CHAPTER-IV

WHITE FANG

In the way of treating his fictions The Call of the Wild and White Fang, London is different. White Fang remains less artistic than The Call of the Wild because the former one is having the “transitive” mode, the function of which is to point toward the “cognitive” and the “moral”, whereas the latter one is purely aesthetic and intransitive, engaging the reader in a rapt attention for no other purpose than the unique experience of art. In 1904, following the overwhelming success of The Call of the Wild, London wrote to George Brett that he had decided to compose a “complete antithesis and companion-book” for the above: “... I’m going to reverse the process. Instead of devolution or decivilization of a dog, I am going to give the evolution, the civilization of a dog –development of domesticity, faithfulness, love, morality, and all the amenities and virtues” (Tavernier and Courbin 123-124).

After a couple of years, Jack London wrote White Fang, which is entirely different from The Call of the Wild, in the way of developing the novel. White Fang is twice as long and perhaps not as bare, tense, and gripping as The Call of the Wild; but it is a powerful book. White Fang is a sociological novel, intended to elucidate London’s theories of environmental determinism. London remarks to George Warton James,

I am an evolutionist, therefore a broad optimist and that’s the whole motive of my White Fang. Every atom of life is plastic. The finest specimens now in existence were once all pulpy infants capable of being moulded this way or that. Let the pressure be one way
and we have atavism—the reversion to the wild; the other the domestication, civilization. I have always been impressed with the awful plasticity of life, and I feel that I can never be enough stressed upon the marvelous power and influence of environment”.

(Fisher 124)

From his first master, the Indian Gray Beaver, White Fang receives his name. Moreover, he learns obedience, loyalty, and the discipline of work. A radical change takes place when the protagonist shifts his allegiance from the blind, reasonless Wild to a new deity:

This was the ancient covenant that the first wolf that came in from the Wild entered into with man. And, like all succeeding wolves and wild dogs that had done likewise, White Fang worked the covenant out for himself. The terms were simple. For the possession of a flesh-and-blood god, he exchanged his own liberty. Food and fire, protection and companionship, were some of the things he received from the god. In return, he guarded the god’s property, defended his body, worked for him, and obeyed him. (169-170)

White Fang is three-fourths wolf and bred in the wild like a wolf. First he makes the “old covenant” between the wolf and man, which goes back to primitive times, by which the wolf adopts the man-god for protection and food while in turn he obeys and protects his master. White Fang’s first covenant, with a harsh Indian, is based on instinct, fear, and respect but there is no love or affection. This covenant is broken during a great famine, restored when the wolf
comes back, but broken forever when the master sells him for a bottle of liquor
to a man who pits him against a bulldog, for money, and is willing to see him
killed. In his covenant, to his rescuer, White Fang gives completely himself for
the love of his master Scott. He ends in just the sort of luxurious comfort that
Buck enjoyed at the beginning of his story. White Fang is tamed by love and
turns from a savage wolf into a loving and home-keeping dog. Time is the
factor for bringing changes and London reiterates the same in his underlying
theme:

The months went by, White Fang grew stronger,
heavier, and more compact, while his character was
developing along the lines laid down by his heredity
and environment. His heredity was a life-stuff that
may be likened to clay. It possessed many possibilities,
was capable of being moulded into many different
forms. Environment served to model the clay, to give
it a particular form. Thus, had White Fang never come
in to the fires of man, the Wild would have moulded
him into a true wolf. But the gods had given him a
different environment, and he was moulded into a dog
that was rather wolfish, but that was a dog and not a
wolf. (177)

Here the term "gods", does not refer to the worshipping Gods but human beings,
who are masters of White Fang. The protagonist learns that there are hierarchies
even among the gods. When he is taken by Gray Beaver on a trading excursion
to Fort Yukon, White Fang sees his first white men and learns that these are "a
race of superior gods": "They possessed greater mastery over matter than the
gods he had known, most powerful among which was Gray Beaver. And yet Gray Beaver was a child-god among these white-skinned ones" (195).

The Indian proves to be a mere child-god, indeed, when he foolishly barters his best dog for the white men’s whiskey. Under his new master, “Beauty” Smith, White Fang learns, as Batard had learned, that the viciousness of the perverted white man is deadlier than the wild at its worst. Beauty Smith is “a monstrosity” both psychologically and physically, a sadistic coward who delights in inflicting punishment on his newly acquired dog and in training White Fang to kill other animals while caged for exhibit as “The Fighting Wolf. Even the fiercest of wild animals, a full-grown lynx, is no match for the cultivated ferocity of this man-trained killer. Significantly, White Fang meets his nemesis in the form of a more highly cultivated killer-beast than himself: the bulldog, one of the least natural of all animals. It is equally significant that White Fang is saved from death, not by his instinct or other natural abilities, but by a highly civilized White man: Weedon Scott. London’s point is that if the environment made by man is sometimes worse than the Wild, it may also be made better—in fact, redemptive: “Weedon Scott ... set himself the task of redeeming White Fang or rather, of redeeming mankind from the mankind from the wrong it had done to White Fang. It was a matter of principle and conscience. He felt that the ill done to White Fang was a debt incurred by man and that it must be paid” (259). In sharp contrast to Beauty Smith, Weedon Scott represents the finest attributes of civilization: intelligence, decency, compassion. With patient understanding he gradually wins White Fang’s confidence and finally, his absolute devotion, demonstrating that of all environmental forces, love can be the most powerful aspect:
And love was the plummet dropped down into the deeps of him where like had never gone. And responsive, out of his deeps had come the new thing—love. That which was given unto him did he return. This was a god indeed, a love-god, a warm and radiant god, in whose light White Fang's nature expanded as a flower expands under the sun. (261)

From this thematic viewpoint White Fang may be seen as a companion piece and antithesis—not to The Call of the Wild as London had suggested to George Brett—but to Batard. But more similarities are seen between The Call of the Wild and White Fang. Both Buck and White Fang are introduced in some places but settled in some other places. Buck, from the Santa Clara Valley, has moved to the Frozen Land. White Fang moves in a reverse way. Buck has been brought up by Judge Miller. White Fang seeks refuge under Weedon Scott, whose father was Judge Scott. Buck is sold for butts and White Fang is sold for wine. Buck has brought out his original dominant leadership skills for better survival and led the team of dogs in trailing. Despite the fact that White Fang is a wolf, he has been tamed by the surroundings and surrendered himself for meeting his needs and he prefers the domesticity. Buck has been brutally beaten by Charles and his companions. White Fang has been treated badly by Beauty Smith and Gray Beaver. Buck has been rescued by John Thornton. White Fang has been rescued by Weedon Scott. Both of them have saved their masters' lives. Both of them have understood what they are, only through their masters. In Buck's life, his heredity forces play a vital role, whereas in White Fang's life, his external or environmental forces play a vital role. White Fang is capable of exerting his will and overcoming the pressures of
instinct, as he must demonstrate repeatedly, when Scott takes him to California to live. After he has killed some chickens, for example, Scott’s father asserts that, “you can never cure a chicken-killer ... once they’ve got the habit and the taste of blood...” (300). White Fang proves himself that he is a trained beast by obeying the laws put forth by his master, Scott, the younger one.

Life was complex in the Santa Clara Valley after the simplicities of the Northland. And the chief thing demanded by these intricacies of civilization was control, restraint—a poise of self that was as delicate as the fluttering of gossamer wings and at the same time as rigid as steel. Life had a thousand faces, and White Fang found he must meet them all—thus, when he went to town, into San Jose running behind the carriage or loafing about the streets when the carriage stopped. Life flowed past him, deep and varied, continually impinging upon his senses, demanding of him instant and endless adjustments and correspondences, and compelling him, almost always, to suppress his natural impulses. (303)

Due to his self-control, White Fang attains an honourable place in society. He evolves and is “becoming tame and qualifying himself for civilization” (304) because of various situations and incidents. The core of his civilization is, though he has come from the family, which has eaten human flesh, he respects his master’s words and does not kill even the chickens. To underscore his environmental message one last time, London inserts a reflector into his concluding chapter: the escaped convict Jim Hall, who was sentenced to
prison by Weedon Scott’s father, Judge Scott. Jim Hall is the human version of Black Leclere in *Batard*:

He was a ferocious man. He had been ill-made in the making. He had not been helped any by the moulding he had received at the hands of society. The hands of society are harsh, and this man was a striking sample of its handiwork. He was a beast—a human beast, it is true, but nevertheless so terrible a beast that he can best be characterized as carnivorous. In San Quentin prison he had proved incorrigible. Punishment failed to break his spirit. (317)

The dramatic confrontation between these two diametrically opposed products of environment—the brutalized man and the humanized beast—occurs when the convict breaks into Judge Scott’s home to “wreak vengeance” on the man who “railroaded” him into prison. Judge Scott’s life is saved by White Fang, who very nearly loses his life before slashing the throat of the killer. Jim Hall is a mad dog that must be destroyed for the safety of respectable citizens. Man, insists London, has the full power in his own grasp to make either a heaven or a hell of his life on the earth. The same hands that maim and kill—can also heal and save. In his deadly encounter with Jim Hall, White Fang has suffered several bullet wounds. “One chance in a thousand is really optimistic,” remarks the surgeon who operates on him. “He hasn’t a chance in ten thousand” (324). But White Fang beats those odds—and lives, to be christened “The Blessed Wolf” by the Scott family. He lives, not only because of his extraordinary natural toughness, a legacy of the Wild, but also because of the therapeutic combination of medical expertise and loving care, the finest manifestations of the Tame.
The Call of the Wild stresses more subtly something marvelous within man that means heredity factors, whereas in White Fang the marvelous power and influence of environment is stressed.

