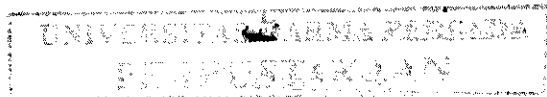# THE REFLECTION OF HUMAN IDEALS
# OVER A PREDATORY PHILOSOPHY
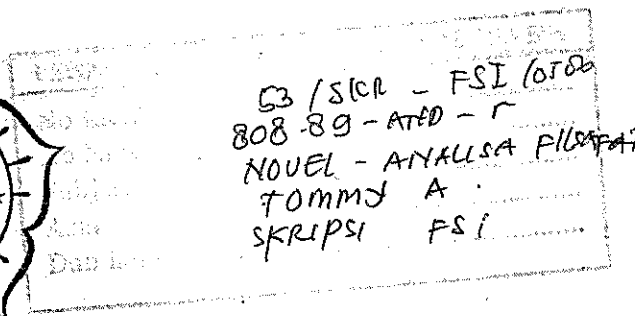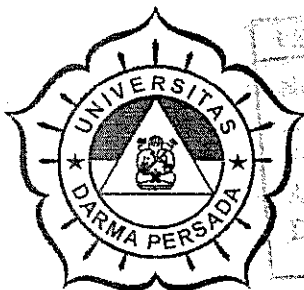# IN NOVEL *THE SEA-WOLF* BY *JACK LONDON*

## THESIS

Submitted in Partial Fulfillment of the Requirements
For Obtaining the Strata One (S1) Degree

By
**Tommy Andrian**
Reg. No. : 01130901

**STRATA ONE ENGLISH DEPARTMENT**
**FACULTY OF LETTERS**
**DARMA PERSADA UNIVERSITY**
**JAKARTA**
**2004**

The thesis entitled :

# THE REFLECTION OF HUMAN IDEALS
# OVER A PREDATORY PHILOSOPHY
# IN NOVEL *THE SEA-WOLF* BY *JACK LONDON*

Composed by :

Name     :   Tommy Andrian

Reg. No. :   01130901

Approved to be examined in the Session of Bachelor Thesis by :

Head of English Department

**(Dr. Hj. Albertine S. Minderop, MA)**

Counselor I

**(Dr. Hj. Albertine S. Minderop, MA)**

Counselor II

**(Drs. Faldy Rasyidie)**

ii

The bachelor thesis entitled :

# THE REFLECTION OF HUMAN IDEALS
# OVER A PREDATORY PHILOSOPHY
# IN NOVEL *THE SEA-WOLF* BY *JACK LONDON*

Examined and accepted by the Board of Bachelor Thesis Session, Faculty of Letters, on Thursday, July 22, 2004.
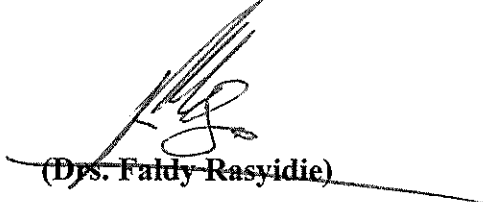
Counselor - Examiner

(Dr. Hj. Albertine S. Minderop, MA)
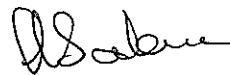
Head of Board - Examiner

(Dra. Irna N. Djajadiningrat, M.Hum)

Counselor - Examiner

(Drs. Faldy Rasyidie)

Secretary of Board - Examiner

(Drs. Abdul Salam, MA)

Legalized by :

Head of the English Department

(Dr. Hj. Albertine S. Minderop, MA)

Dean of the Faculty of Letters

FAKULTAS SASTRA
(Dra. Inny C. Haryono, MA)

iii

The bachelor thesis entitled :

# THE REFLECTION OF HUMAN IDEALS
# OVER A PREDATORY PHILOSOPHY
# IN NOVEL *THE SEA-WOLF* BY *JACK LONDON*

Is a scientific research under the guidance of Dr. Albertine S. Minderop, MA and Drs. Faldy Rasyidie. Since the thesis is truly original—not a plagiarism of someone else's in whole or in part—, the contents have become my responsibility. With all sincerity, I made this statement in Jakarta, on July 22, 2004

