the Franco-Prussian War³⁷ the great disappointment, also mistrust of the political regime as well as fear of the future was spread among the society. This setting of government was beneficial only for ruling class not for the common people. On the other hand, such feeling about social conditions gave an inspiration to another successful novelist Gustave Flaubert. Flaubert’s novel *Madame Bovary* (1857) described the life of French bourgeoisie.³⁸ The main character destroys her life thanks to the lack of happiness and after the financial struggle she ends up with suicide.³⁹ Even the negative circumstances of this era led to creation of valuable pieces of work which had the power to capture the situation originally. That serves as a precious source of information for other generations.

Another philosophy often compared to naturalism was Positivism, that symbolized the system of thinking based on data and experiences; also did not supported the ideas of

³¹ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 512-13.

³² See William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 516.

³³ Britannica, s.v. “Romanticism” <http://www.britannica.com/EBchecked/topic/508675/Romanticism>.

³⁴ Britannica, s.v. “Poète Maudit,” <http://www.britannica.com/EBchecked/topic/466039/poete-maudit>.

³⁵ Britannica, s.v. “romanticism,” <http://www.britannica.com/EBchecked/topic/508675/Romanticism>.

³⁶ Britannica, s.v. “naturalism,” <http://www.britannica.com/EBchecked/topic/406468/naturalism>.

³⁷ Oxford Dictionaries, s.v. “franco-prussian war,”

<http://www.oxforddictionaries.com/definition/english/Franco-Prussian-War?q=The+Franco-Prussian+War>.

³⁸ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522.

³⁹ Britannica, s.v. “Madame Bovary,” <http://www.britannica.com/EBchecked/topic/355644/Madame-Bovary>.

metaphysical speculations.⁴⁰ In the spirit of this ideology worked the French historian and critic of the nineteenth century called Hyppolyte Taine.⁴¹ He explained the “literary invention in terms of contextual factors such as race, milieu, and historical moment.”⁴² In addition to those clearly naturalistic features, he also mentioned the importance of observation and saving ideas into the memory. Alike the other philosophers of nineteenth century France he believed that to completely understand the content of human adaptation, the impact of psychology as science of facts is crucial.⁴³ These features seem significantly similar to main pillars of naturalism which shows that individual movements have been interconnected. One of the next significant steps towards the naturalism made brothers Edmond and Jules Goncourt who were made “significant contributions to the development of naturalistic novel and to the fields of social history and art criticism.”⁴⁴ These two Frenchmen covered the great scale of dealing with social environment in their articles and novels, as an example for studying this factors could serve the book *Charles Demailly* (1860).⁴⁵ They pictured differences between the upper and lower classes which were accompanied with artificial language and excessive description. Without a doubt, they gained the inspiration for the writing from their own experiences, too. For instance the novel *Germinie Lacerteux* (1864) was based on the real person Rose, who worked as their servant. Ugly Rose as representative of working-class stole their money to pay for the orgies. Alcoholic father, dying siblings, inherited hysteria and neurotic mind are the common principles occurring in this novel; alike in Zola’s *The Experimental Novel* (1880).⁴⁶ As one of the sources⁴⁷ to this literary manifesto⁴⁸ might had served the novel *An Introduction to the Study of Experimental Medicine* (1865)⁴⁹ written by Claude Bernard, translated in English in 1927. Bernard expanded the theory about the observation of an

⁴⁰ Britannica, s.v. “positivism,” <http://www.britannica.com/EBchecked/topic/471865/positivism>.

⁴¹ Britannica, s.v. “Hyppolyte Taine,” <http://www.britannica.com/search?query=hyppolyte%20taine>.

⁴² William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 520.

⁴³ See William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 520.

⁴⁴ Britannica, s.v. “Edmond and Jules Goncourt,”

<http://www.britannica.com/EBchecked/topic/1353111/Edmond-and-Jules-Goncourt>.

⁴⁵ Britannica, s.v. “Edmond and Jules Goncourt,”

<http://www.britannica.com/EBchecked/topic/1353111/Edmond-and-Jules-Goncourt>.

⁴⁶ Britannica, s. v. “Emile Zola,” <http://www.britannica.com/EBchecked/topic/657747/Emile-Zola>.

⁴⁷ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 518.

⁴⁸ Britannica, s.v. “naturalism art,” <http://www.britannica.com/EBchecked/topic/406427/naturalism>.

⁴⁹ See Bloom, *Émile Zola*, 61.

individual with the help of medicine.⁵⁰ The clinical dissection of morality and behaviour has been passed on from one literary generation to another. As a result, there are many masterpieces in which can reader find the history captured⁵¹ between the lines and the credibility have been under laid with medical recourses of the well-educated scholars.

The philosophers and writers of nineteenth century France supported the “positive knowledge”⁵² and believed that it is one of the main factors needed when changing the society towards better days.

1.2 Naturalism in American Literature

It took the naturalism about thirty years to get from Europe to America and the movement was not completely identical when comparing it. The American naturalism was based on the Darwin’s theory of evolution not on the spirituality as well as the French one. The main ideas such as the man was subordinate to natural laws or that natural display of instinct of human being,⁵³ seemed to be similar. However, there were theories which differed for instance; the Americans criticize the influence of the church more than Frenchmen. The American writers read the European authors or borrowed the methods and structures of Zola because they wanted to rebel against the situation at home which appeared to be intolerable.⁵⁴ That 1890’s native rebellion brought them together and served as a bound when fighting the Puritanism by the words. Puritans believed in the existence of evil “which they denounced in terms that would have shocked William Dean Howells and the polite readers of the Century Magazine.”⁵⁵ The American authors wanted to avoid the stereotypical and genteel tradition of the literature. The descendants of the Puritans, the writers with roots in New England were moralists loaded with scruples. They often repeated the words such as “decency” or “ideal” whereas the Naturalists showed not really decent depiction of life with all the ongoing social problems. Also the vulgarity appeared to become something that should not be discussed. These were the thoughts which divided the society in two parts. The religion stood on the one side and the business on the other

⁵⁰ See Claude Bernard, *Introduction to the Study of Experimental Medicine*, trans. Henry Copley Greene (New York: Dover Publication, 1957), 5-26.

⁵¹ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522.

⁵² William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 520.

⁵³ See Gray, *A history of American Literature*, 300.

⁵⁴ See Harold Bloom, *American Naturalism* (New York: Infobase Publishers, 2011), 49.

⁵⁵ See Harold Bloom, *American Naturalism*, 49.

one. American culture setting against the daily living broke out the invisible war between human beings and everything animal, art versus life, clerics versus scholars. Difference was also demonstrated in the language when putting into the contrast the cold and precise English speech with colloquial American style. The American naturalistic authors wanted to avoid the influence of lies and helped to change the way of writing novels full of happy endings and pure characters without any flaws. Also the magazines were edited the way not to disrupt the readers.⁵⁶

Meanwhile there appeared the men who longed for to be heard. One of them was young Frank Norris, who wrote *The McTeague* (1899); the story about the brutal dentist who murdered his wife.⁵⁷ Norris classed as naturalistic creator who also pointed on the economic and social forces, governmental manipulation of the wheat market in Chicago or struggle of wheat growers.⁵⁸ It was depicted in his project *The Epic of the Wheat* (1901), Norris alike Zola or London sympathized with the idea that the characters are defeated or destroyed by the environment and its forces.⁵⁹ Being careless about the earned criticism Norris joined another rebel Theodore Dreiser who was considered to be leading person of the naturalistic movement in America. Dreiser dedicated the theme of his fictional work to unpunished immorality, sexual submission or poverty of the low class families such as *Jennie Gerhardt* (1911). His books were accompanied with the own love affairs experiences, nervous break-down, unsuccessful suicide and trips through the Europe.⁶⁰ Thus it was one of the valuable parts of naturalistic writing that the author used the autobiographical features or facts which really happened. Dreiser based *An American Tragedy* (1925) on the famous murder case. This act was a move up on the scale of criticism because the target was American legal system.⁶¹ He committed to socialism and authored anticapitalistic *Tragic America* (1931). These fearless writing provocateurs, which enriched their works with realistic features, gained the fame and financial affluence in older age or post-mortem and the reason could be quite simple; the leading class decided that the society was not ready to see the cruel true. According to Pilzer was: “Dreiser

⁵⁶ See Bloom, *American Naturalism*, 50.

