

Critique of Human Violation of the Nature

This thesis explores how Jack London's *White Fang* measures the relationship between ecology and human. Furthermore, it shows how the possessive behavior of humans causes disorder in the life of animals. Human interaction with ecology has become one of the major issues that need to be dealt today. Moreover, growing individualism is contributing to be in distance for human beings from the nature. The scientific advancement and delight of progress has raised us to stand above the natural world.

White Fang illustrates the Wolfish qualities of both human and animals. White Fang was born in Canada at Yukon territory. White Fang grows up in a cold and famine stricken world. For him, killing is the only one way to survive. He learns hunting and killing of animals from its mother. Fang escapes many times from the danger luckily. White Fang is a cub of One-Eye wolf and She wolf. White Fang has a harsh life in the Indian camp.

He is captured and sold to human masters (Grey Beaver to Beauty Smith to Weedon Scott). He knows only to abuse and hatred till he meets young Weedon Scott is a gold prospector. He shows him the meaning of kindness and loyalty. Moreover, *White Fang* is written from the perspective of titular canine character, enabling London to show how animals view animals. The novelist examines the violent world of the wild animals and equal violent world of the humans. This book also explores theme of including morality and redemption.

White Fang examines the animal world juxtaposing with the human world simultaneously. The rational and moral part of human has been questioned thoroughly. The rise of modernism and its values are looked skeptically. Human beings possess

animalistic behavior. Animals have better behavior than human beings. In *White Fang*, Master Grey Beaver and Beauty Smith treat White Fang very badly. They take entertainment by organizing the fight between him and other dogs.

This research hypothesizes that there are many things that human should learn from the animals. The animals also carry humanistic qualities that the modern men lack. *White Fang* has indirectly questioned the so called human civilization. This thesis argues that by projecting the White Fang as the character, Jack London not only questions the human ill-treatment of nature, but also indicates for the coexistence of both the worlds: human and non-human.

Ecocriticism as a literary ecological philosophy provides a reliable framework or mechanism to analyze cultural and literary texts. They are directly/indirectly preoccupied with ecological concerns and contexts. Moreover, it looks at the depiction of natural sights and landscapes along with people's attitude and attention towards nature; may be favorable or unfavorable. In fact this sort of attempt negotiates between literature and ecology. Ecocriticism as a literary and cultural theory has been burgeoning since 1990s in Europe and America chiefly. However, seeds were laid around four decades ago in Raymond Williams's *The Country and the City* (1973) and Annette Kolodny's *The Law of the Land* (1975).

In addition to, Cheryl Glotfelty simply defines 'ecocriticism' as "the study of the relationship between literature and the physical environment. It takes an earth centered approach to literary studies" (Glotfelty xviii). However, some critics attribute the birth of the term 'ecocriticism' to US critic William Rueckert's essay "Literature and Ecology: An experiment in Ecocriticism" (1978). By 'ecocriticism' he means application of ecology and ecological concepts to the study of literature. Bate, the first British ecocritic sees 'ecocriticism' double stranded approach. The first

explores human attitude towards nature; and the second, the relationship between man and nature depicted in various literary texts. Since 1970s a need was continually being experienced to give due representation to ecology into literary studies. The result can be suggested such as 'ecopoetics', 'ecological literature', 'ecoliterature', 'environmental literature', 'environmental literary criticism', 'green studies', 'green culture studies', 'green literature', 'nature writing' so on and so forth. As a literary field of study, it seeks to relate humans to non-human environment.

Moreover, it evaluates prevalent ideologies towards nature spread over literary and cultural texts. Ecocritics are so enthusiastic that they blur the line between human and non-human world. Like, Wordsworth, they see nature as living personality. Ecocritics disapprove of the notion that non-human world is subordinate to human. Ecocritics view all literature in terms of place, setting or environment. Ecocriticism as a critical perspective looks at the relationship between human and extra human world. Ecocritics not only worry about wild life and wilderness but also human health, food and shelter. Almost all human activities today are engaged in the blind exploitation of nature. Consequently, s/he is enjoying the deadly dance of destruction without any complaint. Kerridge says, "Industrial pollution is the main threat along with destructive ways of consuming natural resources, such as excessive fishing and the clear cut logging of forests"(533).