The impact of White Fang is still in violence, war, and survival by prowess. Most of the book concerns White Fang's struggles with savage nature. Indians, dogs, and white men, struggles those are as harsh as those of Buck in the first story. White Fang as clearly as Buck enacts London's own myth of a man unloved by his mother, unknown to his father, reared in poverty and deprivation, yet growing stronger and craftier because of innate powers that assert themselves and enable him to survive under extreme adversity. (Walcutt 147)

White Fang is a beast, yet within him London depicts the same tension, like a man's, between instinct and freewill. "White Fang's new circumstances open up the possibility of reshaping his character, and the very "plasticity" before environmental forces that has made him ferocious as an outcast is here represented as a laudable sensitivity and adaptability" (Howard 56). White Fang's ultimate accommodation to civilization is marked by his acceptance by the sheepdog Collie, whose "instinctive fear of the Wild, and especially of the wolf, was unusually keen. White Fang was to her a wolf, the hereditary marauder who had preyed upon her flocks from the time sheep were first herded and guarded by some dim ancestor of hers" (285-286). She is safe from White Fang because he never attacks a female.
The implausible contention reveals the gender ideology that is assimilated into the semantic field. Biological improbability notwithstanding, the Northland is almost exclusively masculine world. Femininity and the family, on the other hand, are the signs of civilization. Collie’s puppies by White Fang – five-eighths dog, three-eighths wolf – mediate between nature and culture not only by mingling the heredity of dog and wolf, and also by creating a family that mimics the values of human domesticity. (Howard 56)

White Fang’s mother is a man-eating and ferocious wolf but his father One Eye must have descended from a dog in the lineage.

White Fang has been called “Blessed Wolf” by the women because he has rescued the household from a deadly attack of the convict Jim Hall. He becomes weak from the injuries inflicted by Jim. Despite his severe pain, he bears with his puppies which clamber fearlessly over him. This incident shows that he has entirely turned up for the domesticity. But his ferocity is assimilated, not abandoned. “Scott’s return to California with White Fang brings back to the soft Southland both a wolf who can kill any dog within minutes and a man who has won that wolf’s devotion to his master allies Scott with the principle of potency that the wolf evokes and embodies” (Howard 57). Though White Fang’s initial focus is on the hunting down of the dogs and human beings by she-wolf, its focus is on the constant change of White Fang due to social and natural forces. Weedon Scott’s alliance with the Wild invigorates and masculinizes the civilized values and society he represents. White Fang’s acceptance of the law fulfills what is best in his nature. But the confrontation of man and animal can also produce a different mediating term; if White Fang can
be a dog, a man can be a beast. The first of the two men, who have had White Fang for sometimes, is ironically named Beauty Smith, because he has beaten him up brutally. As Weedon Scott rescues White Fang from Smith, he repeatedly exclaims, “You beasts!” to Smith and the other men who are watching the dog fight (233-234), and at one point he calls Smith “Mr. Beast!” (238). When Smith replies, “A man got his rights,” Scott answers, ‘Correct... you’re not a man. You’re a beast’. Someone in the crowd jokes, ‘Look out! He will bite! ’ (239). London makes it clear that Beauty Smith is the product of his environment: “Beauty Smith had not created himself, and no blame was to be attached to him. He had come into the world with a twisted body and a brute intelligence. This had constituted the clay of him, and it had not been kindly moulded by the world” (211). Nor is White Fang to be blamed for becoming a raging killer:

He was regarded as the most fearful of wild beasts, and this was borne to him through the bars of the cage. Every word, every cautious action, on the part of the men, has impressed upon him his own terrible ferocity. It was so much added fuel to the flame of his fierceness. There could be but one result, and that was that his ferocity fed upon itself and increased. It was another instance of the plasticity of his clay, of his capacity for being moulded by the pressure of his environment. (220)

Unlike White Fang, Smith cannot control himself in front of the determining forces. He is not morally responsible for his actions. No fairer circumstance gives him the opportunity to find himself, which Scott has given White Fang, nor does the narrator lament or even mention the lack of love. As he has no
volition, he is exempted from blame; but excluded from the realm of willed endeavour. Weedon Scott and the narrator recognize as human, he is also denied any "rights". Jim Hall, the convict from whom White Fang saves Scott and his family at the conclusion of the narrative, is precisely the same sort of creature. Brutalized by nature and culture alike, unjustly sentenced to prison, he is the human counterpart of the Fighting Wolf: he fights with his teeth and bare hands; he is kept in a cage. "When his food was shoved in to him, he growled like a wild animal. He hated all things. For days and nights he bellowed his rage at the universe. For weeks and months he never made a sound in the black silence eating his very soul. He was a man and a monstrosity, as fearful a thing of fear as ever gibbered in the visions of a maddened brain" (318). Beauty Smith and Jim Hall are human beasts who cannot escape determinism. They are at the mercy of the pitiless forces outside them and at the mercy of the blind brute inside them. Weedon Scott, in contrast, possesses self-awareness and self-control. When Beauty Smith is enraged, "the abysmal brute" in him rises up, "mastering the small bit of sanity he possessed" (233). The brutality present in the descriptions of Smith and Hall, in the chapter III, shows naturalism.

Scott not only exerts his will to control himself but in his own way he is a reformer. The contrast between his principle and conscience is comprehensible in terms of the thematic naturalism. White Fang also appreciates the class distinction: although the dog-musher feeds him, he "divined that it was his master's food he ate and that it was his master who thus fed him vicariously..." (262). White Fang will obey only his master, Scott. An instinctive aristocrat, in California, is White Fang which "differentiates between the family and the servants of the household. The latter were afraid of him, while he merely
refrained from attacking them. Hence he considered that they were likewise possessions of the master ...appurtenances of the household" (296).

The description of Buck in the beginning of the fiction The Call of the Wild is, "Among the terriers he stalked imperiously, and Toots and Ysabel he utterly ignored, for he was king—king over all creeping, crawling, flying things of Judge Miller's place, humans included" (CW 494). The influence of the above description is found in White Fang "It was borne in upon him that he must let his master's dogs alone. Yet his dominant nature asserted itself, and he had first to thrash them into an acknowledgement of his superiority and leadership" (262). The change of White Fang proves the idea of atavism in Jack London, which (atavism) seems to fascinate naturalists, offering a way of representing disruptive forces as the primitive embedded within civilization and indeed within the individual. Although London generally takes a more benevolent view of such reversion than any of the other naturalists, the way he drags the story shows the richness of naturalism. The factors which have paved a way either for atavism or for mutation are heredity factors and environmental factors. Heredity and environment are important determinants of animal and human behaviour. "In fact, the crucial movement toward civilization entails, ironically an act of free choice, and White Fang's "bondage" in the world of men contrasts with his freedom in the wild. What pervades the novel is not so much a pure naturalistic determinism as a more flexible view with the imperatives of heredity and environment tempered by the whims of chance and the recognition of free will" (Watson 91). The carefully distinguished forces of heredity and environment play the major role in shaping the life of every character in the novel, especially that of White Fang. In natural selection, heredity is partly genetics, and White Fang's carefully defined heritage—one-
forth dog, three-fourths wolf —implies the struggle within him between his feminine civilized impulses and his masculine wild ones. They seem to be contradictory in the first glance, for these wild, free impulses are the product of deterministic forces that are the hereditary traits of his wolf forebears and the hostile environment of the northern wilderness. But London seems implicitly to reject the extreme of an absolute determinism, which holds that an act of apparent free will is only an illusion, that the choice is itself shaped by external forces. In London’s world necessity and free will are “no wise incompatible”.

The wolfishness in his genotypic effect, through genes, is recessive whereas the dogliness in his phenotypic effect, through environment, is dominant. The above external factors have suppressed the wolfishness in White Fang, which he has recessive and incomplete penetrance, and evolved him to become a dog in the guise of a wolf. London has not only the applied phenotypic effect but also the naturalism. The predominant key themes of naturalism are proved in the following pages.