⁵⁷ Britannica, s.v. “Frank Norris,” <http://www.britannica.com/EBchecked/topic/418456/Frank-Norris>.

⁵⁸ See Gray, *A history of American Literature*, 301.

⁵⁹ See Gray, *A history of American Literature*, 300-01.

⁶⁰ Britannica, s.v. “Theodore Dreiser,” <http://www.britannica.com/EBchecked/topic/171324/Theodore-Dreiser>.

⁶¹ Britannica, s.v. “Theodore Dreiser,” <http://www.britannica.com/EBchecked/topic/171324/Theodore-Dreiser>.

criticism is a case in point. Even though some recent work addresses the newly available textual evidence, no one has fully accepted the challenge posted by Pennsylvania editors – that *Sister Carrie*.⁶² Moreover, the authors were often judged by social and literary standards when making their books public which sounded like a risk for every magazine or publishing house that could be later persecuted.

The inspiration to expressive writing came from the English scientists or French author such as Balzac or Émile Zola who had large sections of translated novels in American libraries.⁶³ Concretely used by Norris appeared to be the influence of heredity or the importance of the environment of life. Another source of inspiration was the criticizing side of the society itself when considering the conviction that the church represented the part of conspiracy which wanted to keep the Naturalists silent. It was sociologist Herbert Spencer, however, who left a significant footprint in their thinking. He proclaimed that the individual should stand over the society and the society should stand over the religion⁶⁴ thus got him the popularity among the naturalistic circle. As evidence there is short paragraph from Malcolm Cowley according to whom “Jack London read him in the little room in Oakland, California, where he was teaching himself to write. He says of his autobiographical hero, Martin Eden that he opened Spencer’s *First Principles* in bed, hoping that the book would put him to sleep after algebra and physics and an attempt at a sonnet.”⁶⁵ Undoubtedly, the paragraph ended with paying tribute to Mr. Spencer who gave also the intellectual impulse to Theodore Dreiser when authoring the legacy to other generations. Spencer’s admirers fancied the literary fight of the Christian dogmas and rated him to be a navigator of the stream. No matter what century, nation or language; the authors follow each other mutually.

The naturalistic movement went through an evolution when switching the geographical concept and became rather socialist style. One would say that the indignation towards the church graduated progressively when putting in contrast to expressions of European writers. Like mentioned above the original ideas inspired by Frenchmen stayed the same but the presentation of naturalism got even more unrefined. Ignoring the cruelty it

⁶² Donald Pilzer, *The Cambridge Companion to American Realism and Naturalism: From Howell to London* (Cambridge: Cambridge University Press, 1995), 86.

⁶³ Bloom, *American Naturalism*, 54.

⁶⁴ Britannica, s.v. “Herbert Spencer,” <http://www.britannica.com/EBchecked/topic/559249/Herbert-Spencer>.

⁶⁵ Bloom, *American Naturalism*, 52.

sent important message not only to the readers but the whole society that they should not be afraid to tell the truth.⁶⁶

1.3 Naturalism in Art

The Goncourt brothers as well as Zola pictured paintings of Impressionists in saloons or theatre in their naturalistic works.⁶⁷ Besides the behavioural patterns, they studied also the aesthetics of Parisian art. All of them were inspired by the artistic environment which gives the reader another perspective and completed the imagination of French life in 19th century.⁶⁸ For instance, one of the good Zola's friends, from the times when they attended the same college was the impressionist Paul Cézanne who according to the editor René Huyghe “challenged all the conventional values of painting in the 19th century because of his insistence on personal expression and on the integrity of the painting itself.”⁶⁹ Despite the artistic conflicts with Realists such as Gustave Courbet and several psychical collapses,⁷⁰ he continued in the idea of interpreting the reality with all the flaws as alike his models. Cézanne often painted common people performing daily life activities⁷¹ and was not afraid of diction of nudity⁷² as well. Undoubtedly, that is considered to be another significant demonstration of interconnection not only between the movements but between the media.

Values of naturalism such as critical approach⁷³ seemed to have influenced the perception of theatre, too. Having been one of the philosophies that affected many artists; not only for the actors in Parisian *Théâtre Libre*⁷⁴ founded by André Antoine in 1887, played this experimental theatre noticeable role in forming these times artistic environment. This independent scene provided arable land for the naturalist drama and for unknown imitators or for the creators such as Eugène Brieux, Henrik Ibsen, Gerhart Hauptmann, August Strindberg or even Leo Tolstoy.⁷⁵ Although this small business

⁶⁶ Bloom, *American Naturalism*, 51.

⁶⁷ See William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 536.

⁶⁸ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 536.

⁶⁹ Britannica, s.v. “Paul Cezanne,” <http://www.britannica.com/EBchecked/topic/103971/Paul-Cezanne>.

⁷⁰ Britannica, s.v. “Paul Cezanne,” <http://www.britannica.com/EBchecked/topic/103971/Paul-Cezanne>.

⁷¹ See Alex Danchev, *Cézanne: A Life* (New York: Pantheon Books, 2012), 219.

⁷² See Alex Danchev, *Cézanne: A Life*, 38.

⁷³ Britannica, s.v. “naturalism art,” <http://www.britannica.com/EBchecked/topic/406427/naturalism>.

⁷⁴ Britannica, s.v. “Theatre-Libre,” <http://www.britannica.com/EBchecked/topic/590276/Theatre-Libre>.

⁷⁵ Britannica, s.v. “Andre Antione,” <http://www.britannica.com/EBchecked/topic/28721/Andre-Antoine>.

struggled financially in the end, it produced more than hundred plays by about 50 playwrights.⁷⁶

In America during the second half of nineteenth century were not many artist interested in transforming the naturalistic depiction on canvas. The most visible movement of these times were impressionist such as William Merrit Chase,⁷⁷ John Henry Twachtman or Edmund Charles Tarbell. They mainly concentrated on portraits, details of landscape, figure studies, spontaneous brushwork.⁷⁸

However, the ones who came later were considered to push the limits of the critics' view and appreciation. The boundaries were moved forward. The greatest threat to art criticism is the development of defensive clichés which were settled expectations and unquestioned presuppositions about art, while the adventure of art criticism lies in the exposure to new possibilities of art and the exploration of new approaches that seem demanded by it.⁷⁹ The surrealists came and let the people see the other perspective of art. Also in art let the Americans inspire themselves by the Frenchmen, having been one of them, Gordon Oslow Ford, painted the spontaneous creations or abstract expressions. He used the techniques of pouring the paint on the canvas.

The greatest impact of naturalistic and realistic features could one observe in the case of Jazz music.⁸⁰ While the musicians improvised the singer used his own, often sad life stories to share it with the audience. It serves a way out for those who wanted to release their personal pain. Being the voice of black people in 1920's who felt repressed by the society; this is one of the few methods in art or in life which has purely American origin.⁸¹

⁷⁶ Britannica, s.v. "Theatre-Libre," <http://www.britannica.com/EBchecked/topic/590276/Theatre-Libre>.

⁷⁷ Britannica, s.v. "William Merrit Chase,"

<http://www.britannica.com/EBchecked/topic/107787/William-Merritt-Chase>.