Ecocritics argue for sympathy towards both pet and non-pet animals. Ecocriticism is a conscious raising phenomenon about environment. To the students or scholars of literature, ecocriticism is a critical development to spread consciousness about ecological concerns. It is a multidisciplinary approach. Numberless development programmes are being executed not being with ecology instead at the cost of ecology. Ecocriticism as a literary ecological philosophy provided a reliable

framework or mechanism to analyze cultural and literary texts. They are directly/indirectly pre occupied with ecological concerns and contexts. Moreover, it looks at the depictions of natural slights and landscapes along with people's attitudes and attention towards nature; may be favorable or unfavorable. In fact this sort of attempt negotiates between nature and ecology.

Since its publication, *White Fang* has received numerous reviews. Gordon Mills in *The Symbolic Wilderness: James Fenimore Cooper and Jack London* asserts that *White Fang* is the story of a wolf dog, born in Northern forest that is captured by the Indians while a pup and trained to pull a sled, because White Fang is usually fierce and powerful, his turns into fighting dog and such as passes from owner to owner, pitted against others dog in moral combat. Finally he is rescued from this life by a young man in California, who treats him with great kindness. For the first time, White Fang experiences affection for human beings. This experience in profoundly; he becomes, in effect, civilized. Taken to California, he learns to abide contentedly by all the complex rules of life in urban community.

Unlike, Mills another critic, Earle Labor says the novel is a classical and Jack London is trying to convey the idea that Nature here is inimical to life. Man may find certain serenity in arctic wastes, but it is the blank serenity of death. Nowhere does London convey this idea more effectively than in the opening description of setting in *White Fang*:

A vast silence reigned over the land. The land itself was desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was hint in it of laughter but laughter more terrible than any sadness- a laughter that was mirthless as the smile of the sphinx, laughter cold as the frost and partaking of the

grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the futility of life and the effort of life.

It was the wild, the savage frozen hearted North land wild. (1)

Similarly, Michael Lundblad in his review "From Animal to Animality Studies" states that White Fang, of the title experiences a love for Weedon Scott that "manifested itself to (White Fang) as a void in his being- a hungry, aching, yearning void that clamored to be filled. It was pain and unrest; and it received easement only by the touch of the new god's presence" (14-42).

Michael Lundblad found the new God of White Fang as Weedon Scott. Fang found affection and loyalties to men by him. The wild behavior of Grey Beaver and Beauty Smith brought Fang as the outer creature of the earth. White Fang was not feeling and bringing itself as the part of the nature.

Despite the wide range of analysis, none of the critic, however, is aware of ecological crisis and animal suffering in the *White Fang*. Ecocriticism basically deals with the relationship between the human being and environment. The hunting activities of the people are destructing the animal world. White Fang, and its mother were trapped by Grey Beaver and treated violently. Beauty Smith, next master of White Fang organized the fight between Fang and other dog and bet. He enjoyed by seeing the fight.

In order to analyze this argument, arguments from eco-criticism seem more relevant. This theoretical insight makes us aware to balance the human life and ecology. *White Fang* shows the corrupt psyche of modern people through the character Grey Beaver and Beauty Smith. Richard Kerridge's definition given in *British Writing the Environment* (1998) suggests a broad cultural eco-criticism.

The eco-critic wants to track environmental ideas and presentation wherever thus appear to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Gerrard says, "Most of all eco-criticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis"(Gerrard 4).

Hence, eco-criticism reflects the ongoing negotiations between nature and culture critically. It warns the threats of ecology to human life and also hints the possible solutions.

John Bellamy Foster's reading of Marx's insight into ecological crisis is insignificant here. Foster argues:

Marx provided a powerful analysis of the main ecological crisis of the day- the problem of soil fertility within capitalist agriculture – as well as commenting on the other major ecological crisis of his time (the loss of forests, the population of the cities, the Malthusian specter of overpopulation). In doing so, he raised fundamental issues about the antagonism of town and countries, the necessity of ecological sustainability, and, what he called the metabolic' relation between human beings and nature.(Hannigan 9)

Here, Foster focuses on ecology citing Marx and shows underlying antagonistic relationship between the industrial environment and physical environment. He critiques town as colonizer and rural area as colonized.

Similarly, eco-critical theorists believe that our culture should be in harmony with nature. Citing Park, John Hannigan defines human ecology as "Web of life....logically, humans are concerned with nature" (17). However, social attitude to

culture and nature has been changed so far. The desire of luxurious, hi-tech life, modernization projects have parted us from the nature. In Berry's view, "Nature . . . is nature" (164). But once humans get enter the world of materialism, they forget the healing power and beauty of nature.

