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COURSE PAPER

The theme: The plot, the problems and the main heroes in Jack London'
"The Sea Wolf"

Group: 328

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КУРС ИШИ ЛОЙИХАСИГА ИЛМИЙ РАҲБАР
ТОМОНИДАН БЕРИЛГАН

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Introduction

Literature and art are the piece of the human soul. We can easily say that there are eight wonders in the world, so that is literature. Literature teaches not only the writings which were written in the past and about past events but also it is foundation to predict the future. Recently not only the nation of America is interested in American literature however it is taught throughout the world. There are so many period which are very useful for learning the ancestors' life style and writing works. All works help to image the culture, the tradition, the social life, the politic aspects, and all the problems in that time. The most writers are still alive due to the power of their works. For example: Shakespeare lives in his tragedy "Romeo and Juliet", "Hamlet"; "The Adventures of Tom Sawyer" proves that Mark Twain did not die, he lives a life in this novel. Even though the literature increases in each minute, the ancient literature helps to create the modern one.

The theme of my qualification paper is "Naturalism rendered in Jack London's "The Sea Wolf"

The aim of this research is to analyze Jack London working style, main aspects of his writing, and describing the human beings social life.

President Islam Karimov said: "The education of the population in the process of the assimilation of 'world democratic value' is of primary importance".¹ In order to achieve the aims of this project we set up several tasks:

- 1) To analyze the Naturalism period and its role in American literature
- 2) To describe the main aspects and ideas of the work where we have given information about the unforgettable works which were written in that time
- 3) To convey and reveal main characteristics to Jack London's "The Sea Wolf"
- 4) To analyze the writings by Jack London under the influence of his profession journalist and an outspoken socialist

¹Karimov I.A. Uzbekistan on the threshold of the twenty-first century - Tashkent: Ma'naviyat, 1997. P.208

5) To clarify humanistic features in Jack London' novel, adventures, and his transferring the humans' attitude to animals

6) To learn the main aspects of human life in that time and how the write showed them

7) To comprehend the real life's difficulties by the characters who were opened in the work

The theoretical value of this work is that it is given a lot of theoretical information about American literature, specially Naturalism period and the writers who wrote in that time. To analyze the works of Jack London who was one of the Naturalism writers in 1910's.

The practical value of this qualification paper can be seen in the wide usages, peculiarities of Jack London's works. Moreover it would help to have fresh examples on the history of American literature for students to write independent works on that theme. This research can be used as the material in teaching literature, to improve general education background motivates students to read great works of Jack London.

In this work there were used the following **methods of literary analysis**: word's definitions analysis, contextual-situation and text analysis for revealing its significant place in Jack London's works.

This course paper consists of Introduction, which serves like an opening to the whole work in small but pithy information, its main part consists of two chapters, where these each chapters include two paragraphs.

Introduction states the actuality, subject, object, novelty, working hypo-thesis, methods, theoretical and practical importance of the work. Moreover this part tells us brief list of the content of the work.

Main part includes two chapters

Chapter I entitled Naturalisms' writers, social and literary features in American literature.

In the **first paragraph** it is given information about the most characteristic features of The Naturalism period in American literature.

Chapter I. Naturalisms' writers, social and literary features in American literature.

1.1 The most characteristic features of The Naturalism period in American literature

The term naturalism describes a type of literature that attempts to apply scientific principles of objectivity and detachment to its study of human beings. Unlike realism, which focuses on literary technique, naturalism implies a philosophical position: for naturalistic writers, since human beings are, in Emile Zola's phrase, "human beasts,"² characters can be studied through their relationships to their surroundings. Zola's 1880 description of this method in *Le roman expérimental* (*The Experimental Novel*, 1880) follows Claude Bernard's medical model and the historian Hippolyte Taine's observation that "virtue and vice are products like vitriol and sugar"--that is, that human beings as "products" should be studied impartially, without moralizing about their natures. Other influences on American naturalists include Herbert Spencer and Joseph Le Conte.