As there has been no movement in the frozen land of the opening scene, “Dark spruce forest frowned on either side of the frozen waterway” (3), there is no life at all. This thought which indicates the presence of savagery in the forest, is real and acceptable. Instead if it had been said with a false description, London could not be categorized as a novelist of naturalism. Viewed from this bleak cosmic perspective, and deprived of the amenities of civilization, men are no more than, “puny adventurers ... pitting themselves against the might of a world as remote and alien and pulseless as the abysses of space ... specs and motes, moving with weak cunning and little wisdom amidst the play and interplay of the great blind elements and forces” (5-6). London has portrayed the picture of Northland philosophically. “It was the masterful and incommunicable
wisdom of eternity laughing at the futility of life and the effort of life. It was the Wild, the savage frozen-hearted Northland Wild” (3). The portrayal of Nature shows its immense power, which cannot be surpassed by anyone or anything. The struggle of existence also is one of the key themes of Naturalism. This fiction displays struggles of all characters in order to survive. Wild does not like movement. The power of Nature does not lie only in the admirable and beautiful things, but in other wild aspects also. The thing of terror in Nature is described as Wild. “It is not the way of the Wild to like movement. Life is an offence to it, for life is movement; and the Wild aims always to destroy movement” (4). Into this Naturalistic world London’s protagonist – part wolf, part husky – is born. A creature of the Wild, he learns early that life is an eat-or-be-eaten business and that the forces of life move inexorably towards death in one violent form or another:

Had the cub thought in man-fashion, he might have epitomized life as a voracious appetite, pursuing and being pursued, hunting and being hunted, eating and being eaten, all in blindness and confusion, with violence and disorder, a chaos of gluttony and slaughter, ruled over by chance, merciless, planless, endless.(109)

It is wild for other creatures and for mankind as well, because, “It freezes the water to prevent it running to the sea; it drives the sap out of the trees till they are frozen to their mighty hearts; and most ferociously and terribly of all does the Wild harry and crush into submission man–man, who is the most restless of life, ever in revolt against the dictum that all movement must in the end come to the cessation of movement” (4-5). The prime reason for cruelty and immorality of anyone is hunger or starvation of food. If the she-wolf had found food more
than sufficient, she would not be so cruel and merciless as her fangs and frost. As Frost has turned down the movement of other creatures, the she-wolf is pushed to be merciless for her survival. "Them animals is damn hungry, an' once they start in, they'll sure get you, Bill" (28). During the encounter between Henry and the pack of wolves, he thinks that his living flesh is going to be turned into meat for them. "... in truth, he was merely a delayed meal that was soon to be eaten. This certitude was shown by the whole pack. Fully a score he could count, staring hungrily at him or calmly sleeping in the snow. They reminded him of children gathered about a spread table and awaiting permission to begin to eat. And he was the food they were to eat! He wondered how and when the meal would begin" (38). His strife for survival till the end is remarkable. He keeps fire around himself, in a circle and flings firewood at those animals to disappear. During the daytime also he keeps the fire alive. When he is in the circle of flame, on the second day, he finds that the fuel has run out. Then he gives up his endeavours to survive. The first part shows how she-wolf steals dog's food first, and then kills dogs slyly and eventually their master also. The savagery and strife of the existence display richness of naturalism. "I guess you can come an' get me any time", he mumbled. "Anyway, I'm goin' to sleep" (45). He accepts his limitations in front of the Wild Nature. When the she-wolf and One Eye stay in a lair, she expresses that she is pleased and satisfied. He protects her at the entrance of the liar; till she litters five cubs. She becomes more cautious towards One Eye.

Of her own experience she had no memory of the thing happening; but in her instinct, which was the experience of all the mothers of wolves, there lurked a memory of fathers that had eaten their new-born and helpless progeny. It manifested itself as a fear strong
within her, that made her prevent One Eye from more closely inspecting the cubs he had fathered. (68)

The urge of his awakened instinct of his fatherhood is strong upon him. He must find meat. In the afternoon, he attacks a ptarmigan and brings to her. "As his teeth crunched through the tender flesh and fragile bones, he began naturally to eat. Then he remembered, and, turning on the back track, carrying the ptarmigan in his mouth" (71). London brings out the phenomenon of Nature, through an experience of One Eye, when he watches the play of life before him. "–the waiting lynx and the waiting porcupine, each intent on life; and, such was the curiousness of the game, the way of life for one lay in the eating of the other, and the way of life for the other lay in being not eaten" (72). Fear is one of the restrictions of life: Several famines teach him limitations and restraints, which are called laws. London defines the source of fear –"The cub knew only that the sniff was strange, a something unclassified, therefore unknown and terrible –for the unknown was one of the chief elements that went into the making of fear" (86-87). As he understands the power of Nature, he obeys to it. Instinct and law are indirectly proportional to growth. "Instinct and law demanded of him obedience. But growth demanded disobedience. His mother and fear impelled him to keep away from the white wall. Growth is life, and life is forever destined to make for light" (87). Fear and obedience are swept away by the rush of life. When he comes out of the lair, through the wall of light, he thinks that he will hit against a hard surface. Then only he finds the light grows brighter. "Fear urged him to go back but growth drove him on". (88) One can never be obedient by all means and at all times, due to one’s instinct and law. If he has growth, he should be obedient. Here survival is an aspect of Naturalism. "For the time, fear had been routed by growth, while growth had assumed the guise of curiosity"
London has been blamed as a writer of immorality by his contemporaries. Here he states the reason for the law of survival.

Had the cub thought in man-fashion, he might have epitomized life as a voracious appetite, and the world as a place wherein ranged a multitudes of appetites pursuing and being pursued, hunting and being hunted, eating and being eaten, all in blindness and confusion, with violence and disorder, a chaos of gluttony and slaughter, ruled over by chance, merciless, planless, endless. (109)

So killing one another is the law of Nature. For the sake of food, persistently he is to toil and tread, which are remuneration for him. "They were expressions of life, and life is always happy when it is expressing itself. So the cub had no quarrel with his hostile environment. He was very much alive, very happy, and very proud of himself" (110).

One day White Fang comes across a female wolf, which has been more accustomed to him during his cubhood. Though many months have gone, he finds similar snarling but those are forgotten memories. That female wolf is nothing but his mother, Kiche, who has come with her recent littering of cubs. When White Fang licks at her cubs, she gets furiated and attacks him thrice. Both cannot identify each other. So, the lineage of White Fang as a wolf is cut. The brutal beatings of Beauty Smith are not due to the disobedience of White Fang to him, but due to his obedience and loyalty to Gray Beaver. Though White Fang is provided with sufficient food by Weedon Scott, he is unable to curb his impulses on seeing the chicks. "White Fang’s natural impulse was to eat it" (298). But the very same White Fang protects the chicken-yard during nights,
as per the commands of his master. It is a test for controlling his impulses. To every one's amazement, he does not kill any chicks. He proves his domestication, obedience and love for his master. Weedon Scott's father Judge Scott says, "White Fang, you are smarter than I thought" (301). He is to suppress his natural impulses, if he comes across any butcher's shop. "There were butcher-shops where meat hung within reach. This meat he must not touch. There were cats at the houses the master visited that must be let alone. And there were dogs everywhere that snarled at him and that he must not attack" (303). One day "White Fang ran with Collie, as his mother Kiche, and old One Eye had run long years before in the silent Northland forest" (316). He accepts Collie, in order to prove his domesticity. All the cubs of the she-wolf are alike to each other. The impact of dogliness for him is due to his father One Eye. The following words highlight the Spencer's philosophy on struggle of the existence.

In part-I, when Henry says Bill that Fatty, a dog, has gone, he replies that Fatty always was a foolish dog. Fools are instant victims for others. "He always was a fool dog," said Bill. "But no fool dog ought to be fool enough to go off an' commit suicide that way" (14). In London's point of view, one who starves will learn about survival faster than any other one. Fatty seems to be a fatty one, due to the food, which he has consumed in plenty and is unable to smell the danger caused by the she-wolf. As Fatty is unfit for survival due to his stupidity, his epitaph is written at the earliest. London's above view is confirmed, when Henry replies, "I bet none of the others would do it" (14). London is against such stupid persons. When One Ear, another dog of the crew, goes along with the tempting she-wolf, Bill says, "That fool One Ear don't seem scairt much" (20). They are grave diggers for themselves. London welcomes certain cunningness also, in each and every individual, for survival. Despite the huge strength, Frog becomes the next victim to the she-wolf. He is not a foolish
dog, but has lack of cunningness in him. "Frog was the strongest dog of the bunch," Bill pronounced finally. "An' he was no fool dog neither," Henry added. And so was recorded the second epitaph in two days" (17-18). The approach of the she-wolf to the pack of sled dogs is due to hunger but not affection. "It was a wistfulness bred of hunger, as cruel as its own fangs, as merciless as the frost itself" (26). Without knowing about the power and fury of the she-wolf and her pack, Bill also stupidly becomes their food, because he has chased them along with One Ear and a little ammunition. Henry, with the remaining two dogs, which are whimpering at his feet, says out of frustration and desperation, "They got Bill, an' they may get me, but they'll sure never get you, young man," he said, addressing the dead body in its tree-sepulchre" (37). His friend Lord Alfred has already been dead and kept into a coffin, which is the safest place for a man in the Wild. As Henry has been flinging fire woods at those wild animals for his self-defense, mysteriously, no wolf is found around him. Eventually he is rescued by a crew of men. "He looked at them like a drunken man and mandered in strange, sleepy speech: "Red she-wolf ... Come in with the dogs at feedin' time ... First she ate the dog-food ... Then she ate the dogs ... An' after that she ate Bill" (46). As he has been wise enough to strive against the pack of wolves, he remains alive and is fit to survive. "Far and faint it was, in the remote distance, the cry of the hungry wolf-pack as it took the trail of other meat than the man it had just missed" (46).

In part II, "Born of the Wild", chapter I, "The Battle of the Fangs", a gaunt old wolf knows how to curb the mighty she-wolf. He is cunning and has left eye only. "After each repulse, when the old wolf sheered abruptly away from the sharp-toothed object of his desire, he shouldered against a young three-year-old that ran on his blind right side. This young wolf had attained his full
size; and, considering the weak and famished condition of the pack, he possessed more than the average vigor and spirit" (50-51). The fight between One Eye and the young leader which tries to win over the she-wolf ends terribly. The later one, despite bleeding and coughing, springs at the former and sends blows persistently. London discloses his view through the she-wolf. “And all the while the she-wolf sat on her haunches and smiled. She was made glad in vague ways by the battle, for this was the love-making of the Wild, the sex-tragedy of the natural world that was tragedy only to those that died. To those that survived it was not tragedy, but realization and achievement” (56). One Eye makes him move no more and stalks over to the she-wolf triumphantly.

