

CHAPTER I

INTRODUCTION

1.1 Background

Literary works are written works that contain the author's emotions, opinion, and knowledge. Literary works function as a source of information about events occurring in the author's social context as well as amusement. According to Shalini and Samundeswari (2017) said that "Literature reflects human life by portraying thoughts, actions, and experiences through characters, offering insight, lessons, and entertainment to readers". (p. 170). Sometimes, writers bring social issues into their stories to spark conversations about real world problems, making literature a mirror of society. It not only captures the social condition but also questions injustices and even inspires change. Through the struggles, dreams, and emotions of its characters, literatures allow us to observe the world from a variety of angles and gain a deeper understanding of the complexity of human existence.

Prose is a literary work that is composed of stories presented as dialogic narratives and monologues and is not constrained by the conventions of writing. Characters in prose serve as the author's conduit for introducing his ideologies into the minds of the people in the narrative. There are two types of prose namely non-fictional prose and fictional prose. Novels and short stories are examples of fictional prose, meanwhile essays, autobiographies, and biographies are examples of nonfictional prose.

Novel, is one types of prose, which contains a story with a complex structure. As Aliyev (2021) said that "Novels are verbal object in written form that have a minim range of thirty thousand words that aim to tell fictional stories". The author typically discusses issues that arise in the local community and on a global scale in their works. The novel's plot requires several characters with various personality to carry it out. There are two main roles in a novel story, they are protagonist and antagonist. The protagonist are the characters who find solution to the story's problem. Meanwhile, the antagonist works to prevent the protagonist from achieving his goals. According to Alvinindyta & Rusmana (2018):



Protagonist, usually the main character, represents the positive side of the story. This character often endures significant hardships and struggles, evoking the audience's empathy. In contrast, the antagonist represents the opposing forces in the narrative, such as conflict and adversity. This role serves as a source of obstacles that impede the protagonist's journey. (p. 14)

In building up the story in the novel, the authors bring up specific issue(s) and even share their personal experiences. The issue or topic is called theme. Generally, theme contains the lessons or messages which the author intends to deliver to the readers. Adventure is one of the topics that generally found in novels. In an adventure story, the author shows its reader how to be an independent person and how to deal with problem calmly and make them a form of self-development. This is supported by a statement from Sani et al (2022) which suggests that "literary works have a beneficial effect on their readers and can serve as a tool for character development and as a guide for living". (p.21)

Jack London is one of the authors whose works often highlight his experiences of adventure. Jack London is an American writer who has written more than fifty short stories, novels, and essay. He worked in a tin can factory during his adolescence, but he quit because he chose to become sailor instead. He was also briefly homeless and later attended Oakland High School. In this school where he first became interested in writing. He has contributed many articles to his school magazine. He continued his studies at the University of California, but after three semesters he decided to drop out due to financial problem. Jack London also make the decision to work in gold mine and earn a lot of money there in order to increase his income. He eventually made the decision to prioritize writing. London wrote and published around 50 fiction and nonfiction books for the rest of his life, which spanned 17 years. During that time, he received the highest salary of any American writer. He made the decision to go to a California ranch in 1910. On November 22, 1916, he died from an overdose of morphine.

One of Jack London's works about adventure is *The Sea Wolf*. Different from other Jack London stories that focus more on physical survival in the wild, this novel provides a depth description of the psychological and intellectual conflict between the two main characters, Humphrey Van Weyden and Wolf Larsen. Furthermore, existential conflicts are presented in this novel, which is uncommon in other Jack London novels. In addition, this novel shows strong character development. The main character is not only trying to survive but also transforming from a helpless thinker to a stronger and more independent person. This makes Abraham Maslow's Hierarchy of Needs theory an excellent tool for analyzing this novel particularly on the main character's development in achieving self-actualization.



Abraham Maslow's Hierarchy of Needs is one theory that can be applied to analyze the main character's journey toward self-actualization in the novel *The Sea Wolf*. According to Trivedi and Mehta (2019) said "Maslow's Hierarchy of Needs is compared to a pyramid. The most basic needs, including the need for safety, are at the bottom, while the need for self-actualization is at the top. Therefore, Abraham Maslow's Hierarchy of Needs theory is very relevant to the main character's development in achieving self-actualization."

to analyze the journey of the main character in *The Sea Wolf* because this theory explains the stages of human development in meeting their needs, from fundamental needs to achieving self-actualization. The protagonist in this novel, Humphrey Van Weyden, changes from an intellectual who is physically weak and dependent to others to an independent person and able to control his life. This process of change is in line with Abraham Maslow's stages, which include physiological needs, security, love and belonging, appreciation, and self-actualization.

The researcher finds it interesting to discuss the Hierarchy of Needs in this novel because Humphrey's character development not only mirrors his own path but also represents human growth in overcoming obstacle in life. This analysis offers a deeper understanding of concepts like resilience, existential struggle, and power dynamic in stressful situation. The Hierarchy of Needs also can be used as an analytical tool to show how a literary work represents human psychological development and offer more comprehensive knowledge of an individual's journey towards self-fulfillment. The Hierarchy of Needs by Abraham Maslow offers a methodical psychological framework for understanding self-development and human motivation. This theory is perfect for analyzing the development of Humphrey Van Weyden in Jack London's *The Sea Wolf*, as it offers a clear pattern of character development from vulnerability to self-actualization. In this story, the writer observes how the protagonist fights to fulfill his fundamental needs, such as a safe place to live on the ship, to fulfill his social needs in this case (love and belonging), and fulfill esteem needs. This story illustrates how Maslow's hierarchy of needs is reflected in the action and decision of the protagonist.

In the present day, self-development research can be useful especially in examining the character's self-actualization journey in *The Sea Wolf*. The method can inspire people to realize that self-development is a journey to fulfill basic needs in order to reach the highest potential. For example, in the post-pandemic era and unstable global economy, many people face difficulties in fulfilling physiological and security needs, such as good work and stable mental health. Their energy is depleted to survive in face of society and economic demands, which frequently keeps people from achieving self-actualization. Furthermore, this research is relevant to the discourse on self-development in the modern era, especially in face social and cultural pressure that often affect personal development. By understanding how the characters in this novel face various challenges in their lives teaches us the value of adaptability, coping mechanism to keep growing in the face of adversity. Thus, as both practical and academic relevance in comprehending the self-development in actual world, as well as study in literary studies. In the context of mental and psychological well-being, the hierarchy of needs can also make a significant contribution. In



situations of stress or trauma, understanding how individuals' needs are affected and how to fulfill these needs can be key to supporting their recovery and psychological well-being. Therefore, exploring the journey of self-actualization through literature not only deepens our understanding of character development but also offers valuable insight into real-life challenges faced by individuals today, such as identity crises, social pressure, and the growing sense of isolation in an increasingly digital world.

1.2 Identification of Problem

After reading *The Sea Wolf* by Jack London, the researcher found several problems which can be analyzed:

- a) Conflict between protagonist and antagonist
- b) Masculinity and femininity in the characters in the novel
- c) The stages of the protagonist's journey toward self-actualization
- d) The different characters adapt to the harsh environment
- e) How does Wolf Larsen's leadership reflect social hierarchy

1.3 Scope of Problem

The Sea Wolf is one of Jack London's works that tells a story of adventure and struggle. However, this novel also depicts the psychological impact of the main character's motivation. Using Abraham Maslow's Hierarchy of Needs theory, this research focuses on the stages of the protagonist's journey toward self-actualization as described in Jack London's novel *The Sea Wolf*.

1.4 Research Question

According to scope of problem, the author decided the research question below:

- a) How are the stages of Humphrey Van Weyden's character development in achieving self-actualization based on the theory of the hierarchy of needs by Abraham Maslow?
- b) What impact does Humphrey Van Weyden's interaction with other characters have on the process of self-actualization?

1.5 Objective of the research

The objective of the research can be stated as follows:

- a) To elaborate the stages of Humphrey Van Weyden's character development in achieving self-actualization based on Maslow's Hierarchy of Needs.
- b) To analyze how Humphrey Van Weyden's interaction with other characters affects his struggle for self-actualization.



1.6 Significance of the study

The result of this study offers theoretical and practical significance. Theoretical and practical significance will be explained as follows:

- a) Theoretically, this research advances understanding of how the hierarchy of needs theory is applied in literary studies. This research also highlights how the process of self-actualization can be realized in a literary works, which might offer fresh perspectives for literary research that focuses on characterization.
- b) Practically, this research is expected to provide insight to readers about the significance of the self-development process and how people can overcome challenges to realize their full potential. This research can also be the basis for the further literary studies related to the theme of self-actualization.

