

Survival in Jack London's *The Call of the Wild* and *White Fang*¹

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Abstract

Man's anthropocentric perspective towards nature, which paves way to the destruction of species and natural resources in the last instance, stands out as a great drawback for the correction such of contemporary environmental situations. Authored by Jack London during his Klondike Gold Rush adventure, *The Call of the Wild* (1903) and *White Fang* (1906), for example, can be counted among the works of eco-criticism that mirrors and criticizes man's egocentric attitude towards nature and puts the usage of dogs as sled dogs and transitioning their nature by force during the Klondike Gold Rush (1896-1899) into the focal point of the criticism.

In his *The Call of the Wild* (1903), London tries to show us, through the story of the central character Buck, how heartless and disrespectful can man become towards nature when he acts self-centeredly. By reflecting the role of environmental factors in easing or aggravating the survival of Buck, and portraying how Buck is forcibly transitioned to a primitive beast from a domestic pet by men, London both criticizes this kind of a touch of men to nature, and implies his inclination towards naturalism in the works mentioned above. In his *White Fang* (1906), London tells the story of a wild dog, White Fang that has to adapt to the domestic environment to survive. This study aims to analyse Jack London's *The Call of the Wild* (1903) and *White Fang* (1906) in terms of survival examples.

Key words: Survival, environment, Jack London, The Call of the Wild, White Fang

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Jack London'ın *Vahşi Doğa'nın Çağrısı* ve *Beyaz Diş* Eserlerinde Sağkalım Mücadelesi

Öz

Son kertede türlerin ve doğal kaynakların yok olmasına yol açan insanın doğaya insan merkezli bakış açısı, bu tür çağdaş çevresel durumların düzeltilmesi için büyük bir dezavantaj olarak öne çıkmaktadır. Örneğin Jack London'ın Klondike Gold Rush macerası sırasında kaleme aldığı *Vahşi Doğanın Çağrısı* (1903) ve *Beyaz Diş* (1906), insanın doğaya yönelik benmerkezci tavrını yansıtan ve eleştiren eko-eleştiri eserleri arasında sayılabilir. Klondike Gold Rush (1896-1899) sırasında köpeklerin kızak köpeği olarak kullanılması ve doğalarının zor kullanılarak değiştirilmesi eser eleştirisinin odak noktasını oluşturmaktadır.

Vahşi Doğanın Çağrısı (1903) adlı eserinde London, baş karakter Buck'ın öyküsü aracılığıyla, insanın benmerkezci davrandığında doğaya karşı ne kadar da vicdan ve saygıdan yoksun bir tutum sergileyebileceğini göstermektedir. London, Buck'ın hayatta kalmasını kolaylaştıran veya ağırlaştırılan çevresel faktörlerin rolünü yansıtarak ve Buck'ın insan eliyle evcil bir hayvandan ilkel bir canavara nasıl zorla dönüştürüldüğünü betimleyerek hem insanların doğaya bu türden bir dokunuş yapmasını eleştirmekte hem de söz konusu eserlerde natüralizme olan eğilimini ima etmektedir. *Beyaz Diş* (1906) adlı eserinde London, hayatta kalabilmek için evcil çevreye uyum sağlamak zorunda bırakılan vahşi bir köpek olan Beyaz Diş'in hikâyesini anlatmaktadır. Bu çalışma, Jack London'ın *Vahşi Doğanın Çağrısı* (1903) ve *Beyaz Diş* (1906) eserlerini hayatta kalma örnek durumları açısından incelemeyi amaçlamaktadır.

Anahtar Kelimeler: Sağkalım mücadelesi, çevre, Jack London, *Vahşi Doğanın Çağrısı*, *Beyaz Diş*

INTRODUCTION

Jack London was born in 1876. He was an adventurous personality whose pleasure for adventure developed in California, where he spent his youth traveling with his family. London worked in a canning factory, travelled the US and sailed the Pacific from end to end before he graduated from high school at his 19. He attended the University of California, Berkeley only for one semester, and left it in the hope of searching for his fortune in 1897 in the Klondike Gold Rush. Having spent one year in the Yukon, he returned to California with a pack of materials for his stories in hand, the most famous work of him *The Call of the Wild* (1903) among them. Furthermore, he advocated workers' rights, unionization, and socialism, and these topics made abundant material for him to write several novels on. Catching many diseases during his adventures pushed him to be alcoholic in an attempt to ward off the pains; however, London did not stop writing until he died in 1916.

