CHAPTER - II

AUTOBIOGRAPHICAL ELEMENTS
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Jack London had always contemplated to write his autobiography. He had also decided to call it, 'Sailor on Horseback'. Though he never wrote it, to read any of London's work, is to be in the presence of his own biography. Few authors have drawn, so freely, upon their own experience, for literary material.

We find that many of his novels like 'Martin Eden', 'John Barleycorn', 'Valley of the Moon', 'The Game', 'The little lady of the big house', 'Before Adam', 'Burning Daylight', are more or less autobiographical in their revelations. Jack London was ego-centric. From the beginning to the end, London's ego would rarely allow him to create dramatic persona, without a character, closely modelled on himself, being not only present but usually cast in one of the more heroic roles. Many of his characters like Jacob Wilse, Wolf Larsen, Martin Eden, Ernest Everhard, Joe Fleming, Elam Harnish or Burning Daylight, Billy Roberts and Dick Forrest are modelled on himself or are, Jack London, as he dreamed of himself. According to Pattee, "All of London's
leading characters are of his type, supermen, superwomen, dreams of their creator, half-real, half-mythical. All of them are blonds, even to the golden degree. They have blue or grey eyes, and bodies that are perfect. His men have muscles that creep and knot, like living things and skins like silk. We think of Wolf Larsen or Burning Daylight, who had that super strength that is dower of but one human in millions."

According to Hicks, "We must not expect fine character portrayal, for there is only one character, London could depict, and that one character, is so much a product of his dreams, so nearly a personal myth, that we can not find it convincing."

Cooper comments, "Certainly most, if not all of London characters, are self-portraits, depicting different aspects, of the London character."

We find the autobiographical urge, even in his social studies. According to Shivers, "So individualistic is London, that he projects into his fictional heroes, even into socialist
Ernest Everhard, much of his own personality and life experience."

Jack London drew heavily upon the romantic myth of himself. Almost every thing he put on paper derived from his own experience of life. Very little of his own life and thought was kept hidden from his public. London's writing is a direct reflection of life, lived at intense pitch. The autobiographical urge grew stronger in his later years, as the desire for new experiences dimmed and died. There had been much in his life that he would not forgive. Harsh memories of poverty, lack of advantages, slights he had received and suffered over, wounds to his pride and his ego - these he clung tenaciously.

Jack London exists in his books, as he writes and expresses his emotions. He practically grows in his books. We come to know all about his childhood, youth, manhood and practically every phase of his life. We come to know what he stands for, what are his views on different topics. In short, we come to know about his philosophy of life. No American author has been more transparent
for that matter less secretive. In his writings Jack London told every thing he knew—unwittingly revealed more than he knew. Jack London was irked by George Sterling's criticism of his book, 'The Road', 1907 for depicting himself as a former jail bird and common tramp or hobo. Jack London wrote to Sterling, "Why you wish I had not written the Road? It is all true. It is what I am, what I have done and it is part of the process, by which I have become. Is it not for having done things in which, I saw and see no shame?"

He puts himself on record with a frankness, never heard of. His confessions, bewilder us by their quantity and by their brutal frankness. The noted critic Kazin, stated "that the greatest story, Jack ever wrote was the story he lived. Consequently much of his writing is autobiographical."

According to O'Conner, "So all the world could see. In these six words were the summation of his career as a writer."

It is his ability to undertake
the transmutation of life into literature, the frank and outspoken disclosure of adventurous facts of his own existence, that make the readers take interest in his books even today and accounts for his continued popularity.

According to O'Connor, "London drew heavily upon the romantic myth of himself for interest in his books. His life-story, his consciously created legend was an even greater artistic work than any he committed to paper. He had only to tell his life over again - to make a story of it in the newspaper sense, to feed the romanticism of the big urban population."

In his first novel, 'The daughter of the snows', 1902 Jacob Wilse shows many characteristics of Jack London. Jacob stands for the superman and master morality. He is an individualist. He is strong and powerfully built. He is against conventions. He believes in Anglo-saxon supremacy and superiority. He is for pure breed. Jacob tells his daughter, "Conventions are worthless for such as we. The weak must obey or be crushed, not so with the strong. The mass is
nothing, the individual every thing, it is the individual that rules the mass the gives the law. We would stand together, we of the one blood, Froma, you and I." Jacob Wilse combines the private enterprise with the code of the frontier. He says, "Competition was the secret of creation. Battle was the law and the way of progress. The world was made for the strong and only the strong inherited it, and through it there ran on eternal equity." "We are a race of doers and fighters. All that the other races are not, the Anglo-Saxon or Teuton, if you please, is."