⁷⁸ Britannica, s.v. "The Ten," <http://www.britannica.com/EBchecked/topic/587024/the-Ten#ref742700>.

⁷⁹ Britannica, s.v. "art criticism," <http://www.britannica.com/EBchecked/topic/143436/art-criticism>.

⁸⁰ See Abrams, *A Glossary of Literary Terms*, 208.

⁸¹ Britannica, s.v. "Jazz," <http://www.britannica.com/EBchecked/topic/301986/jazz>.

2 ÉMILE ZOLA

2.1 Life and Inspiration

Émile Zola was regarded as one of the greatest artists of Naturalistic school.⁸² It is sometimes said that “naturalism in literature is no more than an extension or exaggeration of realism, or that it is nothing other than the transposition to literature of what realism is in art.”⁸³ Either way, he made a contribution to the credible representation through his novels. He proclaimed that “the power of the novel to show how men’s passions and spiritual lives are likewise governed by strict laws and how those laws are liable to work out in particular circumstances.”⁸⁴ He further distinguished between the realistic and naturalistic novel by drawing the differences between the experiment and observation. The observation in realism was based on gathering details while the experimental naturalism demanded the contrast.⁸⁵ As a publishing novelist he kept in mind, that not only the form and style of writing, but also the content is important. The best known piece of his workroom occurs to be *Nana* (1880). Before this piece of art, he had gone through interesting life.

Born in Paris in 1840, as a son of an engineer; Émile grew up in humble conditions that could be considered the reason for compassion for the poor people and need of social justice.⁸⁶ At school he showed talent for French narration and science. “Zola acquired a love of nature and a deep respect for life that will later pervade his writings. With these two inseparable companions, he also discovers the writings of Victor Hugo and Alfred de Musset.”⁸⁷ Another names such as Honoré de Balzac or Stendhal (pseudonym of Marie Henri Beyle)⁸⁸ inspired him later on. However, he failed the literature exam he desired to become great in poetry and surrealist texts.⁸⁹ After facing the death of his grandmother, the financial situation of him and his mother got worse. Thus were the themes he often used in his books. It is assumed that the craving to describe and explore the real life symbolized the fulfilment for Zola. As it will be said later, the courageous style of writing gained him the respect, not merely in literary circles in older age.

⁸² William Dean Howells, “Émile Zola,” *The North American Review*, 175 (1902): 587-96.

⁸³ Bloom, *Émile Zola*, 222.

⁸⁴ Bloom, *Émile Zola*, 223.

⁸⁵ See Bloom, *Émile Zola*, 224.

⁸⁶ See Bloom, *Émile Zola*, 259.

⁸⁷ Bloom, *Emile Zola*, 260.

⁸⁸ Oxford Dictionaries, s.v. “Stendhal,”

<http://www.oxforddictionaries.com/definition/english/Stendhal?q=stendhal>.

⁸⁹ See Bloom, *Émile Zola*, 257.

Unemployment, which did not avoid him in 1860 was other own experience Zola made good use of. Four years later he managed to publish first small book *Stories for Ninon* and in 1865 is first novel *Claude's Confession* introduced to literary public. This act brought him the taste of positive and negative criticism at the same time; the plot based on the love affair with a prostitute was considered to be rather shameful. Next year, he devoted himself to creative writing and journalism. As a result of that the readers could enjoy his essays about art⁹⁰ and stories from the mouths of impressionists. The inspiration showed to be mutual when Édouard Manet painted Zola in 1867.⁹¹

When considering the structure of naturalist fiction also applied by Zola, it “is characterised by two plot shapes: first, the rise and fall of modern tragedy, in which ignoble protagonists are pushed down the slope towards their nemesis by supra-individual forces, explained in materialist rather than theological terms (naturalism seeing myth itself as a social fact); and, second, the pessimistic anti-plot which is in a double sense platitudinous, given its flat narrative trajectory and listless characters.”⁹² Representative of this type of novels is also the first milestone of his recognition. Thus was embodied in nervous *Thérèse Raquin* (1867)⁹³ containing famous “preface in which he applies the term “naturalist” to designate a group of contemporary writers to which he belonged.”⁹⁴ During the working for the republican newspaper *Tribune* he had been creating *Les Rougon-Macquart* (1871-1893) cycle divided into twenty novels. Success of this saga ensured him regular income accompanied by public respect. Zola married and served as secretary of government minister after the fall of empire within this period. Still enthusiastic about newspaper writing the naturalistic pioneer witnessed the civil war and carnage. Before the end of this decade he published many other novels causing international success; including *L'Assommoir* (1876) which had been performed not only in the theatre of William Busnach and Octave Gastineau's two years after but also out of the Paris and abroad.⁹⁵ Although, *L'Assommoir* contained the swearwords, the jargon and French dialect of the citizens, he justified this fact as using exact expressions of the

⁹⁰ See Bloom, *Émile Zola*, 262.

⁹¹ Britannica, s.v. “Edouard Monet,” <http://www.britannica.com/EBchecked/topic/361791/Edouard-Manet/4546/Mature-life-and-works>.

⁹² William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522.

⁹³ William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522.

⁹⁴ Bloom, *Émile Zola*, 262.

⁹⁵ Bloom, *Émile Zola*, 264.

Parisian street life, pubs and saloons.⁹⁶ He presented the picture of characters which are on the bottom of the society, drowning in misery, illnesses and poverty.⁹⁷ The courage of his was the reason why people respected Zola as a great author. In the end even critics admitted the importance of Zola's work, at least from the historical point of view. The books captured the language of the working class and lowest possible existence of their time. However, the raw content may shock the next generations, it was valuable contribution to the literature. Meanwhile, his mother and two close friends died. Zola experienced several nerve break-downs, as a result of that. The cause of another scandal and attention was *Germinal* that published in 1885 and for several more years served as source for younger generations of writers. According to *Encyclopaedia Britannica* it "depicts life in a mining community by highlighting relations between the bourgeoisie and the working class. At the same time, the novel weighs the events of a miners' strike and its aftermath in terms of those contemporary political movements."⁹⁸

2.2 Fame and Courage

Zola was nearly fifty years old when he had a first child with his mistress Jeanne; shortly after that came the second child. His wife Alexandrine accepted this humiliating situation with pride and took care of the children who carried the name of her husband. His fame continued to grow which leads to financial ensuring of his family. Regarding to his articles he was also interested in the wellbeing of the others. The Naturalist suggested few steps to improve their conditions such as suppressing the alehouses which should induce the gradual reduction of alcoholism, enabling the school education to the children of the poor families, increasing the wages and last but not least lifting the intellectual and moral level of folk.⁹⁹ It stayed in the stadium of wish. There is visible contradiction because to make it work Zola eventually needed to cooperate with the political representatives whom he hated. Zola criticized these political circumstances.¹⁰⁰ He demonstrated his constant resistance of the political relativity. The support showed not only the literary companions Victor Hugo or Joys Karl Huysmans but for example the fighting labourer Jules Guesde,

⁹⁶ See William Burgwinkle, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522.

⁹⁷ See Bloom, *Émile Zola*, 34.

⁹⁸ Britannica, "Émile Zola," <http://www.britannica.com/EBchecked/topic/657747/Emile-Zola/8126/Les-Rougon-Macquart>.

⁹⁹ See Barbusse, *Zola*, 105.

¹⁰⁰ See Barbusse, *Zola*, 106.

who provided Zola with information about French socialism. Guesde was asked to interpret his point of view of social transformation during the interview with Zola. Their opinions rather differed. Naturalistic ideology claimed the statement that in every workman woke up an anarchist¹⁰¹ who stood for himself and this revolt would lead to possible solution. On the other side is Guesde¹⁰² with idea that the unsuitable situation should be handled by the political power; in this case parliament and the workmen should rather vote for progressive political candidates than be on the strike.

