

## CHAPTER TWO

### THEORETICAL FRAMEWORK

In this chapter the writer wants to analyse the emergence of primordial instinct in Buck as the main character in *The Call Of The Wild*. In analysing this process of the emergence of primordial instinct, the writer will use the intrinsic approach. It means that the writer will have to make an elaborate explanation about the intrinsic elements of the novel, respectively plot, characterization, and setting.

To have a better explanation about the process above, the writer will use the psychological approach supported by the Theory of Personality that belongs to Maslow. In this case, the writer will concentrate on the concept of Hierarchy of Need that underlies a motivation which is taken by a man in conducting his life. Considering that this thesis is a study on literature, the usage of this theory will be limited to a proportional usage to keep the analysis turning to conclusions of another subject of study.

### II.1.1.1. Intrinsic Approach

A study of literary work should be based on the interpretation and analysis of the literary work itself. "The first and the most prominent concentration on this study should be directed toward the work itself," (Rene Wellek and Warner, 1977: 157,158).

In the application of this intrinsic approach, a process of analysing and interpreting a literary work should be based on the internal elements of the work itself. In this context, the elements that will be analyzed are setting, characterization, and plot in connection with the analysis of the emergence of primordial instinct within the main character.

#### II.1.1.1.1. Plot

According to Roberts in his book *An Introduction to Reading and Writing*, Plot is a plan or groundwork for human motivations, with the action resulting from believable and realistic human responses.

In this case, although consists of a sequence of events in chronological order, a plot must be integrated with human motivations. Chronological order is important

not because one thing happens after another, but because one thing happens because of another.

The most significant element, the essence of plot is conflict. In conflict, human responses -- in this novel the human is symbolized in the dog's conduct -- are brought out to their highest degree. The reasons that a conflict is the major ingredient in a plot is that once two forces are in opposition, there may be doubt about the outcome. The emergence of the element will create curiosity and tension on the part of the readers. "The establishment of these contrasting or conflicting situations and responses is the element that produces the interest of the story," (Roberts, 1989 : 99).

The conflict in a plot will reach the climax, the major turning point in the whole action of the plot. The conflict's climax is reached when the character makes an essential decision which will result in the action concluding the conflict one way or another.

Suspense continuous from the point of climax to the end of the plot. "The resolution is the rounding off of the action, the conclusion of the conflict," (Little, 1966 : 83)

In analysing the plot of the novel, the writer is trying to trace out Buck's development -- the process of how he comes to what he is, the circumstances, forces surrounding him that eventually raises his emergence of primordial instinct.

#### II.1.1.2. Characterization

Character is "an extended verbal representation of a human being, the inner self that determines thought, speech, and behaviour," (Roberts, 1989:143).

In literature, "all the actions, interactions, speeches, and observation are arranged to give us the details we need for conclusions about the character," (Roberts, 1989:144). In relation to plot, we can see that the best plot arises naturally out of character is action, gaining in credibility and a sense of natural growth from this fact.

"Depth of characterisation means the degree of richness or completeness of presentation of character. A deep portrayal of characterization takes into its account the fact that human mind is a complex thing of so many traits, qualities, motives, desires and conflict," (Little, 1966:91). An important feature of deep

characterisation is the presentation of development and change, and in this case we will encounter two types of characters which E.M Forster calls "'round' and 'flat'," (Roberts,1989:145).

A round character is one of the major figures in the work who profits from experience and undergoes a change of some sort. Round characters have many realistic traits and are relatively fully developed. Many major character acted as the protagonist -- the center of attention -- moved against the antagonist, and usually exhibits the human attributes we expect of round character.

"A round character with its many individual and unpredictable human traits, also because of the changes or growth they undergo as the result of their experiences, therefore can be considered dynamic character," (Roberts,1989:145). Round character are just as complex and as difficult to understand as living people and therefore totally identifiable within the class, occupation or circumstances of which he or she is a part. As contrasted with the round character, "the flat character is undistinguishable from other persons in a particular group or class. Therefore, the flat character is not individual, but representative and usually minor

character. Flat character do not change or grow, and therefore they are static and not dynamic like round character," (Roberts, 1989:145-146).