Through this objective study of human beings, naturalistic writers believed that the laws behind the forces that govern human lives might be studied and understood. Naturalistic writers thus used a version of the scientific method to write their novels; they studied human beings governed by their instincts and passions as well as the ways in which the characters' lives were governed by forces of heredity and environment. Although they used the techniques of accumulating detail pioneered by the realism, the naturalists thus had a specific object in mind when they chose the segment of reality that they wished to convey.

In George Becker's famous and much-annotated and contested phrase, naturalism's philosophical framework can be simply described as "pessimistic

² Wichlan, Daniel J (2007) *The Complete Poetry of Jack London*. Waterford, CT: Little Red Tree Publishing

materialistic determinism." Another such concise definition appears in the introduction to *American Realism: New Essays*. In that piece, "The Country of the Blue," Eric Sundquist comments, "Revelling in the extraordinary, the excessive, and the grotesque in order to reveal the immutable bestiality of Man in Nature, naturalism dramatizes the loss of individuality at a physiological level by making a Calvinism without God its determining order and violent death its utopia"³.

A modified definition appears in Donald Pizer's *Realism and Naturalism in Nineteenth-Century American Fiction*, Revised Edition (1984):

The naturalistic novel usually contains two tensions or contradictions, and the two in conjunction comprise both an interpretation of experience and a particular aesthetic recreation of experience. In other words, the two constitute the theme and form of the naturalistic novel. The first tension is that between the subject matter of the naturalistic novel and the concept of man which emerges from this subject matter. The naturalist populates his novel primarily from the lower middle class or the lower class. His fictional world is that of the commonplace and un-heroic in which life would seem to be chiefly the dull round of daily existence, as we ourselves usually conceive of our lives. But the naturalist discovers in this world those qualities of man usually associated with the heroic or adventurous, such as acts of violence and passion which involve sexual adventure or bodily strength and which culminate in desperate moments and violent death. A naturalistic novel is thus an extension of realism only in the sense that both modes often deal with the local and contemporary. The naturalist, however, discovers in this material the extraordinary and excessive in human nature.

The second tension involves the theme of the naturalistic novel. The naturalist often describes his characters as though they are conditioned and controlled by environment, heredity, instinct, or chance. But he also suggests a

³ 'The New York Times,' story datelined Santa Rosa, Cal., Nov. 22, appeared November 24, 1916, p. 13.

The naturalistic emphasis on how economic and social forces determine human behavior was developed by novelists such as Howells, Norris and Dreiser, while elements of naturalism are present in the works of Sinclair and Steinbeck, who both brought a progressive socialist political commitment to the movement. The novel of Dreiser, notably *American Tragedy* and of Norris were particularly significant in exploring the fate of the individual during the repeat industrialization and urbanization of the United States: naturalist writing is closely linked to American social change during a period of dramatic capitalist growth and the rise of big business. Social Darwinism forms an important part of naturalism at the end of the 19th century. The deterministic concern with biological forces is generally less evident in American writing than it is elsewhere, although it emerges in the 1890s novel of Twain and in some women's writing. For example, in spite of the romantic tradition in which she wrote, Chopin explored naturalistic ideas. This is especially so in *The Awakening*, in which she expresses through the character Mandelstam the naturalist view that romantic love is an illusion damaging to women's social status since it determines for them the biological role of the motherhood. The illusion of love, he says, is "a provision of Nature: a decoy to secure mothers for the race."⁷ In spite of this, Chopin's heroine Edna Pontellier, maintains a romantic view of experience and her suicide, in sharp contrast to that of Crane's Maggie, is a triumphant expression of individual will over circumstance. Other writers associated with naturalism include London who often explored the Darwinian contiguity between humans and animals and how the otherwise buried animalistic survival instinct surfaces in extreme circumstance. This is exemplified in *The Sea Wolf*, but is frequently a theme in London's Klondike stories, the distinction between human and animal behavior were often blurred in his writing, as in *The Call of the Wild*, and *White Fang*. Although naturalism was most influential in the period 1890-1925, aspect

⁷ Stasz, Clarice (1999) [1988] *American Dreamers: Charnian and Jack London to Excel* (iUniverse, Lincoln, Nebraska).

of it survived into modernism: Hemingway's early work, often uses the naturalistic concept of the individual who is being tested by extreme circumstance and leaning to live without self self-delusion and realist writers such as Timeline and American novel made use of naturalistic idioms in their analyses of human motivation and circumstance.

