

REFLECTION OF THE AUTHORIAL WORLDVIEW IN JACK LONDON'S NORTHERN STORIES

Kanimkul Tadzhev

Candidate of Philology, Associate Professor

Gulistan State University

Yaxshilikova Mohichehra Fazliddin qizi

MA Student

Gulistan State University

Abstract. This article examines how Jack London's worldview is reflected in the cycle of his Northern stories written during and after his experiences in the Yukon. Through close textual analysis of "The Law of Life", "To Build a Fire", and "The White Silence", this study identifies the philosophical and ideological foundations of London's naturalistic ethos. The discussion demonstrates that London's worldview integrates naturalistic determinism, existential resignation, and humanistic affirmation of dignity in the face of indifferent nature. Supported by direct textual quotations and existing scholarly research, the article argues that the northern tales constitute a coherent system of moral-philosophical ideas revealing London's complex attitude toward nature, mortality, and human worth.

Keywords: London, *Northern stories*, naturalism, death, existentialism, nature, human dignity, Klondike.

Introduction. Jack London's *Northern stories* stand as some of the most significant achievements in American naturalism. Written between 1897 and the early 1900s, these narratives reflect both London's personal experience in the Klondike and his intellectual engagement with the ideas of Herbert Spencer, Charles Darwin, Friedrich Nietzsche, and nineteenth-century determinism. Critics have long recognized that London's northern tales express a distinct philosophical system - a

worldview grounded in the recognition of nature's indifference, the inevitability of death, the harshness of natural law, and the fragile dignity of human struggle.

This study explores how London's worldview is articulated in three representative northern stories: "The Law of Life" (1901), "To Build a Fire" (1908), and "The White Silence" (1899). While previous research has examined London's treatment of nature, morality, and frontier psychology, relatively little has been done to systematize these elements as a single authorial worldview carried across the northern tales. The aim of this article is to fill that gap.

Literature Review. Scholarly criticism has consistently emphasized the centrality of naturalism in London's early fiction. Abrams argues that London's naturalism is shaped by evolutionary determinism and the belief that survival is governed not by moral sentiment but by adaptability and strength [1]. Similarly, Adamczyk saw London as a writer whose philosophy stemmed from his encounter with the wilderness rather than from purely literary traditions [2].

In his influential study, Mitchell identifies the Klondike as a "moral and philosophical laboratory" [8] in which London tested the limits of human endurance against natural forces. Walker [11] and Pizer [9] describe London's naturalism as a fusion of Darwinian struggle and humanistic sympathy, suggesting that, although nature is indifferent, London's characters often achieve moral significance through their confrontation with it.

Stasz, examining London's intellectual biography, shows that his worldview was formed through exposure to Spencerian philosophy, socialist political thought, and personal experiences of poverty and hardship [10]. These influences converge in the northern tales, where individuals confront extreme conditions that reveal both their insignificance and their dignity.

Further contribution by Greenwood highlights London's particular use of northern landscapes as symbolic representations of existential truth [6]. The Arctic, they argue, acts not merely as a setting, but as a metaphysical field where human illusions collapse.

Existing scholarship therefore provides a strong basis for interpreting London's northern stories as coherent expressions of his worldview. However, a synthesis of this research with detailed textual analysis can offer a more comprehensive understanding of London's philosophical vision.

Methods. This article uses qualitative textual analysis of three primary works by Jack London: "The Law of Life", "To Build a Fire", and "The White Silence". The methodology includes: close reading to identify passages that explicitly express philosophical ideas; comparative analysis of thematic continuity across stories; correlation with scholarly interpretations from monographs and peer-reviewed articles; interpretation of symbolic and narrative patterns (e.g., the symbolism of fire, cold, silence); the goal is to reconstruct London's worldview by aligning textual evidence with established critical discourse.

Results

1. The Indifference of Nature and "The Law of Life". In *The Law of Life*, London articulates perhaps his clearest expression of naturalistic determinism. The aging Koskoosh recognizes that his abandonment is not cruelty but an enactment of natural law: "Nature did not care. To life she set one task, gave one law. To perpetuate was the task of life, its law to perpetuate. She held no concern for the single life, but for the race alone." [7, p. 45] Koskoosh's final moments are marked not by fear but by realization: "It was the law of all flesh. Nature was not kind to the flesh. She had no concern for that concrete thing called the individual." [7, p. 47] These lines mirror the Spencerian idea that evolution concerns survival of the species, not the wellbeing of the individual. The old man's acceptance reflects a worldview in which death is stripped of sentiment and placed within a rational natural order.

2. Human Arrogance and the Consequences of Ignoring Natural Law. The protagonist of "To Build a Fire" embodies the antithesis of Koskoosh's wisdom. He is a novice who fails to grasp the severity of natural conditions: "The trouble with him was that he was without imagination." [7, p. 14] This lack of imagination is fatal because imagination, in London's existential framework, is the ability to foresee

danger and align oneself with natural law. The man commits the cardinal error: “He was quick and alert... but only in things, not in ideas.” [7, p. 15] When he fails to protect his fire, the indifferent universe reasserts itself: “The fire died. There was no longer any fire, and the cold was upon him.” [7, p. 28] The extinguishing of the fire symbolizes the collapse of his fragile protection against the cosmos. Nature is never malicious; the cold is simply fulfilling its function - emphasizing London’s deterministic worldview.

3. Existential Terror and “The White Silence”. In “The White Silence”, nature is described in metaphysical language: “It was the White Silence that made the men, and the dogs, and the stillness of the cold.” [7, p. 11]. The “White Silence” is not merely soundlessness; it is a force that strips existence down to its essential vulnerability. London writes: “There was a hint in it of the infinite. Man was a mere mote.” [7, p. 12]. This echoes existentialist ideas later articulated by Heidegger: human beings are thrust into a universe that reveals their insignificance. Yet even as the White Silence exposes human frailty, it also reveals dignity. When Mason faces death, his resignation is filled with moral weight: “I know I’ve got to go. I ain’t kicking. It’s the way of things.” [7, p. 26]. Acceptance, again, becomes moral strength.