London, on the greater part, was inspired by the Klondike Gold Rush of 1897 and his experiences of those times while writing *The Call of the Wild* (1903). Due to serious socio-economic factors and the economic depression stemmed from the Panic of 1893, about 100,000 people migrated to the far north quitting their jobs or selling their properties to take up gold mining, however, only about 4,000 of 30,000, who arrived Klondike were fortunate enough to strike gold. Murders, suicides, disease, and starvation made life in Yukon difficult and unbearable. All these successes or survival of low odds urged him to believe that it is the environment itself which determined the course of one's life, that is, "environmental determinism", which recalls Naturalism in part. Many things can be counted among the characteristics of literary naturalism and this idea of him finds its place in his writings.

A literary theory formulated and coined by French novelist Emile Zola and introduced to America by American novelist Frank Norris, naturalism, which is a new and harsher form of realism, takes scientific observation of life without any idealism and avoidance of the ugly side of life, Skinnerian principles of learning through conditioning, that is evolution, and the Darwinian principal survival of the fittest, as mere references in shaping human character. (Zhang, 2010)

Although London's experiences, observations and the effect of Darwinian concepts, and those of Naturalism constitutes the great part of *The Call of the Wild* (1903), his empathy for animals also counts in shaping this literary work of him. Referring to the function of having empathy for someone/something, Coetzee (1999) states:

Heightened empathy for animals enforces in the reader's mind the textually-embedded human-animal bond that is produced through feeling empathy. In so doing, the reader identifies psychologically with the fictional characters and this dynamic stimulates and nurtures his/her "sympathetic imagination:" the result of feeling compassion for another, of "think[ing] ourselves into the being of another." (p. 34)

After such identification, the reader draws the conclusion and is taught the lesson that they should not be brutal towards other species and that they should show them respect and compassion.

A story that could be considered good—particularly one with a strong theme that teaches moral lessons—can bring about an instantaneous instinctive realization that ultimately clarifies an abstract rule or maxim. Empathy not solely leads folks to acknowledge what's virtuously sensible, it additionally teaches them to embrace it and act thereon. The fact that stories have a dramatic nature provides the reader with an ability to develop a sort of emotional attachment to goodness and a desire towards doing what is right, because they feel keen on following the good examples made by characters. (Copeland and O'Brien, 2003, p.57). 51

At the age 21, when he set off to Klondike in pursuit of gold, Jack London had Milton's *Paradise Lost* and Darwin's *on the Origin of the Species* with him. In his *The Call of the Wild* (1903), London opposes Milton's concept of "free will" and puts forth the main character, Buck, whose destiny is up to the human owners of him and what changes on the trail as a "counter-argument". In Buck's story, London interiorizes Darwinian concepts such as survival of the fittest, natural selection, and adaptation. He portrays Buck as the master survivalist, who is able to overcome the obstacles, thanks to his instincts and ability to adapt to the changing environment, which, what is known to be evolution. Although originally meant to accompany *The Call of the Wild* (1903), London's *White Fang* (1906) is a foil to *The Call of the Wild* (1903) as it tells the story of a wild dog that is transformed to a lovely, domestic pet by his human owners.

The Call of the Wild

The places *The Call of the Wild* (1903) is set on, to the most part, are Canada's Yukon Territory and Alaska. The time is during the Klondike Gold Rush of 1897-98. In *The Call of the Wild* (1903), the struggles, failures, and successes of Buck, the central character of the novel, are chronicled.

Despite spending four years as a domestic pet, Buck achieves preserving his primordial instincts. Surviving savage oppression from humans and the wilderness, becoming the leader of his dogsled team, enduring hunger and fatigue, learning food scavenging, and fighting with a rival dog constitute his successions. In the end, Buck struggles between his love for John Thornton, his last master, and his desire to respond to the mysterious call of his ancestors. (Koss, 2013)

Old longings nomadic leap,

Chafing at custom's chain;

Again, from its brumal sleep

Wakens the ferine strain.

Jack London's *The Call of the Wild* (1903) opens with the stanza above (Dyer, 1997), from John M. O'Hara's poem *Atavism*, describing nature's call as an awakening, as it tells the wild and nomadic longings, yearnings, moving on, fighting against traditions and eventually awakening into life. We realize, through reading the novel, that the stanza above foreshadows Buck's own transformation from a tamed dog to a wild wolf due to the environmental conditions changing for worse and harsher, which is caused by man's greed and his anthropocentric point of view. This culminates in Buck's kidnap and sale by Manuel, Judge Miller's gardener at his estate in Santa Clara, where Buck would indeed have no real occupation, but rule over Miller's land in comfort, free of care, without ever being exposed to any sort of danger. Inspecting the reason(s) why Buck decides to go into the wild may require an analysis on the internal and external conflicts, intrinsic and extrinsic motivations he faces. The internal conflicts Buck faces constitute surrendering into the Law of Club, and surviving the Law of Fang, while the conflict between Buck and Manuel's friend, the one between Buck and the four men in a saloon, that of Buck and the man in the red sweater, that of Buck and Spitz, the one between Buck and Hal, the one between Buck and Black Burton, and the last one between Buck and the Yeehats constitute the external conflicts. As for the motivations, Buck's strong desire to be free like the Hairy Man in his dreams is intrinsic motivation, while the timber wolf and a pack of wolves are extrinsic motivations for Buck to go into the wild. (Purnomo, 2019)