Even Buck in 'The Call of the Wild', 1903, is Jack, in dogskin. London was not only telling the story of Buck's life, but of his own, demonstrating, to the readers, the principles of success and survival, he himself had learned in his life. It reveals, what London himself lived and felt, in climbing out of the abyss of poverty and deprivation, to a position of successful, leading writer. With no more training, to make him a good sled dog than London has had himself to be a writer, Buck uses his brain and brawn to
win his way. In the novel we find that Buck was hitched to the team, for the run, to Dawson, over the trail, Jack London himself had traversed in his real life. Buck, is of course, Jack, making his efforts to be successful, to win in the fight for survival in the hostile environment. Buck was symbolically Jack London, struggling for success and domination. Thus the story of dog Buck's triumph, was the story of his own fierce struggle, to rise from poverty and squalor, to a position of growing distinction and wealth.

The autobiographical element, in 'White Fang', 1906 reiterates, Jack London's own childhood struggles, his long fight for a better life in a hostile environment. We find, that White Fang's puppyhood, was as miserable as London's childhood. Jack London's illegitimacy, his own hostility and aggressive stance against the people and the society are hinted in this story. Even White Fang's love for Kiche, his mother, and her rejection of him, are described in sentimental terms, similar to those Jack London used to describe his relationship to his
own mother, Flora. According to Walcutt, "White Fang as clearly as Buck enacts London's own myth of a man unloved by his mother, unknown to his father, reared in poverty and deprivation, yet growing stronger and craftier because of innate powers that assert themselves and enables him to survive under extreme adversity."

In 'The Game', 1905, Joe Fleming, the hero of the novel, resembles Jack London. Joe had beautiful body with strong steel arms. He drew and held the gaze, of more than one woman, far above him in the social scale. Joe is described as a working class aristocrat. Jack London loved boxing, so the hero is shown to be a prize-fighter. Jack London was extremely narcissistic and exultingly proud, in his ecstatic description, of his own physical appearance. Genevieve, the heroine, of the novel, was thrilled to see the beautiful body of Joe, with low canvas shoes and a narrow hip cloth of white, in the ring. Geismar, condemns it, "as veiled sexuality or sexual sublimation, that verged on pornography."

His essay, 'How I Became a Socialist';
March, 1903, is a fine piece of autobiographical writing. He describes how in the beginning he was an individualist. "And because of all this, exulting in my young life, able to hold my own at work or fight, I was a rampant individualist." He describes his superiority and strength. "I could see myself only raging through life, without end, like one of Nietzsche's blond beasts, lustfully roving and conquering by sheer superiority and strength." He concludes, "In short my joyous individualism was dominated by the orthodox bourgeois ethics." 

As a youth, he had worshipped work, "Dignity of labour was to me, the most impressive thing, in the world, without having read Carlyle or Kipling, I formulated a gospel of work which puts, theirs in the shade. Work was every thing." 

Jack describes the sort of men he found among hoboes. He recounts his experiences on the road as a hobo. He came to the realization of the fact that society, took men of brawn and muscles, used them up and discarded them as inefficient, after exploiting them. He was alarmed that
the same may be his fate also in future. His rebellious spirit revolted against this system. He came to the conclusion that socialism was the only cure to remedy this injustice. "And on this new blond-beast adventure, I found myself looking upon life, from a new and totally different angle. I had dropped down from the proletariat, into what the socialists love to call the submerged tenth. The woman of the streets and the man of the gutter, drew very close to me." (p. 364)

"What life means to me", Nov. 1905, is another essay showing autobiographical element. He writes about his birth in the working class. "My place in society was at the bottom. Here life offered nothing but sordidness and wretchedness, both of the flesh and the spirit." He resolved early to rise and climb, to the upper class. He thought that up above, all wore beautiful clothes, and had plenty to eat. "I accepted, that up and above, there was all that was fine, noble and gracious, all that gave decency, and dignity to life, all that made life worth living." (p. 372)

But society kept him from moving upwards, and he was forced to work, at any job, to
keep himself alive, like a work-beast. He describes how he was a news-boy, oyster pirate, long shoreman, and a sailor. He had worked in cannery, factory, laundry. He had mown lawns, cleaned carpets, washed windows, shovelled coal. He became a tramp. "I was down in the cellar of society. I was in the pit, the abyss, the human cess-pool, the shambles and charnel house of our civilization."