One Eye acts according to the wish of the she-wolf. For instance, when they try to catch a dancing rabbit, in air, she is punishing him for his hindrances. Due to the fear of her, One Eye blows the rabbit and growls at it through his clenched jaws he remains still, till the warm blood of the rabbit tastes good in his mouth she snatches the rabbit from him. Then they devour the rabbit. “There were other run-ways and alleys where rabbits were hanging in the air, and the wolf-pair prospected them all, the she-wolf leading the way, Old One Eye following and observant, learning the method of robbing snares — a knowledge destined to stand him in good stead in the days to come” (63). One Eye is used to rob rabbit snares from the Indian camp, for food. Due to the melting of the snow, the Indian camp has moved away. Due to an acute famine, except one female cub and Gray cub, the other cubs flee away from the lair for food. “As he grew stronger, he found himself compelled to play alone, for the sister no longer lifted her head nor moved about” (83). The bite of hunger during famine accelerates the development of White Fang. During famine, he has “grown stronger and wiser, and more confident” (104). When he looks at the furious
mother lynx, he has fear and it does "not require his instinct to tell him of it" (106). He saves his mother by sinking his teeth into the hind leg. His confidence also grows up simultaneously. When he receives a terrible slash from the lynx, he thinks the following.

He had looked upon life in a more ferocious aspect; he had fought; he had buried his teeth in the flesh of a foe; and he had survived. And because of all this, he carried himself more boldly, with a touch of defiance that was new in him. He was no longer afraid of minor things, and much of his timidity had vanished, though the unknown never ceased to press upon him with its mysteries and terrors, intangible and ever menacing. (107-108)

The disappearance of his fear is gradual like that of the snow which would vanish in bright sun-shine. Without thinking about the law of survival "EAT OR BE EATEN" (108), he lives the law. If he had not killed and eaten the mother lynx, she would have eaten him. Whether White Fang likes to be bound by the commands of man-animals, or not, he accepts his life as it is, in order to survive. "It was a placing of his destiny in another's hands, a shifting of the responsibilities of existence" (132). Giving himself, body and soul to man-animals is not happened in a day. "He could not immediately forego his wild heritage and his memories of the Wild" (132). Like Buck, White Fang also learns how to be crafty for avoiding the beatings of man-animals. "He learned to sneak about camp, to be crafty, to know what was going on everywhere, to see and to hear everything and to reason accordingly, and successfully to devise ways and means of avoiding his implacable persecutor" (134). He cunningly
takes Lip-lip to his mother, which has been tied with a stick. He lures “Lip-lip into Kiche’s avenging jaws” (134).

White Fang understands quickly what man-animals have expected from him. “Obedience, rigid, undeviating obedience, was what was expected of him; and in return he escaped beatings and his existence was tolerated” (141). For survival he acquires a reputation for wickedness, through savageness, amongst the man-animals. “He was a sneak and a thief, a mischief-maker, a fomenter of trouble; and irate squaws told him to his face, the while he eyed them alert and ready to dodge any quick-flung missile, that he was a wolf and worthless and bound to come to an evil end” (143). He finds some differences between him and the dogs in the camp. When some dogs fight, there are usually preliminaries to the actual combat — snarling, bristling and stiff-legged strutting. But he learns to omit these preliminaries, in fights. He gives more than what he receives, to the enemies. He knows the sharp point of attacking his enemy, like a wolf. “White Fang knew this point. It was a knowledge bequeathed to him directly from the hunting generations of wolves. So it was that White Fang’s method when he took the offensive was: first, to find a young dog alone; second, to surprise it and knock it off its feet; and third, to drive in with his teeth at the soft throat” (145). Another law of survival is to “obey the strong and oppress the weak. Gray Beaver was a god, and strong. Therefore White Fang obeyed him, but the dog younger or smaller than himself was weak, a thing to be destroyed. His development was weak, a thing to be destroyed. His direction was in the direction of power” (149). So he goes to Gray Beaver for food and accepts his beatings. If he had been only a wolf, he would come and steal food, and flee away. As he has been blended like a dog as well, he lies at his master’s feet. For the sake of food, he abandons his freedom. He does not like Lip-lip to become a
leader of the pack. He practices the above law "to oppress the weak and obey the strong" (163) very well. He trains all the dogs except Lip-lip, to obey him. Buck has controlled his team mates by his great strength, whereas, White Fang, controls them by his cunningness. "He was a monstrous tyrant. His mastery was rigid as steel. He oppressed the weak with a vengeance" (164). "It was not his way. His primacy was so savage, and savagely he ruled, administering justice with a club, punishing transgression with the pain of a blow, and rewarding merit, not by kindness, but by withholding a blow" (165).

Another great famine comes to Mackenzie Indians. The hunting of animals becomes scarce for man-animals. "Denied their usual food-supply, weakened by hunger, they fell upon and devoured one another. Only the strong survived. White Fang’s gods were also hunting animals. The old and the weak of them died of hunger"... "Also the dogs ate one another, and also the gods ate the dogs. The weakest and more worthless were eaten first. The dogs that still lived, looked on and understood. A few of the boldest and the wisest forsook the fires of the gods, which had now become a shambles, and fled into the forest, where, in the end, they starved to death or were eaten by wolves" (179). For survival, White Fang also runs away from the Indian camp, to the forest. Though his available prey is small animals like squirrels or wood mice, he hunts over them for food. One day, he comes across a young wolf, which is gaunt, scrawny and loose-jointed with famine. Instead of treating him as his brother, he runs him down, kills and eats him. Like his mother Kiche, he hunts down even a lynx amazingly, because it is possible only for a pack of wolves. He visits the lair, where he is born, and encounters Kiche with her recent littering of young ones. One of them is not destined to live long, due to the visit of White Fang. "Young
life had little chance in such a famine” (181). But White Fang ignores Kiche and her affection.

During the last days of the famine, he comes across Lip-lip, which also has come from the Indian camp to the forest for food. Comparatively, Lip-lip has undergone a miserable existence. By nature itself, White Fang is able to survive in the Indian camp as a dog and as a wolf in the forest. So he has the ability of the survival of the fittest. “White Fang was in splendid condition. His hunting had been good, and for a week he had eaten his fill. He was even gorged from his latest kill” (182). So he easily throws Lip-lip away from the spot. He returns to the Indian camp, when he smells an aroma of fish coming from there. He eagerly awaits the arrival of Gray Beaver. “Gray Beaver was not there; but Kloo-kooch welcomed him with glad cries and the whole of a fresh-caught fish, and he lay down to wait Gray Beaver’s coming” (183). So White Fang has been moulded into an animal of situation, adaptability and survival. When White Fang obeys the command of Mit-sah, unlike the other dogs, he appreciates him. But when he stops without orders, it is allowed them to spring upon him and destroy him if they can. “After several experiences, White Fang never stopped without orders. He learned quickly. It was in the nature of things that he must learn quickly. It was in the nature of things that he must learn quickly, if he were to survive the unusually severe conditions under which life was vouchsafed him” (189-190). The oscillation between wolfishness and dogliness is held in him because he has been domesticated recently, whereas the dogs must have been domesticated for generations. In White Fang, if the dominant factor (wolfishness in a wolf) had not appeared completely, his dogliness, which was a recessive trait, had a chance to come out, due to situations. “Much of the Wild had been lost, so that to them the Wild was the
unknown, the terrible, the ever menacing and ever warring. But to him, in appearance and action and impulse, still clung the Wild” (190). The one and only thing which he has not learnt from them is unity. They are always together in front of him. “They met him with the mass-formation, otherwise he would have killed them, one by one, in a night” (190). For survival, White Fang becomes an enemy of his own kind, domesticated wolves that they are, “softened by the fires of man, weakened in the sheltering shadow of man’s strength” (191).

When White Fang is securely tied by Beauty Smith, he can rage futilely yet he can endure the punishment for his survival. Gray Beaver is unable to resist Beauty Smith or rescue White Fang from his whipping. “A soft Southland dog would have died under it, but not he” (214). Like Buck, White Fang also is stern and determinant. His love for living is strong in him. “His clutch on life was too strong. But he was very sick” (214). Due to a heavy loss, Gray Beaver leaves Yukon for Mackenzie. “White Fang knew nothing of madness; he knew only that he must submit to the will of this new master, obey his every whim and fancy” (214). His fight with the lynx shows his fight for survival. He “fought for his life. Her quickness matched his; while he fought with his fangs alone, and she fought with her sharp-clawed feet as well” (222). He becomes equal to a pack of wolves in hunting and fighting, because a lynx can be killed seldom by a single wolf. A great misery comes to him through one Tim Keenan’s bull dog, “Cherokee”, which seems to be strange to White Fang. The fight looks like a dead war between them. The quickness of one and the steadiness of the other excite the crowd. “For the first time in his fighting history, men saw White Fang lose his footing” (227). White Fang is fighting equally for his existence. He
becomes frantic in attacking the bull dog. His grip binds his movements and restricts his freedom. His bygone savageness returns to him for his survival.