It was during the Klondike Gold Rush of 1879 that a danger sort of a matter of life-and-death emerged for the dogs like Buck, when about 100,000 people rushed to Klondike, Yukon, which generated a heavy demand for strong dogs to pull sledges, as the gold rushers used them to transport to Klondike for gold mining. Thus, the dogs like Buck were money-makers, and they were trained to pull sledges. In the following quote from the novel, we are told about what the danger was and the reason why dogs were needed:

Buck did not read the newspapers, or he would have known that trouble was brewing, not alone for himself, but for every tide- water dog, strong of muscle and with warm, long hair, from Puget Sound to San Diego. Because men, groping in the Arctic darkness, had found a yellow metal, and because steamship and transportation companies were booming the find, thousands of men were rushing into the Northland. These men wanted dogs, and the dogs they wanted were heavy dogs, with strong muscles by which to toil, and furry coats to protect them from the frost. (London & Dyer, 1997, p. 3)

Manuel's trapping Buck and selling him reveals some points like the heavy demand for dogs like Buck, which intrigues him first; the huge gambling debt of him, and his obligation of earning a livelihood with his family. Here we figure out that Manuel, too, is in a struggle of survival, and this urges him to act tactlessly and irresponsibly towards Buck. In this point, Manuel overpowers Buck, for he is more experienced and he has mastery of the club, which is a point that recalls us the reflections of naturalistic point of view and Darwinian principle "survival of the fittest" that dominate London's works generally.

With himself being a part of nature indeed, Manuel's taking decisions regarding Buck's life by tricking and selling him to someone else indicates man's anthropocentric perspective towards nature and species. The following quote from the novel portrays Buck's struggle to survive his captivity. There are two survival pictures drawn, one of which is Buck's, and the other is Manuel's. Manuel's struggle to overpower Buck and sell him is about his own survival with his family and paying off his gambling debts, while Buck's struggle against Manuel and the unnamed dog trader is for mere survival.

...But when the ends of the rope were placed in the stranger's hands, he growled menacingly. ...to his surprise the rope tightened around his neck, shutting off his breath. In quick rage he sprang at the man, who met him halfway, grappled him close by the throat, and with a deft twist threw him over on his back. Then the rope tightened mercilessly, while Buck struggled in a fury, his tongue lolling out of his mouth and his great chest panting futilely... (London & Dyer, 1997, p. 3)

Beaten down by the man in the red sweater, Buck is now introduced to the primitive law, that is, the law of survival. It is also called the law of club, which is used to strike dogs down with, in case they resist to captivity. The club is the mechanism, which makes Buck recognize that man is a master to be obeyed, because with it, he carries a lethal authority, and through obeying, one survives.

...As the days went by, other dogs came, in crates and at the ends of ropes, some docilely, and some raging and roaring as he had come; and, one and all, he watched them pass under the dominion of the man in the red sweater. Again and again, as he looked at each brutal performance, the lesson was driven home to Buck: a man with a club was a lawgiver, a master to be obeyed, though not necessarily conciliated... (London & Dyer, 1997, p. 9)

Experiencing the harsh weather conditions and wild rules of the North for the first time in his life, Buck realizes that every dog and man is all alone against hardships and in survival, which

indicates that Buck will need more strength and adaptation to the changing conditions in order to survive. The following quote clearly draws the picture:

Buck's first day on the Dyea beach was like a nightmare. Every hour was filled with shock and surprise. He had been suddenly jerked from the heart of civilization and flung into the heart of things primordial... Here was neither peace, nor rest, nor a moment's safety. All was confusion and action, and every moment life and limb were in peril. 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. (London & Dyer, 1997, p. 12)

The scene that taught Buck those who can not defend themselves become easy prey is the one when Curly, a petite dog, approaches a husky in a friendly manner and is very strictly responded and killed by it and the remaining canines in the carnage. Having witnessed this event, Buck understands that he should be really strong in order to survive in the North:

...It did not take long. Two minutes from the time Curly went down, the last of her assailants were clubbed off. But she lay there limp and lifeless in the bloody, trampled snow, almost literally torn to pieces, the swart half-breed standing over her and cursing horribly. The scene often came back to Buck to trouble him in his sleep. So that was the way. No fairplay. Once down, that was the end of you... (London & Dyer, 1997, p. 13)

Driven away from François and Perrault's tent, Buck gets to learn from Billie, a good-natured new member of the team, how to survive the freezing cold over nights by burrowing in the snow to keep warm, which is an important skill for survival.