He learnt that life was a business of selling. He decided to sell brains rather than brawn. "I resolved to sell no more muscle, and to become a vendor of brains." By reading books, he discovered that he was a socialist. He came in contact with fellow socialists, and for the first time, life seemed worth-living. "Here life was clean, noble and alive. I was in touch, with great souls, who exalted flesh and spirit, over dollars and cents."

He was successful as a brain merchant. He entered into the upper class, on the parlor floor. He had dinners with masters of society along with their wives and daughters. He found that those on the top, of the ladder were clean, beautiful
well-dressed, but they were hypocrites. He was disillusioned. Their materialism shocked him. He found that they were not alive. To his surprise he discovered that women of higher society were made of the same clay, as all the rest of the women of the cellar class. "The Colonel's lady and Judy O'Grady were sisters under their skins." He met preachers, politicians, businessmen, professors and editors. He thought they had nothing to offer him. When he criticised, they branded him as an agitator. "I discovered that I did not like to live on the parlor floor. Intellectually, I was bored. Morally and spiritually, I was sickened." He decided to return to his comrades and work for the revolution. He reaffirms his faith in the working class. He concludes, that the triumph of socialism is inevitable.

According to Feild, "Both the essays were written to show London's development from a Nietzschean blond beast to a socialist revolutionary."

In the novel, 'The Sea Wolf' the autobiographical element is reflected in characterisation of both Wolf Larsen and Humphrey Van Weyden. Wolf Larsen is a man of tremendous
physical strength and sharp intellectual power. He was self-educated like London. The long list of books and authors mentioned in his book-shelf are the books and authors read by London. Spencer influenced both. Larsen theorizes at some length about the meaning of life, immortality and social reform, echoing the views of London. Like London, Larsen is shown to be an individualist, materialist and believer in master morality. The following remarks about Larsen or made by Larsen are suited to Jack himself. "Then you are an individualist, a materialist and logically a hedonist." 

"Man is so made these days that his capacity for living is determined by the money he makes." "Might is right, weakness is wrong." He betrayed the inaccuracies of a self-read man, and it must be granted, the sureness and directness of primitive mind." 

The duality of Larsen's character is described as follows, "At once he became an enigma. One side or other of his nature was perfectly comprehensible, but both sides together were bewildering." These remarks can as well be attributed to Jack's contradiction.
Wolf Larsen says, "I sometimes wish that I too were blind to facts of life and only knew its fancies and illusions." About his brother, Death Larsen, he says, "He is all the happier for leaving life alone. He is too busy living it, to think about it. My mistake, was in ever opening the books."

Both the above statements have been expressed by Jack London himself elsewhere. We find London's lament, for his childhood poverty, in the following lines, uttered by the miserable Cockney Steward of the Ghost, "It is a lie, a bloody lie. If I was president of U.S.A. tomorrow, how can it fill my belly for one time, when I was a kiddy and it went empty? How can it be made up to me, I ask? God must have hated me, when he signed me, for a voyage, in this blooming world of his."

Like Humphrey, London was a writer, a lover of poetry, a lover of beauty and an idealist. "Idealist that I was, to the most pronounced degree my philosophy had always recognized love, as the greatest thing in the world." Maud is infatuated portrait of Charmian. "The coming of Maud Brewster
into my life seemed to have transformed me. The coming of Charmian Kittredge in Jack London's life had the same effect. We find description of Charmian in the following lines for Maud, "She was a delicate ethereal creature, swaying and willowy, light and graceful of movements. Maud is the finished product of the finest civilization." Humphrey is defensive rather than aggressive. His view of life is altruistic and idealistic, it is romantic and sentimental idealism. London's position must be mid-way between the two. His beliefs drew him towards Wolf, his sociability towards Humphrey.

Jack London's 'The Iron Heel', 1907, is his most revealing book. Jack London gave Ernest Everhard, the hero of the novel, many of his own characteristics, both physical and intellectual. The following description of the hero, is as good as Jack's own.