Regarding the animal world, Peter Singer has also critiqued the human's dark side on nature. Singer's *Revolutionary Animal Liberation* (1975), which examines an issues until then discussed in passing by moral philosophers but seldom fully explored. Singer drawing utilitarian philosopher Jeremy Bentham, who suggested that cruelty to animals was analogue to slavery and claimed that the capacity to feel pain, not the power of reason, entitled a being to moral consideration. Singer gives the label of 'speciesism' to the irrational prejudice that Bentham identifies as the basis of our different treatment of animals and humans. Women or Africans have been mistreated on the grounds of morally irrelevant physiological differences. Animals suffer because they fall on the wrong side of a supposedly insuperable line.

Similarly, Mary Midgley, whose book *Animal and Why They Matter*(983) remains an excellent introduction to animal 'Welferism'. She qualifies the principle of equality, arguing that we are sometimes right to prefer the interests of our human kin, and criticizes Singer's analogy of racism and species:

Overlooking somebody's race is entirely sensible overlooking their species is a supercilious insult. It is no privileged, but a misfortune, for a gorilla or a chimpanzee to be removed from its forest and its relatives and brought up alone among humans to be given what those humans regard as an education.(99)

In addition to this, Mary means that animal's should not be trapped. They should get free life. Nature has given the equal right to them. They are equal part of nature like human beings. The same case happens in the novel, *White Fang*. She Wolf and White Fang were trapped by Grey Beaver. They did not get chance live in their world and brought to human world. White Fang was sold to master to master.

Moreover, eco-feminist literature or nature writing is another perspective of interpreting the novel. Citing Griffin Anthony Leon says, "Because we know ourselves to be made from this earth see this grass, the patches of silver and brown. Worn by the wind, the grass reflecting all that lived in the soil" (26). Here, earth is supposed to have feminine. She deserves the responsibility to distribute its resources total organism. Also, nature nurtures its creatures. Humans come out of the nature and get lost in the nature finally. However, they hesitate to act with nature. The nature is always more giving than collecting.

This proposed thesis is a library based research. The research is based on the authentic cites, reviews, papers, interviews, speeches and so on. Guidance from the lectures, writers, critics and professors is taken as the supportive tool. The notion of green literature or environmentalism conceptualized and fertilized by thinkers like Janathan Bate, Laurence Coupe, Laurence Buell, Mary Midgley and Cheryll Glotfelty are used to make the thesis prove the hypothesis.

The limitation of the research is that it will not touch the debate of other aspects from the issue of environmentalism in the novel. Especially, the eye of eco criticism of environmentalism is used neglecting other aspects to make the thesis proven the hypothesis. But, the delimitaiton of the research is that it only sticks to the notion of the environmentalism.

This research is divided into three parts as introduction, textual analysis and conclusion. Introduction, reviews of literature related to *White Fang*, and provides the point of departure along with basic insight to ecocriticism. The second chapter is textual analysis of the novella. It is roughly divided into three parts. First, it deals with the violated attitude of people and life in and with nature. The second part deals with the similarities between culture and nature. And last part is related to the anthropocentric notion of human beings. Modern people are lacking the humanistic qualities due to ecological unawareness. The third chapter is the conclusion, and it concludes the findings of the research.

The relationship between human and non human world is so delicate and intrinsic that nature is the root of all kinds of creations which is but sadly violated and exploited by the anthropocentric and consumerist motives. Green and ecocriticism believe in balance, harmony, interconnectedness between nature and culture, language and earth. As the works today is facing the rapid environmental crises at the local and global levels with the rise of human population, rapid urbanization and rampant deforestation, an earth or nature centered approach is felt necessary to be adopted in the literary studies so as to raise awareness and develop ideas about balancing nature culture-relationship.

White Fang has carried many issues that are dealt by Jack London. Some are: meanness and violated behaviours of human upon the animals, animal slavery and consumerism, teaching and posing so called human civilization in the animals' life, destructive nature of human beings, anthropocentric notion of human beings are burning issues of this novel.

Jack London explores the theme of animal slavery and consumerism. In this novel, *White Fang* (dog) is sold to master to master. He is captured by the Grey

Beaver and sold to the Beauty Smith to Weedon Scott. These lines claim very rude behaviour of human beings.