The Writer,

Tommy Andrian

iv

# PREFACE

*Everything comes to him who shives.* Alhamdulillahi rabbil 'aalamiin, owing to Allah SWT's mercy and blessing, I finally could complete this frustrating, perplexing, boring, and time consuming yet challenging research entitled *"The Reflection of Human Ideals over a Predatory Philosophy"*: a literary study on novel *The Sea-Wolf* by *Jack London.*

This thesis is submitted to the Strata One Program, English Department of Darma Persada University as a partial fulfillment of the requirements for obtaining the Strata One (S1) degree. I myself, although having done my utmost, still believe that this research is far from being perfect; however, for me this is the best work I have ever made.

I would like to tender my sincere gratitude to some outstanding people behind the making of this thesis as listed as follow :

1. Dr. Albertine S. Minderop, MA as the Head of English Department and, particularly, as thesis counselor who has become, if you will pardon my saying so, a 'trigger' for me. I learn systematical thoughts so much from you as well discipline.

2. Drs. Faldy Rasyidie for your thorough reading. Your suggestions in writing has made the beauty of English seem even more visible. I have never realized the value of English writing, not until I found you.

3. The whole staff of the English Department: Mrs. Irna Djayadiningrat and the late of Miss Dwi Agustina, I really could not have gone this far without you; Mrs. Karina Adinda, your advice always had always been a soothing balm in relieving my anxiety; Mr. Mana Rahmana, you have given me a very good picture of what the future is like; Mr. Agustinus Haryana, you are truly a walking encyclopedia; Mrs. Swany Chiakrawaty and Miss. Fridolini, your references are really helpful; as well as those I can not mention one by one and whom I respect equally.

4. My parents, to whom I am at a loss for words to say anything else.

*Nobody is perfect.* Therefore, constructive criticisms are welcome. Overall, I hope that this research can give a bit contribution to the language education, especially to the field of literature, and to further pedagogical research.

Jakarta, July 2004

Writer

Tommy Andrian

# CONTENTS

# CHAPTER I

# INTRODUCTION

## A. Background

Jack London was born in 1876 in San Francisco, California. His formal education was sporadic and included two years of high school and one semester at the University of California. At seventeen, he signed on a sealing vessel as an able seaman. Two years later, he joined the gold rush and hiked across the United States and Canada to the Klondike. He was also a correspondent during the Russo-Japanese War. In such conditions, he gained a lot of experiences. So it is no wonder that, many of his writing were partly autobiographical. In 1899, the *Atlantic Monthly* published his first story, "An Odyssey of the North." *The Son of the Wolf,* a volume of short stories, was published in 1900. *The Call of the Wild* made the bestseller list in 1903. A score of novels followed—*The Sea Wolf, White Fang* (1906), *Martin Eden* (1909)—underscoring London's personal conflict of ideals: a love of individuality matched against his growing concern for the plight of the masses. In 1908, he published *The Iron Heel,* considered by many to be a remarkable anticipation of fascism.[1]

*The Sea-Wolf* tells us about a character named Humphrey Van Weyden, a dilettante and scholar in literature. One day, the ill-fated steam ferry that he was aboard collided with another vessel in heavy fog in San Francisco Bay, California. He was lucky as a seal-hunting schooner named *Ghost,* which was passing by chance saved him. Unfortunately, the schooner, under the command of captain Wolf Larsen, was heading to Japan, so that there was no question of taking him back to the nearest land. He had to serve the captain of *Ghost,* Wolf Larsen, as a cabin boy to compensate his living while he was there. To his rude surprise, he found a very

---

[1] Jack London, *To Build a Fire and Other Stories by Jack London* (New York: Bantam Books, Inc., 1986), p. i.

different life aboard the *Ghost* from what he had known on land. Life on such "a floating world" was dirty, hard, strange, and sometimes inhuman. Really having no choice, he had to deal with it without questions.