The will to exist of his body surged over him. He was dominated by this mere flesh-love of life. All intelligence was gone. It was as though he had no brain. His reason was unseated by the blind yearning of the flesh to exist and move, at all hazards to move, to continue to move, for movement was the expression of its existence. (228)

Since White Fang knows the meaning of firearms, Scott says, “He’s got intelligence, and we’ve got to give that intelligence a chance” (248). If he had been stupid, he would have been killed earlier itself. Matt also replies, “I agree with you, Mr. Scott. That dog’s too intelligent to kill” (249). His plasticity also gets rejuvenated due to the master’s love. “He learned to adjust himself in many ways to his new mode of life’ (262). He acknowledges his “superiority and leadership” (262). Like Buck, White Fang also has the superiority and leadership qualities. Those are innate in Buck; those are developed by external forces for White Fang. He takes up the responsibility as a leader for the other sled dogs - “though he worked in the sled in the day, White Fang did not forego the guarding of his master’s property in the night. Thus he was on duty all the time, ever vigilant and faithful, the most valuable of all the dogs” (263). The sudden disappearance of his master makes White Fang sick, till he returns. “That dam wolf wont work. Won’t eat. Aint got no spunk left. All the dogs is licking him. Wants to know what has become of you, and I don’t know how to tell him. Mebbe he is going to die” (265). The incomparable and passionate love of White Fang for his master is shown in the way of his behaviour. White Fang expresses his deep love for his master. “What of his joy, the great love in him, ever
surging and struggling to express itself, succeeded in finding a new mode of expression. He suddenly thrust his head forward and nudged his way in between the master’s arm and body. And here, confined, hidden from view all except his cars, no longer growling, he continued to nudge and snuggle” (266). White Fang is transformed into a domesticated and civilized dog again. When he recovers his health, Scott says, “I always insisted that wolf was a dog. Look at ‘m!” (267). One night a wild scream of fear and anguish gush out from Beauty Smith, who has been mortally wounded by white Fang. “Beauty Smith blinked in the lamplight and looked about him. He caught sight of White Fang and terror rushed into his face” (269). He has come there for stealing White Fang. The vengeance he has taken on him shows his hatred, distress, great impact of the worst treatment and disgust. “Must ’a’ thought he had hold of seventeen devils” (270). Mutt says. These words resemble the words of the man in red sweater in The Call of the Wild.

Weedon Scott introduces White Fang and his adaptability to his father, “It is good discipline. White Fang will have to learn many things, and it’s just as well that he begins now. He’ll adjust himself all right” (286). White Fang ignores Collie and her attempts to show the importance of her presence. White Fang enjoys the patting of his master, if he learns any thing fast. Due to his disobedience, he is allowed to step into his house. Like Buck, White Fang is lying at his feet for protecting him. “Not only was White Fang adaptable by nature, but he had travelled much, and knew the meaning and necessity of adjustment” (291). Due to his past bitter experiences, White Fang has aversion to friendship. “Collie took advantage of her sex to pick upon White Fang and maltreat him. His instinct would not permit him to ignore her” (292). As he has already learnt to guard Gray Beaver, his family and his belongings, in the past, it
is easy for him to do the same in San Francisco. “What was of value to the master he valued; what was dear to the master was to be cherished by White Fang and guarded carefully” (294).

London has proved the words that he has written to George Brett, how to bring a wolf, White Fang, an antithesis to Buck and companion of The Call of the Wild. He manipulates the environmental factors very consistently. The environmental factors that are used in White Fang, which have domesticated a wolf that has come from the man hunting family, make mutation possible, due to his adaptability. As the dogliness is recessive in White Fang, Judge Scott challenges his son Weedon Scott that White Fang would certainly eat up all the chickens, like a typical wolf. The habits of White Fang display the process of evolution of a dog from a wolf. But the effective and lovable words of Weedon Scott make White Fang not only prove his words but also protect the poultry from other animals. Weedon Scott tells his father, “And if, at the end of the afternoon White Fang hasn’t harmed a chicken, or every ten minutes of the time he has spent in the yard, you will have to say to him, gravely and with deliberation, just as if you were sitting on the bench and solemnly passing judgment, ‘White Fang you are smarter than I thought.’ ... White Fang had learned the law. And on the porch, before the delighted family, Judge Scott, face to face with White Fang said slowly and solemnly, sixteen times, “White Fang you are smarter than I thought” (301-302). There are certain reasons for White Fang’s mutation apart from the environmental factors like food, climate, domestication etc. They are recessive and incomplete penetrance of his genotypic effect or hereditary factors. The following reasons prove how a wolf has a chance to turn to be a wolf, due to the hereditary traits.
One Gray cub (White Fang) is different from the other cubs, which is not like her. The Gray cub resembles his father One Eye. "He was different from his brothers and sisters. Their hair already betrayed the reddish hue inherited from their mother, the she-wolf; while he alone, in this particular, took after his father" (77). Though he comes of a breed of man killers and meat-eaters, he is "the fiercest of the litter" (80). When a hungry lynx, which knows well about the hungry cubs, enters the lair, in the absence of the she-wolf, the gray cub has immense fear of the lynx.

By the time his mother began leaving the cave on hunting expeditions, the cub had learned well the law that forbade his approaching the entrance. Not only had this law been forcibly and many times impressed on him by his mother's nose and paw, but in him the instinct of fear was developing. Never, in his brief cave-life, had he encountered anything of which to be afraid. Yet fear was in him. It had come down to him from a remote ancestry through a thousand lives. It was a heritage he had received directly from One Eye and the she-wolf; but to them in turn, it had been passed down through all the generations of all wolves that had gone before. (85)

Due to the law of segregation, though White Fang seems to be a wolf in external appearance, he ki-yi's like a puppy. "Growth was now routed by fear, and he ki-yi'd like any frightened puppy" (90). White fang is different from other littering of the She wolf, which are born along with him. White fang ki-yi's like a puppy
and growls like a dog. Apart from that, there is no difference among them, but their environments lead to their destiny.

During the deadly fight between White Fang and the mother ptarmigan, the suffocation he experiences is like the pang of death. "He had no conscious knowledge of death, but like every animal of the Wild, he possessed the instinct of death" (97). The latent fearful nature, he has inherited from one of his ancestors, fails to make him a wild wolf, like his mother.

The cub's fear of the unknown was an inherited distrust, and it had now been strengthened by experience. Thenceforth, in the nature of things, he would possess an abiding distrust of appearances. He would have to learn the reality of a thing before he could put his faith into it. (98)

When White Fang is in the Indian camp, he meets a belligerent dog, Lip-lip. "Lip-lip was White Fang's own kind, and being only a puppy, did not seem dangerous; so White Fang prepared to meet him in friendly spirit" (125). Though he is friendly to those dogs, his appearance makes every dog in the tent go into panic and keep him isolated. The presence of dogliness in him is shown in the following passages. "Gray Beaver made mouth-noises which White Fang interpreted as not hostile, so he came still nearer" (126). "When they threatened, he cowered down, when they commanded him to go, he went away hurriedly. For behind any wish of theirs was power to enforce that wish, power that hurt, power that expressed itself in clouts and clubs, in flying stones and stinging lashes of whips" (131). Like a wolf, "he pointed his nose at the moon" (153). His cry reveals "his loneliness and fear, his grief for Kiche, all his past sorrows and
miseries as well as his apprehensions of sufferings and dangers to come” (153). As he has been with Gray Beaver for months together, White Fang transforms into a dog. Here in this passage, London stresses that how environment plays a vital role in White Fang for his transformation rather than heredity factors. As White Fang has been deserted from the pack of wolves in his cubhood itself, and mingled with the dogs only, the influences of environment are more in him.

“And so according to the clay of his nature and the pressure of his surroundings, his character was being moulded into a certain particular shape. There was no escaping it. He was becoming more morose, more uncompanionable, more solitary, more ferocious; while the dogs were learning more and more that it was better to be at peace with him than at war, and Gray Beaver was coming to prize him more greatly with the passage of each day” (177-178).

Though White Fang has been trained and domesticated as a dog, for five years, since his cubhood by Gray Beaver, the wolfishness in him remains there. But it is recessive. While Beauty Smith is beating him, he gets the club between his teeth. “…and it was only by the exercise of an immense patience, extending through many hours, that he succeeded in gnawing through the stick. This was something that dogs were supposed to do” (213). He is superior to dogs. But such a wolf that will turn up to have a deadly fight for saving his master’s life is amazing. Though the appearance of White Fang is wolfish, he kiyi’s like a dog, even in his later period. “From his mother he had inherited the heavier proportions of the dog, so that he weighed, without any fat and without an ounce of superfluous flesh, over ninety pounds. It was all muscle, bone, and sinew –fighting flesh in the finest condition…” (216). His strange cry must have come from the lineage of his father. Apart from the application of Darwinism, Mendelism, Spencer’s philosophy on struggle of the existence and Naturalism,
the following words prove his struggle for existence, Zolasquean atavism and
the psychological impact and its development, as Freud and Maslow have stated.