Grey Beaver got the thirst. He feavered embrances and burnt stomach began to clamour for more and more of the scorching fluid, while his brain, thrust all awry by the unwanted stimulant, permitted him to go an length to obtain it. The money he had received for his furs and mittens and moccasins began to go. It went faster and faster, and the shorter his monas sack grew, the shorter grew his temper. In the end his money and goods and temper were all gone. Nothing remained to him but his thirst, a prodigious possession in itself that grew more prodigious with every sober breath he drew. Then it was that Beauty Smith take with him about again sale of white Fang; but this time the price offered was in bottles, not dollars, and Grey Beaver's cars were more eager to hear.(111)

In addition to, Singer draws upon arguments first put forward by utilitarian philosopher Jeremy Bentham, who suggests that cruel to animals was analogous to slavery. Singer claims that the capacity to feel pain, not the power of reason, entitled a being to moral consideration. Moreover, Singer gives the label 'Speciesism' to the irrational prejudice that Betham identifies as the basis of our different treatment of animals and humans.

Likewise, this novel examines that human beings possess animalistic behaviour. The rational and moral part of human has been questioned throughly:

Beauty smith gave him a beating. Tied securely, white fang could only rage futiely and endure the punishment. Club and whip were both used

upon him, and he experienced the worst beating he had ever received in his life. Even the big beating given to him in his puppyhood by Grey Beaver was mild compared with this. (113)

Moreover, White Fang has not been only beaten by the Beauty smith but also faught with other dogs to appease him here:

The men outside shouted and applauded while Beauty Smith and ecstasy of delight, gloated over the ripping and mangling performed by white fang. There was no hope for the mastiff from the first. He was too pondorous and slow. In the end, while Beauty Smith, beat white Fang Back with a club, the mastiff was dragged out by its owner. Then there was a payment of bets and monus clinked in Beauty Smith's hand. (117)

Furthermore, Mary Midgeley's book *Animals and Why They Matter* (1983) talks about animal 'welferism'. She qualifies the principle of equality. She argues that we are sometimes right to prefer the interests of our human kin. She says:

Overlooking somebody's race is entirely sensible. Overlooking their species is a supercillous insult. It is no privilege, but a misfortune, for a gorilla or a chimpanzee to be removed from its forest and its relatives and brought up alone among humans to be given what those humans regard as an education. (99)

Likewise, novelist illustrates the loss of natural qualities of dog, White Fang. He has compulsion to internalize the so called human civilization. White Fang is conditioned in the life of human civilization. When he gets a great care and love of Scott, his master and his master's family. White Fang, a dog knew many rules and

regulations of human beings. He started to obey him (Weedom Scott). He supposed to regard him as a God. White Fang did and listened all activities of its master very carefully. Here:

The god remained quiet, made no movement, and white fang's snarl slowly dwindled to a growl that ebbed down in his throat snarl slowly dwindled to a growl that ebbed down in his throat and ceased. Then the god spoke, and at the first sound of his voice, the hair rose on white fang's neck and the growl rushed up in his throat. But the god made no hostile movement, and went on calmly talking. For a time white Fang growled in unison with him, a correspondence of rhythm being established between growl and voice. But the god talked on interminably. He talked to white Fang as White fang has been talked before. (136)

In addition to, we have seen how 'patoral' and 'wilderness' function as tropes, but 'animal' too has a range of important functions as a trope. At the simplest level, we are familiar with animal similes of the form 'as stubborn as a mule'. The play of likeness and difference in the relationship of humans and animals in general may be analysed in terms. The distinctive peculiarity of animal is that, being at once close to man and strange to him, both akin to him and unalterably not man. Willis says "They are able to alternate, as objects of human thought, between the contiguity of the metonymic mode and the distanced, analogical mode of the metaphor" (Willis 128).

Moreover, Jack London explores the theme of animal slavery through this novel. Wild animals are captured and used as means of transportation to pull the sleds. Here:

Their breath froze in the air as it left their mouths, spouting forth in spumes of vapour that settled upon the hair of their bodies and formed into crystals of frost. Leather harness was on the dogs and leather traces attached them to a sled which dragged along behind. The sled was without runners. It was made of stout birchbark and its full surface rested on the snow. The front end of the sled was turned up, like a scroll, in order to force down and under the bore of soft snow that surged like a wave before it. (1)

The activist orientation of liberationist criticism is formulated in ethical debates. But the distinctive inflection of modern cultural studies comes from John Berger's essay *Why Look at Animals* (1980) which examines the animals' life and questions as a social and aesthetic issue. When we look at animals, they return our gaze, and in that moment we are aware of both likeness and difference. Hence, the pleasant becomes fond of his pig and is glad to salt away his pork" (5).

It is only through industrialization the most animals are removed from everyday life, and the meat production process hidden away. One marginalized in this way, the few animals still visible to us can be only 'human puppets' as family pets or Disney characters or else the projects of spectacle, most often wildlife books and film, where ... animals are always the observed. The fact that they can observe us has lost all significance. They are the objects of our ever extending knowledge. Berger means "What we know about them is an index of our power, and thus an index of what separates us from them. The more we know, the further away they are" (14).