Having developed a ravening hunger, Buck learns to eat his food as quickly as possible so the other dogs will not steal his cut. He also learns how to steal food watching a sly dog named Pike, which is a survival skill of utmost importance. He thinks that stealing is not for mere joy, but for surviving the challenging and competitive life of Northland.

...A dainty eater, he found that his mates, finishing first, robbed him of his unfinished ration. There was no defending it. While he was fighting off two or three, it was disappearing down the throats of the others. To remedy this, he ate as fast as they did.... He watched and learned. When he saw Pike, one of the new dogs, a clever malingerer and thief, slyly steal a slice of bacon when Perrault's back was turned, he duplicated the performance the following day, getting away with the whole chunk. (London & Dyer, 1997, p. 17)

Buck changes into a wolfish creature with his physical, mental, and behavioral evolution drawing near completion thanks to his experiences on the trail and re-born feral instincts. The fact that he has now undergone radical changes and made a wild creature out of the once a pet Buck is of critical significance in terms of providing him with the necessary competence to survive hardships. Having undergone all these changes, Buck brings to life in himself the "ancient song," or call of the wild. In the following quote, we can clearly see man's greed and his so-called tendency of ownership, the struggle of dogs to survive this entire burden, and the reality that the competence, experiences, and strength necessary to survive challenges lie in nature and being natural, and the call of nature to which Buck responds in the end of the story. "...the ancient song surged through him and he came into his own again; and he came because men had found a yellow metal in the North, and because Manuel was a gardener's helper whose wages did not lap over the needs of his wife and divers' small copies of himself" (London & Dyer, 1997, p. 18).

François' concern about his team's infection with madness, (rabies), and the ambiguity whether they will survive the remaining four hundred miles to Dawson uncovers the natural interdependency between man and dog, which has a powerful role in determining François'

survival, because without the dogs surviving, it is impossible for him to make the trek across the Klondike:

With four hundred miles of trail still between him and Dawson, he could ill afford to have madness break out among his dogs. Two hours of cursing and exertion got the harnesses into shape, and the wound-stiffened team was under way, struggling painfully over the hardest part of the trail they had yet encountered, and for that matter, the hardest between them and Dawson. (London & Dyer, 1997, p. 21)

On the last face off with Spitz, Buck succeeds him by breaking his leg, which Buck had once learnt from huskies killing Curly. Although this might be taken as a fight for leadership, it also indicates that Buck puts everything he sees and experiences in use for mere survival. Practicing the same trick, Buck kills Spitz and wins the struggle for survival.

Survival in the wild requires adaptation, new skills and endurance, which are what the new owners of Buck, Hal, Charles and his wife Mercedes lack in themselves, because they are lazy, uneager to learn new skills or adapt to the rules of the wild nature of the North. They keep whipping, clubbing, and cursing the now weary, wounded dogs ignorantly, which makes survival a great burden both for dogs and for their own in turn. In this point, we see that knowledge and experience also count a lot in easing one's struggle for survival.

Now at the camp of John Thornton at the mouth of White River, we encounter the struggle between Thornton and Hal. Hal's objection to Thornton's advice that he should not cross the river as the ice is thin because of spring weather leads to a fight between the two when Hal clubs Buck and other dogs to set off, which is in part about his own struggle to survive. By fighting against Hal, Thornton helps Buck survive, which will later create a strong interdependency between him and Buck. In the following quote, we see Hal's own struggle and that of Thornton's for Buck:

... And then, suddenly, without warning, uttering a cry... John Thornton sprang upon the man who wielded the club...

"If you strike that dog again, I'll kill you," he at last managed to say in a choking voice.

...Hal drew his long hunting-knife, ...Thornton rapped Hal's knuckles with the axe-handle, knocking the knife to the ground. He rapped his knuckles again as he tried to pick it up. Then he stooped, picked it up himself, and with two strokes cut Buck's traces. (London & Dyer, 1997, p. 47)

Having recovered quickly through Thornton's great care and affection, Buck now struggles, though not physical and not for mere survival as we know of, against his feral instincts that attract him to the wild for Thornton's love.

We witness another pattern of struggle for survival with Buck rescuing Thornton during a boat launching. Before this, Thornton had saved Buck's life, too, which shows the interdependency of man with other species in nature is a requirement for survival, especially when it comes to the surprise calamities of nature. Interdependency, and at least, mutual respect is of critical importance for a successful co-survival, the natural way meant to be true of humans' anthropocentric point of view towards nature, as well.

Buck's killing some Yeehats who slaughtered Thornton and his dogs at Thornton's camp after returning from an instinctual four-day forest adventure clearly indicates the interdependent survival between him and Thornton. He survives all the challenges of the wild and gains his independence emancipating domestication and man's dominance, and answers the call of the nature joining the pack of wolves arrived that night. He becomes a legendary wolf who is said to have mastered both life and death.