Humphrey and captain Larsen seemed to have contradictive philosophies. No wonder if they were often seen in serious debates, but it was obvious that the host tended to make the rule for himself—no opposition. Sometimes without hesitation, he would go to the extent of committing brutal ads against other people who were contradicting him. In facing such a condition, there was not much Humphrey could do, at least not until he felt in love with a woman of a good breeding named Maud Brewster. She was another shipwreck victim just like him. And, to Humphrey's surprise, Maud indeed had the same background with him in the world of literature, a critic. As a man, Humphrey felt obliged to protect his beloved woman from Wolf Larsen's abuses, so that he had to fight on her behalf whenever necessary. What happened later was Wolf made himself intolerable to everyone aboard *Ghost*, hence isolating himself. He became alienated. Although at that time he stood alone, Wolf kept fast to his stubbornness until it finally cost him his life.

The story of *The Sea-Wolf* is very interesting, because it deals with the many aspects of human nature, which is, of course, complicated. Not to mention the fact that many of the incidents in *The Sea-Wolf* came directly out of the author's experiences, *Jack London*. It was a strange life, crammed with violence and adventure, excessive in every way. Thus, no wonder if *The Sea-Wolf* demands deep thoughts from the readers. The readers are, though indirectly, asked to put their philosophies and beliefs or that kind of thing, in the proper place. *Jack London*, through this story, called upon the readers to make a fair judgment of life.

## B. Identification of the Problem

Based on the background of the problem above, I could identify the problem; the contradictive philosophies of Humphrey Van Weyden and Wolf Larsen. Each

tried to propose a better understanding of life. As an intellectual of a civilized world, Humphrey was used to living with various philosophies or ideas, as long as there was no force directed against others or any kind of extreme self-centrism. On the contrary, Wolf seemed to be the personification of Humphrey's nightmare. Moreover, Wolf's overconfident philosophy often appears in the form of brutalities towards his opposition and towards Humphrey in particular. The worst he was even ready to kill anyone getting in the way of what he thought was right. However, those are all beside the real problem. In this story, Wolf Larsen symbolized many of the predatory aspects of human nature. Wolf's predatory philosophy is actually a certain form of idealism. So that is why I assume the theme of this novel is *the Reflection of Human Ideals over a Predatory Philosophy*, which can be traced through the elements of literature and non-literature.

## C. Limitation of the Problem

Based on the identification of the problem above, I will hence set limitations for the analysis to prove whether my assumption is correct. First, I want to identify the intrinsic—characterization, settings, and symbols—through the First-Person Participant Point of View. Second, I want to identify the extrinsic—the ideas or thoughts of the story—through the moral-philosophical approach. Third, I want to interpret the connection between the intrinsic and extrinsic in supporting the theme. Fourth, I will conclude the whole aspects of the story analyzed.

## D. Formulation of the Problem

In accordance to the limitation of the problem, I will maintain guideline questions as the very points of the novel analysis. The questions function to validate the assumed theme saying *the Reflection of Human Ideals over a Predatory Philosophy*. To arrive at such conclusion, I will analyze and answer these following questions:

1. Can point of view be used to analyze characterization, setting, and symbol?

2. Can the moral-philosophical approach be used to show the ideas or thoughts of the story?

3. Can the connection between the intrinsic and extrinsic support the theme—*the Reflection of Human Ideal over a Predatory Philosophy?*

## E. Objective of the Research

From the questions raised in the formulation of the problem, I will then go through several stages to prove the assumed theme, *the Reflection of Human Ideals over a Predatory Philosophy,* written as follow:

1. Analyzing characterization, setting, and symbol through point of view.

2. Using the moral-philosophies approach to show the ideas or thoughts of the story.

3. Analyzing the theme—*the Reflection of Human Ideals over a Predatory Philosophy*— through the results of the intrinsic and extrinsic analysis.