The wild nature of Northland has played a vital role in she-wolf to
become a hunter of any creature, even a man. Not only has she-wolf been
influenced by the external forces, but also the protagonist of the novel, White
Fang. The Gray cub, which is later called White Fang, cannot understand the
wall of light, (i.e.) the sun light which comes through the mouth of the lair. Here
his learning process continues. "He had a method of accepting things, without
questioning the why and wherefore. In reality this was the act of classification.
He was never disturbed over why a thing happened. How it happened was
sufficient for him" (82). As the gray cub has come out of the lair for food, the
level of his confidence goes up. He learns in the beginning that the things which
are moving are live things and stable are non-live things. He is learning with
every mishap. He is frightened at the ptarmigan chicks in the beginning. Then he
grows bolder. He picks up one chick in his mouth and is made aware of a
sensation of hunger. "There was a crunching of fragile bones, and warm blood
ran in his mouth. The taste of it was good. This was meat, the same as his
mother gave him, only it was alive between his teeth and therefore better. So he
ate the ptarmigan. Nor did he stop till he devoured the whole brood. Then he
licked his chops in quite the same way his mother did, and began to crawl out of
the bush" (93). His learning and growth make him to eliminate fear. But
suddenly he is wildly attacked by the furious mother ptarmigan bird. Due to the
assault of the mother bird, he modifies what he has learnt in the beginning. "He
had learned much. Live things were meat. They were good to eat. Also, live
things when they were large enough, could give hurt. It was better to eat small
live things like ptarmigan chicks and not to let alone large live things like
ptarmigan hens” (96). With the little knowledge, what he has developed on the first day, he attacks a small young weasel. At once he receives a severe blow from the mother weasel. “This mother-weasel was so small and so savage! He was yet to learn that for size and weight the weasel was the most ferocious, vindictive, and terrible of all the killers of the Wild. But a portion of this knowledge was quickly to be his” (99-100). She returns to attack him, after keeping her young one safe. Swiftly she comes closer to him and attacks. Fortunately he is rescued by his mother. Otherwise, “The gray cub would have died, and there would have been no story to write about him, and had not the she-wolf come bounding through the bushes” (100). He experiences another access of affection on the part of his mother. Like Buck, the gray cub also learns things fast. “He began to get an accurate measurement of his strength and his weakness and to know when to be bold and when to be cautious” (102). His dependence on his mother is inevitable, in order to meet his first two basic needs (physiological and Safety Needs). Though his environment is hostile to him due to his putting of more efforts and hard working for obtaining food, he accepts his limitations and tends to adapt himself. When he sees a man ever first in his life, his instinct warns him. “In dim ways he recognized in man the animal that had fought itself to primacy over the other animals of the Wild” (114). If he had grown up, he would have run away from men. Due to the fear of the two-legged animal, who is lord over living things, he for the first time behaves like a training dog. “As it was, he cowered down in a paralysis of fear, already half proffering the submission that his kind from the first time a wolf came in to sit by man’s fire and be made warm” (114). He learns and experiences two great impulsions from those Indians: “to yield and to fight” (115). He does both. He bites a man, who has beaten him. He ki-yi’s loudly like whining of a puppy. All the four Indians mock loudly at the wolf, that has ki-yi’d. The she-wolf, which
in the beginning of the novel is introduced as a hunter of dogs and men, along with a pack of wolves, is now rendering submission to man animals. At the cry of the gray cub, "It is not strange," an Indian was saying. "Her father was a wolf. It is true, her mother was a dog" (117). So Gray Beaver names the cub as **White Fang** and his mother as "Kiche". If this man-animal intends harm, White Fang knows that he cannot escape it. He understands the snarling of Kiche, in order to release him. The way the men-animals who are curbing all animals and objects, is amazing him a lot. His wild mother also is tied with a stick. The days he is in the camp, paves a way to learn more for survival "It was the curiosity of growth that urged him on –the necessity of learning and living and doing that brings experience" (123-124). When White Fang smells and tastes the flame, without knowing about the dangers of fire, he at once is paralyzed. On seeing his above stupid activity, every one in the camp laughs uproariously. "He knew laughter and the meaning of it. It is not given us to know how some animals know laughter, and know when they are being laughed at; but it was this same way that White Fang knew it. And he felt shame that the man-animals should be laughing at him" (127). Understanding of man’s power becomes unshakable in him.

To his dim comprehension they were as much wonder-workers as gods are to men. They were creatures of mastery, possessing all manner of unknown and impossible potencies, overlords of the alive and not the alive, -making obey that which moved, imparting movement to that which did not move, and making life, sun-colored and biting life, to grow out of dead moss and wood. They were fire-makers! They were gods! (128-129)
White Fang confirms that his actions are theirs to command. "His body was theirs to maul, to stamp upon, to tolerate. Such was the lesson that was quickly borne upon him" (131). When Kiche has been tied to a pole, he runs "about over all the camp, inquiring, investigating, learning" (130). To Buck, the man in red sweater seems to be a law-giver, as he has had a club with him for beating. To White Fang, all men seem to be Gods because of their power, control over living and non-living things and making of fire. White Fang spends more days with dogs in the Indian camp rather than with wolves in the forest. Observing dogs and learning their attitudes become his regular activities. "And after two or three painful adventures with the mothers of part-grown puppies, he came into the knowledge that it was always good policy to let such mothers alone, to keep away from them as far as possible, and to avoid them when he saw them coming" (132). Lip-lip becomes a nightmare to him because he quite often bullies him, trails at his heels, snarls at him, picks upon him and is watchful of an opportunity when no man-animal is near, to spring upon him and force a fight. That environment makes him to be afraid of dogs despite the fact that he has come from the family of the hunter of dogs. "Though he suffered most of the damage and was always defeated, his spirit remained unsubdued. Yet a bad effect was produced. He became malignant and morose. His temper had been savage by birth, but it became more savage under this unending persecution" (133).

He denies the outlet through play and recoils upon himself and develops his mental process. The insufficient provision of food makes him to be sly. "He became cunning; he had idle time in which to devote himself to thoughts of trickery. Prevented from obtaining his share of meat and fish when a
general feed was given to the camp-dogs, he became a clever thief" (133-134); and he “transformed into a raging demon” (135) like Buck. White Fang also recalls his past life with his mother, which has reminded him of full freedom. “White Fang sat down in the shadow of a birch and whimpered softly. There was a strong smell of pine, and subtle woods fragrances filled the air, reminding him of his old life of freedom before the days of his bondage” (136-137). All the hours of his short life during the famine, he depends upon her, for food and safety till he receives a call from the tent. Gray Beaver repays his debt to Three Eagles, by selling Kiche to them. Due to the loss of his mother, he disobeys the man-animals, despite their persistent harsh beatings. Unlike Buck, White Fang continues crying and yelping. The beatings he has received before from them are nothing when compared with the beatings he now receives. Gray Beaver’s beastly attack mutilates his activities as a wolf. Besides, the violent attack of Lip-lip also makes him lose his identity. Due to beatings and need of food, he yields to them. “White Fang learned that the right to punish was something the gods reserved for themselves and denied to the lesser creatures under them” (140). Whenever his savageness bubbles up, he finds no security even for a moment. “He lived tensely”. (146) But he is mentally prepared to encounter them. He counter-attacks the other dogs when they are alone, if they attack him in group. As his development is in the direction of power, he becomes “quicker of movement than the other dogs, swifter of foot, craftier, deadlier, more lithe, more lean with ironlike muscle and sinew, more enduring, more cruel, more ferocious, and more intelligent” (149). If he had not possessed the above, he could not have survived in the hostile environment, where he finds himself. But he accepts an overpowering desire for the protection and companionship of man. The transformation of White Fang from a wolf into a domesticated dog for the sake of food, takes place in the Indian camp. His toil and continuous trail and his
walks along with Gray Beaver prepare him mentally for domestication. He learns that he should not bite any man-animals, who seem to be Gods to him, despite they are faulty. One day he bites a boy, who has beaten him, without knowing about the consequences. But to his surprise, Gray Beaver supports him from the crowd that has tried to beat him up. The disgusted crowd attacks Mit-sah, the son of Gray Beaver, while he is collecting firewood alone, in the forest. Blows are raining on him from all sides.

White Fang looked on at first. This was an affair of the gods, and no concern of his. Then he realized that this was Mit-sah, one of his own particular gods, who was being maltreated. It was no reasoned impulse that made White Fang do what he then did. A mad rush of anger sent him leaping in amongst the combatants. Five minutes later the landscape was covered with fleeing boys, many of whom dripped blood upon the snow in token that White Fang’s teeth had not been idle. (168)

This passage shows the dominance of his dogliness. Moreover, he learns “the law of property and the duty of the defense of property” (168). He moves from the protection of his god’s body to the protection of his possession. Again he learns that, if he produces an alarming sound, his master Gray Beaver will come for rescue. As he has been belligerent and daring, he strengthens the bond between him and his masters and the dogs. “The effect on White Fang was to give him a greater faith in himself, and a greater pride. He walked less softly among the grown dogs; his attitude toward them was less compromising” (174). White Fang, which has been so far incomparable, solitary, morose, scarcely
looking to right or left, redoubtable, forbidding of aspect, remote and alien, is accepted by all man-animals. As Mit-sah bestows more meat upon White Fang, the other dogs hate him. They isolate for all the real and fancied favors he receives, from man-animals. He too hates them back. White Fang, who has been a master for other dogs in trailing, first lack of obedience in them. If he turns upon them, he will receive whipping from Mit-sah. “So run away he did, violating his own nature and pride with every leap he made, and leaping all day long” (188). Though he is urged to punish or kill those disobedient dogs, he controls himself due to the presence of his master. He knows well that it is “the will of the gods that this should not be” (188). So White Fang develops a hatred and malice to commensurate with the ferocity and indomitability of his nature.