The interrelated and interdependent living organism and non living psycho-chemical surroundings maintain the earth's ecosystem. As long as the ecosystem remains balanced, creation continues unhindered and the moment of imbalance is seen

in one life form or physical component of earth, effects can be clearly seen on the other forms or physical components. All human activity is ultimately based on resources found in nature, whether it is consumption, production, or exchange. The commodities which are involved can always be traced to constituents provided by nature. Arthur Schopenhauer in his essay *The Will in Nature* depicts, "Everything is entirely in Nature and Nature is entire in everything. She has centre in every brute. It has surely found its way to existence, and it will surely find its way out of it" (397). This assertion embraces the notion that nothing in the world can be outside of the nature and furthermore, nature does not have its isolated existence. The connectivity among dynamic and constant things is very strongly associated to support each other. To highlight the relationship Barry Commoner writes, "Everything is connected to everything else" (33) on this earth. He explains, "It reflects the existence of the elaborate network of interconnection in the ecosphere: among different living organisms and between populations, species and individual organisms and their psycho chemical surrounding" (33). This inter connected ecological conception takes the entire earth as an organism, where one thing, either living or non-living, is closely connected with the other in some overt and covert way. Space and earth, wind and water, vegetation and animals, sunshine and shower, growth and desertation along with human beings and man-made artifacts as well as animal signs and natural movements are strongly tied in ecological cord.

Green thinking becomes realizing in the better understanding of eco-criticism which contains multitudes by practicing Doctrine, "Scott Slovic contends that any singular approach cannot grasp the basic spirit of eco-criticism. He illustrated drawing in the ruling of Cheryl Glotfelty, eco-criticism as" the study of relationship between literature and physical environment, which does not call for any distinct style to name

eco-criticism" (160). He posits that its scope broad the critical assessment to any literary text to trace ecological implications or to foreground human -non human relationship characterizes eco-criticism. Therefore, "there is not a single literary work anywhere that utterly defines eco-critical interpretation, which is 'off limits' to green reading" (160). With special reference to Whitman's 'Song of Myself', Slovic argues that eco-criticism contains multitudes, and its practices multifocal doctrine.

The association between nature and culture can be noticed in "ecosphere" that reflects the interaction of a community of organisms with their environment. Robert May shows the connectivity between the earth and species of the earth by highlighting Darwinian vision and views. He writes, "Charles Darwin provided the essential elements of the explanation for how species originated and thus how life has involved on earth. This work has changed forever, the way educated people see themselves in relation to the rest of the nature world" (61). Nature is the source of physical, spiritual, emotional and intellectual force. Nature's relationship with human being is not headed towards isolated direction. The dynamism in their relationship is categorized in interdependence, dependence and independence. Primarily nature and culture are tied in the cord of interdependence. One's sustainable growing and development is impossible in the absence of other. Humans get awareness of something when they encounter in the material world. The earth is the source of energy, power and inspiration, and the vehicle of thought. Walt Whitman finds the earth the source and the base of human knowledge. "I swear there is no greatness or power that does not emulate those of the earth" (92). Without the earth, we neither have the perceiving object nor perceiver- the subject. Human knowledge is dependent upon the awareness of the environment or the earth. Like ways some natural degradations such as the naked slopes cause by landslides, sandy banks created by flood and naked pastures

transformed by human carelessness and ignorance have been reforested by and reshaped by human conscious effort. This mutual relationship between nature and culture invites the need of one is the survival of another. But human dependency upon nature is greater. The laws of nature never wait for the assistance of the culture for their edition or refinement. In this sense, nature goes continuously ahead displaying its independent nature.

Likewise, anthropologist and naturalists have long been interested in the connection between nature and culture. Environmental ethics, deep ecology, eco-feminism and social ecology have emerged in an effort to provide an ethical and conceptual foundation for right relation with nature. Environment ethics is branch of philosophical ethics. It basically describes the values carried by non-human natural world and suggests appropriate ethical response to ensure preservation and restoration of the values. Deep ecology is dealing with "soft" conservationist one who raises money and sends to charities, or a "hard" conservationist who lives on tree stop logging and road building, or of the "shallow/surface ecology" merely dealing with man and his surrounding, or of eco-critical literary writing-ecopoetic- helping to create poems, music, sculpture and other works, or of "eco-philosophy decoding ways of thinking, feeling and acting" (Morton 696). Eco-feminism trying to relate nature's exploitation with women's exploitation in a patriarchal society. Morton is trying to address the cause and effects, the strengths, and danger of the traditional personification and stereotyping of nature as women for the support of this concept. Cheryll Glotfelty shows the connection of nature which affects culture and is also affected by it in some extent:

All ecological criticism shares the foundational premise that human culture is connected to the physical world affecting it and affected by

it. Eco-criticism takes as its subject the interconnection between nature and culture, specifically the culture artifacts of language and literature. As a critical stance, it has one foot in literature and other on land; as a theoretical discourse, it negotiates between human and non-human.