Before the end of the year 1890 published *La Bête Humaine* followed by *Les Trois Villes (Lourdes, Rome, Paris)*. This novel carried the perspective of the mechanism of modern society and prospect of socialistic future. During the upcoming years Zola got louder, his friends separated from him thanks to the rumours, politicians started to repress the displays of his protest and the people whose voice he represented got disappointed.¹⁰³ The newspaper *Figaro* did not want to press his articles any more. The cause of it all was fear. He sent accusing open letter to the president of the Republic and some high officers in the Parisian newspaper *Aurore*. Zola spoke for French officer who was accused of giving the information to the Germen. He requested for re-opening the case and tried to declare the truth. As a result, he was sentenced to a year in prison but the proceedings were later quashed. Zola decided to flee to England in 1898. It is known as Dreyfus affair.¹⁰⁴

He was preparing *Les Quatre Evangiles* containing the ideas of utopian socialism which supported mutual love and harmony in the society; also promoting the destruction of the church and the revolution without the carnage. In this fight he matched the conservatives from the past against the revolutionists of the future. He was accused of leaving the naturalistic spirit by those who studied his work like Pierre Martino when comparing older novels with the ones from earlier years. He contended that “The documentation is becoming useless for him.”¹⁰⁵ Although, this statement is highly subjective and the concentration was headed to optimism and expressed support for the next generations, Zola stayed engaged to his distinctive style.¹⁰⁶

¹⁰¹ See Barbusse, *Zola*, 143.

¹⁰² Britannica, s.v. “Jules Guesde,” <http://www.britannica.com/EBchecked/topic/248378/Jules-Guesde>.

¹⁰³ See Barbusse, *Zola*, 213.

¹⁰⁴ See Bloom, *Émile Zola*, 266.

¹⁰⁵ See Barbusse, *Zola*, 230.

¹⁰⁶ See Barbusse, *Zola*, 231.

Zola published some work under a pseudonym Pascal and Beauchamp in London. Next year when the socialistic unrest calmed down, he came back and spent the autumn and winter with his wife in Rue de Bruxelles. In 1901 he published *Travail* which was the last novel he was able to present. Zola died from the accident poisoning of the carbon dioxide on September 29, 1902 in his home. The fourth part of *Les Quatre Evangiles* had been published posthumously. On October 5 supporters organized the public funeral, the procession shouted ““Germinal! Germinal! ””¹⁰⁷

After six years was his coffin removed to the Paris Pantheon and his remains have lied nearby his literary friends since then. He deserves to be called one of the greatest writers of the nineteenth century France. His courageous contribution served as an inspiration which has been valuable from the literary point of view and had changed the course of French history.¹⁰⁸

¹⁰⁷ See Bloom, *Émile Zola*, 267.

¹⁰⁸ Britannica, s.v. “Emile Zola,” <http://www.britannica.com/EBchecked/topic/657747/Emile-Zola>.

3 JACK LONDON

3.1 American Rebel

Since the seventeenth century Colonial literature, when was part of America under the leadership of England,¹⁰⁹ the form and content changed noticeably. Jack London was one of the authors who managed to record it. According to bibliographical sketch on him which appeared in fourteenth edition of Encyclopaedia Britannica he created some of his novels and other writings for the money and that he admitted in his letters. Second pillar of his motivation was the sincerity which he aimed to reach. This author became widely known Socialist outside the U.S.A thanks to the novels *The War of the Classes* (1904), *The Iron Heel* (1907) or *Revolution and Other Essay* (1910). His political thinking was supported by creating a valuable sociological study *The people from Abyss* (1903) where is London's East End described.¹¹⁰

Thousands of copies were circulating through Europe, Asia and in outlying parts of the world. London promoted and stimulated progressive thinking of his readers which served as an inspirational source of political and social reforms. However, it seemed that his own country did crave to accept his thoughts positively; the American libraries were not keen on spreading his success or concrete titles. When looking back it sounds ironic when comparing his great impact of further writers, thinkers and readers which accelerated in the past century. During the era which preceded the World War I were the writings and articles distributed in form of pamphlets.¹¹¹

Americans who were interested in the visionary ideas observed the whole pages covered in hatred of oppression and encouragement for the society which would fight the inequality and exploitation. These were London's favourite themes appearing over and over again. The reason why appeared his ideology so valued could be that it was not constructed preaching. His writings inspired real men and women with real stories including him. The description of dramatic struggle against the political and mostly social evils was not glamorized; people could believe it and identify themselves in the main characters. Although a perspective student found even more between the lines. London brought the polemical and rhetorical skills with an analytical power when interpreting the

¹⁰⁹ Britannica, s.v. "Colonial America,"
<http://www.britannica.com/EBchecked/topic/472867/pottery/73887/Scandinavia#toc73889>.

¹¹⁰ See Philip Sheldon Foner, *Jack London: American Rebel* (Berlin: Seven Seas Publishers, 1958), 13.

¹¹¹ See Philip Sheldon Foner, *Jack London: American Rebel*, 13-4.

social forces. He became oft-cited rebel and hero of the socialist movement of pre-war era. Other aspects of his living and creating have been dealt with various studies, letters and his diaries.¹¹²

Henry James once wrote: "It is a complex fate, being an American."¹¹³ This statement carried sentiment of nationality and in comparison with European also more freedom. He felt proud of political independence and material comfort, when mentioning other reasons why America was allegedly better place to live. Still it is true that new opportunities came out in the new century but one cannot agree with such subjective opinion. Jack London might argue about the freedom, according to the arrest for vagrancy during his travelling through the States in 1894.¹¹⁴

Author was raised in cold Oakland by spiritual mother and stepfather.¹¹⁵ To escape the poverty he left school at the age of 14 and initiated a great journey of his life with desire to experience some adventure in veins. Although, he was not completely unsuccessful at the school; in the 1893 he received the prize in the literary contest for the Best Descriptive Article: "Story of a Typhoon off the Coast of Japan."¹¹⁶ London also wrote sketches for student magazine. Taking his stepfather's surname began to gain the inspiration for his writing when working in several different jobs. His first job is considered to be selling the oysters which he had pulled out of the water and served to rich Californians later on. Even though he attended four-year high school course and did not finished the education program on the University of California, he was considered to be literate man. During the one semester he joins the Socialist Labour Party. He has the possibility to watch the social conditions in America, protest of lower-classes in the times of hunger and unemployment. The west coast policy proclaimed the rules: "Eat or you will be eaten."¹¹⁷ In the year 1894 became a militant socialist which was pictured in his further authorship.

Three years later he could not resist the idea of getting rich and aimed to Alaska as a part of Gold Rush expedition. Although Jack did not find any precious stones he certainly benefited in the sense of unforgettable experiences. In 1899 published his first story named "To the Man on Trail" in the magazine *Overland Monthly* and year after that came "An

¹¹² See Foner, *Jack London: American Rebel*, 14.

¹¹³ Darrel Abel, *American Literature* (New York: Barron's Educational Series, 1963), 215.

¹¹⁴ See Harold Bloom, *Bloom's modern critical views* (New York: Infobase Publishing, 2011), 141

¹¹⁵ Britannica, s.v. "Jack London," <http://www.britannica.com/EBchecked/topic/346942/Jack-London>.

¹¹⁶ See Harold Bloom, *Bloom's modern critical views*, 141.

¹¹⁷ See Rolf Recknagel *Jack London* (Berlin: Neues Leben, 1975), 28.