1.2 Jack London is the representative of the Naturalism period in American literature in the second half of the XIX and the beginning of the XX century

Jack London was a 19th century American author and journalist, best known for the adventure novels *White Fang* and *The Call of the Wild*.

“You can't wait for inspiration. You have to go after it with a club.”⁸

—Jack London

Jack London was born John Griffith Chaney on January 12, 1876, in San Francisco, California. After working in the Klondike, London returned home and began publishing stories. His novels, including *The Call of the Wild*, *White Fang* and *Martin Eden*, placed London among the most popular American authors of his time. London, who was also a journalist and an outspoken socialist, died in 1916. Journalist and author John Griffith Chaney, better known as Jack London, was born on January 12, 1876, in San Francisco, California. Jack, as he came to call himself as a boy, was the son of Flora Wellman, an unwed mother, and William Chaney, an attorney, journalist and pioneering leader in the new field of American astrology. His father was never part of his life, and his mother ended up marrying John London, a Civil War veteran, who moved his new family around the Bay Area before settling in Oakland. Jack London grew up working-class. He carved out his own hardscrabble life as a teen. He rode trains, pirated oysters, shoveled coal, worked on a sealing ship on

⁸ Noel, Joseph (1940) *Footloose in Arcadia: A Personal Record of Jack London*, George Sterling, Ambrose Bierce New York: Carrick and Evans

The ranch was an economic failure. Sympathetic observers such as Stasz treat his projects as potentially feasible, and ascribe their failure to bad luck or to being ahead of their time. Unsympathetic historians such as Kevin Starr suggest that he was a bad manager, distracted by other concerns and impaired by his alcoholism. Starr notes that London was absent from his ranch about six months a year between 1910 and 1916, and says, "He liked the show of managerial power, but not grinding attention to detail London's workers laughed at his efforts to play big-time rancher [and considered] the operation a rich man's hobby."

London died November 22, 1916, in a Sleeping porch in a cottage on his ranch.

Chapter II. Jack London's description of the human beings with animal's life, contrast humanities' feelings with wild behaves

2.1 Jack London rendered the human condition with no humanity but animals

London had been a robust man but had suffered several serious illnesses, including Scurvy in the Klondike. Additionally, during travels on the Snark, he and Charmian may have picked up unspecified tropical infections. At the time of his death, he suffered from Dysentery, Uremia, and late stage alcoholism; he was in extreme pain and taking Morphine, and it is possible that a morphine overdose, accidental or deliberate, may have contributed to his death. London's ashes were buried, together with those of his second wife Charmian (who died in 1955), in State Historic Park, in Glen Ellen, not far from the Wolf House. Jack's funeral took place on November 26, 1916, attended only by close friends, relatives, and workers of the property. In accordance with his wishes, he was cremated and buried next to some pioneer children, under a rock that belonged to the Wolf House. After Charmian's death in 1955, she was also cremated and then buried with her husband in the same simple spot that her husband chose. The simple grave is marked by only a mossy boulder.

Starr maintains London's socialism always had a streak of elitism in it, and a good deal of pose. He liked to play working class intellectual when it suited his purpose. Invited to a prominent Piedmont house, he featured a flannel shirt, but, as someone there remarked, London's badge of solidarity with the working class "looked as if it had been specially laundered for the occasion. Mark Twain said "It would serve this man London right to have the working class get control of things. He would have to call out the militia to collect his royalties."