Ernest had bulging muscles and a bull-throat. He had blacksmith's fists. His neck was thick and strong, like a prize-fighter. He had broad shoulders and walked like a sailor. Ernest was simple, direct, afraid of nothing and
refused to waste time, on conventional mannerisms. He was a natural aristocrat, inspite of the fact, that he was in the camp of non-aristocrats. He was a superman, a blond beast such as Nietzsche, has described and in addition he was aflame with democracy.

Ernest was self-educated. He had a gift of lucidity. He was a perfect expositor. He laid stress on class-struggle of labour and capital. The gentleness and violence in love, in him was a curious blend, similar to the one, in his carriage of awkwardness, and ease. Ernest toiled for other. He was a lover. He was a humanist. He was a poet. "Ernest was a humanist and a lover. He was as gentle and tender as a poet." He, so warm in spirit, was dominated by that cold and forbidding philosophy, the materialistic monism. He read and studied prodigiously. Under the guise of an intellectual swashbuckler, there was a delicate and sensitive spirit. Ernest Everhard, his very name smacks of will-power. He was earnest that is sincere, and ever hard that is always hard working, both being Jack's attributes. "Before his earnestness, conventional maiden, dig-
-nity was ridiculous." He worked so hard for others," His ancestors are described as, 'Descendants of the old line of Everhards, that over two hundred years had lived in America.' This detail was no less autobiographical because Flora prided on their own old American stock.

Jack London's own socialist speeches, are delivered by Ernest. London's own speech in December, 1905 before the rich elite of New York, is fictionalized, as Ernest's speech, before the philomath club. Jack's Glen Ellen ranch in California is used as a setting for the hiding place of the underground revolutionists. Ernest is the mouthpiece of Jack London's views on socialism, reformists within the socialist party of America, his disillusionment in the efficacy of peaceful means for bringing about a socialist pattern of society, necessity of revolution, and full confidence of the ultimate victory of the working class. The fires and devastation, in the Chicago commune is London's eye witness account of 1906 San Francisco fires.

According to his daughter, Joan London, "Few of London's books even those which
were consciously autobiographical are so intensely personal. Ernest was the revolutionist, Jack London would have liked to be. His best knowledge of class struggle, of the socialist movement, his best speeches and essays he gave to Everhard. Even the love affair and marriage of Everhard were Jack's."

19 Labor comments, "Iron Heel is the fictional articulation of his private dreams of revolutionary glory. The novel's hero, Ernest Everhard is a fantasy-figure of Jack London, purged of his obsession to win the good life of American dream. Ernest is Jack's exact physical replica. With his Spencerian and Marxian rhetoric he also is Jack's metaphysical replica."

In 'Before Adam' 1907, the dreaming boy was Jack, a child sick of the world and its complexities, its demands and disappointments. Like Jack London, the hero's mother had married again and he has a step father. The hint of illegitimacy is found in the following lines, "Pictures! often before I learned, did I wonder, whence came the multitude of pictures, that thronged my dreams. They tormented my childhood, making my dreams a
procession of nightmares, and a little later convincing me that I was different, from my kind, a creature unnatural and accursed."

"As a very little child even, I had a feeling, in the midst of the horror of my dreaming, that if I could find one man, only one human, I should be saved from my dreaming. This thought obsessed me every night of my life for years."

In the context of Jack London's own childhood, it is easy to understand the general meaning of these orphan dreams. He was pining and craving for his real father. Even the hero Bigtooth's bosom friend 'Lop-ear' and beloved 'Swift-one', are both shown as orphans. There is allusion to Jack London's unhappiness in his childhood. Bigtooth says, "My home-life was not happy." Jack London writes, "Ogres and Bugaboos would have been happy bed-fellows, compared with terrors, that made their bed with me, throughout my childhood, and still bed with me now, as I write this, full of years."

This provoked Pattee, who comments, "Can we believe for example, that a healthy boy can
have dreams as extreme and as circumstantial as those he describes, in the autobiographical parts of 'Before Adam'? We begin to doubt the accuracy even of his autobiographical confessions. Can this man tell the truth? Will his imagination and melo-dramatic impulses permit him, even if he tries?"