Odyssey of the North”¹¹⁸ Especially the times spent on the edge of the icy death provided him with amazing theme for writing *The Son of the Wolf* (1900) or *Call of the Wild* (1903). Then he expressed the interest about the war theme; London set out in the Japan as a sailor. Own experiences converted into breath-taking plot of *The Sea Wolf* (1904) where first philosophical thesis gathered in libraries occurred. The Russo-Japanese war represented one of the sources for creating this novel.¹¹⁹ London also used new topics such as love, social role of women, sentiment, desire or sexual attractiveness.¹²⁰ According to his letters home, Jack felt like a part of his pregnant woman. Sam S. Baskett commented on that in *Bloom's Modern Critical Views*: “The Sea Wolf is far ahead of its time in anticipating late twentieth-century views concerning an ideal androgynous relation between women and men.”¹²¹ It is futuristic thought considering that there was not much time for thinking about the relationships and gender attitude when dealing with war correspondence. There were speculations that London had inner issues with accepting his sexuality and might be actually attracted to men. He admired the masculine beauty and intelligence.¹²² Although, it was no the major motif of the novel London was concerned with the characteristics of the sexes, human impulses and liberation of the individuals; it was embodied in his developing characters.¹²³

3.2 Sailor's life

During his travelling he read and learnt from the authors like Charles Darwin, Friedrich Nietzsche or Karl Marx. It was the necessary process to comprehend the system of socialism as a control of natural resources and the means of justice in the society.¹²⁴ Although, the author style developed in the course of his career the naturalistic philosophy of using own perception and experiences when writing was significant in every work of his. Meanwhile London was reaching the fame; his father passed away and his two daughters Joan and Bess were born. When giving the lecture and East and Midwest he divorced and re-married. Then *The White Fang* (1906) came and insured him a great success which has lasted until these days. The style of his writing changes by using more

¹¹⁸ See Bloom, *Bloom's modern critical views*, 141.

¹¹⁹ See Bloom, *Bloom's modern critical views*, 142.

¹²⁰ See Bloom, *Bloom's modern critical views*, 14.

¹²¹ See Bloom, *Bloom's modern critical views*, 14.

¹²² See Bloom, *Bloom's modern critical views*, 14.

¹²³ See Bloom, *Bloom's modern critical views*, 14.

¹²⁴ Britannica s.v. “socialism,” <http://www.britannica.com/EBchecked/topic/551569/socialism>.

metaphors, by the effort to sound scientific on the other hand the plot itself is gripping and the reader identifies himself with the main character.

The noticeable role played Nietzsche in the sense of inspiration during London's writing and creating Buck, the main protagonist of *The Call of the Wild* and *The White Fang*. There is embodied idea of "Übermensch" which means the man who is superior and can rise above the conventional morality.¹²⁵ Buck strives for assimilation and has to strengthen his body and mind as well. Gradually he adapts in the inhospitable environment and becomes a leader of the group. He surprises the good manner and emphasizes the instincts. The principal thought of this concept is to overcome oneself; and creates own values, which are completely rooted in life on this earth.¹²⁶ In the *White Fang* Buck undergoes the opposite process and gets used to be domesticated again. Buck even changes the opinion about the humans, when he gets from cruel masters to loving John Thornton. As positive externality of this assimilation is that finds the friendship and even "dignified love."¹²⁷ Both novels can be considered as a novel containing the naturalistic features such as the struggle for survival, adaptability in the environment, painful conditions for living or fear of dominance the more powerful class.¹²⁸ The themes were similar to those used by Emile Zola. There is no wonder that London as a child growing up among the working class felt the need to stand up for improvement of conditions the less lucky ones and joined the revolution movement.¹²⁹

One should also emphasize the autobiographical features which appeared for instance in the book *The Road* (1907). During his one-year trip on his boat around the Fiji Islands was created the masterpiece *The Iron Heel* (1908) in which arose another prophetic topics like viewing the fascism, the terrorising of the citizenry, governmental oppression or civil war.¹³⁰ Shortly after publishing this socialistic novel was London sailing on his own boat *Snark* from California to Tahiti. Then he had to be hospitalized because of several tropical ailments. After the recovery he planned to sail around the world. The next literary act was called *Martin Eden* (1909) that comes back to the theme of misunderstanding of

¹²⁵ Oxford Dictionaries, s.v. "Übermensch," http://www.oxforddictionaries.com/definition/english/%C3%9Cbermensch#Übermensch__3.

¹²⁶ Britannica, s.v. "superman," <http://www.britannica.com/EBchecked/topic/574434/superman>.

¹²⁷ Jack London, *The Call of the Wild, White fang and To Build a Fire* (New York: Random House, 1998), 52.

¹²⁸ See Recknagel, *Jack London*, 35.

¹²⁹ See Recknagel, *Jack London*, 39.

¹³⁰ Britannica, s.v. "The Iron Heel," <http://www.britannica.com/EBchecked/topic/294460/The-Iron-Heel>.

feelings, suicide and social class hierarchy;¹³¹ again the influence of bourgeoisie which was often used in the plots of Zola's books.

Around the year 1910 Jack London came back to the mainland to welcome his new born daughter Joy who died, unfortunately. They struggled with another miscarriage and the writer escape between the waves again. However, his personal life is not very successful one might interpret his career as stable. The semi-autobiographical novel *John Barleycorn* (1913) was published. It was not only full of nautical theme but also dealing with another naturalistic tool and thus was the alcoholism.¹³² The purpose was to point out the problematics perceptive among the society. Comparing to Zola who saw the addiction as a consequence and way out from the bad conditions, London seemed to use the depiction of alcoholism as a common part of the life.

London continues to write articles and reports about current social and political events such as Mexican Revolution which are later published in the magazine *Collier's*. In Mexico was going on the dictatorship which favoured the wealthy landowners and industrialists.¹³³ For the health reasons, especially because of the growing issues with the kidneys and livers, the writer stayed in Hawaii. The last novel *The Star Rover* (1915) is published and London decided to resign on the membership of the Socialist Labour Party. The next on November 22nd he died of poisoning of Morphine which was after speculations about the suicide later considered as unhappy coincidence according to his dependants. He managed to explore the idea of the survival in the nature, on the sea and in the city. He moved the naturalism towards the Socialism alike Norris, Dreiser or even Zola did.¹³⁴

London's literary heritage offers the part of himself, his manhood and fighting spirit. The contrast of intoxicating victory and rough crushing is propelled by the will and courage. He taught to responsible worker since his young age and managed to turn the greyness of routine into the inspiring characters who wants to escape the poverty and reach the better life conditions with the pinch of adventure which United States provided. He understood tanks to the *Martin Eden* that the education can be the lucky way out and let

¹³¹ Britannica, s.v. "Martin Eden," <http://www.britannica.com/EBchecked/topic/366979/Martin-Eden>.

¹³² Britannica, s.v. "The John Barleycorn," <http://www.britannica.com/EBchecked/topic/1671824/John-Barleycorn>.

¹³³ Britannica, s.v. "Mexican Revolution," <http://www.britannica.com/EBchecked/topic/379097/Mexican-Revolution>.

¹³⁴ See Gray, *A History of American Literature*, 299-302.

him inspired by the great philosophers. While exploring the Alaska London went through the fight with the nature and the inner fight as well. The author was enchanted by the nature and the people who were and are trying to defeat it. The stronger will survive. That counts for the nature and for the society, too. These are the themes which seemed to be timeless considering the time of London's writing era. He claimed that the mass needs to have stricter guidance to lead a better life, but in the end it is an individual who fights alone alike London's Buck. The using of animal narrator is unique moreover the perspective on the humankind in general. The both species show the instincts. The question is how it all ends.¹³⁵

¹³⁵ See Jack London, *Volání divočiny*, trans. Alois Josef Šťastný, (Praha: Naše vojsko, 1968), 171-75.