(19)

Furthermore, Glotfelty talks about language and literature which are by product of human culture and they are associated with nature. Human culture cannot survive without getting proper shelter of physical world. The relational reciprocity between nature and culture is strengthened by one another's shelter and support. We cannot think about human existence in the absence of nature. It is obvious that nature is the source of our physical and mental needs. The hindrances in oxygen supply even for a short moment invites human death in no time. In the same way nature cannot get its proper recognition, protection and validity in the absence of human support. The destiny of human beings is very strongly and intimately related to destiny of nature.

Nature and culture relationship does not always follow in the same positive harmonious direction. Sometimes nature and culture confront and such confrontation leads to apocalyptic fear. In *Nature Culture Imperialism* David Arnold and Ramchandra Guha depict the reciprocity between nature and culture as follows:

But the relationship is reciprocal one, for man more than any other living organism also alters the landscape, fells trees, erode soils, dams, streams, kills of welcome plants and predatory animals, installing favoured species in their stead. The awareness of man's dependence upon nature has a long ancestry, but a sense of man as the marker and

unmarker of nature has only more recently dawned upon us, and with an awesome sense of our own capacity for mischief and may him. (3)

Nature and culture relationship is dimensional. Neither of them can get complete autonomy without taking others ecological support. In present context, the interdependency between nature and culture is stronger. Dependency is another affiliation between nature and culture. Mostly culture depends upon nature in process of civilization. Interdependency is only found in the side of nature. To exhibit primitive laws and power, nature does not need human civilization. In this sector nature seems to be autonomous.

The relationship between nature and culture is contest and reconcile. Sometimes, they are hostile and such hostilities leads to apocalypse. Thus present themselves as one another's enemy. But ultimately, they realize the destructive consequences created from their activities and stretch their arms for reconciliation giving up.

Human culture has collided with nature and such a collision has resulted into both human and natural destruction. Eco-critical inquiry has made an attempt to understand cultural development within the present global crisis. Due to worldwide environmental degradation many educators, eco-critics and researchers have been consciously trying to evoke the sense of naturalism and reconciliation so that the issue of global environmental hazards could be addressed. Eco-criticism on Jack London's *White Fang* (1906), analyzes relationship between nature and culture. The idea of struggle for survival among the hostile or unknown forces is one of the dominant concepts found in the novel. The force of environment, heredity and biological instincts combine to control the life of man and animals. The ability of the human

beings and animals to adapt new and different surroundings constitutes the essential plot of the novel.

In *White Fang*, two men, Bill and Henry are out in the wild of the north. Over the course of their journey their sled dogs disappear as they are lured by the she wolf while running with the pack. She wolf is a part of dog herself and knows how to communicate with the domestic dogs. Bill is eaten by the pack. Only Henry and two dogs are left. Henry is about to be eaten by the wolves. He makes a fire and tries to drive them away. He is rescued by the soldiers who are travelling near the fire camp.

There is a great female in the pack of wolves when they finally find the food, their female is over. The pack of the wolf separates, and she wolf and other three males travel together, until one of the wolves 'One Eye' kills the other two. The she wolf mates with one eye and has litter of pups. There is another great female. All of the young pups die of starvation except one little grey wolf.

One day the cub and its mother wander into an Indian camp, where the mother is recognized by an Indian. She responds immediately to the call of 'Kiche' and they name the cub 'white Fang'. He catches her with White Fang. Soon, she is sold to another Indian, while white Fang stays with Grey Beaver. The other dogs of the village torment White Fang, especially an older puppy named by Lip-Lip. By the whip of Grey Beaver, White Fang learns the lesson to obey the master'.

White Fang becomes more vicious and ferocious under the control of grey Beaver's son Mit-Sah. Next, White Fang is sold to Beauty smith who keeps him in the cage and forces him to fight with other dogs. He becomes the killer. He fights with other dogs until he meets his match in a bulldog and saved by a man named Weedon Scott, a person of distinction and authority.