White Fang

Written by Jack London, *White Fang* (1906) is also embellished with the impacts of Naturalism, the literary movement dominant at the time, and Darwinian principles, as with *The Call of the Wild* (1903). Being deeply influenced by Marxist and Socialist theories, which bear no ties on faith and a theological way of life, London must have had no difficulty in putting forth Naturalistic and Darwinist arguments, which allegedly defend that it is nature alone that determines one's fate, because theology comes up with an antipodal perspective about the matter.

Although initially thought of as a companion to *The Call of the Wild* (1903), *White Fang* (1906) turned out to be a literary foil to *The Call of the Wild* (1903). The former is a bildungsroman portraying the whole life of Buck, initially a domestic dog, consequently a wild wolf-like creature. The latter, *White Fang* (1906) simply reverses this process and depicts how a domesticated dog is transformed into a wild wolf called White Fang. Due to Naturalism being the dominant literary movement of the time, we clearly feel the heavy impact of it in *White Fang* (1906) in the shape of evolutionary theories such as "survival of the fittest," natural selection, environmental determinism, and adaption, which have originally been suggested in Darwin's *On the Origin of the Species*. In *White Fang* (1906), London handles, of Darwinian theories, especially "environmental determinism," which claims that the environment heavily impacts the course of one's development and growth. London shows us this in the central character, White Fang, whose character is developed, in response to the environment-originated socio-biological changes which he undergoes.

White Fang (1906) opens with Bill and Henry struggling to survive the still and cold Northland, where they sled a coffin carrying a man beaten down by the wild. The coffin could be taken as a reminder that it is the threat of death which makes survival really challenging. "...On the sled, in the box, lay a third man whose toil was over- a man whom the Wild had conquered and beaten down until he would never move nor struggle again" (London, Gianquitto, Stade & London, p. 346). The man in the coffin is Lord Alfred who had no business and who was in his midst, unfit enough to survive the harsh conditions of the Northland. He passes away, which shows the merciless face of the wild. Here, in this scene, we are introduced to one of the Darwinian theories, survival of the fittest as with *The Call of the Wild* (1903).

While London, in *The Call of the Wild* (1903) considers the wild as something with compassion that embraces all living beings, and that it is man who oppresses species due to his anthropocentric perspective, he portrays it like something with no mercy and of great wrath in *White Fang* (1906). We clearly see this during Bill and Henry's movement toward their destination when they are scared of the howling of a wolf pack approaching. Bill's thinking that Fatty's missing is of no surprise as she was not fit enough to survive the wild signals survival of the fittest theory of Darwinian philosophy.

In this point, it will be quite proper to refer to the historical background of wolves, and their relationship with men. How come wolves, once companion species have now become enemies? Bc. Jana Braborcová (2015) lists the reasons why men used to consider wolves as a companion, what happened next that caused them to change their idea of wolves that transformed to a form of enemy.

The relationship between humans and wolves has had been tight, mixed with emotions and changes. In terms of hunter lifestyles and social family structure, the earliest humans and wolves shared a lot. Native Americans and hunter tribes admired wolves and regarded them as companions, for they were dependent on nature and hunting. Along with knowing important hunting techniques, wolves also knew where to find their prey (Grambo & Cox, 2008; Lopez,

1978). Most Indians respected wolves, particularly their ability to secure their stamina, the way they moved in quiet smoothness and silence across the landscape, states Lopez, in his *Of Wolves and Men* (Lopez, 1978, pp. 102-103), which explains that Indians were inspired by wolves for their own hunting purposes.

Wolves, in terms of social structure, draw extremely close to humans. "Their social bonds and caring behavior are second only to those of humans and other primates" (Busch, 1995, p. 47) has written John Theberge, a wolf biologist. Indians were loyal to their tribes as much as wolves were to their packs; both sides appreciated the significance of living in a group so as to survive in the wild.

Furthermore, many Indian legends portrayed wolves as creatures with an ability to travel long distances, carry messages, and guide those in need through into the spirit world. Sometimes an oracle or an interlocutor with the dead, sometimes relevant to summer or natural forces such as clouds, wind, lightning, or thunder. (Lopez, 1978) Because Indians believed that a person named after a wolf would acquire wolfish qualities, they named their children after the wolves. Wolves have had their places in war symbology and ceremonies. Since warriors admired the stamina and stoicism in the wolf, which they needed themselves, they associated it with war. (Grambo & Cox, 2008)

Wolves were used occasionally by Indians, though they were not killed and were generally respected by them. Indians used the pelt for trading purposes, to make a parka for winter, or as a powerful medicine. There must have been a concrete reason behind Indians' killing a wolf, which would be followed by special rituals. (Lopez, 1978) That early people and Native Americans were in touch with nature, thus with wolves, brought a great many wolf-relevant stories in their legends and beliefs.