4. COMPARATION OF SELECTED NOVELS

Émile Zola often emphasized naturalistic features and put them into the contrast.¹³⁶ For instance in the cycle of novels *Les Rougon-Macquart* he created the genealogical tree in which the particular persons represented some symbol such as the health or the illness, the youth or the adulthood, the morality or the immorality, the working class and the bourgeoisie. The same pattern used London when differing between the themes of the fitting in the nature in *The Call of the Wild* and fitting in the city *The Iron Heel*. Moreover, when it comes to coexistence with the sea, it was presented in *The Sea Wolf* by the concrete characters; the weak intellectual Humphrey van Weyden¹³⁷ and the physically strong captain Wolf Larsen.¹³⁸

One of the favourite pieces of Zola's cycle is *L'Assommoir* (1877) describing the impact of alcoholism on the behaviour of working-class citizens. Same themes used London in the auto-biographical *John Barleycorn*. Zola's title *L'Assommoir* symbolises the evil/ the killer in the form of alcohol and could be also translated as pub or *drunkard*;¹³⁹ when it comes to London's demon *John Barleycorn* it is also the personification of liquor.¹⁴⁰ By both authors is the alcohol representation of the bad power which influenced the character's manners; it is a mean because of which is the tragic end inevitable. London pointed through his own memories that the alcoholism is not congenital, but chosen despite the impact on their relationship and the knowledge of possible health issues.

John Barleycorn makes towards death. That is why I voted for the amendment to-day. I read back in my life and saw how the accessibility to alcohol had given me the taste for it. You see, comparatively few alcoholics are born in generation. And by alcoholic I mean a man whose chemistry craves for alcohol and drives him resistless to it. The great majority of habitual drinkers are born not only without desire of alcohol but with actual repugnance toward it. (*John Barleycorn*, 4)

Zola illustrated how the alcohol changes the lives from his point of view in *L'Assommoir* in which he used fictional figures not his own life like London did. During the plot the reader gets to know Lantier and his partner Gervaise; when analysing these two characters he represents the violence and she represents the acceptance of the bad life situation. She was even sad when he left with the mistress. They have two children and the stories of

¹³⁶ See Bloom, *Émile Zola*, 34.

¹³⁷ See Jack London, *The Sea Wolf*, ed. Kathy Casey (Dover: Dover Publication, 2000), 79.

¹³⁸ See Jack London, *The Sea Wolf*, 21.

¹³⁹ Britannica, s.v. "Rougon-Macquart cycle."

<http://www.britannica.com/EBchecked/topic/116235/Rougon-Macquart-cycle>.

¹⁴⁰ Britannica, s.v. "John Barleycorn," <http://www.britannica.com/EBchecked/topic/1671824/John-Barleycorn>.

each of them continues in subsequent novels; Étienne in *Germinal* and Claude in *The Masterpiece*. The life of Lantier and his brutal personality was developed in *La Bête Humaine*. The Zola's complexity is unique and rather descriptive;¹⁴¹ it provides the reader with dutiful projection of situations, places or feelings of the characters. Speaking of his style, he used slang not only in dialogues of the characters but also by the narrator; it should be mentioned that the reader is dependent on the version of the translation. There are many non-standard expressions to catch the reader's attention and to make it more authentic. That is one of the positive externalities of the naturalistic creations; they captured the original language of the Parisian streets in the time Second Empire¹⁴² which has the historical and the cultural value. To illustrate it on concrete example there is a scene in the pub when bunch of friends is yelling:

“You'll never catch me in his hutch again! No, I'd rather go till next year with my tongue hanging out of my mouth. But, old fellow, you won't stay three days, and it's I who tell you so.’
 ‘Really now, is it such a dirty hole?’ asked Coupeau anxiously. ‘Oh, it's about the dirtiest. You can't move there. The ape's for ever on your back. And such queer ways too – a missus who always says you're drunk, a shop where you mustn's spit. I sent them to the right about first night, you know.’
 ‘Good; now I'm warned. I shan't stop there for ever. I'll just go this morning to see what it's like; but the boss bothers me, I'll catch him up and plant him upon his missus, you know, bang together like two fillets of sole!’” (*L'Assommoir*, 226)

The colloquial speech of working class with often used pejorative words, shortened expressions, any proper grammar; all of it kind of complicates the absolute understanding for the non-native speakers. On the other hand because of this fact is the depiction vivid and it wakes up the curiosity for seeking after the background information. It also had to be a challenge for the translators who replaced the French slang with the English one; to keep the stylistics and especially the dialogues as much accurate as possible. When it comes to London he basically used the same pattern of non-standard speech accompanied with the terminology of sailing ships for instance “Dog watch”¹⁴³ in the sixth chapter of *The Sea Wolf* or vulgarisms such as “Shut up!”¹⁴⁴ There is a scene in *The Sea Wolf* when two men on the boat are speaking:

“I too had been groping and floundering, while I thought I rode clear-eyed through the mystery. ‘Hello; somebody comin' your way,’ he was saying. ‘And d'ye hear that? I le'comin' fast. Walking right along. Guess he don't hear us yet. Wind's in wrong direction.’” (*The Sea Wolf*, 3)

¹⁴¹ Martin Kanes, *Zola's La Bête Humaine, A Study in Literary Creation* (Berkeley: University of California Press, 1962), 2.

¹⁴² Britannica, s.v. “Emile Zola,” <http://www.britannica.com/EBchecked/topic/657747/Emile-Zola/8126/Les-Rougon-Macquart>.

¹⁴³ Jack London, *The Sea Wolf*, 35.

¹⁴⁴ Jack London, *The Sea Wolf*, 5.

London also worked with the shortened versions of the words and to be as authentic as possible, he completed the sentences with slang. In this particular case is after comparing with Zola the only difference that London used in the whole book first person narrative whereas Zola's narrator describes the stories of others and stands above the characters.

When coming back to the story of Gervaise, it continues when she meets Coupeau; reasonable tinsmith with whom she has another child Anna (later known as Nana). Zola gave his characters chance to be happy, to have enough food and healthy children.¹⁴⁵ She managed to open her own laundry and employ some helpers. The plot develops seemingly well until the accident happens in the second half of the book. Coupeau has to recover from the injury; so he does not work for a few months during which the hardworking and popular Gervaise supports the family financially. Her husband refuses to come back to work after the recovery; instead of that he tends to spend his time in the pub with other comrades. Zola used more noble style of writing when comparing the other point of view of stylistics and he also added the rhetoric questions to make the reader think via the heroine. While she is walking from the work, she is observes:

“She stood there an instant stretching her neck, her eyes close to window, looking between two bottle placed there for show, watching Coupeau who was right, at the back; he was sitting with some comrades at a little zinc table, all looking vague and blue in the tobacco smoke; and, as one could not hear them yelling, it created a funny effect to see them gesticulating with their chins thrust forward and their eyes starting out of their heads. Good heavens! Was it really possible that men could leave their wives and their homes to shut themselves in a hole where they were chocking?” (*L'Assommoir*, 292)

Unfortunately, the struggle graduates when Gervaise's former partner Lantier who keeps them unpleasant company and dwells at their expenses. The money drains away as quickly as the will to live properly. The morality of the characters goes down gradually when moving among the poor people; even indebted Gervaise looks for the desperate solution in the glass of liquor. Their descendant Nana comments the unhappy conditions with: “Father drunk, mother drunk, a hell of a home that stunk with liquor and where there was no bread.”¹⁴⁶ By the end of the novel the main heroine resigned on dignity and stayed in the place full of dirt which is another contrast when considering that as professional laundrywoman, she was used to be surrounded by cleanness. The sad vain of the plot influences their adolescent daughter who decided to run away from home. Her own story is

¹⁴⁵ See Émile Zola, *Fruitfulness (Four Gospels)*, trans. Ernest Alfred Vizetelly.(New York: Mondial, 2004), 133.