## F. Theoretical Framework

Based on the objective of the research above, I use concepts and theories in both literature and non-literature. The theories in literature used are point of view, characterization, setting, symbols, and theme, while the non-literature is moral-philosophical approach.

## 1. Literary Theories *(Intrinsic)*

## a. Point of View

Point of view is the method of narration that determines the position, or angle of vision, from which the story is told.[2] It is how the author presents and shapes his

---

[2] James H Pickering. and Jeffry D. Hoeper, *Concise Companion to Literature* (New York: Macmillan Publishing Co., 1981), p. 44.

4

materials and how the readers' knowledge, interest, and sympathy are focused and controlled. So crucial is point of view that, once having been chosen, it will color and shape the way in which everything else is presented and perceived, including plot, character, and setting within the story. Altering or changing the point of view, means altering and changing the story. The choice of point of view is the choice of who is to tell the story, who talks to the readers. It may be distinguished as written below:

1) Omniscient Point of View

With the omniscient point of view (sometimes referred to as panoramic, shifting, or multiple point of view), the narrator firmly imposes himself between the reader and the story, and retains full and complete control over the narrative. By definition, the omniscient narrator is all-knowing presence.[3] The narrator is free to tell us much or little, to dramatize or summarize, to interpret, speculate, philosophize, moralize or judge. Omniscient narration frequently occurs in eighteenth- and nineteenth-century novels, such as in Thackerey's *Vanity Fair* below:

> *But my kind reader will please to remember that this history has "Vanity of Fair" for a title, and that Vanity Fair is very vain, wicked and foolish place, full of all sorts of humbugs and falsenesses and pretensions. And while the moralist, who is holding forth on the cover (an accurate portrait of your humble servant), professes to wear neither gown nor bands, but only the very same long-eared livery in which his congregation is arrayed; yet, look you, one is bound to speak the truth as far as one knows it, whether one mounts a cap and bells or a shovel-hat; and a deal of disagreeable matter must come out in the course of such undertaking.*
> *--from Vanity Fair, William Makepeace Thackerey (1848)[4]*

---

[3] *Ibid.*, p. 45.
[4] *Ibid.*, p. 46.

## 2) Limited Omniscient Point of View

With limited omniscient (sometimes referred to as third person or selective omniscient) point of view, the narrator retains the right of immediate access to the work but moves the point of view inside by selecting a single character to act as the center of revelation. The character chosen as narrative center, and often referred to through the use of a third pronoun as *he* or *she*, may be the protagonist or some major characters. Often, however, the assignment is given to a minor character who functions in the role of an onlooker, watching and speculating from the periphery of the story and only minimally involved, if at all, in its action.[5]

## 3) First-Person Point of View

In the first-person point of view, the narrator positions himself inside the story and limits his omniscience to a single character that addresses the reader directly, without an intermediary.[6] First person narration is tightly controlled and limited in its access to information. The first-person narrator, while free to speculate, can only report information that falls within his own firsthand knowledge of he world or what he comes to learn secondhand from others. The characters and events appear to be the mediating consciousness of the "I"-narrator who stands between the reader and the work.[7] First-person narrators are usually identified and differentiated on the basis of their degree in involvement with the events of the plot. They may be protagonists, like Mark Twain's Huckleberry Finn, who tells the stories of their own lives and adventures.

> *You don't know about me, without you have read a book by the name of the Adventures of Tom Sawyer, but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or*

---

[5] *Ibid.*, p. 48.
[6] *Ibid.*
[7] *Ibid.*, p. 51.

*another, without it was Aunt Polly, or the widow, or maybe Mary.*
*Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow*
*Douglas, is all told about in that book—which is mostly a true*
*book; with some stretches, as I said before.*
*    --from The Adventure of Huckleberry Finn, Mark Twain (1885)*[8]

On the other hand, they frequently may not be the protagonist at all, but rather characters whose roles in the plot are clearly secondary. They may, in fact, have almost no visible role in the plot and exist primarily as convenient devices for transmitting the narrative to the reader.[9]

In *The Sea-Wolf,* the author uses *First-Person Participant Point of view.* He used one of the main characters named Humphrey Van Weyden or also called *I* as the narrator. Humphrey is a protagonist as he is deeply involved with the events in the story being narrated.