1.7 Sequence of the chapters

This study has been systematically divided into five chapters. Every chapter covers a distinct topic, as follows, Chapter one provides introduction that consists of background of the study, identification of problems, scope of the study, research questions, objectives of the study, significance of the study, and sequence of writing. Chapter two elaborates previous related studies and theoretical background of the study, specifically focusing on the structuralism approach and hierarchy of needs theory by Abraham maslow as the main analytical frameworks. Chapter three provides research method that consists of source of the data, technique of data collection, and technique of data analysis. Chapter four discusses data of collection and the result of research related to the novel *The Sea Wolf* by Jack London. Chapter five is the closing chapter that consist of a conclusion of the research and suggestion from the writer.



CHAPTER II

LITERATURE REVIEW

2.1 Previous study

The author needs references to previous study that is relevant to this research. There are three previous studies that the author has identified which applied similar theory or object as the stages of the protagonist's journey toward self-actualization. The three previous studies are Fiana Isnaeni Maheda Ronie, and Devy Hellystia (2019), Yaru Li (2022), Syarifah Fairuz Shafira Alaydrus, Nita Maya Valiantien, and Fatimah M (2024), and Shahna Bulan Fauzia (2021).

The first researchers are Fiana Isnaeni Maheda Ronie and Devy Hellystia (2019) entitled *Hierarchy of Needs Analysis of The Main Character of a Novel Entitled Flawed by Cecilia Ahern*. The goal of this study is to find out what are the hierarchy of needs that have been fulfilled by the main character and how the main character fulfills the hierarchy of needs. In order to analyze the hierarchy of needs, the researcher used a qualitative and descriptive method. The researcher found 10 data of physiological needs, 34 data of physiological needs, 52 data of love and belonging, 44 data of self-esteem, and 24 data of self-actualization. Maslow's theory states that the main character can satisfy five level of the hierarchy of needs.

The second researcher is Yaru Li (2019) entitled *The Ecological Discourse Analysis of Jack London's The Sea Wolf from a Systemic Functional Perspective*. The study investigates the connection between language and the environment through ecolinguistics as London depicted in his novel, *the Sea Wolf*. It analyzes ecological discourse using systemic functional linguistics, aiming to enhance awareness of ecological protection and relationship between human and nature. The study highlights the significance of identifying and addressing these issues in contemporary ecological discourse to foster a harmonious relationship with nature, concluding that although London critiques anthropocentrism and ecological destruction, he also unintentionally minimizes human responsibility for ecological harm. By using systemic functional linguistics, this study explores how Jack London's writing both questions and supports the harmful treatment of nature. Most of the time, his words lean toward destructive views, showing a harsh relationship between humans and the natural world. This kind of portrayal reflects how people have long seen themselves as above nature. The analysis of ecological discourse not only enriches our understanding of literary works but also serves as a call to action for fostering a more respectful and responsible relationship with the natural world.

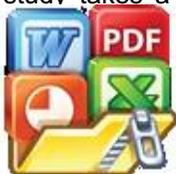


The next researchers are Syarifah Fairuz Shafira Alaydrus, Nita Maya nah M (2024) entitled *The Hierarchy of Needs Analysis on Brianna Come Up Novel By Angie Thomas*. This research discusses the named Brianna Jackson in *On the Come Up* by Angie Thomas. rarchy of Needs theory by Abraham Maslow and Characterization ie research explores whether Brianna is able to fulfill her personal character is shape through that journey. Through a psychological

lens and a qualitative approach, the study reveals how, as a six-teen years old girl, Brianna faces tough challenges that make it hard for her to even meet her most basic needs. The analysis shows that Brianna is able to meet several of her core needs, including her physical needs, sense of safety, connection with others, and self-esteem. However, she fell short when it came to self-actualization. Despite this, Brianna's journey in fulfilling her needs reveals a strong, confident, impulsive, and determined individual. These traits are mostly portrayed indirectly, through what she says and thinks, as well as through her actions throughout the story.

The next researcher is Shahna Bulan Fauzia (2021) entitled *A Study of Maslow's Self Actualization as Seen in Charlotte Bronte's Jane Eyre Novel (1847): A Humanistic Psychological Approach*. this study explores the concept of self-actualization in Charlotte Bronte's novel "*Jane Eyre*" through the lens of Abraham Maslow's Hierarchy of Needs theory. The study reveals that Jane Eyre, the protagonist, undergoes a transformative journey of self-actualization throughout the novel. The researcher uses Hierarchy of Needs theory to analyze Jane's needs and fulfillment and identifies the characteristic of a self-actualized person in her, including her ability to perceive ability more efficiently, accept herself and others, and maintain autonomy. The study concludes that Jane Eyre's journey toward self-actualization is a significant aspect of the novel, highlighting the importance of self-actualization in human development and the role of literature in prompting self-actualization. The researcher suggest that the novel can be used as a tool for personal growth and self-actualization, and recommends that readers and scholars analyze the novel using Maslow's Hierarchy of Needs theory to gain a deeper understanding of Jane's Journey.

Based on the four relevant previous studies, it can be concluded that the research *Humphrey Van Wyden's Journeys of Self-Actualization in Jack London's The Sea Wolf* shares several similarities with the four previous studies. The first study explores a similar topic namely, the development of the main character using the same theoretical framework, Abraham Maslow's Hierarchy of Needs. The second study uses the same literary object, *The Sea Wolf* by Jack London. The third and fourth studies also apply Maslow's theory of needs, making the theoretical lens a point of similarity across the studies. However, what sets this research apart from the previous ones lies in several key differences. The first study analyzes a different literary work, *Flawed* by Cecilia Ahern, while this study focuses on *The Sea Wolf* by Jack London and examines the development of the protagonist along with how interaction with other characters support his journey toward self-actualization. The second study uses the same novel but investigates it from an ecolinguistics perspective. In contrast, this study takes a psychological approach with a strong emphasis on the character's spiritual transformation. The third study analyzes *On The Come* as and focuses on the character's struggle to meet basic and out fully reaching the level of self-actualization. On the other hand, es the entire process of self-actualization, tracing the fulfillment of w's hierarchy from physiological needs to the self-actualization. which examines *Jane Eyre* by Charlotte Bronte, centers on the



theme of self-actualization but does not comprehensively explore the progression through all of Maslow's hierarchy levels. In contrast, this research provides a holistic and progressive analysis of the protagonist's journey through all stages of human needs, culminating in self-actualization.

2.2 Intrinsic elements

Intrinsic element is a combination from within the novel that builds a story. There are several elements in it, which consist of plot (storyline), character (characterization), setting (context or background of the story), and theme (the main idea).

2.2.1 Plot

Plot is one of the core elements in story, acting as the structured path that guides the flow of a narrative. As Abrams (1999) said "a plot is made up of the events and actions in a story, which are arranged and presented in a specific way to create certain artistic and emotional impact". In literary works such as novels, short stories, and play, the plot organizes the sequence of events and actions to create tension, raise questions, and eventually lead to a resolution. It includes key moments like conflicts, turning points, and dramatic developments that connect one event to another through a cause-and-effect relationship. According to Charles (1987) "Plot outlines the key details that shape a literary work. One common structure, often called the pyramid plot, include five main stages: exposition, rising action, climax, falling action, and resolution.

1. Exposition

The exposition introduces key background information about the story. Start with the backstory of the characters, plot, and other narrative elements. It helps readers connect emotionally with the characters. A good exposition would have a balance between giving little information and exposing too much detail in it.

2. Rising action

This is the part of the plot where tension begins to build. The story reveals more about the characters personality, often highlighting their flaws. It's also when characters start making crucial decisions that push the story toward its climax.

3. Climax

The climax is the most intense and emotionally charged moment in the plot. It's the turning point where the characters face their biggest challenge or make a decisive move. From this point onward, the story begins resolving the main conflicts.



Falling Action

Falling action includes progressive downhill of tension in the story. Characters begin to experience the outcomes of their choices often receiving the resolution or reward they've been working toward. At this part, the story feels incomplete and the readers will be dissatisfied.

5. Resolution

The resolution wraps up the story, showing the characters' problems are finally settled. It usually appears at the end of the story. If not handled well, this part can weaken the impact of the entire story.

In conclusion, plot refers to the structured flow of events that drive the narrative forward in a novel. It ensures that the story develops in a clear and organized way. The plot typically follows a five-part structure where each part is closely connected to the others. It begins with an introduction to the characters and setting, followed by the emergence of a conflict, then gradually moves toward a resolution as the story unfolds and the issues are ultimately resolved by the end.

2.2.2 Character

In literary works, character is one of the most essential elements. A character represents a unique individual in the narrative, shaped by their thoughts, behaviors, and actions that set them apart from others. According to Bennet and Royle (2006) "Character is the heart of literature: they are spark of curiosity and draw out a range of emotions, from admiration and affection to criticism and dislike". (p.60). Author creates characters by assigning them specific qualities and mindsets, helping readers understand who they are and what roles they play in the story.