Under the protection of Scott, White Fang gradually appreciates human beings, and ultimately he becomes to develop a love and affection for Scott. Scott tames White Fang and takes him back to California with him. White Fang wins the affection of Scott's family because of his extreme intelligence. He saves Scott's father the judge, by an escaped prisoner from the jail who intends to murder him. Finally, White Fang learns many social rules, and becomes a father of puppies with Collie, one of his masteris dogs, and lives in the life of happiness.

White Fang till the end of this novel, he has to fight to survive and try to become in this case 'super dog'. White Fang has to survive in famines, fights from other animals and abuse from humans. White Fang becomes fittest among the other pups. "But he was further, the strongest of the litter. He could make a louder rasping growl than any of them. His tiny rages were much more terrible than things. It was he that first learned the trick of rolling a fellow-cub over with cunning paw-stoke" (43). White Fang is the fittest of the dogs in the book because he is hungry to survive and to live. He is only the cub in the litter to survive in the famines, "His little body rounded with the meat he now ate: but food had come too late for her" (44). Famine occurs many times during White Fang's early life when he is in cave. When White Fang is in Indian Village, he keeps himself fit in new environment. White fang, too stole away into the woods. He was better fitted for the life than the other dogs for he had the training for cub hood to guide him.

The theme of survival of the fittest is portrayed through the development White Fang who change drastically in the novel. Conflict is another key aspect that white Fang has encountered in the process of its life. White Fang encounters fights with other dogs, fights with the Pitar Mign, Lynx, Weasel and abuse from humans. In this contesting he learns the law of leat or to be eaten. "The aim of life was meat. Life

is itself was meat. Life lived on life. There was eaters and eaten. The law was EAT OR BE EATEN. He did not formulate the law in clear, set terms and moralize about it. He did not even think, the law, he merely lived the law with thinking about it at all" (58).

White Fang is conditioned in the life of so called human civilization when he gets a great care and love of Scott, his master and his master's family. All his life had tended and operated on the soft human civilization, who lived sheltered lives and had descended out of many sheltered generations. White Fang soon discovers laws of civilization. White Fang "makes the cold covenants between the wolf and the man, White grows back to primitive times, by which the wolf adapts the man god for protection and food which turns his obeys and protects his master" (Walcut 471).

Thus, this novel carries the miserable life of animals created by human beings. Human beings are standing as a position of master. They make slave to the animals and preach so called human civilization. Several researches on Jack London's novel *White Fang* has been made collectively and separately. But none of the researches and critics has worked on issues of "Critique of human violation of the nature'. The present research focuses some specific research questions to limit the research area of this project.

This research project plans to collect the information by raising some research questions explicitly and implicitly. The focused questions in the research are: what human control over nature means?, What human involvement in domesticating means?, What human dependence on dogs to pull sledge means?, What dogs' killing of dogs means?, and What wolves killing of Wolves suggests?, What White Fang's imprisonment suggests?, What White Fang's adjustment with human culture suggests and What coexistence nature of human and non-human beings?

Human centeredness promotes various damaging forms of epistemic remoteness, for by walling ourselves off from nature in order to exploit it, we also lose certain abilities to situate ourselves as part of it. Centrism is often represented as if distortions affected only the weaker party to the relationship, 'the victim', but this idea is widely rejected by oppression theorists as illusory and as an example of 'studying down'. Centrism is tested by behaviour rather than avowal.

Moreover, these centeredness activities of human beings possess animalistic qualities. Jack London examines the lack of humanistic qualities in the modern people. Due to this, they possess animalistic behaviours. They do not have ecological awareness. Furthermore, Jack London explores the co-existence of both worlds: human and non-human. In this novel, White Fang saves the life of Judge Scott while committing criminal attacks: White Fang shows and inherits the humanistic qualities which modern people lack here:

Weedon Scott pressed a button, and the staircase and down stairs hall were flooded with light. Then he and Judge Scott, revolvers in hand, cautiously descended. There was no need for this caution. White Fang had done his work. In the midst of the wreckage of overturned and smashed furniture, partly on his side, his face hidden by an arm lay a man. Weedon Scott bent over, removed the arm and turned the man's face upward. A gaping throat explained the manner of his death. (177)

In addition to, Midgley looks back to the origins of the term, which was first applied to the false attribution of human shape and qualities to God. The problem for theologians who attacked anthropomorphism was that their scepticism seemed to deny God and qualities whatsoever. An example is the 'mahout' or elephant handler shows the animal's imprisonment. They do not get chance to show its behaviours.