4)  Dramatic Point of View

In the dramatic or objective point of view, the story is told ostensibly by no one. The story is allowed to present dramatically through action and dialogue.[10] With the disappearance of the narrator, telling is replaced by showing. Without a narrator to serve as mentor and guide, the reader is largely left on his own. There is no way of entering the minds of the characters; no evaluative comments are offered; the reader is not told directly how to respond, either intellectually or emotionally, to the events or the characters. Dramatic point of view appeals to many modern and contemporary writers because of the impersonal and objective way it presents experience and because of the vivid sense of the actual that it creates.[11] The following passage of dramatic narration occurs at the beginning of Hemingway's famous short story, "The Killers."

---

[8] *Ibid.,* pp. 51-52.
[9] *Ibid.,* pp. 50-55.
[10] *Ibid.,* p. 56.
[11] *Ibid.,* p. 57.

*The door of Henry's lunch-room opened and two men came in.
They sat down at the counter.*

*"What's yours?' George asked them.*

*"I don't know," one of the men said. "What do you want to eat, Al?'*

*"I don't know," said Al. "I don't know what I want to eat."*

*Outside it was getting dark. The streetlight came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them.*

*"I'll have a roast pork tenderloin with apple sauce and mashed potatoes," the first man said.*

*"It isn't ready yet."*

*"What the hell do you put it on the card for?"*

*"That's the dinner," George explained. "You can get that at six o'clock."*

         *—from "The Killers," Ernest Hemingway (1927)*[12]

## b. Characterization

Characterization is the process by which an author creates, develops, and presents a character.[13] In presenting and establishing character, an author has two basic methods or techniques at his disposal. One method is *telling*, which relies on exposition and direct commentary by the author.[14] In telling—a method preferred and practiced by many older fiction writers—the guiding hand of the author is very much in evidence. We learn and look only at what the author calls to our attention. The other method is the indirect, dramatic method of *showing*, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.[15] Showing involves the gradual rather than the immediate establishment of character.

---

[12] *Ibid.*

[13] *Ibid.*, p. 295

[14] *Ibid.*, p. 27.

[15] *Ibid.*

8

1) Telling

Direct methods of revealing character—characterization by *telling*—include the following:

a) Characterization through the Use of Name

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, as, for example, Edward Murdstone (in Dicken's *David Cooperfield*) and Roger Chilingsworth (in Hawthorne' *The Scarlet Letter*). Both men are cold-hearted villains their names suggest. Other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, much in the way that Ichabol Crane, the gangling schoolmaster in Irving's "The Legend of Sleepy Hollow," resembles his long-legged namesake. Names can also contain literary or historical allusion that aid in characterization by means of association. The name *Ethan Brand,* referring to the wandering lime burner who gives his name to Hawthorne's short story, contains an allusion to the mark or brand of Cain, a legacy of guilt that the outcast Brand shares with his Biblical counterpart.[16]

b) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.[17] It is like when Hawthorne introduces his protagonist below:

> *He was a youth of barely eighteen years, evidently country-bred, and now, as it should seem, upon his first visit to town. He was clad in a coarse gray coat, well worn, but in excellent repair; his undergarments were durably constructed of leather, and fitted tight to a pair of serviceable and well-shaped limbs: his stockings of blue yarn were the incontrovertible work of a mother or sister; and on*

---

[16] *Ibid.,* pp. 28-29.
[17] *Ibid.,* p. 29.