On his fears about China, he admits, "it must be taken into consideration that the above postulate is itself a product of Western race-egotism, urged by our belief in our own righteousness and fostered by a faith in ourselves which may be as erroneous as are most fond race fancies." Many of London's short stories are notable for their empathetic portrayal of Mexican ("The Mexican"), Asian ("The Chinago"), and

library of current literature: science, history, even grammar. At this discovery he says to himself about Larsen, "At once he became an enigma."²² As it turns out, the captain's violence is rooted in a materialist metaphysics—and violent he is. When a crewman complains of an arrangement, Larsen and the first mate beat him senseless. When the cook does not keep the mess clean, he is dangled over the ship's side until a shark lops off his foot. Larsen's study of Darwin, Spencer, and other evolutionists has taught him that life, in his preferred phrase, "is like yeast."

²² Lundberg, Murray. *Explore North*. *Explore North*. Archived from Jack London on 2008-06-10

Conclusion

My personal view is that in the Naturalism period all writers' goals were to describe how the Russo- Japanese war brings sadness and difficulties to people, not only war's participants but also all the human beings suffer from the war. Despite the war has been finished its bad results never stop, neither social life nor political problems are solved, backwards wars' fright and effects continues many years.

Through this objective study of human beings, naturalistic writers believed that the laws behind the forces that govern human lives might be studied and understood. Naturalistic writers thus used a version of the scientific method to write their novels; they studied human beings governed by their instincts and passions as well as the ways in which the characters' lives were governed by forces of heredity and environment. Although they used the techniques of accumulating detail pioneered by the realism, the naturalists thus had a specific object in mind when they chose the segment of reality that they wished to convey.

If we summarize the novel *The Sea-Wolf* by Jack London it tells the story of Wolf Larsen, a captain of a sealing schooner called the *Ghost*, who after rescuing a literary critic named Humphrey Van Weyden from an accident in the San Francisco Bay, makes him a cabin boy and proceeds to take him across the North Atlantic. Told in a style reminiscent of sea adventures of the time (late 19th century) the narrator, Van Weyden, who comes from an upper class background, is forced into taking orders from the dictatorial Larsen, who comes from the lower class and possesses a breed of imperious sea knowledge. In the final pages, Van Weyden falls in love with one of the survivors from the sunken steamer *Maud*. Larsen is unnerved by their newfound intimacy, and takes out his anger on the crew members. Soon afterwards, a ship called the *Macedonia* robs Larsen's crew of their quarry by outpacing their ship. Larsen responds by having his crew kidnap members of the *Macedonia*. The *Macedonia* then chases them, and they escape death by finding cover in a fog bank. Larsen, by this point fed up with Van Weyden and *Maud's* relationship, attempts to kidnap her. Van

Wyden stabs Larsen in the shoulder; after that the captain proceeds to have a seizure. Soon afterwards, Van Weyden and Maud escape the Ghost under the cover of night in an open boat. After days at sea they encounter a small island and set themselves up on it, attempting to create shelter and gather food. A few mornings later, Van Weyden awakens to see the Ghost on the shore. He goes on board and discovers Larsen aboard, slowly going insane. Larsen attempts to kill Van Wyden, but has a seizure and passes out. Van Wyden and Maud tie him up in the hold and set about restoring the ship. Larsen has a particularly bad seizure and dies. After they bury the captain at sea, Van Weyden and Maud commandeer the Ghost, restore it to working order, and prepare for their next great journey.

Put it in a nutshell all the themes of Jack London's novel is human life and the difficulties, it is send forward readers in the real way of the life. Without any war, living a life is miracle which is given by God. Poverty, starvation, darkness are surrounded you and people cannot do anything else with their own willing, oppositely people want escape such a difficult life and find place where can live with peace. Hemingway's novel was written not only average people, but all. After reading such a novel people resolve that living in peaceful place and period are good fortune.

There are so many social aspects in that novel which named "The Sea Wolf", The Sea Wolf tells the story of a soft, domesticated Protagonist. So the novel make people live in positive way of a life, because living is difficult and even everyone should try to live richer and powerful, not anyone can order the human being, so that there should be some characters which make people follow by him. The novel is not only domestic protagonist but kindness among people. London's intention in writing The Sea-Wolf was "an attack on philosophy." This is a philosophical novel and also helps students on psychological way of a life. From my point of view, the students who read such a book, can feel how was the past events happened and make their future by using and realizing the situation in it.

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