'Martin Eden', 1909 is Jack's story of his struggle to become a success as a writer, and his eventual disillusionment, as a result of social forces acting upon him. It is essentially the story of Jack London in so far as his literary career was concerned. It is drawn from Jack London's own formative ordeal as a budding writer. The core of the novel depicts his long, wearing struggle for self-education as a thinker, and acceptance as a writer, a struggle known to any one, to whom Jack London's own career is known. Martin Eden, is the most autobiographical of Jack London's heroes, and probably the one closest to his platonic conception of himself. The novel delineates Jack London's development, upto his literary break through. In 'Martin Eden', Jack has recreated and relived the years of his
youth.

The novel influenced and impressed the fellow writers, because it rang with a reality of his own youthful struggle to educate himself, to win a girl socially superior to him and to make his living as a writer.

Now let us see the description of Martin Eden, the hero in the novel, which is as good as description of Jack London himself. Martin Eden, a sailor, walks uncouthly and awkwardly. He is physically very strong. He is responsive to beauty. He is interested in music. Poetry, like music, stirred him profoundly. He has a mind of dazzling intensity, that jumps from the present event, to evoke brilliant images of his past experience. Scenes of brawls, whores, engine-rooms, wild-seas, of different lands visited during the sea-voyage, flash before his mind. He is generous to a fault. He is a materialistic monist.

Martin Eden spent long hours in the Oakland and Berkeley libraries and took books in the names of all his family members, reading voraciously. He listened to socialist speeches in the City Hall Park. He was profoundly influenced
by Spencer. "And here was the man Spencer, organizing all knowledge for him, reducing everything to unity, elaborating ultimate realities, presenting a universe concrete of realization." Martin is famished for knowledge, power and life. Martin slept for only five hours and worked for nineteen consecutive hours of toil, day after day. He accomplished at least three day's labour of ordinary men, in one day. Martin studies magazine articles. He tries to master the technique of writing. Speaking of himself as Martin Eden, he disclosed the method of his training, "He worked out the tricks of narrative, of exposition of style, points of view, contrasts, epigrams ....... properly." But in the beginning the publishers and editors did not approve his work and all his important manuscripts were rejected and returned back to him.

Now let us examine some of the parallel events occurring in the life of Martin Eden and Jack London. The love affair between Martin Eden and Ruth Morse of the novel is replica of Jack London's own love affair, with Mabel Applegarth, described by Charmian as 'Lily maid.' Martin refuses to accept the job of a mail carrier
after passing the examination for the same with credit as Jack had done in his real life.

Martin's experience with the Trans Continental 'monthly' of San Francisco, when he could squeeze four dollars and one hundred ninety five cents with great difficulty, can be compared with Jack's own experience of confronting two of the 'Overland Monthly', executives Roscoe Eames and Edward Payne, and extracting five dollars from them for his article. The following incident is fictionalized in chapter 29 of 'Martin Eden'. The twenty dollars was the prize money Jack London had won in a contest sponsored by the Oakland fifth ward Republican Club for campaign propaganda.

Although his article won first place and his poem second place, he was never paid for it. Pawning of the mackintosh, a decent suit and bicycle as well as renting of a type-writer by Jack London in actual life, has been described as the experience of Martin Eden.

Martin's fight with Cheese Face, when he was a newsboy of eleven years, was the actual experience of Jack London himself. Jack's resolve to fight to the finish, is expressed in the
following. "You licked Cheese Face and you will lick the editors, even if it takes eleven years to do it in. You can not stop here. It is to a finish, you know." p.148.

Martin works with Joe Dawson, as a laundry man, in a small laundry belonging to Shelley Hot Springs Hotel, on a wage of thirty dollars and free board and lodging, as Jack London had actually done in his real life. To Martin Eden and Jack London, Spencer was great, because he gave meaning to life.

Ruth says, "He swears, he smokes, he drinks, he has fought with his fists. There had been women - other women in his life." This description of Martin, describes Jack London himself. Martin echoes Jack London's views that the girls of the working class and of the higher class were all of the same flesh. Jack's ego is reflected in the following. "Martin found that he was superior to the beings among whom he had climbed." p.152.

Jack London's individualism is discerned in the words of Martin, "As for myself I am an individualist. I believe the race is to the swift, the battle to the strong." Jack London's
attraction to the Nietzschean philosophy is discerned in the following lines, "Nietzsche was right. The world belongs to the strong, who are noble as well. In the struggle for existence, the strong and the progeny of the strong tend to survive, while the weak and the progeny of the weak are crushed, and tend to perish."