Obviously the mahouts may have many beliefs about elephant which are false because they are 'anthromorphic' that is, they misinterpret some outlying aspects of elephant behaviour by relying on a human pattern which is inappropriate. But if they were doing this about the basic everyday feelings about whether the elephant is pleased, annoyed, frightened, excited, tired, sore, suspicious or angry they would not only be out of business, they would often simple be dead. (Midgley 115)

Due to ecological unawareness, Jack London examines the lack of qualities of human beings. In this novel, White Fang is tortured a lot by Grey Beaver. White Fang survives in very hate life. He is pitted and thrown many time by Grey Beaver. This shows modern people are inheriting the arumalistic qualities. Here:

Women and children were carrying more sticks and branches to Grey Beaver. It was evidently an affair of moment. White Fang came in until he touched Grey Beaver's knee, so curious was he, and already forgetful. That this was a terrible man animal. Suddenly he saw a strange thing like mist beginning to arise from the sticks and moss beneath Grey Beaver's hand. Then, amongst the sticks themselves, appeared a live thing twisting and turning, of a colour like the colour of the sun in the sky. (67)

But the theoretical insight of eco-criticism makes us aware to balance the human life and ecology. The *White Fang* shows the corrupted psyche of modern people. By showing the character Grey Beaver, Beauty Smith and Weedon Scott, Jack London examines that there are many things that human should learn from animals. White Fang is a key example who struggles a lot and exists in human world. He wins

the heart of Weedon Scott at last. The character White Fang ironizes the so called human civilization.

In this way, Jack London's novel *White Fang* demonstrates the force of nature, approaches of culture and changes in the environment which affect all human beings and things drastically. London tries to depict how these factors change the life style and attitude of main character, White Fang. White Fang is brought up in the cruel Northern land. He is captured by Grey Beaver along with its mother. White Fang beared a lot of torture by human beings. This novel vividly portrays the way in which the protagonist and develop and reinforce the central idea determined by London. It indicates how natural instincts of survival overcome the learned civilized behaviour as a result of harsh setting and situation which they have faced.

London's approach of writing these narratives is naturalistic perspective. After the detail study of this novel and other related secondary sources from the view of nature and culture relationship, this thesis includes three type of relationship between culture and nature. These types of relationship are dependence, inter-dependence and independence which are detailed in the second portion of the analysis part. If we weigh nature and culture relationship in balance, nature weighs independence and culture weighs dependence, but in the weight of interdependence both nature and culture are found even. Nature is autonomous in the application of the natural laws. The trend of birth, growth and death of living things and beings, the change of weather and the follow of water resources moves ahead automatically without waiting the assistant of culture. But culture on the other hand always expands its waves on the lap of nature. The creations and proper development of culture is rightly connected in natural setting. The relationship between nature and culture is not always found harmonious; it is the combination of contest and reconciliation.

The contest relationship that London has projected in the novel is found in three types; the relationship between nature and culture, nature and nature and culture and culture. The harmonious relationship between nature and culture is overthrown in the presence of contest. One animal imposed the power upon another animal with their own circle. Likewise, one person upon another person, nature upon person and person upon nature are always in extreme competition to set up their influence upon others. Despite the ferocity of nature, most of living beings cannot detach themselves from the nature.

Moreover, it is only through industrialization that most animals are removed from everyday life, and meat production process hidden away. One marginalized in this way, the few animals still visible to us can be only 'human puppet' as family pets or Disney characters, or else the objects of spectacle, most often wildlife books and films. If the pet is just a mirror, reflecting back our gaze with no autonomy, TV wildlife is powerless to make its gaze register at all against our imperial eye. To the morality of liberation which Berger adds the rather different politics of representation. Neither of these is directly related to ecology, not least because environmentalism and animal liberation conflict in both theory and practice. Animal liberationists generally have drawn the line of more consideration at the boundary of sentience or feeling.

Furthermore, this thesis examines the animal world juxtaposing with the human world simultaneously. The rational and moral part of human has been questioned. The rise of modernism and its values are looked skeptically. Human beings possess animalistic behaviour. Animals have better behaviour than human beings. White Fang (a dog) is treated very badly by the two human beings; Master Grey Beaver and Beauty Smith.

Thus, this research explores that there are many things that human should learn from the animals. This thesis portrays that by projecting the White Fang as the character, Jack London not only questions the human ill treatment of nature but also shows for the coexistence of human and non-human world. Hence, the growing individualism is contributing to be in distance for human beings from the nature. The extraction of White Fang from the nature brings ecological crisis. This novel challenges the notion of anthropocentrism.

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