“If ever a creature was the enemy of its kind, White Fang was that creature” (188). White Fang, which has inflicted punishment for those dogs in night, without anyone’s notice, for what he has suffered in the day, wants to change out of hatred and malice, and this attitude shows his wolfishness. When the trained and domesticated White Fang attains five years old, Gray Beaver takes him to the Yukon, where he finds sled dogs, which are used for Gold Rush. There only he sees ever first White men, who seem to be more powerful and superior gods to him and their dogs also seem to be cultured, civilized and trained well. They use their wisdom for trailing but not for fighting. This environment teaches him to be stronger mentally and physically as well. A White man named Beauty Smith, whose name has been contradictory to his appearance, visits Gray Beaver and offers whiskey for getting White Fang from him because he has ignored him due to an evil smell that has come from him. White Fang has been sold not in dollars but in whiskey bottles. The worst treatment of Beauty Smith on the domesticated wolf regresses from civilization to brutality. For the first time, he has been chained in a pen and teased by Beauty
Smith with petty torments. He goes to a core to worsen a well-trained wolf. This environment makes him to be an enemy of all things.

One day, when he has been put into a pen, a huge dog is sent forcefully by Beauty Smith, for having a fight with him. “But White Fang was here, there, and everywhere, always evading and eluding, and always leaping in and slashing with his fangs and leaping out again in time to escape punishment” (217). The viewers from outside get excited applaud him for his valour. Then only he understands that Beauty Smith is earning money through such events. He becomes a tool for him to see money. His fighting with other dogs is a never ending entertainment for those people. One day he fights with three dogs, one by one. On another day he fights with a fully grown wolf, which has come from the wild and on still another day, he fights with two dogs simultaneously. His continuous fights make him to undergo deadly pain. Then he takes him to Dawson for showing his fights. He becomes more popular as “the Fighting Wolf” (218). The people who witness his fights also trouble him by poking sticks between the bars and tease him. “They were moulding the clay of him into a more ferocious thing than had been intended by Nature. Nevertheless, Nature had given him plasticity” (218). Though he is flexible by nature, his environment worsens to be more ferocious than as a wolf. His archfiend Beauty Smith is breaking White Fang’s spirit and wisdom. His protests are ignored by his master. In order to make the show more interesting, he whips him brutally. It adds fuel to the flame of his fierceness. “It was another instance of the plasticity of his clay, of his capacity for being moulded by the pressure of environment” (220). He feels the entire land is turned to be a land of savagery. The only advantage of fighting for him is to get various experiences. He knows “how to meet more tricks and methods” (221) during the fight. As
White Fang is a monopoly in fighting, the visit of crowd is reduced. To compensate that, instead of making White fang to fight with dogs or wolves, he sends a lynx to fight with him.

In the fight between White Fang and Cherokee, the bulldog, he strives to attack him. At last he finds the bulging back of Cherokee's neck is the only portion of his body that his teeth can reach, but the bulldog manages his attack. White Fang is saved from death by the loose skin of his neck and thick fur that covers him. He slowly throttles White Fang. "The latter's breath was drawn with greater and greater difficulty as the moments went by" (230). The supporters of White Fang are depressed and get disappointed in the failure of White Fang, due to their loss of money. But not even a single person pities him for having the terrible and deadly wounds in the fight. The wounded wolf bears continuous and savage kicks of Beauty Smith, without any reciprocation, due to the law of survival. He is a man but behaves like a wild beast. When he puts all his strength on one foot for kicking him savagely, a new comer named Weedon Scott arrives to the spot and his fist lands a smashing blow in his face. He shouts at him, "You Cowards! You beast!" (233). The crowd gets furiated due to the spoiling of their sport. Cherokee doesn't loosen the jaw from White Fang, despite the rescuer's vulnerable efforts. With the sound of a revolver Scott and his companion Matt, a dog-musher, frighten the bulldog, in order to separate White Fang from his grip. After their strenuous efforts they can rescue White Fang from him. Scott, like Thornton of The Call of the Wild, rescues him from the man-dressed beast Beauty Smith by force. Without knowing anything about White Fang, which has already been trained well as a dog by Gray Beaver, Scott announces that "it is a wolf and there is no taming it" (241), which is an irony of situation. But Matt says after examining him that "he's been tamed already"
(242). As they can guess correctly about his past life, Scott murmurs, “what he needs is some show of human kindness” (244). So far, White Fang has been bound to others like Kiche, Gray Beaver and Beauty Smith for the sake of some requirements like food and safety. But when he is in the hands of Weedon Scott, he finds that he has no club, no whip, no firearm and no chain, to control or punish him. So he is bound to him due to his love. His gentle approach and soothing and lovable words influence him greatly. “In spite of himself and all the pricking warnings of his instinct, White Fang began to have confidence in this god” (251). White Fang cautiously consumes the meat, which is offered by Scott because the effect of the worst treatment of Beauty Smith remains there in his mind. He finds kindness in his voice. When White Fang is in the hands of gentle Weedon Scott, he finds that his harshness, unyielding nature and rudeness have gone. His cautions, dislikes and desire which have been crystallized, are broken into pieces. “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” (257). In order to succeed in moulding him, he uses the most powerful weapon; “love” (257). Though he remains free, he doesn’t go away from him, due to his love. Though London has set the story against the wild, he has treated the theme which is a cluster of contrasting values under the general rubric of “the Tame”.

Here the term “tame” consists of “Life, Love, Compassion, Reason, Order, Justice, Civilization. Appropriately, these values are represented by creatures of the civilized Southland; and it is toward this thematic pole that the protagonist moves during the rites of passage which constitute the narrative structure of the book. If The Call of the Wild, may be
classified as a "de-nitiation" story, **White Fang**, is a proper initiation story in that the hero follows the traditional pattern of ordeal, transformation, and final integration into society. Dramatizing his optimistic belief in "the marvelous power and influence of environment," London clearly demonstrates that, given the right care and climate, even the most savage creature of the Wild may become domesticated. (Tavernier and Courbin 125)

In acknowledgement of fealty, he proceeds to take upon himself the guardianship of his master's property. John Milton shows the path for the redemption of mankind for committing the first sin. Weedon Scott sets himself the task of redeeming White Fang -“or rather, of redeeming mankind from the wrong it had done White Fang” (259). London here stresses that the torments given to White fang are great sins of mankind. As the days go by, “the evolution of like into love” is accelerated. If one likes another means, it is based on some reasonable grounds. But if one loves another, he or she will compromise anything. It is not based on reasons. In the later one, whatever mistakes are found in one or another, they will be ignored. London says beautifully, the changes in White Fang, "Like had been replaced by love. And love was the plummet dropped down into the deeps of him where like had never gone. And responsive, out of his deeps had come the new thing –love. That which was given unto him did he return. This was a god indeed, a love-god, a warm and radiant god, in whose light White Fang’s nature expanded as a flower expands under the sun” (261). The master’s love for White Fang brings tremendous changes in him. He does not howl or bark like a dog or wolf, but speaks to his master and welcomes him when he approaches. "He was too self-possessed, too
strongly poised in his own isolation" (261). His articulation shows his strong faith, worship and adoration. As he has been a wolf, he cannot be taken to California and treated as a dog. He may kill the dogs of other White men there. The authorities will take him away and electrocute. After witnessing such a devilish attack, the dog-musher Mutt comes to a decision, "He's a downright murderer, I know" (274). But these words are going to be disproved by White Fang. The confidence of Scott on White Fang is unshakable. So he ignores his comments and suggestions. Then the day comes to show his loyalty and prowess. When Scott packs things, White Fang can smell that a danger is awaiting his master. Naturally such type of dangers would be predicted by some animals like dogs and wolves due to their intuition. "That night he lifted the long wolf-howl. As he had howled, in his puppy days, when he fled back from the Wild to the village to find it vanished and naught but a rubbish-heap to mark the site of Gray Beaver's tepee, so now he pointed his muzzle to the cold stars and told to them his woe" (276). Unfortunately his nagging and complaining are ignored by Scott. When he leaves White Fang, under the care of Mutt, he howls like a dog. "White Fang was howling as dogs howl when their masters lie dead" (278). But before their arrival, White Fang astonishingly is sitting on the deck. When the love master speaks, White Fang comes to him with prompt obedience. Though Mutt only has fed him all these months, White Fang is intelligent to understand that Scott is the boss to obey. His attempts to make him to stay back there become vain. Unexpectedly he lands in San Francisco, which seems to be a nightmare vision to him, due to larger crowds "–an experience that was like a bad dream, unreal and terrible, that haunted him for long after in his dreams" (282). In few days that also disappears from his mind, due to the joy of the crowd. He adapts himself to accept the family of his master. The sheep-dog in his house gets scared of White Fang and hates instinctively. "White Fang was to
her a wolf, the hereditary marauder who had preyed upon her flocks from the time sheep were first herded and guarded by some dim ancestor of hers” (285-286).

As per the law of independent assortment, White Fang is different from the other siblings of She-wolf, as he has dogliness. “He was different from his brothers and sisters...He had bred true to the straight wolf-stock – in fact, he had bred true, physically, to old One Eye himself, with but a single exception, and that was that he had two eyes to his father’s one ” (77). The Northland is an isolated place. Hence one of the progenies of the She-wolf and an Old-one eye (wolf), which has come from a dog, produced a new variety, White Fang, a wolf in appearance but having dogliness in behaviour. As there has been a cross hybridization, White Fang has possibility for having dogliness. White Fang is known for having incomplete penetrance, as his gene of dogliness is recessive, it produces an incomplete phenotypic effect. His appearance is completely wolfish but his willingness to surrender to men and obey the words of his masters, who seemed to be Gods to him, in order to meet his needs, his attitudes and behaviours display his dogliness. The dogliness in White Fang is recessive. But he adopts that recessive quality in order to survive. As a dog, White Fang understands the relationship of his master with others in the family, like his parents, wife, sisters and children.