We must remember that Jack London was a socialist whereas Martin Eden was a literal follower of Nietzsche and his master morality. When Martin tells Ruth about his experiences of Hawaiian islands and the Leprosy Colony there, he is actually voicing Jack London's own experience. Jack London's fastidious taste for music is discerned, when Ruth Morse is irked at his remarks about music. In 1899 an unaccountable whirlwind of success, which came to Jack London, by way of fifteen cheques from the magazines, is also described in the novel. Like Jack London, Martin had sighted the whole sea of life's nastiness that he had known and voyaged over and through. Like Jack London's, Martin's was a deliberate creative genius.

In the novel, nothing is described about Jack London's own Klondike adventures, his
experience as a hobo, wandering on the road and in prison, experience in Kelly's army or on sea, his education in High School and University. This whole period in the novel, is covered by Martin's intellectual achievement to make his self-education more concentrated and intense, than the corresponding years of Jack London's life, but limited in activities.

Jack London's rise to fame is described in the novel as follows, "Week after week his was the credit of the unprecedented performance, of having two books at the head of the list of best sellers." "He had successfully supplied the very literature he had exposited, thus proving himself to be that rare genius, a critic and creator in one." "Money poured in on him, fame poured on him, he flashed comet like, through the world of literature and he was more amused than interested by the stir, he was making." "He was the fad of the hour, the adventurer, who had stormed Parnassus, while the gods nodded. When Martin became popular all magazines were claiming him and women admirers outnumbered men. This was true of London himself.

The following lines again mirror
Jack London, "He was the fellow who had lived, thrilled and loved, who had served in the fore-castle, wandered in strange lands and led his gang in old fighting days. He was the fellow, who had been stunned at first, by the thousands of books in the free library and who had afterwards learned his way among them and mastered them, he was the fellow who had burned the midnight oil and written books himself. " Jack claimed himself to be a realist. Martin says, "Realism is imperative to my nature."

In his novel, 'John Barleycorn' Jack London writes, "Critics have complained about swift education, one of my character, Martin Eden achieved. In three years, from a sailor with common school-education, I made a successful writer of him. The critics say this is impossible, yet I was Martin Eden. At the end of three working years, two of which were spent in High School and University and one at writing and all the three in studying immensely and intensely, I was publishing stories in magazines such as the 'Atlantic Monthly,' correcting proof of my first book, was selling sociological articles to cosmopolitan and McClure's, had
declined an associate editorship proffered to me by 'Telegraph' from New York city and was getting ready to_many._ There is no wonder therefore, when Walcutt remarks that, _"Martin Eden's author is nakedly, naively, embarrassingly present in its situations._"

In _Adventure_ the heroine's name Joan Lackland is a word-play on Jack London shows how much autobiographical urge he had. Her dress and appearance resembles London. Projecting himself in her character, he had given her his own characteristics like love of adventure. Joan Lackland is not so much a woman, as Jack London, re-casting himself as a woman.

The hero and heroine of the novel, _Burning Daylight_, once again owed a good deal to Mr. and Mrs. London. Possibly the Londons felt that they were living the love-story of the century. Elam Harnish, the hero was the London superman in full bloom.

He was man's man and the instinct in him to play the game of life was strong. A striking figure of a man, he had an almost perfect brain and muscular co-ordination. His nerves carri-
-ed messages more quickly than others. His muscles were high power explosives. He had an immense physical strength.

He had vision. He possessed a foresight. Himself a favourite with women, they were toys, play-things, part of the relaxation, from bigger game of life. His mind was orderly and his imagination practical. His generosity was lavish. He had fatal facility for self-advertisement. What he did, struck the popular imagination. Good looking and good natured, he was prize for most normal women.

He was sympathetic and kind to the poor. He financed Jones, an elevator boy to write a book and also helped the waiter and his wife. He purchased pair bridles from convicts just to help them. He thought that the business men were intermediates between the worker and his product. They were suckers. He thought high finance to be sheer gambling. The business and financial supermen were bandits. They controlled politics. He wanted to win over these robber capitabls. After hard work, he took cocktail. Success had its effect on him. He had faith only in himself. This led to an undue and erroneous exaltation of his ego.
All the above description, applies to Jack London or partly to what he deemed himself to be. There are both traits of individualism and socialism. Just as there was physical deterioration in Jack London himself in his last years, Elam had also become stout and soft, after coming to the states, as he had left the habit of taking exercise, ate more and drank too much. Like Jack the hero was interested in Kipling, Browning, Henley and other authors. The hero liked to call himself Wolf and had a dog named Wolf as in the case of Jack London.