> *his head was a three-cornered hat, which in it better days had perhaps sheltered the graver brow of the lad's father. Under his left arm was a heavy cudgel formed of an oak sapling, and retaining a part of the hardened root; and his equipment was completed by a wallet, not so abundantly stocked as to incommode the vigorous shoulders on which it hung. Brown, curly hair, well-shaped features, and bright, cheerful eyes were nature's gifts, and worth all that art could have done for his adornment.*
> —From "My Kinsman, Major Molineux," Nathaniel Hawthorne
> *(1832)*

c)  Characterization by the Author

In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the character's minds. By so doing, the author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination.[18]

> *In the same village ... there lived ... a simple good-natured fellow by the name of Rip Van Winkle... I have observed that he was a simple good-natured man; he was, moreover, a kind neighbor and an obedient henpecked husband, indeed, to the latter circumstances might be owing that meekness of spirit which gained him such universal popularity. ... The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. ... In a word, Rip was ready to attend to anybody's business but his won; but as to doing family duty and keeping his farm in order, he found it impossible.*
> —from "Rip Van Winkle," Washington Irving (1819)

2)  Showing

By contrast, there are essentially two methods of indirect characterization by *showing*:

---

[18] *Ibid.*, 30.

a) Characterization through Dialogue

Real life is quite literally filled with talk, which gives pieces of information. . However, not all of them are important or interesting. What needed are those weighty and substantial ones and carry with them the force of the speaker's attitudes, values, and beliefs.[19] The writer commonly employs dialogue in some way to reveal, establish, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways.[20] They are specifically written as follow:

(1) *What is being said.* To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it a small talk, or is the subject an important one in the developing action of the plot?

(2) *The identity of the speaker.* Obviously, on balance, what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well.

(3) *The occasion.* In real life and as well as in fiction, conversation that take place in private at night are usually more serious and, hence, more revealing than conversations that take place in public during the day. However, the reader should always consider the likelihood that seemingly the author has included idle talk on the street or at the theater because it is somehow important to the story being told.

(4) *The identity of the person or persons the speaker is addressing.* Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself.

---

[19] *Ibid.,* 32.
[20] *Ibid.,* pp. 32-33.

11

(5) *The quality of the exchange.* The way a conversation ebbs and flows is important, . too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be and have something to hide.

(6) *The speaker's tone of voice, stress, dialect, and vocabulary.* The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. His attitude to others may, for example, be either warm and friendly or cold, detached, and even hostile. Moreover, the reader must also be alert to suggestions of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant. Finally, dialect, stress, and word choice all provide important clues to character: they may reflect the character's origin, education, occupation, or social class.

b) Characterization through Action

Character and action are often regarded as two sides of the same coin. They represent to each other. Inner reality can be measured through external event. What a given character *is* is revealed by what that character *does*.[21] To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their unconscious attitudes and values.

---

[21] *Ibid.*, pp. 34-35.

## c. Setting

Setting is a foundation that refers to comprehension of places, time connection, and social environment where events in the story told happen.[22]

> *Latar dikelompokkan menjadi latar fisik, latar sosial dan latar spiritual.*[23]

As written specifically above, the elements of setting are classified into *physical, social,* and *spiritual.* There is also another theory, which classifies it into *place, time,* and *social setting,* as lain within the next quotation.

> *Unsur latar dapat dibedakan ke dalam tiga unsur pokok, yaitu tempat, waktu, dan sosial.*[24]

In the setting analysis of *The Sea-Wolf* by *Jack London,* I prefer using the first classification—*physical, social,* and *spiritual* setting.

### 1) Physical Setting

The quotation below says that physical setting is a place where events told in a fiction happen.

> *Latar fisik kadangkala disebut juga latar tempat, yakni lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi.*[25]

Besides referring to buildings or physical objects in a story, this kind of setting is sometimes also called *time setting,* that is a setting in connection with *when* events in a fiction happen.

---

[22] M.H. Abrams, *A Glossary of Literary Terms* (New York: Holt, Rinehart and Winston, 1981), p. 175.

[23] Albertine Minderop. *Memahami Teori-teori: Sudut Pandang, Teknik Pencerita dan Arus Kesadaran dalam Telaah Sastra* (Jakarta, 1999), p. 29.