With the pastoral lifestyle expanding, there began to appear a radical shift in people's perspective of wolves, once human companions, now threatening beasts. We find some references about who lies behind this shift of perspective of men towards wolves in the following quotation by London:

"But under it all they were men, penetrating the land of desolation and mockery and silence, puny adventurers bent on colossal adventure, pitting themselves against the might of a world as remote and alien and pulseless as the abysses of space. (London et al., 2005, p. 349)

"Though a totem animal same as before, a teacher and a god of fertility, wolf's image darkened gradually. Humans saw in it characteristics that they had once shared, but no longer understand" (Rehmark, 2000, p. 5). The reason behind this shift, though drastic, could probably be explained with people's switch from hunting to farming, their ownership of domestic animals, and building houses. Thus, "many people hated and feared wolves due to the same predatory skills that once appealed to them" (Grambo, 2008, p. 14). Indeed, once wolves' natural source of food, domestic flocks were now easy prey for them. Moreover, people occupied their natural territories more and more in time, which resulted with man in a need to tame nature, which brought about an end to his contact with it. Due to men's oblivion that they were an inevitable part of the nature, they gradually forgot, as a consequent, "the knowledge their ancestors had of wolves and wilderness – and what men don't understand, but often fear" (Grambo & Cox, 2008, p. 14).

Under the hatred of people for wolves lied the thought that it was wolves that were responsible for livestock loses, and thus, the population of wolves fell. Typical bounties and predator control programs conducted by governments, the first of which applied in the US in 1630 followed by other countries. According to Busch (1995), in Europe, the Celts bred wolfhounds so

as to eradicate wolves as early as 300 BC. Charlemagne, French Emperor is known to have ordered the extermination of wolves around AD 800.

Somehow, people thought it was impossible for both wolves and livestock to coexist. Rehnmark (2000) writes that a twenty-year study proves contrary. The livestock of state dying due to wolves is roughly half a percent. "Diseases, poisonous plants, poor husbandry practices, weather, and motor vehicles account for even higher death rates" (p. 104). In this point, the wolf seems to have been a scapegoat to which attributing deaths and evil deeds has been easy.

Grambo & Cox, 2008 point out that "The wolf was considered by settled humans as a threat and an enemy, which caused a war on wolves that maintained two separated parallel battles: the first against the wolf in our mind, the second against that of on the land" (pp. 128-129).

Above all, wolves became victims and a good source for sport shooting, a still-practiced game dating back to the 16th century. It was considered as predator control and people were paid for it; however, the economic and political benefits came before the ecological one indeed (Lopez, 1978). Lopez is of the opinion that "This exceeds even extreme cruelty and can not be predator control" (p. 140). He further points that people defend the right to kill freely. The reality is that they externalize their own fear, their inner beast onto the wolf (p. 140).

Upon discovering that the strongest of their dogs, Frog has gone missing, Bill and Henry take precautions to prevent any possible future losses. Here, Frog's missing shows us the lethal nature of the wild, especially through Bill and Henry's scare of wolves, about which we have given a historical background above. The precautions taken by Bill and Henry are the result of their effort to survive in the wild, that is, through protecting their sled dogs by tying them to sticks. On the other hand, the wolves wandering in packs are also struggling to survive, because there breaks out a famine, which makes survival unbearable for them. In this quotation from the book, we are introduced to the precautions Henry and Bill take to be able to survive the wild: "...Henry left his cooking to come and see. Not only had Bill tied the dogs up, but he had tied them, after the Indian fashion, with sticks" (London et al., 2005, p. 375).

The next morning, another horrifying event that shock Bill and Henry is that another dog of them, Spanker, has been eaten by wolves, which clearly indicates those who are in the struggle for survival are not Bill and Henry alone, but another species, wolves, are as well.

With One Ear, one of the three sled dogs left, breaking into a run towards the she-wolf and retreating the she-wolf when ambushed by the wolf pack, Bill grabs his gun to defend One Ear but, fails. Wolves master men here, killing and eating Bill and One Ear as a result of their unbearably intense will to feed, thus to survive. Bill's grabbing his gun to protect himself and One Ear shows his intensive will for survival:

He heard a shot, then two shots in rapid succession, and he knew that Bill's ammunition was gone. Then he heard a great outcry of snarls and yelps. He recognized One Ear's yell of pain and terror and he heard a wolf-cry that bespoke a stricken animal. And that was all. The snarls ceased. The yelping died away. Silence settled down again over the lonely land. (London et al., 2005, p. 375)