The hero was smitten by his stenographer, Dede Mason, pert enough to argue over his deficiency in grammar, and Charmian should have no difficulty in recognizing herself in the portrait. Like Charmian, the heroine's hands were equally efficient in typing, playing on piano, curbing horses, caressing and running through the hero's hairs. Both the hero and heroine knew horse-riding like Jack London and Charmian. In the end, the hero and heroine, they settle in Sonoma Valley and ranch, like Jack London and Charmian. The agricultural adventures of the hero are similar to that of Jack London.

Jack London's novel, 'John Barleycorn',
might be termed as a alcoholic biography. It is
frank to a surprising degree. It is a remarkable
piece of autobiographical writing, if the author is
presenting all truth and no fiction. Because Baskett
cautions us, "John Barleycorn is factually inaccu-
rate but it is psychologically revealing. What is
important is not the specific conditions of London's
youth, but instead, his emotional organization of
them. This work is second only to Martin Eden, in
its revelation of London's own emotional and in­
tellectual life."

According to Jesperson in 'Martin
Eden' and 'John Barleycorn', Jack so to speak disrobes
completely and reveals all his soul's eccentricities
and difficulties. This remarkable novel is Jack's
nearest approach to the story of his life. It is
necessarily a sketch as autobiography. He describes
his life history from childhood. All that has already
been covered in the first chapter, has been omitted
from the following, description. He first describes
how at the age of five, he had drunk beer for the
first time. Then at the age of seven at San Mateo,
he had drunk tumblers of red wine due to fevR. He
had fallen unconscious. For a number of days he
was sick, suffered by delirium and saw dreams. Jack London took a great fancy for San Francisco saloons. They had delicious dainties, strange breads, crackers, cheeses, sausages, sardines — wonderful food, he had never seen on his meagre home-table. According to Jack London, saloons are poormans' clubs, congregating places, meeting places, celebrating good fortune or weeping out grief. They bring about social acquaintance. When he worked in bowling alley, the bar-keeper gave him ginger ale. He liked candy also. While cruising on Sophie Sather-land in Japan, once, due to excessive drinking, fell unconscious, was robbed of all his belongings, but was saved by a Japanese port pilot's wife. When he was eighteen years old, he joined Y.M.C.A. He had a friend, Louis Shattuk. He made love with Haydee, a girl of sixteen.

Reputation as a writer made him a speaker before the clubs. He was invited for dinners. Later, he suffered from long sickness of pessimism. Society, men, women, upper class — he was appalled by their unlovely mediocrity. He was obsessed with the desire to die but one remaining illusion — people, saved him. He threw himself in zeal into the fight
for socialism. He accelerated the socialist movement in U.S.A. at least by five minutes. Love, socialism and people cured and saved him.

He began to drink regularly. A cocktail later raised to a double cocktail, was a prod, a spur, a kick to his jaded mind, and bored spirit. He began to drink alone, not for hospitality, nor for taste, but for effect.

In the fag end of his life, he was oppressed by cosmic sickness. He had land, money power, recognition from the world. He was doing good in serving others. He had a mate whom he loved. He had built many houses. He had tilled hundreds of acres, planted numerous Eucalyptus trees, not a hundred men in a million have been so lucky as he. Inspite of all this good fortune, he was sad.

Being born one must die. With the last breath all is done - joy, love, sorrow, theatre, macroni, gossip, power of human relations and champagne. Man is a flux of states of consciousness, a flow of passing thoughts. Jack pleads for total prohibition. He writes, "A typical alcoholic personality is highly emotional, ultra sensitive egotistical, easily bored, restless, has an exaggerated
sense of his own importance, coupled with inferiority complex rooted in childhood." This description suits Jack London himself.

The book is an eye-opener for others as to how Jack London was ultimately destroyed by the habit of drinking.