[24] Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 1995), p. 227.

[25] Minderop, *Op. Cit.,* p. 29.

> *Latar waktu berhubungan dengan masalah "kapan"
> terjadinya pertistiwa-peristiwa yang diceritakan dalam sebuah
> karya fiksi.*[26]

2) Social Setting

Social setting is a picture of life related to the inhabitants of the environment that is told in a fiction.

> *Latar sosial menyaran pada hal-hal yang berhubungan
> dengan perilaku kehidupan sosial masyarakat di suatu tempat
> yang diceritakan dalam karya fiksi.*[27]

3) Spiritual Setting

As it is said below, spiritual setting is related thoughts between physical and social setting.

> *Sedangkan latar spiritual adalah tautan pikiran antara
> latar fisik (tempat) dengan latar sosial.*[28]

However, spiritual setting refers more to the cultural values of a society, soul, character, or philosophy, whose function is to clarify the characterization of characters.

## d. Symbol

A symbol, according to Webster's Dictionary, is "something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance." It is a visible sign of something invisible, for short. In this sense, symbols are with us all the time, for there are few words or objects that do not evoke, at least in certain contexts, a wide range of associated meanings and feelings. In literature, symbols—in the form of words, images, objects, settings, events and characters—are often used deliberately to suggest and reinforce meaning, to provide

---

[26] Nurgiyantoro, *Op. Cit.,* p. 230.
[27] *Ibid.,* p. 233.
[28] Minderop, *Op. Cit.,* p. 29.

14

enrichment by enlarging and clarifying the experience of the work, and to help to organize and unify the whole. [29] Symbols are often classified as:

1) *Traditional symbols* are those whose associations are the common property of a society or a culture and are so widely recognized and accepted that they can be said to almost universal. The symbolic associations that generally accompany the forest and the sea, the moon and the sun, night and day, the colors black, white and red, and the seasons of the year are example of traditional symbols.[30]

2) *Original symbols* are those whose associations are neither immediate nor traditional and that derive their meaning, largely if not exclusively, from the context of the work in which they are used. Melville's white whale is an original symbol, for white whales are often associated in the popular imagination with brute and cunning.[31]

3) *Private symbols* restrict the source of their meaning even more than original symbols. Just as all of us have certain objects in our lives that call to mind a variety of private associations, certain authors employ symbols that are the products of their own peculiar and idiosyncratic systems of philosophy or belief.[32]

e. **Theme**

Theme is the central idea or statement about life that unifies and controls the total work. By this definition, then, theme is not the issue, or problem, or subject with which the work deals. Theme in literature, whether it takes the form of a brief and meaningful insight or a comprehensive vision of life, can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he lives and work. It is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is so often the case, of probing and

---

[29] Pickering, *Op. Cit.*, p. 69.
[30] *Ibid.*, p. 71.
[31] *Ibid.*, p. 72.
[32] *Ibid.*

exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers. [33]

## 2. **Non-Literature Theory** *(Extrinsic)*

a. Moral-Philosophical Approach

The moral-philosophical approach is as old as classical Greek and Roman critics. The basic position of such critics is that the larger function of literature is to teach morality and to probe philosophical issues.[34] They would interpret literature within a context of the philosophical thought of a period or group. As for examples, from their point of view Sartre and Camus can be read profitably only if one understands existentialism; similarly, Pope's *Essay on Man* may be grasped only if one understands the meaning and the role of reason in eighteenth-century thought; and so on. In each instance, the critic working from a moral bent is not unaware of form, figurative language, and other purely aesthetic considerations, but they are for him secondary.[35] For short, the critic who employs the moral–philosophical approach insists on ascertaining and stating what is taught.

As far as I concern, there are at least two significant things being taught in *The Sea-Wolf* by *Jack London*:

1) Idealism; In philosophy, the theory that the material word is in some sense created by the mind and does not exist independently of it; the only thing that really exists are minds and their contents. Physical objects are collection of ideas that exist in so far as they are perceived by the finite, human mind or by the infinite mind, God.[36]

---

[33] *Ibid.*, p. 61.