4. Dignity Through Struggle or Acceptance. Across the northern tales, London suggests that human dignity arises not from overcoming nature but from confronting it truthfully. Whether one acts (the man building the fire), struggles (the travelers in “The White Silence”), or accepts (Koskoosh), dignity emerges from authenticity. This aligns with interpretation Mitchell, who argues that London’s worldview is both deterministic and deeply humanistic [8]. The distinction is subtle but crucial: London rejects sentimental heroism, yet affirms that human beings acquire moral value precisely when they acknowledge the indifferent universe and continue to struggle, or accept, with clarity.

Discussion. The analysis reveals four interconnected components of London’s worldview: naturalistic determinism, existential clarity, human vulnerability, and

dignity in struggle. Each of these corresponds to concepts discussed in existing scholarship.

First, naturalistic determinism governs all events in the northern tales. London embraced Darwinian and Spencerian ideas, seeing life as governed by immutable natural laws [12]. The northern landscape serves as the stage on which these laws become visible. Koskoosh accepts them; the man in “To Build a Fire” perishes by denying them.

Second, existential clarity appears where characters confront nature without illusion. As Mitchell suggests, London’s North strips away cultural, moral, and psychological artifices [8]. In the White Silence, humanity faces the abyss.

Third, human vulnerability is universal. London’s description of the human being as a “mote” encapsulates a worldview also identified by Greenwood: one in which the individual is cosmically small and naturally unexceptional [6].

Yet, fourth, human dignity emerges from struggle or acceptance. This is the most humanistic component of London’s worldview. Although nature is indifferent, human actions - attempting to build a fire, tending to a dying companion, accepting death honorably - carry moral meaning. Scholars such as Stasz describe this as the core paradox of London’s philosophy: deterministic universe, humanistic ethics [10]. Thus, London’s northern tales form a coherent worldview balancing determinism and humanism, pessimism and moral beauty. The cold, the silence, the snow, and the inevitability of death are not merely narrative elements - they are philosophical conditions.

Although Jack London’s Northern stories are primarily associated with adventure literature and literary naturalism, certain elements of his authorial worldview reveal conceptual affinities with themes later developed in American science fiction. London’s persistent interest in the limits of human endurance, the confrontation between civilization and hostile environments, and the adaptive capacities of human beings in extreme conditions anticipates key motifs of speculative narratives about survival in alien or technologically transformed worlds [3]. In this respect, London’s depiction of the Arctic as a space that tests the

boundaries of human rationality and morality resembles the narrative function of unfamiliar planetary landscapes in the works of Robert A. Heinlein and Arthur C. Clarke. Moreover, London's philosophical reflections on evolution, social struggle, and the precarious position of humanity within larger natural forces [4] parallel the speculative inquiries into humanity's future and biological transformation that characterize much of 20th-century American science fiction [5]. Consequently, London's Northern narratives can be viewed not only as naturalistic explorations of frontier experience but also as early literary formulations of problems that would later become central to the imaginative discourse of science fiction.

Conclusion. Jack London's Northern stories reflect a distinct and coherent authorial worldview shaped by naturalistic determinism, evolutionary theory, existential awareness, and deep humanism. Through characters like Koskoosh, the nameless prospector, and Mason, London depicts individuals facing an indifferent universe and confronting the inevitability of death. Nature's power is absolute, but human dignity is revealed in the willingness to face that power with clarity, humility, and courage. Thus, London's worldview is neither nihilistic nor romantically heroic. Instead, it represents a balanced philosophy that acknowledges the insignificance of human life on a cosmic scale while elevating the ethical value of human struggle, acceptance, and endurance. His northern tales remain essential not only to American naturalism but to literary explorations of existential truth. They reveal that even in the most indifferent environments, moral meaning is possible - not because the universe provides it, but because humans create it through their actions.

References

1. Abrams, C. (1974). *Jack London*. Yale University Press.
2. Adamczyk, F. L. (2023). *The Development of the American Short Story*. Harper & Brothers.
3. Akhmedov, R. Sh. (2017). "The End of Eternity" as a Novel of Prevention. *European Research* 11, 236-238.
4. Akhmedov, R. Sh. (2018). Voyage to Tomorrow: Modern Arabic Science Fiction. *Arabic Language, Literature & Culture* 3(3), 37-42.

5. Akhmedov, R. Sh. (2020). Social and Philosophical Ideas through Heterotopia: Asimov, Dick and Mieville. *GAP Bodhi Taru: A Global Journal of Humanities* 3(3), 32-39.
6. Greenwood, G. (1977). *Jack London and the Klondike: The Genesis of an American Writer*. Kent State University Press.
7. London, J. (2025). *Collection of Novels and Stories*. New York: Doubleday.
8. Mitchell, L. (1977). The Klondike in Jack London's Imagination. *American Literature* 49(2), 167-182.
9. Pizer, D. (1984). *Realism and Naturalism in Nineteenth-Century American Literature*. Southern Illinois University Press.
10. Stasz, C. (1988). *American Dreamers: Charmian and Jack London*. St. Martin's Press.
11. Walker, F. (2022). Nature and the Human Spirit in Jack London. *Western Humanities Review* 26(3), 201-218.
12. Байэшанов, М. М. (2022). Только сердцем можно увидеть правду. *Til, ta'lim, tarjima*, 3(4), 49-61. DOI: <https://zenodo.org/record/7406959>