In this novel, Buck is a round, dynamic character. The analysis on his character will be made based on how Buck's character undergoes some changes, from his earliest traits of character until the emergence of his primordial instinct that leads him to join his ancestor, the wolfpack, at the end of this story.

#### II.1.1.3. Setting

"Setting refers to the natural and artificial scenery or environment in which characters live and move, together with the things they use," (Roberts, 1989 : 229). It means that setting is the place where events occur and the time or age of the action.

According to Guches, "setting establishes the atmosphere which helps create the mood," (Guches, 1980 : 68).

The development of characters through setting can be considered effective because the traits and interest are implied rather than explicit. Profound characterisation

can be achieved, then, because this can make the characters seem more real.

Setting, then, may be simply "where the story takes place, or may be related to characters, plot, or the ideas on symbolic levels," (Guches, 1980 : 68)

In *An Introduction to Reading and Writing* it is said that "nature herself is seen as a force that shapes action and therefore direct and redirect lives," In short, nature is one of the major forces governing the circumstances of characters who experience life and try to resolve their conflicts.

Setting plays an important part in Buck's development. His early environment in Santa Clara Valey, and his experiences afterwards under the circumstances of Northland's wilderness and brutality of the cruel masters, and finally his major changes that take place in Eastern, each contributes and strengthens his final decision to head the calling of his wolf ancestor.

From this fact, it is obvious that every place and circumstances where Buck lives influence his instinct, reactions, conduct, and development

## II. 1.2. PSYCHOLOGICAL APPROACH

Guches considers that "psychology has certain important values to authors and critics of literature. Even if characters in the story are a fictional individual, but these characters behaviour is human behaviour who has in it certain forces, drives, or needs that are significant motivators of human nature," (Guches, 1980 ; 114)

In accordance with the statement in which considers that character behaviour is a reflection of human behaviour meaning that although a literary work is depicted the life of beasts as its setting, characterization, and content of the story, obviously literary work can't be interpreted as the way it is. Undoubtedly, this kind of story express the viewpoints of the author upon the life of human. It is rationally understandable that eventhough the author tries to depict the beast nature vividly and using the life of beast as a means of expression but he must put the characteristics that are genuinely human, e.g values, courages, love, jealousy, etc in order to make his story impressive and much more interesting.

As a matter of fact, the main character of this story is a dog, or more appropriate a superdog. Nevertheless, according to this concept, this character can not be regarded merely as a dog. Buck's behaviour, more or less, is the interpretation of man's behaviours in the view of London. Buck's mental processes of mind that arises from his rich experiences under variety of circumstances is unavoidably the reflection of London's viewpoint of life, although it is described from the dog's view of things. In fact, This consideration brings the writer to use this psychological approach as a supporting theory of understanding the main character and clarifying the mental processes of Buck's mind that eventually lead him to follow the call of the wild.

However, this study is dealing with the searching of the emergence of primordial instinct of the main character that has close relationship with the inner conflict of his. Even if the writer uses psychological approach, it does not mean that this study tends to turn into other field of study. The psychological approach is used only to support the revealing of Buck's inner conflict from the psychological point of view.

In this case, "a psychological conflict may occur when the character is encountering choices and alternatives, and consequently the character must also encounter and deal with desirable or undesirable result," (Munn, 1962: 54).

#### II.1.2.1. The Concept of Hierarchy's Needs of Maslow in analysing the character of Buck.

In analysing the character of Buck, the writer will use The Concept of Hierarchy's needs which belongs to Maslow that it is arranged basically to complete his Personality Theory. In this case, Maslow believes that people are motivated to seek personal goals that make their lives rewarding and meaningful. However, Maslow depicts the human being as a "wanting organism" who rarely reaches a state of complete and total satisfaction. It means that people who are almost always desiring something obviously becomes the characteristic of human life.

In addition to his study of human personality, Maslow regards animal research as largely irrelevant for

human psychology. It is because human beings have special characteristics that does not owned by animal.