Perished by the death of Bill and One Ear, Henry sits and broods for some time. He contemplates on the ways that will let him survive. Henry's attacking the she-wolf by searing a hot brand into her mouth when he comes eye to eye with her illustrates how intensive is his instinct for survival. His tying a burning pine-knot to his hand to keep himself from asleping indicates both the extreme fragility of survival in the wild and how decisive he is to win the game of survival:

He awoke with a start. The shewolf was less than a yard from him. ...he thrust a brand full into her open and snarling mouth. She sprang away, yelling with pain... But this time, before he dozed again, he tied a burning pine-knot to his right hand. ...For several hours he adhered to this program. Every time he was thus awakened, he drove back the wolves with flying brands, replenished the fire, and rearranged the pine-knot on his hand. (London et al., 2005, p. 417)

As feeding prevails it in the process of surviving, mating has had been postponed because of a famine, but finally, there breaks out a fight among One Eye, the young leader, and an ambitious three-year-old for the she-wolf's affections when the famine ends. As the winner of the fight, One Eye mates with the she-wolf which shows that mating, as part of survival, requires a violent struggle and a rigorous competition:

...On either side of his body stood his two rivals. ...But the elder leader was wise, very wise, in love even as in battle. ...With his one eye the elder saw the opportunity. He darted in low and closed with his fangs. ...Then he leaped clear. ...Bleeding and coughing, already stricken, he sprang at the elder and fought while life faded from him, ...When the young leader lay in the snow and moved no more, One Eye stalked over to the she-wolf. (London et al., 2005, p. 441)

We come across another struggle for survival during a faceoff between a meaty porcupine and a lynx when One Eye goes out of the cave to prey an animal for his mate and cubs. Though the actual struggle is between the porcupine and the lynx, One Eye capitalizes on their struggle to maintain the survival of his own, and that of his mate and cubs, as he struggles against the half-dead porcupine after the lynx had left the game:

...In that instant the lynx struck. ...Everything had happened at once- the blow, the counter-blow, the squeal of agony from the porcupine, the big cat's squall of sudden hurt and astonishment. She sprang savagely at the thing that had hurt her. But the porcupine, squealing and grunting, rolled up into its ball-protection, flicked out its tail again, and again the big cat squalled with hurt and astonishment. Then she fell to backing away and sneezing... ... Then she sprang away, up the trail, squalling with every leap she made. (London et al., 2005, p. 473)

This time, it is One Eye who loses the struggle. Upon harshly attacking the lynx that has a litter of hungry kittens at her back, he loses the game. For the mere sake of survival, both One Eye and the lynx commit violence.

Now alone in the wild, the she-wolf has to struggle to survive on her own. Her killing a kitten lynx to feed her cub White Fang subjects her to face a cruel struggle for life against mother lynx, where White Fang is introduced to the law of meat: "eat, or be eaten." The fittest side, as Darwinian theory, survival of the fittest suggested is the she-wolf and White Fang, thus the survivor.

When taken to Fort Yukon, and is nearly five, White Fang attacks every dog he encounters as a result of the harsh conditions he has had experienced in his past, which, what is known to be environmental determinism, one of the tenets of Naturalism suggesting that environmental factors have a deep impact on the course of species. From his wrathful nature conditioned by his merciless upbringing, White Fang has learned that all he needs to win the survival game is to be mean and cruel. As he is oppressed, beaten down and chained up for a long time, "[White Fang] now turned

out to become an enemy of everything, and more violent than ever..." (London et al., 2005, p. 475).

Human characters impact White Fang so profoundly that his behaviors change in the same direction. Such a change takes place when White Fang is exposed to harsh environmental conditions that he is not accustomed to. He must learn to live with his new owner, Beauty Smith, who is described as "a sadistic owner who violently inflicts violence on him to make him fight even tougher" (Reesman, 2011, p. 3). Smith's abuse and neglect of White Fang has a major impact on him, so White Fang needs to learn new ways of survival. Through this endeavor, he learns to act as a wild monster to survive and avoid being killed. As a result, this causes him to fight and kill each dog he encounters. Crane (1997) puts forth that White Fang is nicknamed "The Fighting Wolf" because he is abused and exploited by his vicious masters to such extent this leads him to turn into a brutal killer. Under the control of Beauty Smith, White Fang captures and imitates Smith's immoral and ferocious qualities. Smith treats him so cruelly that White Fang has to adapt to such a difficult situation in order to survive. Jack London writes that "[White Fang], who has suffered too much violence and is chained for a long time, now bears hostility for everything, and has become crueler than ever. He has been tortured so much that he becomes blindly enraged without the slightest reason" (London et al., 2005, p. 487). White Fang now begins to express the hatred he received from Smith, which is another reason for him to start acting like a "Fighting Wolf". White Fang now believes that violence is the only way to live, since he has never been treated with love before.

