

Scientific Bulletin, № 2, 2021, pages 86-91

Sevda Majid Ismayilova, ismayilovasevda38@gmail.com

Western Caspian University

DOI: doi.org/10.54414/xxsv9542

e-ISSN: 2789-4614



THE WORLD OF THE WILD IN JACK LONDON'S CREATIVITY

ABSTRACT

Jack London as considered one of the best writers of American naturalism is well-liked by a wide readership of all ages more than 70 years in the world. Darwin's idea of 'constant struggle in nature' and Spencer's theory of 'the survival of the fittest' had a deep influence on him. A reader is confronted with the feeling of a bitter winter, a sharp pain of starvation, a longing for cosiness in his works. His stories have mainly to do with 'dog-heroes'. This article is concerned with the analyses of the world of the wild that London presented in his creativity. Best works that he produced about animals.

Keywords: natural selection, constant struggle in nature, struggle for existence, survival of the fittest

CEK LONDONUN YARADICILIĞINDA HEYVANLAR ALƏMİ

МИР ДИКОЙ ПРИРОДЫ В ТВОРЧЕСТВЕ ДЖЕКА ЛОНДОНА

XÜLASƏ

РЕЗЮМЕ

Amerika naturalizminin ən yaxşı yazıçılarından sayılan Cek London 70 ildən çoxdur ki, dünyanın hər yaşındakı oxucu kütləsi tərəfindən sevilir. Darvinin "təbiətdə davamlı mübarizə" və Spenserin "ən güclünün sağ qalması" fikirləri ona çox təsir etmişdir. Oxucu onun əsərlərində sərt qışı, kəskin aclıq əziyyətini və rahatlıq həsrətini hiss edir. Hekayələrinin qəhrəmanları əsasən itlər ilə bağlıdır. Bu məqalə Londonun öz yaradıcılığında təqdim etdiyi heyvanlar aləmini təhlil edir.

Açar sözlər: təbii seleksiya, təbiətdə davamlı mübarizə, yaşamaq üçün mübarizə, ən güclünün sağ qalması

Джек Лондон, считающийся одним из лучших писателей американского натурализма, пользуется популярностью у широкого круга читателей всех возрастов мира более 70 лет. Идея Дарвина о «постоянной борьбе в природе» и теория Спенсера о «выживании сильнейших» оказали на него глубокое влияние. Читатель сталкивается с ощущением горькой зимы, острой голодной болью, тоской по уюту в своих произведениях. Его истории в основном связаны с «собаками-героями». Эта статья посвящена анализу дикого мира, который Лондон представил в своем творчестве.

Ключевые слова: естественный отбор, постоянной борьба в природе, борьба за существование, выживании сильнейших

Jack London is the greatest fiction writer whose creations are evidence of events from his personal exciting life. In his short tales like "The Call of the Wild", "White Fang" he purely returns to the world of the wild. Unanticipated combination of incidents in these novels drove London to compose the finest works of fiction. He portrayed his characters in the true and acute nature of North. He was accomplished in framing them in such circumstances when they have to validate their right for living. His novels overstates the crudity of the natural world. London was preoccupied with "environmental determinism", which utters that the world shapes us in ways that we are powerless to resist. The major theme of all his works was striving- striving of an individual to remain alive in a wild natural world.

Jack London was a self-instructed man who dragged himself from the bottom of the socio economic ranking. His thinking was intensely affected by the greatest radical men of the late 19th century time like Charles Darwin, Herbert Spencer, Karl Marx, Friedrich Nietzsche. London was well-informed with the works of Charles Darwin. "The Origin of Species" was his favored book while he was in the Yukon adventures. London was curious about the writings of Herbert Spencer, whose theory of "survival of the fittest" came to be a philosophical part of London's works.

The end of the nineteenth century witnessed the advancement of a modern and a very popular form of nature writing, the real wild animal narrative. Naturalism was an important movement in American literature. Naturalistic writers used a kind of scientific method for their writing; they examined people and the ways in which the protagonists' lives were ruled by the forces of environment. To the naturalistic author, it is the responsibility of the writer to familiarize the reader into the actuality without illusion. And Jack London was regarded as one of the most outstanding naturalists in an American literature. He was the leading personality in the advancement of naturalistic fiction in America. He performed his thoughts of naturalism in "The Call of the Wild", "White Fang" and many of his works. We can apparently see a great deal of connections of naturalism in "The Call of the Wild".