According to him, all human needs are innate or instinctoid. What they need can be systematically arranged in an ascending hierarchy of priority or prepotency. In order of their priority the needs are :

- (1) physiological needs;
- (2) safety and security needs;
- (3) belongingness and love needs;
- (4) self-esteem needs;
- (5) self-actualization needs.

In this case, the lower-order, prepotent needs must be relatively satisfied before there is emergence of the higher order needs. "Gratification of needs lower in the hierarchy allows for awareness of and motivation by needs higher in the hierarchy." (Hjelle, 1992; 449).

Each need categories which has been mentioned above can deeply understand by these examinations :

- (1) Physiological needs these are "the most basic, powerful, and urgent of all human needs are those that are essential to physical survival. Included this group are the needs of food, drink, oxygen, exercise, sleep, protection from extreme temperatures, and sensory

stimulation. These physiological needs are directly concerned with the biological maintenance of the person and must be gratified at some minimal level," (Hjelle, 1992; 450).

(2) Safety and Security needs. These are concerned with "the needs of structure, stability, law and order, predictability and freedom from such threatening forces as illness, fear and chaos. Thus, these needs reflect concern about long-term survival," (Hjelle, 1992;450).

(3) Belongingness and love needs. In this case, the person operating at this level "longs for affectionate relationships with others, for a place in his or her family and/or reference groups. Group affiliation becomes a dominant goal for the person," (Hjelle,1992; 451).

(4) Self-Esteem Needs. Maslow divides these self esteem needs into two basic types respectively "self-respect and respect from others. The former includes such concern as desire for competence, confidence, achievement, independence, and freedom. A person needs to know that he or she is worthwhile - capable of mastering tasks and challenges in life. Respect from others entails such concerns as desire for prestige, recognition, reputation, status, appreciation,

and acceptance. In this case the person needs to know what he or she can do is recognized and valued by significant others," (Hjelle, 1992 ; 453).

(5) The highest degree of hierarchy needs is the need of Self Actualization. "The characterization of Self-actualization described as the person's desires to become everything that he or she is capable of becoming. The person who has achieved this highest level presses toward the full use and exploitation of his or her talents, capacities, and potentialities. Shortly, to self-actualize is how to become the kind of person one is capable of becoming -- to reach the peak of one's potential," (Hjelle, 1992; 454).

In accordance to the need of self-actualization, Maslow insist that human being is fundamentally free and responsible in deciding the kind of life to lead. This personal freedom is especially manifest in terms of what a person decides his or her potentialities are and how he or she will strive to actualize them.

Dealing with this theory, Buck can not be regarded merely as a dog eventhough this story is narrated from "the dog's view of things". Though physically Buck is a beast but he transcends nature and experiences the states

supposedly belongs to human being life. The life of Buck from his earliest stage in Santa Clara until he decides to step forward to the life of wolves pack can be seen as a "building model" of Maslow's hierarichal needs.

Actually, Buck -- in his early stage under the mastering of Judge Miller -- has been gratified his first three needs. They are physiological, safety and security, and love affection. He does not have to work hard to fulfill his psychological needs because everything has been prepared. Meanwhile, living under protection of this kind master guarentees his need of savety and security gratification. More than that, love affection is satisfied because of the loving and caring atmosphere of his life. Otherwise, all the manifestations of the first three hierarchy needs must fall in the lowest degree when he is compelled to the wild of Northland. Under the circumstances where he is ruled by club and fang of a master, Buck has to fight and uses all his strenght and cunning in order to survive his life in the hostile Northland environment.

In this case, all his needs come in gratification through the brutal and cunnings fight, ignoring the moral codes that drives his conduct during his life in the

Southland. As a matter of fact, his physiological need including the need of food, drink, and protection from the extreme temperature of Northland is sufficient in such a difficult way. As an example, Buck has to steal for his stomach secretly and cunningly, out of respect for club and fang, or he will die starving.

However, the safety and security need by which he must have a freedom from such threatening forces as fear gained through a sequel of exercises whether upon the dangerous out of himself or arising from his own feeling.

Later, the longing for affection from others, for example, arises when Buck can not sleep because of coldness and seeing the tent glowing warmly in the midst of night. It seems to give him a protection and maternal love like the ones he got in the wintry darkness in Southland. Moreover, his faithfulness to the toil considers as an attempt to be loved by Perrault and Francois.