We are not only introduced to patterns of struggles for mere survival but also those of against conflicts exemplified quite good in White Fang's adoration for Scott, who treats him in a good nature. This kind of treatment causes conflict in White Fang about whether he should surrender or fight in some cases. But, in Scott's case, White Fang's love for Scott overpowers his instincts that prompt him to fight, which reveals that White Fang survives the conflict between his instincts and domestic yearnings, and decides to be domesticated, thanks to Scott's humane behaviors:

Yet again in this new orientation, it was the thumb of circumstance that pressed and prodded him, softening that which had become hard and remoulding it into fairer form. Weedon Scott was in truth this thumb. He had gone to the roots of White Fang's nature, and with kindness touched to life potencies that had languished and well-nigh perished. One such potency was love. It took the place of like, which latter had been the highest feeling that thrilled him in his intercourse with the gods. (London et al., 2005, p. 799)

As we referred to before, environmental factors have a deep impact on the course of species, which, in White Fang's case used to be vicious and ill natured under the care of Beauty Smith and Gray Beaver, his previous masters. However, these factors undergo radical changes with Weedon Scott, that is, they change for better, and the process of taming White Fang, which is indeed a process of survival, takes some time and challenges until it is succeeded. For example, in Southland, he uses his natural instincts and previous experiences of Northland about killing and eating, but gets to understand that they differ sharply after he had been punished by the groom for eating some stray chickens. White Fang fights back to the groom deriving from his feral instincts for mere survival, which clearly indicates that both his wild and domestic instincts are still at play in him, and that it will take time and challenge for his domestic instincts to prevail the wild ones:

...he came upon a chicken that had escaped from the chicken-yard. ...It was farm-bred and fat and tender; ...Later in the day, he chanced upon another stray chicken near the stables. One of the grooms ran to the rescue. He did not know White Fang's breed, so for weapon he took a light buggy-whip. At the first cut of the whip, White Fang left the chicken for the man. ...Silently,

without flinching, he took a second cut in his forward rush, and as he leaped for the throat the groom cried out, 'My God!' ... (London et al., 2005, p. 871)

The last case of struggle for survival is when Jim Hall, the ill-made in the making prison escapee, who had once been misjudged by Weeden Scott's father and imprisoned escapes and goes to Scott's house to take his revenge. White Fang proves his loyalty to his master and has now been able to survive all the challenging phases followed by the succession of his domestication when he defends his human family against Jim Hall, and accomplishes survival despite being shot by him in the skirmish:

Up that staircase the way led to the love-master... The strange god's foot lifted. He was beginning the ascent. Then it was that White Fang struck. ...Into the air he lifted his body in the spring that landed him on the strange god's back. White Fang clung with his forepaws to the man's shoulders, at the same time burying his fangs into the back of the man's neck. He clung on for a moment, long enough to drag the god over backward. Together they crashed to the floor. White Fang leaped clear, and, as the man struggled to rise, was in again with the slashing fangs. Sierra Vista awoke in alarm. The noise from downstairs was as that of a score of battling fiends. There were revolver shots. (London et al., 2005, p. 915)

CONCLUSION

Due to his anthropocentric perspective, man has always caused destruction on environment, species, and natural resources, and finally on his own in the end. Today, for example, destruction of forests with the intent of building cities; battles fought for oil, gas and precious metals; extreme hunting of animals etc. together brings about an uninhabitable world. The Panic of 1893, an economic depression in the United States that began in 1893 and ended in 1897, deeply affected every sector of the economy, and produced political upheaval. Weary of the economic depression started in 1893, about one hundred thousand Canadian prospectors rushed to the far north Klondike, Yukon to strike gold in 1897, which caused a drastic change in the nature and habitats of a great number of dogs for the worst as they were used to pull sledges during the trek. Jack London was one of those setting off for Klondike hoping to have adventures and getting rich. Thus, his observations and experiences during his stay there provided him with abundant materials for his stories, especially *The Call of the Wild* and to some extent, for *White Fang*. In both the novels mentioned above, London interiorizes Darwinian concepts such as survival of the fittest, natural selection, and adaptation. London, in his *The Call of the Wild* reflects the role of environmental factors in easing or aggravating the survival of Buck who changes to a primitive beast from a domestic pet benefiting from both nature's favorable environment and the struggle it exerts for survival. In *White Fang*, London tells the story of a pre-wild dog named White Fang who is tamed by his human masters through some experiences of domestication which underlines the significance of environmental factors in facilitating or complicating the survival of White Fang. While London considers the wild as something with compassion that embraces all living beings and that it is man who oppresses species due to his anthropocentric perspective in *The Call of the Wild*, he portrays it as something with no mercy and of great wrath in *White Fang*.

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