"The Call of the Wild" as its name shows a description of brutality, inequality, and inhumanity. The work portrays the adventures of the dog, named Buck taken from California to Yukon. Darwin's concept of "the survival of the fittest" describes Buck's background perfectly. In this cruel environment there are some social laws that one must know and follow them. "White Fang" is the other work of naturalism. In the book the components of naturalism are observed from the very initial start when both dogs and humans have to do their best to remain alive in that frozen and horrifying places. London depicts nature like the "wild", both human's and beasts' greatest foe. He masterfully portrayed thrilling action, an instinctive feeling for animal life, perception of justice in his animalistic stories. The main heroes of London's stories are set in

distinctively exciting, highly stressful situations where everything which is strange and unreal escapes and their actual nature is revealed with their pitiless facts and figures, the thrilling narratives, the inexperience of his heroes. Jack London built forceful, entire, colourful characters in his stories.

The capability of the animal or a person to adjust to divergent and new surroundings comprises the crucial plot of his books. Darwin in 'the Origin of Species' noted that the phrase repeatedly used by Spencer of the "Survival of the Fittest" is more lifelike than "Struggle for existence" and is sometimes evenly appropriate. London maintained the very same thought in "White Fang":

"This was living, though he did not know it. He was realizing his own meaning in the world; he was doing that for which he was made—killing meat and battling to kill it. He was justifying his existence, than which life can do no greater: for life it achieves its summit when it does to the uttermost that which it was equipped to do."

The stories about animals occupy a very significant role in London's creative writings. He knew animals well and managed to picture them as real. Two tales belong to the cycle of the Northern stories; these are "The Call of the Wild" and "White Fang".

In simplest terms, Buck, a splendid dog, inhabits in Judge Miller's ranch in California. He is kidnapped and brought to Alaska where throughout a lot of difficulties and experiences with the "wild", he acknowledges his relationship to it and goes back to his primitive case. In the first chapter, "Into the Primitive", Buck primarily becomes aware of diversity between the "cold" world to that he is brought taken and the "warm" world from which he is.

"He had been suddenly jerked from the heart of civilization and flung into the heart of things primordial. Contrasted with the soft world from which Buck has come, in the primordial "all was confusion and action. There was imperative need to be constantly alert; for these dogs and men were not town dogs and men. They were savages, all of them, who knew no law but the law of club and fang".

Buck accepts a new "law" when he discovers it: 'He saw, once for all, that he stood no chance against a man with a club. He had learned the lesson, and in all his afterlife he never forgot it. That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction halfway. The facts of life took on a fierce aspect; and while he faced that aspect uncowed.'

Buck directs the reader's concerns to the "good" and "bad" as they go through his life. The novel is surely not an objective description of the striving, however it is a strong and dynamic experience by the way of which London reviews the constant promises of his Darwinian and Spencerian views. Buck's development procedure is a mixture of "natural selection" of other Dar-

winian experiences through which he has grown.

Jack London portrayed human natures of his hero, Buck in the novel. He possesses a feeling of fear, guilt, confusion and justice. He also has ability for great, humane love, as his relation to his owner sufficiently portrays this. He might be an animal, however he is more human than a number of humans round him. Buck is represented like a prince, true ruler of animals. Buck faces hardships which give him greater knowledge about the environment. Buck starts like immature ruler, then he notices everything withdrawing from him. He is brought down to nothing, hit and kicked and made to drag sleds throughout the Canadian wilderness. These hardships, although, far from damaging him, cause him to be a powerful king and to get a better kingdom, a harsh one which better suits his fate as a beast. Buck's obtaining strength is not easily got access; it is a fight, procedure covered with difficulties, from the lasting battle with his opponent Spitz. Life is basically a continuing fight for proficiency, and the strongest animals or humans, the Bucks of the universe, will always come upon battles to show their power. Therefore, when Buck turns from being proper, cultured pet into a savage, inhuman, vicious animal, we are glad rather than surprised as we are aware of that he is accomplishing his destiny.

After the triumph of "The Call of the Wild" London wrote to Macmellon suggesting a second book "White Fang" in which he wanted to depict the contrary of Buck, a dog that converts from wild to tame: 'I'm going to reverse the process ... Instead of devolution of decivilization ... I'm going to give the evolution, the civilization of a dog'.