In the 'Valley of the Moon', 1913, the hero Billy Roberts is modelled on Jack London. The valley of moon is London's own Sonoma Valley. Jack London's own home in Oakland, is shown as the residence of the hero and heroine. Walker writes, "A home in western and most shabby section of Oakland was to play the most vivid part in his fiction, was the little house on Pine Street, where Saxon and Billy lived, as described in the valley of the moon." Jack has left a very attractive picture of himself at twelve years of age, in a scene, in this novel, in which the despondent heroine Saxon, is cheered by a boy in a boat, who is clearly young Jack London."p.26.

Saxon is modelled on Charmian. Jack London's point of view is clearly discerned in the description of the proletariat life in and around Oakland, his version of strikes, the labour-capital strife, his belief in Anglo-saxon supremacy, and
purity of blood, his attitude to immigrants. In the end both Billy and Saxon, settle in the rural Eden, like the Londons. London's own experience as an agriculturist is advertized.

But the autobiographical urge was so strong and compelling, that in the same novel, when the hero and heroine are on their way to Sonoma Valley, at Carmel, they meet a famous writer, Jack Hastings and his charming wife, Clara, who are obviously Jack London and Charmian.

In 'The Mutiny of Elsinore', 1914, the narrator, Pathurst, is Jack London. He is shown as a young wealthy writer whose income was glittering. He had reached an intellectual and artistic climacteric. Because of this condition, he was undertaking the sea-voyage from Baltimore to Seattle. Jack London, for identical reasons, had undertaken a sea-voyage, round the Horn, on board 'Dirigo', hence it is used as a background. The love-affair between Miss West and Pathurst was described, with Charmian in view, as she had accompanied him on the voyage.

Mr. Pathurst's own valet Wada is Jack London's own Japanese valet in real life. Jack London had taken a dog on his voyage, which explains the
presence of Possum, a dog in the novel. Views of Patnurst on Anglo-America supremacy and music are similar to those of Jack London.

In 'Little Lady of the big house', 1916, there is a definite autobiographical tinge to his story. An unmistakable personal element appears in the novel. Its central characters are modelled after, Jack London and Charmian, and their efficient ranch, resembles in many ways, Jack London's own beauty ranch. Dick Forrest, the hero is physical image of Jack London. "Five feet ten inches, weighing one hundred eighty lbs., Dick was anything but insignificant for a forty year old man with grey eyes, large overarched lashes and brows were dark, light brown hair, jaws strong and massive, nose was large nostrilled and straight, square chin, with a mouth girlish, sweet, but not hiding the firmness to which the lips could set on due provocation, and Baden-Powell hat on head." The above is virtually a perfect physical portrait of Jack London. Even Graham is another side of Jack London, a romantic with free tendencies. He is slightly taller but more graceful. He is all delight, with a hint of a prince-charming. Thus, Jack London, Dick and Evan Graham are as good
as twins. The heroine, Paula, like Charmian is moody, suffers from insomnia, loves lacy caps and gorgeous costumes and plays on piano divinely.

Some of the characters, events and places in this novel are modelled on people, Jack London knew, and after events and places, are not unfamiliar to Jack London. Many of Dick's adventures are based on Jack London's own experience. All the information about modern farming, stock breeding, ranch management is based on Jack London's own experience. Both had invested their fortunes in a huge ranch. There had been other women in the lives of both. Like Jack London and Charmian, the Forrests have no children. Dick Forrest in the novel, is a business superman, master of a super ranch, in the valley of the moon - Jack London's own ranch and his own self, as he dreamed and planned in his study. Dick Forrest sleeps with a loaded colt automatic, at his bedside, like Jack London in his last days.

Dick Forrest works like Jack London, is a marksman, swimmer, besides being a composer of music and poetry andquoter of Browning and Bergson. According to Walcutt, "the sentimental death by
suicide of the heroine in the novel, represents Jack's growing impatience with the jealous, frilly, demanding irresponsible wife as relations between Jack and Charmian had considerably cooled in the end.

But Labor feels that Jack London was still devoted to Charmian. He cites the following quotation from the novel. "Dearest mate, the years pass. You and I pass. But yet our love abides - more firmly, more deeply, more surely, for we have built our love for each other, not upon sand, but upon the rock."
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1. Pattee, Fred Lewis. 'Side lights on American Litt.' (New York : Century, 1922) p.96-160.


8. Ibid.


27. 'The Little Lady of the Big House.' (New York: Regent Press, 1917).
29. Labor, Earle, p. 163.

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