When writing a novel, authors often begin by imagining the characters, especially the main character as the central of the story's development. Character can be categorized in many types such as major or minor, protagonist or antagonist, depending on their function in the narrative. The major character plays the central role in the story's development, while supporting characters help enrich and support the narrative. Furthermore, based on functions and characteristics, literary figures are often classified as protagonist, who typically represent positive ideals, while antagonist represent as the one who opposes the protagonist and introduce conflict. Linsangan (2022) said "Even though protagonist and antagonist seem completely opposite, they are actually closely connected, as they work together to complete one another" (p. 15).

From the previous explanations, it can be concluded that characters are key figures in delivering the author's messages to reads. Through their actions and dialogue, characters reflect values that help readers understand the intended lessons. The presence and interaction of main and supporting characters influence the plot's progression, creating emotional impact and narrative tension.

2.2.3 Setting

Characters are the heart of a novel, especially the main character whose journey often e of the story. However, for these characters to feel alive and st be placed within a vivid and meaningful setting. Setting refers and atmosphere in which a story unfolds. It can be fictional or based i, and is often revealed through narration, dialogue, or even the of the characters themselves. As Abizard (2024) say "The setting



is deliberately crafted to build a specific atmosphere, serving a meaningful purpose within the story". (p. 15).

In literature, setting plays a vital supporting role, shaping the mood and guiding the story's progression. It not only introduces readers to the environment such as a specific geographical location, historical period, or cultural context but also subtly interacts with the plot and character development. Sometimes, setting takes center stage, particularly in regional writing or local color, reflecting unique customs and social conditions that define the story tone. The imaginary setting ultimately crafted readers to visualize and emotionally engage with the narrative, making the fictional world feel as real as their own.

According to Stanton (2007) "Setting refers to the depiction of the circumstances surrounding the narrative, which includes the elements of time and place. From this explanation, it can be proven that the setting is a description of the situation or condition that occurs in the story and described from the time, place, and atmosphere.

1. **Setting of time**

Time setting deals with the question of when the events in the story happen. This element is closely tied to the setting of place, as the events in a particular location are almost always associated with a specific period.

2. **Setting of Place**

Place setting refers to the geographical location where the events of a fictional story unfold. These locations are often specific, whether named directly or represented through initials or known landmarks. In novels, the story typically shifts between different locations depending on how the plot progresses.

3. **Setting of Atmosphere**

Atmosphere setting relates to the emotional tone or mood experienced by the characters in a given scene. It reflects the internal feelings of the characters, such as joy, sorrow, or a sense of morality shaped by the situation they are in, which in turn influences the overall mood of the story.

2.2.4 Theme

Theme is the main support or central idea that forms the basis of the story and the soul of a literary work. Theme refers to the central idea or underlying message that the author intends to convey through the narrative. Theme is not just a simple topic like love or war, it is more about what the story is trying to say about those topics, like



how war changes people. As Linsangan (2022) said "The theme is a literary work that raises the issue that occurred, which is a story that has a special moral message that can be taken by the author. It can be explicitly stated or subtly implied through symbols, characters, and events, allowing readers to interpret and reflect on deeper

2.3 Hierarchy of Needs

The Hierarchy of Needs theory was pioneered by an American psychologist who has a background as a child of a Jewish immigrant couple named Abraham Maslow. Maslow was born in Brooklyn, New York on April, 1, 1908. He enrolled at City College of New York to start his college career. He then transferred to Cornell University and returned to City College of New York. He moved to Wisconsin to study at the University of Wisconsin after discovering he had a strong interest in psychology. In the 1930s, Maslow completed his BA, MA, and PhD degrees. Afterwards, he moved back to New York, where he started to take an interest in human sexuality in addition to working as a full-time instructor at Brooklyn College.

To get to this idea, Maslow watched and researched monkeys. He watched them and noticed that they had quite strange behavior, setting priorities based on individual needs. When given the choice, the monkeys will usually choose the food over activities like playing. The same held true for the monkeys' choice between food and water. Water would never take precedence over food.

Maslow's Hierarchy of Needs serves as a valuable framework for analyzing human behavior and understanding the underlying motivations behind individual actions. This theory emphasizes that people are encouraged and driven to fulfill their needs in a progressive manner, starting from basic necessities and moving toward more complex psychological and self-fulfillment goals. It continues to hold a significant place in the field of psychology by offering insight into personal development and the pathway to self-actualization. As Minderop (2010) said "In the humanistic perspective, people possess greater potential than they often realize, and they are capable of personal growth, change, and reaching a high level of psychological health" Furthermore, the application of this model benefits from a personalized approach that takes into account cultural contexts and individual experiences, ensuring that the theory remains relevant and adaptable across different settings.

According to Maslow (1970), motivation is defined and classified into the need's hierarchy. Maslow states that a hierarchy of human basic needs is necessary to classify human motivation. It is started from the psychological needs, safety and security needs, the love and belongingness needs, the self-esteem needs, and the self-actualization needs. The definition will be explained as follows:



Maslow's Hierarchy of Needs



Source: A Theory of human motivation by Abraham Maslow

a. Psychological Needs

Starting with the most fundamental needs are psychological in nature and include the desire for food, air, water, and sleep. According to Maslow, physiological needs are the most fundamental desires of people. When a person is lacking in more than one need, they will try to fulfill their physiological need first. For example, it's hard for someone who is very hungry to focus on anything but eating. A further illustration of a physiological need is the requirement for enough sleep.

b. Safety Needs

These are needs that relate to the psychological fear of losing a job, possessions, natural disasters or dangers. As long as psychological needs are met, people's demands for safety and security manifest when they perceive threats or danger from others as well as from law, order, and authority figures. Furthermore, a safe setting becomes necessary when people's physiological demands are met. Children have a need for safe and predictable environments, and when those things are not delivered, they frequently react with fear or anxiety, making their safety needs evident from an early age.

Belongingness Needs

When demands for safety are met, the desires for love, affection, and respect will arise. Someone can experience a sense of belonging when concentrating more on their desire to form relationships with others. According to Maslow, the next need in the hierarchy includes being accepted. This need involves both romantic relationships along with family and close friends. Moreover, it involves our need to



feel that we belong to a social group. Significantly, this need includes both feeling loved and experiencing love towards others. Significantly, this need includes both feeling loved and experiencing love towards others. For example, having strong bonds is associated with better physical health and, alternatively, feeling isolated. For example, having unfulfilled belonging needs has negative repercussions for health and prosperity.

d. Esteem Needs

The need of self-esteem will arise when the demands of physiology, safety, and belonging have been satisfied. Like all the other demands, maintaining a sense of worth is essential. According to Maslow, there are two parts to self-esteem. The needs of power, achievement, competence, knowledge, and ability are all included in the first. Moreover, confidence, independence, and freedom are included. Meanwhile, the second component is the desire for reputation and prominence position, fame, greatness, dominance, recognition, dignity, and admiration.

It can be concluded that Maslow particularly emphasizes that self-esteem is separated into two types. They are, esteem which is focused on respect and appreciation from others, the second is esteem which is focused on personal self-assessment. Self-confidence and independence derive from this later sort of self-esteem.

e. Self-Actualization

Self-actualization relates to feeling fulfilled, or feeling knowing that people are living up to their potential. Moreover, one unique characteristic of self-actualization is that it feels different for everyone. For one individual, self-actualization may include helping others or for another person, it might require achievements in an artistic or creative sector. Essentially, self-actualization involves believing that people are doing what they believe that they are meant to do.

According to Paston (2009), "Self-Actualization is the internal dialogue that everyone establishes at some point in their lives. In order to do that, there must be some establishment or satisfaction of the prior needs" (352). Determining one's true feelings about something might be difficult when pursuing self-actualization, but it can also be a crucial indicator of how well one is connected to themselves and their skills. Self-actualizers concentrate on the aspects of their identity that are most important to them. After regaining self-respect, the person is better prepared to improve themselves and stay focused on finding solutions to any problems that may come with the deficit stages.



CHAPTER III

METHODOLOGY

This chapter outlines the research methodology applied in this study. It consists of four key components namely, the methodology design, method of collecting data, data analysis techniques, and the overall research procedure.

3.1 Methodology Design

This study employs a qualitative research method, which is designed to generate descriptive data presented in the form of narratives. Qualitative research focuses on observing and interpreting phenomena, aiming to understand their underlying meaning and significance. As stated by Tobing et al (2016) “Qualitative research serves as an approach to explore and comprehend specific issues from the perspective of research subjects.” Rather than relying on statistical analysis, this method emphasizes the interpretation of events, interactions, and subjects within their natural contexts. Consequently, this research outlines the object of study, identifies relevant data sources, and details the techniques used for both data collection and data analysis. The main primary data sources is Jack London’s novel “*The Sea Wolf*,” which serves as the central focus of the study. The data are any descriptions and dialogues in the novel that related to the character’s development and the process of self-actualization. The novel presents valuable perspectives on the human struggle for survival in harsh conditions, particularly highlighting the main character’s journey of personal growth and self-actualization.