Having a sufficiency toward the first three needs in this difficult circumstances, however, support the emergence of the fourth one that is the self-esteem need. Regardless the fact that Spitz triggers the hostility between them, it is undeniable that the desire of

competence, and achieving an acknowledge as a leader in the dogs team has supported the open fighting that can end only in the death of one or the other. In fact, Buck wins this competence and achieving his need of recognition as a lead-sledge dog.

Finally, his decision to join the wolf-pack and as well to be a leader in this pack he loves and adore Thornton means that he has gratified his desire to become whatever he wants. In other way, the need of self actualization finally became the part of him after the long process in the wild world.

## II.2. RELATED STUDIES

According to Irving Stone in his *Sailor On Horseback*, a biography of Jack London, Buck is Jack London himself, a Jack London that is writing about his own life and struggles. It comes to his opinion because he considers that "much of his best writing is autobiographical in nature or at least the good writer sets down those aspects of life he knows. Jack London knew most about struggle, conflict, fighting one's way up in the powerfull dog Buck. Jack London tells us what he considers the desirable and heroic qualities in a man,

when he has Buck thinking, feeling, suffering, triumphing, he has man thinking, feeling, suffering, triumphing. The readers are persuaded that there might not be to much difference between the mind and spirit of a man and a great-hearted dog," (Stone, 1977; 312)

Another study of London's work has been done by Charles N. Watson, Jr. in his "*The Novels of Jack London, a Reappraisal*". According to Watson, "*The Call of The Wild* is an expression of the lonely ego, thwarted and batterd by a hostile world of London himself in which it is reflected in Buck, the main character, that struggles against both human oppressors and the various incarnation of the white wilderness," (Watson, 1983; 232). This theme of lonely struggle undeniably reflects London's personal feeling of isolation and conflict that mainly steeming from his bitter experience as a son that was born out of a wedlock and living the live of poverty.

In his study Watson argues that London are influenced, more or less, by some predecessor authors. There is noted that Kipling's *Jungle Book*, Melville's *Moby Dick* and Twain's *Adventures Huckleberry Finn* equally important as "an influence in the process of writing this *The Call Of The Wild*. Both Kipling and London regard the

reversion to the wild is the recovery of an ancestral birthright. In that case, Both Mowgli, the main character of *Jungle Book*, and Buck spend their early years under the protection of a benign family, then are compelled to venture among alien and unpredictable human beings, only to return at last to the wild to hunt with their brothers in the wolfpack. Within this narrative framework, London echoes a number of Kipling's images and actions," (Watson, 1983; 37). Dealing with Melville's *Moby-Dick*, both Melville and London attain "a kind of double vision, sensing the alien character of the natural world while at the same time feeling a deep kinship with it. It means in their view the intuition at the heart of the novel is that the processes of individuation in a dog, a wolf, or a human child are not fundamentally different," (Watson, 1983; 38).

Meanwhile, the indigenous American quality can be seen more clearly if one observes the structural parallels and the theme between *The Call of The Wild* and *The Adventures of Huckleberry Finn*. These structural and thematic parallels suggest that "both of the novels are sustained at least in part by a common vision. What they share is the perennial American dream of escape and

freedom associated by with the natural world. Those two novels are "escape novels," for the impulse toward escape -toward the world of wish and dream - exists in all of us, and both of them serve that purpose," (Watson, 1983 ; 40).

Nevertheless, out of all his lack of originality, in Watson's view, London undeniably has "endured - both as a legendary figure in American popular culture and as a writer who continues to be widely if not always deeply read. He struck a universal rule when he told a stirring talk of a dog who recovers his primordial heritage as well he creates one of the central fables of the ambitious writer stricken by forces that have always confronted the artist who longs for a realm of pure imagination," (Watson, 1983; 242).

However, there are more studies of this novel in which the writer finds quite difficult to get other sources completely. Hopefully, the study on this particular novel conducted by the writer will enrich the researches of this novel since it is based on a different point of view.

## **CHAPTER III**

## **ANALYSIS**