[34] Guerine, Wilfred L, Earle G. Labor, Lee Morgan, and John R. Willingham, *A Handbook of Critical Approaches to Literature. Second Edition* (New York, 1979), pp. 29-31.

[35] *Ibid.*

[36] David Crystal, "Idealism," *The Cambridge Paperback Encyclopedia. Third Edition* (London: Cambridge University Press, 2000), p. 514.

2) Darwinism; The theory of evolution proposed jointly by Charles Darwin and Alfred Russel Wallace and later expanded upon by Darwin in *On the Origin of Species by means of Natural Selection*. Individuals of a species show variation. On average, more offspring are produced than are needed to replace the presents, but population size remains more or less stable in nature. There must therefore be competition for survival; and it is the best-adapted (fittest) variants, which survive and reproduce. Evolution occurs by means of natural selection, resulting in the survival of the fittest.[37] Darwin developed the concept that evolution is brought by the interplay of three principles; variation (present in all forms of life), heredity (the force that transmits similar organic form from one generation to another, and the struggle for existence (which determines the variations that will be advantageous in a given environment, thus altering the species through selective reproduction).[38]

## G. Method of the Research

In doing the research, I use a qualitative method that hangs properly onto the picked out novel, *The Sea-Wolf* by *Jack London*, and other relevant written data sources. The type of the research is documentary, while the character is textual interpretation. The method of collecting data is engaged through library research. In addition, the pattern of investigating theories is inductive—producing general laws from particular facts.

## H. Benefit of the Research

It is my hope that the results of the research will broaden one's literature knowledge of intrinsic and extrinsic. The research gives readers a deeper comprehension of the intrinsic by showing a close interrelation among

---

[37] *Ibid.*, p. 238.
[38] "Darwinism," *Merriam-Webster's Collegiate Encyclopedia* (Massachusetts: Merriam-Webster, Inc., 2000), p. 439.

characterization, setting, and symbols. Extrinsically, it not only benefits the competent readers like students majoring in relevant studies, but also those lay readers, as it gives basic notification to philosophy and psychology. In addition, since the research is written in English, it demands a proper mind set to see thoroughly what is behind the lines. Thus, it is challenging, stimulating the readers to apply more ideas and perspectives in further research. All of these will hopefully lead us to a better understanding on seeing the value of life.

## I. Systematic Presentation of the Thesis

The arrangement of this thesis—novel analysis—consists of five chapters:

CHAPTER   I   :   **INTRODUCTION**

This chapter contains the background, identification of the problem, limitation of the problem, formulation of the problem, objectives of the research, theoretical framework, method of the research, benefits of the research, systematic presentation of the thesis.

CHAPTER   II   :   **ANALYSIS OF *THE SEA-WOLF* THROUGH POINT OF VIEW**

This chapter identifies the narrator or point of view in revealing the intrinsic elements such as characterization, setting, and symbols. Particularly, characterization will give basic notification to philosophy.

CHAPTER   III   :   **ANALYSIS OF THE *SEA-WOLF* THROUGH THE MORAL-PHILOSOPHICAL APPROACH**

This chapter will probe the morals and philosophy, which become the central ideas of the story. Since morals and philosophy are human, the analysis is mostly based on two

major characters, Wolf Larsen and Humphrey Van Weyden. Additionally, the author's biography also plays a significant role.

CHAPTER IV : **THE REFLECTION OF HUMAN IDEALS OVER A PREDATORY PHILOSOPHY**

This chapter will divide the assumed theme into two ideas. Generally, it will also combine and analyze not only thoroughly and intensely the intrinsic and non-intrinsic elements to arrive at final termination—theme authentication.

CHAPTER V : **CLOSING**

The final chapter will conclude all findings of the research and will contain overall conclusion of the preceding chapters.