3.2 Method of Collecting Data

In this study, data were gathered using documentation techniques as part of library research. The steps taken to collect the data were as follows:

1. Reading the primary source Thoroughly

The researcher read the novel *The Sea Wolf* by Jack London carefully and repeatedly to understand the story, characters, and especially the development of the main character, Humphrey Van Weyden.

2. Identifying relevant passages

The researcher pinpointed and selected specific quotation, dialogues, and narrative elements that illustrate the psychological development of the main character, particularly in relation to the five levels of Maslow’s Hierarchy of Needs.

3. Highlighting and note-taking



Highlighting quotations or narratives that illustrate the psychological development of the main character, the next step is to carefully record the data, particularly focusing on how Humphrey’s experiences and contribute to his personal development. Finally, the data

The identified data were then classified based on Maslow's five categories: physiological needs, safety needs, love and belonging needs, esteem needs, and self-actualization.

3.3 Method of Analysis

The data collected in this study were examined using a descriptive qualitative method. The steps of analysis were as follows:

1. Organizing the data

The first step taken was to organize and categorize the textual data extracted from the novel *The Sea Wolf*. The researcher selected specific quotations, dialogues, and narrative descriptions that reveal the thoughts, emotions, decisions, and behaviors of Humphrey Van Weyden. These textual elements were then arranged chronologically and grouped according to theme and events that align with the different stages of Maslow's Hierarchy of needs. This stage ensures that the data is systematically prepared for deeper interpretation.

2. Interpreting the data

In this step, the researcher analyzed the selected quotations to interpret their psychological meaning. The main objective was to reveal how each scene or experience reflected Humphrey's emotional condition and psychological needs at specific points in the story. For example, the researcher considered how moments of fear, hunger, or insecurity revealed physiological or safety needs, while acts of courage, self-reflection, or empathy indicated movement toward higher psychological needs. Interpretation was guided by close reading, sensitivity to language and context, and the researcher's understanding of human motivation based on Maslow's theory.

3. Applying the theory

Abraham Maslow's Hierarchy of Needs was applied to classify and analyze each identified moment in the character's development. The researcher assessed how each event, decision, or turning point aligned with one of the five levels:

- a. Physiological needs (survival, hunger, shelter)
- b. Safety needs (security, physical protection, stability of life)
- c. Love and Belonging (friendship, intimacy, social connection)
- d. Esteem needs (self-respect, confidence, recognition)
- e. Self-actualization (personal growth and realizing one's potential)

By mapping the character's journey through these levels, the researcher traced Humphrey's transformation from a passive intellectual to a realized individual.

Linking events with character development

This stage centers on linking specific plot events and character actions to the transformation of Humphrey Van Weyden's personality and mindset. The researcher examined how key challenges such as his



conflict with Wolf Larsen, his struggle for survival, and his evolving relationship with Maud Brewster served as catalyst for his personal growth. Each interaction was assessed to reveal how external factors and social dynamics influenced the fulfillment of his needs and contributed to his psychological development.

5. Drawing Conclusion

Finally, the researcher synthesized the findings to draw conclusions about Humphrey Van Weyden's psychological transformation throughout the novel. This involved assessing how closely his journey aligns with Maslow's theory, identifying which needs played the most crucial roles in his development, and exploring the impact of both internal resilience and external influences. The conclusion highlights how the evolution of a literary character can reflect real-life human motivation and the pursuit of self-actualization.

3.4 Research Procedure

The steps that researchers will take in conducting research as follows:

1. Selection of Sources and Literature Review

The initial phase involves closely reading *The Sea Wolf* and examining scholarly works related to self-actualization, with a focus on studies that explore how the journey of the protagonist's character development in facing a rough environment.

2. Identification Character Development Aspect in the Text

Once the text is thoroughly understood, the next stage is to determine the features that affect the character development of the main character in the story based on the Hierarchy of Needs theory such as physiological needs, safety needs, love and belonging needs, esteem needs, and self-actualization.

3. Analysis of Intrinsic Elements

This step involves analyzing the novel's intrinsic component, such as plot, setting, and characterization through a Hierarchy of Needs lens, making connections between literary devices and human needs themes present in the narrative.

4. Writing and Structuring the Analysis Results

Following the analysis, the findings are compiled into a structured research report that integrates insights from hierarchy of needs lens with the novel's theme's, narrative structure, and character development.

5. Conclusion and Recommendation

search concludes by summarizing key insight and offering tions for further study, especially regarding how the concept of shapes character development and how Hierarchy of Needs up new interpretations of *The Sea Wolf*.



CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the research. It is organized into two main sections. The first part outlines the findings based on the analysis of the intrinsic elements in *The Sea Wolf*, focusing on how these elements reflect the protagonist's transformation which taken from direct quotations from the novel. The second part offers a deeper discussion that explores the main character's journey toward self-actualization through the lens of Abraham Maslow's Hierarchy of Needs. Particular attention is given to Humphrey Van Weyden's personal growth and how his interactions with other characters shape his psychological development. This chapter also connects the findings to the theoretical framework and addresses the research questions, offering a deeper understanding of the novel's central issues.

4.1 Findings

This part discusses the intrinsic elements that build the novel *The Sea Wolf* by Jack London. These intrinsic elements are characters, setting, plot, and theme.

4.1.1 Character and characterization

A. Main Character

1. Humphrey Van Weyden

Humphrey Van Weyden serves as a central figure in the story. He is portrayed as a cultured and intellectually refined gentleman from San Francisco, accustomed to a life of comfort and detachment from manual labor and physical conflict. He is an intelligent yet emotionally and physically immature literary critic when he first appears in the story. He experiences the most profound personal transformation.

On the instant my flesh was creeping and crawling from the harsh contact. He noticed my involuntary twitching and grimacing, and smirked: 'I only' op eyer don't ever 'ave to get used to such as that in this life, 'cos you've got a bloomin' soft skin, that you 'ave, more like a lydy's than any I know of. (London, 2015: 31)

The quotation above indicates that Humphrey Van Weyden is not used to a harsh environment. One of the ship's crew members even states that Humphrey Van Weyden's skin is as smooth as a woman's. It indicates that Humphrey is a man of the city who has lived a comfortable life without ever experiencing hard physical labor.

Then a most surprising thing occurred. The captain broke loose upon the dead man like a thunderclap. Oath rolled from his lips in



a continuous stream. And they were not namby-pamby oaths, or mere expressions of indecency. Each word was a blasphemy, and there were many words. They crisped and crackled like electric sparks. I had never heard anything like it in my life, nor could I have conceived it possible. (London, 2015:34-35)

This line shows that using harsh language is a common practice among the captain and crew, as it is considered normal among sailors. However, for Humphrey who comes from a calm and well-mannered environment, he finds such language unpleasant and feels uneasy hearing it.

The other passages that illustrate Humphrey's emotional weakness is reflected in the following quotation, "*then it was that the cruelty of the sea, its relentlessness and awfulness, rushed upon me.*" (London, 2015: 44). The quotation reveals Humphrey's fear of his new environment, which starkly contrast with the life he had known. For the first time, he experiences the overwhelming and intimidating presence of the vast open sea.

After spending several days aboard the ship, Humphry gradually began to adapt and made effort to open himself up to being accepted by the other crew members. Over time, this helped boost his confidence, earn their respect, and enabled him to perform his duties affectively on the ship.

In fact, she was once a private yacht, and was built for speed. Her lines and fittings — though I know nothing about such things — speak for themselves. Johnson was telling me about her in a short chat I had with him during yesterday's second dog-watch. He spoke enthusiastically, with the love for a fine craft such as some men feel for horses. (London, 2015: 56).

The passage illustrates that Humphrey has begun to open up and attentively listen to everything Johnson says, even though he does not fully understand what Johnson is talking about. This reflects Humphrey's growing willingness to engage with and connect to the other crew members.

Eh, Humph? How's it strike you? He asked, after the due pause which words and setting demanded. I looked into his face. It was aglow with t, as the sea itself, and the eyes were flashing in the starshine. It kes me as remarkable to say the least, that you should show husiasm, I answered coldly. Why, man, it's living! It's life! He cried. ndon, 2015: 68).



› quotation depicts an interaction between Humphrey and Wolf as n enjoy and admire the view before them. This moment signifies

that Humphrey has broken through the barrier that once existed between him and Wolf. He no longer feels afraid in Wolf's presence.