¹⁴⁶ Émile Zola, *L'Assommoir*, trans. Edward Vizetelly (London: Sovereign, 2013), 311.

expanded in the novel *Nana* (1880). Because of the lack of experience with earning money and the bad model which was applied in her own family; she begins to sell herself. To prove the benefits of translations, there are some expressions that broaden American lexicology which stayed in original form. In the book is *Nana* called “high-class cocotte”¹⁴⁷ which was the synonym for fashionable and rich courtesan.¹⁴⁸ Based on the research in Oxford dictionary there appeared some other borrowings with French origin such as “able”¹⁴⁹ “chair”¹⁵⁰ “real”¹⁵¹ or “journey”¹⁵²

One could suggest, that to change dramatically the way of live an individual is used to perform is difficult. The considerable role played the limited education as well. It was a luxury that only a few people could afford; as a consequence of that there was high rate of illiterates among the citizens of the low class origin. Same theme occurred in London’s story of *Martin Eden*, who could not fulfil the relationship, because of his low society status, although he managed to reverse it later, too. For both characters *Martin* and *Nana* is the motivation the key to future success, there is distinction between these two; thus *Martin* had a motivation – *Ruth*; a representative of bourgeoisie and he was able the study hard¹⁵³ to earn her appreciation. *Nana* was not interested in education, but she aimed to be famous and wealthy. When putting them into the contrast, it shows to the reader that even the bad environment cannot influence individual’s will to get the life of higher value, no matter the following consequences.

There is no doubt, that the American writers inspired by French masters,¹⁵⁴ one of the major difference seemed to be the change environment; when *Zola* looked for the inspiration on the Parisian streets whereas *London* went further from mainland.¹⁵⁵ Thus could not be overviewed; the switch in natural conditions contrast the most in the case of the novels *Call of the Wild* or *White Fang*. The main distinction between these two authors is that *Zola* never used the animal as the narrator. The *London*’s story is presented by the dog *Buck*, who has to assimilate in to the pack of other dogs which are not domesticated

¹⁴⁷ Émile Zola, *Nana*, trans. George Holden (London: Penguin Books, 1972), 8.

¹⁴⁸ Oxford dictionaries, s.v. “cocotte,” <http://www.oxforddictionaries.com/definition/english/cocotte>.

¹⁴⁹ Émile Zola, *Nana*, 66.

¹⁵⁰ Émile Zola, *Nana*, 34.

¹⁵¹ Émile Zola, *Nana*, 13.

¹⁵² Émile Zola, *Nana*, 34.

¹⁵³ Jack London, *Martin Eden* (New York: Penguin Classics, 1984), 15.

¹⁵⁴ See Bloom *American Naturalism*, 54.

¹⁵⁵ See Jack London, *War of the Classe. Revolution. The Shrinkage of the Planet* (New York: Mondial, 2006), 93.

like he is. While Buck has to get used to the laws of the Alaska; also his body undergoes an adaptation “As Buck grew stronger they enticed him into all sorts of ridiculous games, in which Thornton himself could not forbear to join; and in this fashion romped through his convalescence and into a new existence.”¹⁵⁶ He represented Not only are the natural conditions being dramatically changed for him, but also the hierarchy in which he appears is a novelty for Buck. After few fights he gets the appreciation in the pack after the victory over the leading dog Spitz. The dog handlers who were responsible for the expedition and who keep the whole team together recognise Buck’s power, too.

“‘Eh? Wat I say? I spik true w’en I say dat Buck two devils.’ This was Francois’s speech next morning when he discovered Spitz missing and Buck covered with wounds. He drew him to the fire and by its light pointed them out. ‘Dat Spitz fight lak hell,’ said Perrault, as he surveyed the gaping ribs and cuts. ‘An’ dat Buck fight like two hells’ was Francois’s answer. ‘An’ now we make good time. No more Spitz, no more trouble, sure.’ While Perrault pack the camp outfit and loaded the sled, dog-driver proceeded harness the dogs.” (*The Call of the Wild*, 93)

The theme of struggle for survival appears again and the dog which has to submit the pressure of superordinate people could also represent the labourers of the working-class; alike the miners in Zola’s *Germinal*.

Here were many men, and countless dogs, and Buck found them all at work. It seemed ordained order of things that dogs should work. All day swung up and down the main street in long teams, and in the night their jingling bells still went by. They hauled cabin logy and firewood, freighted up to the mines, and did all manner of work that horses did in Santa Clara Valley. Here and there Buck met Southland dogs, but in the mine there were the wild wolf husky breed. (*The Call of the Wild*, 77-78)

Buck and other workers have to suppress everything animal or natural in the case of human beings and accept the set conditions. The motivation is material; when it comes to Buck it a food or a dwelling where he can overnight; on the other hand there is the miners’ hope to get enough money to feed their children, themselves and also have suitable place to live – maybe somewhere else than in the lodge.¹⁵⁷ To illustrate the unpleasant situation, here are few sentences from Zola’s masterpiece:

To make matters worse, the winter was extremely cold and the women watched the suppliers of coal shrinking, knowing they would not be replenished for as long as the men weren’t going back down into the mines. It wasn’t enough to die of hunger; you also had to freeze to death. (*Germinal*, 208)

Inability to ensure the life of better quality did not passed the majority of characters of both authors and Zola’s *Nana* was not an exception. However, the plot of her story begins with hope after few chapters the reader finds out that anything really positive could be expected.

¹⁵⁶ Jack London, *Call of the Wild* (New York: Grosset and Dunlap Publishers, 1903), 143-45.

¹⁵⁷ Émile Zola, *Germinal* (Indianapolis: Hackett Publishing Company, 2011), 495.

The story of hers starts before the performance. The viewers are critical to young actress's debut which does not sound pleasant. In the end, the theatre visitors admit that there is something attractive about Nana. Although, she cannot act very well and her figure is not perfect as well, the show ensures her the crowd of admirers, anyway. It seems to be a metaphor of the situation on Paris during the turn of the centuries. The viewers could represent the Parisian citizens, who are able to watch the act, but have no permission to influence it directly. In the end, they can only accept the conditions in which they appeared. Same acceptance of the current situation had to face the men and also the dogs in inhospitable Alaska. That could be another metaphor; people in Parisian society need to struggle mentally; like Étienne in *Germinal* because of the oppression, and men alongside the Yukon River struggle physically because of the freeze; like Hal in the novel *The Call of the Wild*.

When dealing with another mutual aspect of both writers it is manipulation. After discovering her secret leading power over the men, Nana misuses it until the end of the novel. From the position of the unsuccessful actress performing on the public, she starts a carrier of successful prostitute behind the closed door. Without a doubt, there is a certain need to somehow compensate the childhood spent without a small amount of means. Once having been freed from the poverty, she decides to rip her lovers off. Thus, if taking into the consideration her poor education is relatively easy way to live better live even for a while and get among wealthy people. It does not, however, brought her respect anyway:

“He had understood it was Nana they were talking about. Then, as Bordenave was drawing the portrait of his new actress which lit a flame in the eyes of the banker, he ended up by joining in the conversation. ‘Oh, come now, my dear fellow, she’s a slut! The public will soon send her packing.’”
(*Nana*, 24)

Despite the few not only financially destroyed fans, leads the heroine rather content life and even gives a birth to a baby boy. She is not capable to take care of him; the child later dies from smallpox which is the same cause of death waiting for her. She can be considered as the *Martin Eden* in female rendition, because of the individualist attitude and changing their life condition to better; Martin reaches the fame and money later, too. Also, London depicts the woman as a manipulator; Martin is manipulated by Ruth, although she has no attention to destroy him like Nana has. Both of the main characters die young.

Especially these novels should not present the working class as bunch of lazy mean drunk people, but it should demonstrate that even if the characters based on the real persons aimed for the better live, the combination of influence of the society full of decline

and the environment they appeared in, affected the development of their lives negatively.¹⁵⁸

¹⁵⁸ See Bloom, *Émile Zola*, 22.