The thought that unlimited love and devotion can prevail over hereditary and early life is the other facet of humanity which underlines through White Fang's behaviour. White Fang is a harsh murderer when he is kept and bothered however, but the dog appears to be loving and becomes tame when a Judge is his owner. White Fang's highest inner affection is to his master. The novel aims to show affection like a natural character; Charles Darwin claims that the "lower animals" display the "the same principle of pleasure" as people do. Meanwhile it is an unnatural character, as Mark Seltzer asserts:

"Learning to love pain and the god-like hand of his master, White Fang learns to love at once the pleasure of unnatural acts and the pain of turning from the natural to the cultural."

White Fang proposes differing attitudes. White Fang has to be accurately what he is a wolf that hang on murdering to remain alive. He tries out his boundaries at each chance frequently running into barriers both true and imaginary. London nevertheless does not suggest on view that one form of existing preferred to the other. If White Fang reviews the sense of existence, then it has to review the sense of human development, as well. It does so via the nature of Beauty Smith.

Smith is a result of savage experiences. As White Fang, his clay has been severely shaped. Even so Smith has had and most possibly still has option about how to reply to his environment for example, whether or not to defend his life by hurting humans and animals less strong than him. White Fang for surviving does not do. This labels the greatest difference between the two natures. It also raises the stories overarching similarity on the struggle existence, nevertheless for even as Smith is inappropriately using his strength,

The Wild is a huge image for the threatening essence existence. The wild symbolized existence like striving: for instance, the Wild is an area in which the sun makes a "fierce effort" to emerge. White Fang himself is an image of the wild. The Wild is, for White Fang like a pup, the undetermined and he, in turn, becomes the representation of the anonymous for others. And yet the Wild is not an absolutely opposing image in this narrative, for the Wild gives. For instance, in the last chapter, he is striving for existence, White Fang manages to remain alive when other beasts may not have. The Wild is a respected symbol in White Fang, but tendency to show the strength, existence to remain alive and even increase. Through this work London searches to depict his notion of nature, which is angry, threatening and all strong.

In the nineteenth century many authors in American literature composed their animal stories that stressed the beasts' perspective. The true wild animal narrative was a reaction to Darwinism which introduced readers with the theory of "natural selection" and the amorality of natural world.

Jack London will remain as the greatest writer who composed works on animals. Those who read and research Jack London's works get to be influenced. Jack London's two essential works were concerned with animals: "The Call of the Wild" and "White Fang". They were the models of American naturalism.

By reading the analysis of London's two works examined in this article you get detailed information about naturalism introduced in his works. Jack London had a good grasp of animals, so he was able to create true characters in his novel "The Call of the Wild" is the greatest work composed about animals. This work is recognized by many to be his masterpiece. The novel describes the adventures of the dog. Darwin's hypothesis of "the survival of the fittest" shows Buck's background well. After a huge success of "The Call of the Wild" Jack London composed his another dog tale "White Fang". Here in this novel author portrayed the opposite of Buck, the dog that changes from wild animal to domesticated animal. Jack London created a true characters in his dogs. His dogs not only manage to remain alive but they also gain dominance. In London's world there was no room for the weak. Only the forceful ones win and succeeded in a violent world. It was the environment that changed Buck from petted animal to a wild one and only his adaptation assisted him to remain alive and be dominant among beasts. Jack London performed

human features of his protagonists in his works. He owns a sense of scare, fault, confusion, and justice. He also has capability for great, humane fondness, as his relation to his master masterfully shows this. He might be a dog, but he is more human than a lot of human beings round him.

References:

1. London, Jack. *White Fang*, Prestwick House Inc, USA, 1906
2. London, Jack. *The Call of the Wild*, Arc Manor LLC, USA, 2009
3. London, Jack. *The Call of the Wild, White Fang and Other Stories*, Oxford University press, USA, 2009
4. Pizer, Donald. *The Cambridge Companion to American Realism and Naturalism*, Cambridge University Press, USA, 1995
5. William Nelson, Richard. *Darwin, Then and Now*, Universe, USA, 2009
6. <http://www.jacklondon.net/writings/shortFiction/part1.html>
7. <http://www.theguardian.com/books/2014/may/19/100-best-novels-call-of-the-wild-jack-london>
8. <http://goodreads.com/work/2949952-white-fang>