Humphrey's growing closeness with Wolf gradually strengthened their bond, which in turn made Humphrey more competent in carrying out his duties. "*you are a handy man, Wolf Larsen began. Hereafter you shall stand watches, receive seventy-five dollars per month, and be addressed fore and aft as Mr Van Weyden.*" (London, 2015: 113). This quotation reflects Wolf Larsen's open acknowledgement of Humphrey's worth and competence by offering him a new position, a higher salary, and addressing him with the respectful title "*Mr. Van Weyden.*"

Another passage that illustrates Humphrey's growing competence in completing tasks is reflected in the following quote: "*I did it! I did it! With my own hands I did it! I wanted to cry aloud.*" (London, 2015: 245) this quotation captures Humphrey's joy and sense of accomplishment after successfully repairing the ship's sail entirely on his own, without any assistance. His overwhelming happiness with his achievement was so profound that it moved him to the point of tears

2. Wolf Larsen

Wolf Larsen is the captain of the ship *Ghost* and serves as the antagonist in the novel. He is portrayed as a physically formidable, highly intelligent, and charismatic figure, yet also brutal. He maintains absolute authority over the entire crew, even resorting to violence to uphold his dominance.

His tremendous, dormant strength must have stirred, swiftly and accurately, or I must have slept a moment, for before I knew it he had stepped two paces forward, gripped my right hand in his, and held it up for inspection. I try to withdraw it, but his finger tightened, without visible effort, till I thought mine would be crushed. I could not squirm or struggle like a schoolboy. Nor could I attack such a creature who had but to twist my arm to break it.

The quotation above illustrates Wolf Larsen's immense physical strength when he grips Humphrey's hand. Humphrey acknowledges the captain's power, even feeling pain from pressure of his strong arm. This moment clearly demonstrates that Wolf Larsen is a man of great physical



But when I came to make the bed I found, between the blankets, dropped apparently as he had sunk off to sleep, a complete Browning, The Cambridge edition. It was open at 'In a Balcony', and I noticed, here and there, passages underlined in pencil. Further, when I let drop the volume luring the lurch of the ship a

sheet of paper fell out. It was scrawled over with geometrical diagrams and calculations of some sort.

The excerpt highlights the intelligence of Wolf Larsen. When Humphrey enters his cabin, he discovers several books that have been underlined with pencil by Wolf Larsen. This indicates that Larsen is not only physically strong as a ship captain, but also intellectually capable both in leadership and in his pursuit of knowledge through reading.

3. Maud Brewster

Maud Brewster is one of the key characters in *The Sea Wolf*. Her arrival aboard the *Ghost* introduces a new dimension to the story, which had previously been dominated by a harsh, masculine tone. She brings emotional and intellectual balance to the story. Maud is portrayed as a renowned poet and writer from San Francisco. She is an educated, graceful, and refined woman. Unlike the other characters, she is not naturally drawn to adventure, making her presence on the ship both unusual and fraught with risk.

But her coming to the table had something amusing in it. The hunters fell silent as clams. Jock Horner and Smoke alone were unabashed, stealing stealthy glances at her now and again, and even taking part in the conversation. The other four men glued their eyes on their plates and chewed steadily and with thoughtful precision, their ears moving and wobbling, in time with thoughtful precision, their ears moving and wobbling, in time with their jaws, like the ears of so many animals. (London, 2015:141)

The passage reflects the shift in the social atmosphere aboard the *Ghost* following the arrival of Maud Brewster. Her presence dramatically alters the usual dynamic at the dining table, which is typically filled with the loud banter of the hunters but becomes unusually silent. This sudden quietness reveals a mixture of admiration, nervousness, and even discomfort among the men, who are unaccustomed to the presence of a woman in the harsh, male-dominated world of the sea. The four hunters appear so uneasy that they avoid making eye contact with Maud, instead focusing intently on their food as a way to manage their awkwardness.



I have no clothes, nothing," she objected. "You hardly realise, sir, that I am not a man, or that I am unaccustomed to the vagrant, careless life which you and your men seem to lead. (London, 2015: 144)

This quotation shows Maud's statement emphasizes her disparity with the rough and nomadic lifestyle led by the men aboard

the ship. This remark reinforces her image as a dignified and educated woman, whose values and background stand in contrast to the harsh environment around her.

B. Minor Characters

1. Thomas Mugridge

Thomas Mugridge serves as the cook aboard the *Ghost*. He is portrayed as a submissive crew member who seeks to gain favor with Captain Wolf Larsen, often resorting to flattery to avoid punishment. At the same time, Mugridge displays cruelty toward those weaker than himself, particularly targeting Humphrey Van Weyden in the early story.

Thomas Mugridge was beside himself, a blithering imbecile, so pleased was he at chumming thus with the captain. The little airs he put on and the painful striving to assume the easy carriage of a man born to a dignified place in life would have been sickening had they not been ludicrous. (London, 2015: 70)

In this quotation, Mugridge expresses great excitement at being allowed to play cards with Wolf Larsen, to the point of acting overly theatrical and imitating the mannerisms of an aristocrat. His exaggerated behavior reflects his desire to gain the captain's attention and approval, highlighting his sycophantic tendencies.

I've given you warning, Cooky, Wolf Larsen said, and now you've got to take your medicine. Mugridge's face turned white under its sooty veneer, and when Wolf Larsen called for a rope and a couple of men, the miserable cockney fled wildly out of the galley and dodged and ducked about the deck with the grinning crew in pursuit. (London, 2015: 147)

The quotation above illustrates Mugridge's intense fear of Wolf Larsen, shown when flees the ship's galley upon being ordered to receive punishment. His pale face and desperate attempt to escape the pursuing crew highlight the depth of his terror. This reaction underscores the overwhelming authority Larsen holds on board and reveals that, despite Mugridge's sycophantic behavior, he continues to live in constant fear of the captain.



1

Johnson is one of the crew members aboard the *Ghost*, he is portrayed as a highly experienced sailor with a strong physical presence and a deep sense of morality and justice. Unlike many others on the ship, Johnson possesses the courage to stand up against the injustices and brutality imposed by Captain Wolf Larsen. As a result of his defiance, he becomes a target of Larsen's violent and oppressive behavior.

Johnson, the man who had chafed me raw when I first came aboard, seemed the least equivocal of the men forward or aft. In fact, there was nothing equivocal about him. One was struck at once by his straightforwardness and manliness, which, in turn, were tempered by a modesty which might be mistaken for timidity. but timid he was not. He seemed, rather, to have courage of his convictions, the certainty of his manhood. (London, 2015: 92-93)

The statement above portrays Johnson as a firm, honest, and morally courageous individual. At first, Humphrey Van Weyden admits feeling uneasy around Johnson upon boarding the ship, but over time, he grows to understand and admire the man's character. Johnson is ultimately depicted as an ideal figure, brave, assertive, yet humble, someone who is unafraid to stand up for what is right, even within the harsh and oppressive environment aboard the *Ghost*.

I know you have it in for me, Johnson continued with his unalterable and ponderous slowness. You do not like me. You-you-' Go on, Wolf Larsen prompted. Don't be afraid of my feelings.' I am not afraid, the sailor retorted, a slight angry flush rising through his sunburn. If I speak not fast, it is because I have not been from the old country as long as you. You do not like me because I am too much of a man; that is why, sir. (London, 2015: 92).

This quotation highlights the confrontation between Johnson—a morally upright and courageous sailor, and Wolf Larsen, the authoritarian and brutal captain of the *Ghost*. In the exchange, Johnson openly acknowledges that he is aware of Larsen's hatred toward him. He boldly states what he believes to be reason that his own display of true manhood and moral courage in standing up against injustice is something that Larsen resents.



is one of the crew members aboard the *Ghost*, working as an
y sailor. He is portrayed as rebellious, rough tempered, unafraid to
; his hatred toward the captain through both words and actions.
is not easily controlled by Wolf Larsen's authority and openly

resists the captain's dominance. His deep resentment and anger toward Larsen eventually drive him to attempt to take the captain's life, reflecting the extreme tension and brutality that define life aboard the ship.

Suddenly Leach's voice came to my ears. It was tense and hoarse with an overmastering rage. I turned and saw him standing just beneath the break of the poop on the port side of the galley. "may god damn your soul to hell Wolf Larsen, only hell's too good for s too good for you, you coward, you murderer, you pig!" was his opening salutation. (London, 2015: 95)

The quotation reflects Leach's emotion outburst and deep-seated hatred toward Wolf Larsen, highlighting his bold and outspoken character as well as his intense frustration with the injustice he endures aboard the ship. His eruption of anger serves as a powerful indication of the deteriorating mental and physical condition of the crew under Larsen's harsh and oppressive leadership.

Leach stood their fears and reproaches for some time. Then he broke out: "You make me tired! A nice lot of gazabas you are! If you talked less with yer mouths and did something with yer hands, he'd a-ben done with by now. Why couldn't one of you, just one of you, get me a knife when I sung out? You make me sick! A-beefin and bellerin round, as though he'd kill you when he gets you! You know damn well he won't. (London, 2015: 110)

The quotation reveals Leach's anger and frustration toward the other crew members, whom he sees as cowardly, passive, and content to complain rather than take action against Wolf Larsen. The expression "you make me tired! A nice lot of Gazabas you are!" reflects his emotional reaction to their inaction. The term "Gazabas" is a derogatory slang word referring to a group of useless or ineffective people. In this moment, Leach criticizes the culture of silence, submission, and fear that dominates the lower ranks of the crew in the face of Larsen's brutal authority. He represents a lone voice of resistance against injustice.