CONCLUSION

One of the aims of this thesis was to point out the features of American and French naturalism and demonstrate them on particular novels. Whereas Frenchmen connected naturalistic philosophy with paintings¹⁵⁹ and theatres,¹⁶⁰ the Americans expressed it through the music.¹⁶¹ The themes of this movement such as the social issues or lack of education¹⁶² were clearly depicted when it comes to the novels. Like Zola, London used the everyday actions of the lower class and turned them into the stories full of details and contrasts;¹⁶³ to be as vivid as possible.¹⁶⁴ However, “one might well argue that naturalism in general characterised by privileging of description at the expense of plot.”¹⁶⁵ Zola wrote about the immorality and violence in *L'Assommoir*, whereas London concentrated on the impact of alcoholism in *John Barleycorn*. They showed how the negative forces influence the individuals whose stories escalated quickly and with the same drive they fell down to the mud of defeat. On the other hand, the most of the fictional characters had the chance to improve their lives.¹⁶⁶ The novels were symbolizing disapproval of the society setting.¹⁶⁷ Zola's and London's newspaper articles and novels were favoured by the audience but the leading parties criticized them often. Both of them were able to use own experiences thanks to the childhood spent among the working-class.¹⁶⁸

As said before, Zola as a representative from the nineteenth century Europe based his writing on the observation, heredity and impact of the environment on the human being¹⁶⁹ and London worked with these elements in his novels, too.¹⁷⁰ After summarizing the facts from Zola's and London's lives, analysing the novels and adding the historical context the main conclusion of this thesis is that naturalism served as mean to introduce the early vision of socialism to the society. Although, Zola was more careful and expressed his sympathies towards this political philosophy in utopian project *Les Quatre Evangiles*

¹⁵⁹ See Alex Danchev, *Cézanne: A Life*, 38

¹⁶⁰ Britannica, s.v. “Theatre-Libre,” <http://www.britannica.com/EBchecked/topic/590276/Theatre-Libre>.

¹⁶¹ See Abrams, *A Glossary of Literary Terms*, 208.

¹⁶² See London, *Martin Eden*, 15.

¹⁶³ See Bloom, *Émile Zola*, 34.

¹⁶⁴ See Bloom, *Émile Zola*, 224.

¹⁶⁵ Burgwinkle, William, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*, 522

¹⁶⁶ See London, *Martin Eden*, 102.

¹⁶⁷ See Bloom, *Émile Zola*, 33.

¹⁶⁸ See Foner, *Jack London: American Rebel*, 385.

¹⁶⁹ See Bloom, *Émile Zola*, 85.

¹⁷⁰ See Jack London, *War of the Classe. Revolution. The Shrinkage of the Planet*, 83.

(1889)¹⁷¹ in which he promoted mutual solidarity,¹⁷² happiness, truth and justice;¹⁷³ London was more open and represented the Social Labour Party. Speaking aloud to the readers, he asserted that “the revolutionary movement” will fight the inequity,¹⁷⁴ and according to it, he published *The War of Classes* (1904) or *Revolution or Other Essays* (1910).¹⁷⁵ Both authors reacted on the political development; in France it was the establishment of Second Empire¹⁷⁶ and in America during the industrialization.¹⁷⁷ London supported the workers whose wages were cut down,¹⁷⁸ alike Zola stood for the truth in the Dreyfus affair.¹⁷⁹

To conclude, both of them made a valuable contribution to literary and social field thanks to the naturalistic and later socialistic thinking.

¹⁷¹ See Bloom, *Émile Zola*, 266.

¹⁷² See Émile Zola, *Fruitfulness (Four Gospels)*, 181.

¹⁷³ See Zola, *Fruitfulness (Four Gospels)*, 5.

¹⁷⁴ See London, *War of the Classe. Revolution. The Shrinkage of the*, 3.

¹⁷⁵ See Foner, *Jack London: American Rebel*, 13.

¹⁷⁶ Britannica, s.v. “Revolution of 1848,”

<http://www.britannica.com/EBchecked/topic/181144/Revolutions-of-1848>.

¹⁷⁷ Britannica, s.v. “industrialization,”

<http://www.britannica.com/EBchecked/topic/287204/industrialization>.

¹⁷⁸ See London, *War of the Classe. Revolution. The Shrinkage of the*, 34.

¹⁷⁹ See Bloom, *Émile Zola*, 266.

BIBLIOGRAPHY

- Abrams, Meyer Howard. *A Glossary of Literary Terms*. Boston: Wadsworth Publishing, 1997.
- Danchev, Alex. *Cézanne: A Life*. New York: Pantheon Books, 2012.
- Darrel, Abel. *American Literature*. New York: Barron's Educational Series, 1963.
- Barbuse, Henri. *Zola*. Translated by Bohumil Štěpánek. Praha: Družstevní práce, 1933.
- Bloom, Harold, ed. *American Naturalism*. Philadelphia: Chelsea House, 2004.
- Bloom, Harold. *Bloom's Critical Modern Views*. New York: Infobase Publishing, 2011.
- Bloom, Harold, ed. *Émile Zola*. Philadelphia: Chelsea House, 2004.
- Bernard, Claude. *Introduction to the Study of Experimental Medicine*. Translated by Henry Copley Greene. New York: Dover Publication, 1957.
- Burgwinkle, William, Nicholas Hammond, and Emma Wilson, eds. *The Cambridge History of French Literature*. Cambridge: Cambridge University Press, 2011.
- Cowen, Roy. *Der Naturalismus*. München: Winkler Verlag, 1973.
- Foner, Philip Sheldon. *Jack London, American Rebel*. Berlin: Seven Seas Publishers, 1958.
- Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell, 2004.
- Howells, William Dean. "Émile Zola." *The North American Review* 175, no. 552 (November, 1902): 587-596.
- Hume, David. *A Treatise of Human Nature*. Oxford: Oxford University Press, 2000.
- Kanes, Martin. *Zola's La Bête Humaine: A Study in Literary Creation*. Berkeley: University of California Press, 1962.
- London, Jack. *Call of the Wild*. New York: Grosset and Dunlap Publishers, 1903.
- London, Jack. *The Call of the Wild, White Fang and To Build a Fire*. New York: Random House, 1998.
- London, Jack. *The Iron Heel*. New York: Penguin Classics, 2006.
- London, Jack. *John Barleycorn: "Alcoholic Memories."* Oxford: Oxford University Press, 2009.
- London, Jack. *Martin Eden*. New York: Penguin Classics, 1984.
- London, Jack. *The Sea Wolf*. Edited by Kathy Casey. Dover: Dover Publication, 2000.
- London, Jack. *Volání divočiny*. Translated by Alois Josef Šťastný. Praha: Naše Vojsko, 1968.
- London, Jack. *War of the Classe. Revolution. The Shrinkage of the Planet*. New York: Mondial, 2006.

- Mall, Ram Adhar. *Naturalism and Criticism*. Hague: Martinus Nijhoff, 1975.
- Pizer, Donald, ed. *The Cambridge Companion to American Realism and Naturalism: Howell to London*. Cambridge: Cambridge University Press, 2006.
- Recknagel, Rolf. *Jack London*. Berlin: Neues Leben, 1975.
- Zola, Émile. *Fruitfulness (Four Gospels)*. Translated by Ernest Alfred Vizetelly. New York: Mondial, 2004.
- Zola, Émile. *Germinal*. Translated by Raymond McKenzie. Indianapolis: Hackett Publishing Company, 2011.
- Zola, Émile. *L'Assommoir*. Translated by Edward Vizetelly. London: Sovereign, 2013.
- Zola, Émile. *La Bête Humaine*. Translated by Roger Pearson. Oxford: Oxford University Press, 2009.
- Zola, Émile. *Nana*. Translated by George Holden. London: Penguin Books, 1972.