There was no way for anybody to tell him about all these people, and of blood ties and relationship he knew nothing whatever and never would be capable of knowing. Yet he quickly worked out that all of them belonged to the master. Then, by observation, whenever opportunity offered, by study of action,
speech, and the very intonations of the voice, he slowly learned the intimacy and the degree of favor they enjoyed with the master. And by this ascertained standard. White Fang treated them accordingly. What was of value to the master he valued; what was dear to the master was to be cherished by White Fang and guarded carefully. (293-294)

The standing instruction of Scott for White Fang is that, he should not attack any gods (human beings), whether they are familiar or not. Though some children fling stones at him, he should not drag them down. He follows the same and proves his dogliness to the core, when he rescues his master and his property twice. "Here he was compelled to violate his instinct of self-preservation, and violate it he did, for he was becoming tame and qualifying himself for civilization" (304). Weedon Scott makes White Fang not to fight with any dogs if he comes across, though he is entirely contradictory to his innate nature. But the very same master wants to teach a lesson to a persistent teaser of White Fang. He tells,

"Go to them, old fellow. Eat them up." White Fang no longer hesitated. He turned and leaped silently among his enemies. All three faced him. There was a great snarling and growling, a clashing of teeth and a flurry of bodies. The dust of the road arose in a cloud and screened the battle. But at the end of the several minutes two dogs were struggling in the dirt and the third was in full flight". (306)

Like a legend, he drives them away. He becomes very popular among the Santa Clara Valley, as the Fighting Wolf.
The life of White Fang becomes fat, prosperous and happy. "Human kindness was like a sun shining upon him, and he flourished like a flower planted in good soil" (307). Due to that environment, life is soft and easy for him. One day he witnesses an accident of Weedon Scott, when he has mounted over his horse for riding, a rabbit runs under his feet. The horse gets into panic and pushes him down. The injured master asks White Fang to bring his family for rescuing him. After a long strife, he makes them to understand his barking to his family "For the second and last time in his life he had barked and made himself understood" (315). The entire Santa Clara Valley admires him for his sharpness: "...that he was a wise dog even if he was a wolf" (315). White Fang also has grabbed this good opportunity to make his masters to believe how he is loyal and domesticated. One convict named Jim Hall who had already killed a jail-guard brutally, though he has had a revolver and a bunch of keys, approaches the Judge's house for wreaking revenge, since he has persecuted him for long years in an incorrigible cell, like a Caliban. He has killed with his teeth and naked hands, other two guards, during his escape from the iron tomb cell. Alice, Scott's wife is used to let White Fang to sleep in the big hall, without anyone's notice. But after the killing of such a cruel man by White Fang, during their encounter, she keeps him as her pet animal. As White Fang has been mortally wounded by Jim Hall, he cannot move anywhere. When the surgeon comments on the speedy recovery of the deadly wounded wolf, which has been shot thrice, his optimism is revealed. "Frankly, he has one chance in a thousand" (324), White Fang is optimistic for survival, like Buck. Due to the soft humans of civilization, White Fang lives sheltered lives. White Fang has "come straight from the Wild, where the weak perish early and shelter is vouchsafed to none" (325). The iron strength and vitality of the Wild are White Fang's inheritance.
Alice calls him the “Blessed Wolf” (327) and other women of the entire Santa Clara Valley also call him so. “Judge Scott praises him, “No mere dog could have done what he did. He’s a wolf” (328). Amid the applause of the gods, he finds that his self-consciousness and awkwardness have gone as the disappearance of the antics of the puppies. His relationship with Collie and his cubs also reveal that he has been domesticated to the core.

How a wolf can protect the poultry of his master: Darwin replies, “How rarely, on the other hand, do our civilized dogs, even when quite young, require to be taught not to attack poultry, sheep and pigs! No doubt they occasionally do make an attack, and are then beaten; and if not cured, they are destroyed; so that habit, with some degree of selection, has probably concurred in civilizing by inheritance of our dogs” (151). As White Fang is provided with all his needs by obeying the words of his master, he wants to enjoy them in his remaining life also. Instead of hunting down a chick and being driven away, he selects the favourable tendency – dogliness. Hence his dogliness is exposed due to environment.

Induced mutations are artificially induced by external factors. The love and caring of Scott induce White Fang to obey his words and become loyal as a dog. The mutation due to food and secretion of amino acids is obvious in White Fang. When White Fang has been tied in the camp of the Mackenzie Indians, he is not provided with food due to the famine. So “he ran the young wolf down and killed and ate him” (181). He has eaten lynx and ptarmigan also. But, when White Fang has been trained to consume cooked food by Weedon Scott, the penetration of his recessive trait – dogliness starts developing. “The months came and went. There was plenty of food and no work in the Southland, and White Fang lived fat and prosperous and happy” (307). White Fang is
influenced by habits also, like walking in a street with his master as a pet dog, obeying his master – not biting of any human beings – protecting his house and poultry and rescuing of his master’s life twice – and all these habits display the changes in his nature. Buck is transformed into a wolf due to hereditary factors, whereas White Fang is evolved into a dog due to environment.

White Fang grew stronger, heavier, and more compact, while his character was developing along the lines laid down by his heredity and his environment. His heredity was a life-stuff that may be likened to clay. It possessed many possibilities, was capable of being moulded into many different forms. Environment served to model the clay, to give it a particular form. Thus, had White Fang never come in to the fires of man, the Wild would have moulded him into a true wolf. But the gods had given him a different environment, and he was moulded into a dog that was rather wolfish, but that was a dog and not a wolf. (177)

White Fang has been a wild and hunting beast in the hands of Gray Beaver and Beauty Smith but under the care of Weedon Scott, he is turned to be domesticated and loyal as a dog. But White Fang’s movement is a forward movement. Buck’s wolfishness is the most beneficial trait to survive whereas White Fang’s dogliness is the most beneficial trait to survive. In Sierra Vista, the place of Judge Scott, White Fang learned to be obedient as a dog. “Here he was compelled to violate his instinct of self-preservation, and violate it he did, for he was becoming tame and qualifying himself for civilization” (304). In the encounter between White Fang and the convict Jim Hall, White Fang is deadly wounded. The surgeon tells that he has a very little chance to come back alive.
After proving himself that he is the rarest creature, he surrenders himself to his master as a dog the rest of his life also. “All his life he had tended and operated on the soft humans of civilization, who lived sheltered lives and had descended out of many sheltered generations” (325). Hence White Fang is turned to be civilized. The movement from brutality to civilization is the forward movement; otherwise it is called an evolutionary process. The natural selection of White Fang is acceptance of the dogliness. His favourable variation is dogliness and rejection of injurious variation is wolfishness. Though the dogliness is recessive in White Fang, the reason for making that trait apparent or selecting that trait as its nature is, for survival. White Fang’s sexuality with Collie, a dog and his attention towards his puppies display his evolution to the core. “The stables were reached, and there in the doorway lay Collie, a half-dozen budgy puppies playing about her in the sun... The puppy sprawled in front of him. He cocked his ears and watched it curiously. Then their noses touched, and he felt the warm little tongue of the puppy on his jowl. White Fang’s tongue went out, he knew not why, and he licked the puppy’s face” (329). White Fang is playing happily with his six puppies in the end.

The key themes of naturalism are present in White Fang. For survival of White Fang, London brought different situations. White Fang has become isolated from all the other cubs, born along with him. Till the end he struggles a lot for food in the hands of different masters, Beauty Smith, Gray Beaver and in the camp of Mackenzie Indians. Only for survival he has a journey from the Northland to the Southland. He is ready to surrender himself to the gods to meet all his needs. The amoral qualities are: in Gray Beaver who has earned money out of White Fang, in Beauty Smith who has sold White Fang for liquor and in Jim Hall who has attempted to kill the family of Scott as a token of revenge. The
passion in White Fang is his ready obedience to his master. Violence in this fiction is present in two places. The first one is in the Part-I of the fiction, when the brutality and ferocity of She-wolf are displayed. Half-a-dozen sled dogs of Henry and Bill are killed one after another cunningly by She-wolf and to the core, she kills Bill also. Henry tells, “Red she-wolf...Come in with the dogs at feedin’ time...First she ate the dog-food...Then she ate the dogs...An’ after that she ate Bill...” (45). The next instant occurs in the end of the fiction, the violent encounter between White Fang and Jim Hall. When Jim Hall visits the Judge’s house in order to kill him and his family in a midnight, White Fang smells his intention. “White Fang leaped clear, and, as the man struggled to rise, was in again with the slashing fangs...Weedon Scott pressed a button, and the staircase and downstairs hall were flooded with light. Then he and Judge Scott, revolvers in hand, cautiously descended. There was no need for this caution. White Fang done his work” (322). Jim Hall is killed by White Fang. The transition of White Fang, which was born to a man eating wolf (she-wolf) is apparent, when he kills Jim Hall for the sake of his masters.

The mental process in the puppy hood of White Fang is quite conspicuous. As White fang is in the lair, all alone, he has fear over everything. “...but in him the instinct of fear was developing” (86). The law what he learnt is: if any thing is bigger than he, he should not fight or try to eat. In White Fang, “Instinct and law demanded of him obedience. But growth demanded him disobedience” (87). As he grows up, he hunts lynx and ptarmigan for food. After reaching maximum growth, he listens to his instinct and as a result, his instinct starts developing obedience to his master Scott. The life instinct of White Fang preaches him to obey the words of his master due to his wish fulfillment. His
movement is progressive. He realizes himself that he has dogliness more in his traits. He evolves into a dog due to the environment.