4. Louis

Louis, also known as Louis the Oiler, serves as the oiler aboard the *Ghost*, responsible for maintaining the ship's machinery. Although the *Ghost* is a sailing vessel, there are still mechanical components that fall in his care. Louis is often portrayed as a calm and rational presence among the crew. Unlike Leach, who is hot-tempered, or Johnson, who is nervous, Louis is realistic and forward-thinking. At several points in the novel, he acts as an informal advisor, particularly to Humphrey Van



Weyden, offering practical insights and guidance on how to deal with the harsh leadership of Wolf Larsen.

I knew nothing of the minutiae of ropes and rigging, of the trimming and setting of sails; but the sailors took pains to put me to rights, Louis proving an especially good teacher, and I had little trouble with those under me. (London, 2015: 113)

This quotation illustrates Louis's patient and effective guidance in helping Humphrey, who initially lacks any knowledge of life at sea. His role as a mentor reflects both his wisdom and his willingness to support others in adapting to the harsh realities of maritime life.

I have made the acquaintance of another one of the crew, Louis he is called, a rotund and jovial faced Nova Scotia Irishman, and a very sociable fellow, prone to talk as long as he can find a listener... it seems that he has been seal-hunting regularly each for a dozen years, and is accounted one of the two or three very best boat-steerers in both fleets. (London, 2015: 57)

In this quotation, Louis is portrayed as an experienced sailor with a friendly and talkative demeanor. His twelve years of involvement in seal hunting highlight his pragmatic outlook and deep understanding of the realities of life at sea.

Watch out for squalls, is all I can say to you, was Louis's warning, given during a spare half-hour on deck while Wolf Larsen was engaged in straightening out a row among the hunters... The man's contrary as air currents or water currents. You can never guess the ways iv him. (London, 2015: 75)

The quotation highlights Louis's wisdom as an experienced sailor. He understands that surviving under Wolf Larsen's leadership requires more than physical strength, it also demands the ability to read situations carefully and maintain emotional distance from a captain who is both morally and psychologically unstable.

5. Oofy-Oofy

The name "Oofy-Oofy" is most likely a nickname rather than his real name. He is portrayed as a sailor from a less educated background and the target of ridicule or mistreatment by other crew members. Without intellectual or physical prominence, Oofy-Oofy serves as a classic representation of the oppressed within the social hierarchy of the *Ghost*.



So it was you, was it, you black beggar? Belligerently demanded one Kelly, an Irish-American and longshoreman, making his first trip to sea, and boat-puller for Kerfoot. As he made the demand he spat out a mouthful of blood and teeth and shoved his pugnacious face close to Oofy-Oofy. (London, 2015: 109)

This quotation reinforces Oofy-Oofy's position as a crew member occupying the lowest rung of the ship's social hierarchy-not only due to his race and lack of education, but also because he is frequently subjected to violence and humiliation by other sailors. The term "*Black Beggar*" is a racially charged insult that reveals how Oofy-Oofy, a *Kanaka* or South Pacific Islander, is dehumanized and looked down upon by some of the crew, particularly Kelly.

I noticed at the same time that the *Kanaka's* knuckles were laid open clear across and to the bone. He exhibited them, exposing beautiful white teeth in a grin as he did so, and explaining that the wounds had come from striking Wolf Larsen in the Mouth. (London, 2015: 109)

This line portrays Oofy-Oofy as a physically strong and resilient character who endures hardship with quiet submission. However, he is also depicted as a victim of structural violence within a system dominated by figures like Wolf Larsen. His smile does not signify joy, but rather a silent form of resilience in the face of persistent cruelty and oppression.

4.1.2 Setting

In literature, setting is a crucial element that provides the spatial and temporal framework of a story, making the narrative feel more vivid and immersive. It does more than simply answer the questions of where and when events occur it also shapes the atmosphere, constructs the fictional reality, and influences the characters attitudes and actions. In this section, the author explains the place, time, and atmosphere setting in the novel *The Sea Wolf* by Jack London.

a. Setting of Places

The setting is the location where the scene in the story takes place which affects the character and atmosphere of the story.



hip

majority of the story takes place aboard the *Ghost*, a sealing er that serves as the central setting for various physical and logical conflicts. The ship is portrayed as a confined and

oppressive environment, symbolizing both the harshness of life at sea and the absolute authority wielded by its captain. Wolf Larsen.

And all the while, rolling, plunging, climbing the moving mountains and falling and willowing in the foaming valleys, the schooner *Ghost* was fighting her way farther and farther into the heart of the Pacific and I was on her. I could hear the wind above. It came to my ears as a muffled roar. Now and again feet stamped overhead. An endless cracking was going on all about me, the woodwork and the fittings groaning and squeaking and complaining in a thousand keys. (London, 2015: 49)

This passage illustrates the physical condition of the ship as it is relentlessly battered by waves and wind, creating an atmosphere of tension and instability. The creaking and rumbling sounds of the *Ghost* reinforce the sense that it is a hostile and perilous environment. Details such as “feet stamped overhead” evoke the urgency and chaos of life on board, as crew members move swiftly to maintain the ship’s balance amid the violent motion of the sea. The atmosphere conveyed is far from calm. It is harsh, demanding, and filled with uncertainty, highlighting the constant struggle for survival.

2. Endeavour Island

Endeavour Island is the name given by Humphrey Van Weyden and Maud Brewster to the island they discover after escaping from the *Ghost*. Although the island’s actual name is unknown, they choose to call it “Endeavour” as a reflection of their struggle and perseverance. On the island, they construct a small shelter to protect themselves from the cold wind and rain. The island serves as symbol of hope, tranquility, and a new beginning, marking a significant turning point in their journey.

It was a clear day, and the sun was shining. I had slept late, and I stepped outside with sudden energy, bent upon making up lost time as befitted a dweller on Endeavour Island. (London, 2015: 209)

This quotation illustrates a shift in atmosphere from the tension and chaos aboard the *Ghost* to a sense of peace and hope on the island. It captures a moment of transition and personal growth for Humphrey Van Weyden, who evolves from a passive victim adrift at sea to someone who takes initiative and begins to feel a sense of belonging and responsibility in his new environment. The phrase “...as befitted a dweller on our Island” signifies his gradual acceptance of this new identity and adaptation to the challenges of island life.



b. Setting of Time

Setting of time refers to the specific temporal context in which events within a narrative take place. It not only provides a chronological framework for the story also contributes to shaping the emotional tone and reinforcing the themes presented by the author.

The timeframe of the novel *The Sea Wolf* by Jack London is set from the late 19th century to the early 20th century, a period when seal hunting was a legal and highly competitive maritime industry, particularly in the Northern Pacific. During this time, two-mastered schooners were commonly employed in the seal trade due to their speed and excellent maneuverability in rough sea conditions.

The hunters have experimented and practiced with their rifles and shotguns till they are satisfied, and the boat-pullers and steerers have made their spritsails, bound the oars and rowlocks in leather and sennit so that they will make no noise when creeping on the seals, and put their boats in apple-pie order. (London, 2015: 86)

The quotation offers a detailed insight into the preparation phase of the seal hunting expedition, highlighting the discipline, coordination, and professionalism of the crew aboard the *Ghost*. The setting not only illustrates the physical activities involved in maritime hunting but also provide context about the sailor's lives in the late 19th century

From today a child will be able to navigate a ship. No more long-winded calculations. All you need is one star in the sky on a dirty night to know instantly where you are. Look. I place the transparent scale on this star-map, revolve the scale till it is opposite those figures on the map underneath, and presto! There you are, the ship's precise location! (London, 2015: 83)

This quotation captures a moment in time when seafaring was beginning to change, thanks to the rise of new navigational tools. The captain excitement suggests that sailors were moving away from older, complicated methods like making detailed calculations based on stars and embracing innovations that made their work easier and more precise. The mention of a transparent scale and a star map hints at early forms of navigational aids such as star finders or plotting instruments, which began to emerge toward the end of the 19th century and into the early 20th



The setting of atmosphere refers to the emotional ambiance or psychological tone that the author creates through descriptions of the location, time, weather, and other environmental elements. This atmosphere is designed to influence the feelings of both the readers and the characters in the story. The atmosphere in *The Sea Wolf* is mostly tension, brutality, and gripping that depicts the harsh life at sea.

The hunters-there were six of them-to a man, turned and regarded me. I was painfully aware of my likeness to a scarecrow. A laugh went up at my appearance, a laugh that was not lessened or softened by the dead man stretched and grinning on the deck before us; a laugh that was a rough and harsh and frank as the sea itself; that arose out of coarse feelings and blunted sensibilities, from natures that knew neither courtesy nor gentleness. (London, 2015: 36)

This quotation illustrates a brutal and psychologically intense atmosphere. It appears at a moment when Humphrey Van Weyden begins to grasp the true nature of the environment in which he finds himself stranded. The death of a crew member does not shock them; instead, they respond with laughter. This reaction reflects a harsh, unforgiving, and callous social atmosphere.

4.1.3 Plot

a. Exposition

The novel begins by introducing the main character, Humphrey Van Weyden, an intellectual literary critic accustomed to a life of comfort in San Francisco. After surviving a shipwreck, he is rescued by the *Ghost*, a sealing schooner commanded by the ruthless, physically imposing, and intellectually formidable Captain Wolf Larsen. Humphrey soon finds himself unwillingly drawn into life aboard the vessel, forced to become part of its rough and often brutal crew.

I remember thinking how comfortable it was, this division of labour which made it unnecessary for me to study fogs, winds, tides and navigation in order to visit my friend who lived across an arm of the sea. (London, 2015: 23)



The vessels came together before I could follow his advice. We must have been struck squarely amidships, for I saw nothing, the strange steamboat having passed beyond my line of vision. The Martinez heeled over, sharply, and there was a crashing and rending of timber. (London, 2015: 26)

I have counter proposition to make, and for the good of your soul. My mate's gone, and there'll be a lot of promotion. A sailor comes

aft to take mate's place, cabin-boy goes for arf to take sailor's place, and you take the cabin-boy's place, sign the articles for the cruise, twenty dollars per month and found. (London, 2015: 38)

The quotation above illustrates a series of events that unfold at the beginning of the story, starting with the introduction of Humphrey van Weyden, a man accustomed to a life of comfort and intellectual pursuits. These quotations then trace the shipwreck that disrupts his orderly existence and his subsequent rescue by the sealing schooner *Ghost*, commanded by the enigmatic and fearsome Captain Wolf Larsen.

b. Rising Action

The rising action begins as Humphrey Van Weyden undergoes both physical and psychological transformation in response to the harsh conditions aboard the *Ghost*. Tensions escalate with the emergence of conflict between Captain Wolf Larsen and the crew, especially Johnson and Leach, who rebel against his authority. The arrival of Maud Brewster, a woman rescued at sea, further intensifies the interpersonal dynamics on the ships, introducing new layer of emotional and gender tension.

He sprang for me with a half-roar, gripping my arm. He had gripped me by the biceps with his single hand, and when that grip tightened, I wilted and shrieked aloud. My feet went out from under me. I simply could not stand upright and endure the agony... my biceps was being crushed to a pulp. (London, 2015: 75)

In this quotation, Wolf Larsen demonstrates his physical dominance over the newly arrived passenger, Humphrey Van Weyden. This moment marks the beginning of Larsen's brutal control and highlights the harsh and dangerous reality of life aboard the *Ghost*.

Mugridge heard and shot a swift glance at me, but I gave no sign that the conversation had reached me. I had not thought my victory was so far-reaching and complete. The cockney became humbler and more slavish to me than ever to Wolf Larsen. I mistered him and sirred him no longer, washed no more greasy pots and peeled no more potatoes. I did my own work, and my own work only. Also I carried the dirk in a sheath at my hip, sailor-fashion, and maintained towards Thomas Mugridge a constant attitude which was composed of equal parts of domineering, insult and contempt. (London, 2015: 81)



This quotation marks a significant turning point in Humphrey Van Weyden's character development as he begins to adapt to and resist the world around him. Humphrey demonstrates increased courage and control, signaling his growing ability to assert authority within the

social dynamic s aboard the *Ghost*. The shift in Thomas Mugridge's behavior from previously belittling him now showing submission. It reflects Humphrey's evolving understanding of how to survive and assert himself in a harsh and unforgiving environment.

But Wolf Larsen's fist drove midway between, on the chest, with a crushing, resounding impact. Johnson's breath, suddenly expelled, shot from his mouth and as suddenly checked, with the forced, audible expiration of a man wielding an axe. He almost fell backward, and swayed from side to side in an effort to recover his balance. (London, 2015: 94)

This quotation illustrates an act of violence committed by Wolf Larsen against Johnson, a crew member known for his principles and willingness to challenge authority. The incident serves as a foreshadowing of deeper conflicts to come, highlighting the escalating tension aboard the *Ghost*.

She seemed to me like a being from another world. I was aware of a hungry out-reaching for her, as of a starving man fro bread. But then, I had not seen a woman for a very long time. I know that I was lost in a great wonder, almost a stupor-this, then, was a woman? (London, 2015: 133)

In this quotation, Humphrey offers his initial impression of Maud Brewster. Her unexpected arrival aboard the *Ghost* introduces a significant shift in the story's dynamic. Maud's presence awakens feeling of affection and protectiveness in Humphrey. Moreover, her arrival also stirs Wolf Larsen's interest, creating a growing tension between the two men.

c. Climax

The climax of the novel unfolds when Humphrey and Maud successfully escape from the *Ghost* using one of the ship's small boats. Their journey leads them to a remote, uninhabited island, where they must rely on limited supplies and each other to survive. The tension reaches its peak with the unexpected reappearance of Wolf Larsen, whose deteriorating physical condition caused by a mysterious illness that gradually renders him paralyzed, adds a new layer of uncertainly and danger to their fragile of safety.



I had never rowed in my life, but I put out the oars and at the expense of much effort got the boat clear of the *Ghost*. Then I experimented with the sail. I had seen the boat-steerers and hunters set hteir spritsails many times, yet this was my first attempt. We turned our heads, swayed by common impulse to see

the last of the *Ghost*. Her low hull lifted and rolled to windward on a sea; her canvas loomed darkly in the night; her lashed wheel creaked as the rudder kicked; then sight and sound of her faded away, and we were alone on the dark sea. (London, 2015: 183-184)

This quotation captures a pivotal moment of transformation, heightened tension, and turning point in the protagonist's journey. The departure from the *Ghost* symbolizes a decisive break from captivity and the beginning of a new struggle for freedom and survival for Humphrey and Maud. Their choice to abandon the ship is both courageous and vital. The final line "*sight and sound of her faded away, and we were alone on the dark sea*" powerfully conveys their complete separation from Wolf Larsen's oppressive influence, marking the start of an uncertain but self-determined future.

There, on the beach, no fifty feet away, bow on, dismantled, was a black-hulled vessel. Masts and booms, tangled with shrouds, sheets and rent canvas, were trailing gently alongside. I could have rubbed my eyes as I looked. There was the home-made galley we had built, the familiar break of the poop, the low yatch-cabin scarcely rising above the rail. It was the *Ghost*. (London, 2015: 208)

This quotation highlights the profound shock experienced by Humphrey and Maud upon discovering that the *Ghost*, the ship they had escaped in search of safety has now washed ashore on the same island. The unexpected reappearance of the vessel dramatically heightens the tension, as the *Ghost* had previously symbolized oppression and peril, primarily due to the presence of its ruthless captain, Wolf Larsen.

d. Falling Action

In the falling action, Humphrey and Maud confront Wolf Larsen, who remains intellectually intimidating despite his declining physical condition. Though Larsen continues to assert his dominance through wit and sharp words, it becomes clear that Humphrey has undergone significant personal growth. He now demonstrates both emotional resilience and the strength needed to protect himself and Maud, standing his ground against a man who once held total power over him.



He was standing in the companion-way, only head and shoulders visible, straight at me. His arms were resting on the half-open slide. He made no movement whatever—simply stood there, staring at me. All my old fear of him returned and my new fear was increased a hundredfold. (London, 2015: 210)

In this quotation, Wolf Larsen is described as standing silently in the doorway, with only his head and shoulders visible. He says nothing, makes no movement, and simply fixes his gaze on Humphrey. Paradoxically, it is the stillness and calm in his expression that heightens the sense of tension. Despite Humphrey's earlier growth in both character and mental resilience, he continues to feel a deep sense of fear.

e. Resolution

The resolution of the story is marked by the death of Wolf Larsen, who had long been the central source of tension throughout the narrative. He dies completely paralyzed and powerless aboard his ship, which had been driven ashore on Endeavour Island by the waves. His death brings a sense of emotional and physical relief to both Humphrey Van Weyden and Maud Brewster, who had previously lived under constant fear and pressure. This moment symbolizes the end of tyrannical rule and the triumph of moral strength. Humphrey closes the story with a personal reflection on his transformation from a sheltered intellectual into a resilient man capable of facing the harsh realities of life.

It was Wolf Larsen last word, "bosh", skeptical and invincible to the end. The arm and hand relaxed. The trunk of the body moved slightly. Then there was no movement. Maud released the hand. The fingers spread slightly, falling apart of their own weight, and the pencil rolled away. (London, 2015: 243)

This quotation captures the moment of Wolf Larsen's death. His final word, "Bosh," reflects his persistent skepticism, cynicism, and intellectual defiance, even in the face of death. He refuses to reveal any sign of vulnerability, maintaining his pride and disbelief until the very end. After writing that last word, his body gradually ceases to move, the pencil slips from his hand, and he passes away. This moment signifies the release of Humphrey and Maud from the threat and brutality that Larsen had long represented.

The day came for our departure. There was no longer anything to detain us on Endeavour Island. The *Ghost* stumpy masts were in place, her crazy sails bent. All my handiwork was strong, none of it beautiful; but I knew that it would work, and I felt myself a man of power as I looked at it. (London, 2015: 245)



This quotation illustrates the moment when Humphrey Van Weyden and Maud Brewster finally prepared to leave Endeavour Island, where they found refuge after escaping from the *Ghost*. It marks the point in the story where the main characters reach a sense of stability and freedom following a long and difficult conflict. Humphrey has

managed to repair the *Ghost* with his own hands. Although his workmanship is described as less than perfect, as suggested by the phrase “*none of it beautiful*,” it symbolizes his transformation. From a weak literary critic with no practical experience, he has grown into a resilient man capable of survival and self-reliance at sea.

4.1.4 Theme

The theme of literary works refers to the central idea or underlying message that forms the foundation of the entire story. It reflects the author’s intention in conveying moral lessons, philosophical perspectives, or social conflicts to the reader.

In *The Sea Wolf* by Jack London, the primary theme revolves around the existential struggle between physical strength and moral integrity. The protagonist, Humphrey Van Weyden, an intellectual unaccustomed to hardship, is thrust into a harsh and violent world aboard the sealing ship *Ghost*, commanded by Wolf Larsen, a man known for his physical power, intellect, and ruthless nihilism. The conflict between Humphrey and Larsen represents a deeper clash between two opposing worldviews. One embraces values, morality, and human compassion, while the other upholds power and egoism as the ultimate truth.

Do you know the only value life has is what life puts upon itself? And it is of course overestimated, for it is of necessity prejudiced in its own favour. Take that man I had aloft. He held on as if he were a precious thing, a treasure beyond diamonds or rubies. To you? No. to me? Not at all. To himself? Yes. But I do not accept his estimate. He sadly overrates himself. There is plenty more life demanding to be born. Had he fallen and dripped his brains upon the deck like honey from the comb, there would have been no loss to the world. The supply is too large. (London, 2015: 66)

In this quotation, Wolf Larsen expresses his deeply materialistic and nihilistic view on the value of life. He argues that life has no objective worth, except for the value assigned by the individual themselves. However, he believes that this value is often exaggerated because humans are inherently self-centered. This quotation serves as a significant statement from Wolf Larsen in the novel, directly reflecting the themes of existentialism and the conflict surrounding the value of human life.



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is how Humphrey Van Weyden’s interactions with other
is his struggle for personal growth and self-actualization.

4.2.1 The stages of Humphrey Van Weyden's character development in achieving self-actualization based on Maslow's Hierarchy of Needs.

a. Physiological needs

Physiological needs refer to the most fundamental human requirements necessary for physical survival, including access to food, water, clothing, and shelter. These needs form the foundation of human motivation and must be met before an individual can pursue higher needs.

At the beginning of *The Sea Wolf*, Humphrey Van Weyden is a passenger aboard a ship called the *Martinez*, which sails through San Francisco Bay. The vessel encounters an accident and eventually sinks due to a thick fog, leaving everyone on board adrift at sea. This situation is reflected in the following quotation "*The water was cold-so cold that it was painful. The pang, as I plunged into it, was as quick and sharp as that on fire*" (London, 2015: 27), this quotation illustrates the extreme physical experience Humphrey undergoes as he plunges into the freezing sea when the ship sinks. This moment highlights the absence of basic physiological needs such as physical comfort, body warmth, and protection.

He is subsequently rescued by a seal-hunting schooner called *Ghost*. Upon boarding the ship, Humphrey undergoes a drastic shift in his way of life. Having previously lived in comfort, he is now confronted with the immediate need to secure food, rest, and survival within the harsh and unforgiving conditions of life at sea.

The cook grinned at my exhibition of nerves, and thrust into my hand a steaming mug with an "ere, this'll do yer good." It was a nauseous mess – ship's coffee – but the heat of it was revivifying. (London, 2015: 30)

This quotation describes the moment when Humphrey first boards the sealing ship, the *Ghost*, and is offered a cup of coffee by the ship's cook. Although the coffee tastes unpleasant, he drinks it nonetheless to meet his basic physiological needs, such as hydration and bodily warmth.

Rest! I never before knew the meaning of the word. I had been resting all my life and did not know it. But now, could I sit still for one half-hour and do nothing, not even think, it would be the most pleasurable thing in the world. (London, 2015: 60)



In this quotation, Humphrey expresses the profound physical and exhaustion he experiences after enduring the harsh life aboard the ship. The quotation highlights the essential human need for rest as part of physiological needs. When the body is pushed to its limits without pause

or time to recover, even the simple act of sitting quietly without having to think becomes a rare luxury.

b. Safety and security needs

Safety and security needs refer to the human desire for protection from physical harm, a stable environment, the rule of law, and personal security. Once basic physiological needs such as food, water, and rest are met, people naturally seek a sense of safety and stability in their lives.

In *The Sea Wolf*, this need becomes especially significant as the main character, Humphrey Van Weyden undergoes a dramatic shift from a life of comfort and security to one marked by violence and uncertainty aboard the sealing schooner *Ghost*, under the command of Wolf Larsen.

That's your look-out. You haven't any lawyer or business agent now, so you'll have to depend on yourself. When you get a dollar, hang on to it. A man who leaves his money lying around, the way you did, deserves to lose it. Besides, you have sinned. You have no right to put temptation in the way of your fellow-creatures. (London, 2015: 53)

This dialogue highlights the absence of safety and protection in Humphrey's new life aboard the *Ghost*. It illustrates a setting where no legal structure or system exists to guarantee individual rights or personal security. Humphrey is warned that he must protect his own belongings, as no one else will do it for him. This reality pushes him to begin developing his own sense of resilience and personal strength.

It was too much for me to witness. I felt that I should lose my mind, and I ran up the companion stairs to open the doors and escape on deck. But Wolf Larsen, leaving his victim for the moment, and with one of his tremendous springs, gained my side and flung me into the far corner of the cabin. (London, 2015: 94)

In this quotation, Humphrey witnesses the brutal violence carried out by Wolf Larsen against a crew member. Instinctively, he flees the scene to protect himself from the immediate danger. This reaction reflects the deep and fundamental human need for both physical and emotional safety. The traumatic experience becomes a turning point, pushing him to grow stronger and more self-reliant.



Look at him, Hump, Wolf Larsen said to me, look at this bit of mated dust... what do you think of him, Hump? What do you think of him? I think that he is a better man than you are, I answered, yelled, somehow, with a desire to draw upon myself a portion of wrath I felt was about to break upon his head. (London, 2015: 93)

This dialogue captures the moment when Humphrey begins to demonstrate emotional and moral independence, even while facing a very real physical threat. His action signals a shift in his sense of security no longer reliant on external protection, but instead emerging from within as an expression of his personal values and inner courage.

c. Love and Belonging needs

Love and belonging needs refer to the human desire for social connection, affection, friendship, and emotional intimacy. This need reaches a pivotal moment in the story when Maud Brewster, a poet and an educated woman, enters the story and begins to play a significant role.

The first clean bite since I come aboard, Harrison said to me at the galley door, as he returned the dinner pots and pans from the forecabin. Somehow Tommy's grub always tastes of grease, stale grease, and I reckon he ain't changed his shirt since he left Frisco. (London, 2015: 99)

This quotation illustrates that Humphrey is beginning to be accepted as a part of the social dynamic aboard the *Ghost*. When Harrison compliments the food prepared by Humphrey, it shows that he no longer sees him as just a stranger or outsider, but as someone worth engaging with. This moment signifies the early development of social recognition, acceptance, and a sense of belonging among the crew.

Unlike anyone else in the ship's company, I now found myself with no quarrels on my hands and in the good graces of all... while Smoke and Henderson, convalescent under a deck awning and swinging day and night in their hammocks, assured me that I was better than any hospital nurse. (London, 2015: 101)

The quotation reflects how Humphrey has gained recognition from several crew members who had previously treated him harshly or dismissively. He is acknowledged for his skill in caring for the sick, to the point where Smoke and Henderson remark that he is better than any hospital nurse. The phrase "*no quarrels on my hands*" suggest that Humphrey's social standing aboard the ship has improved. He is now secure not only in a physical but also emotionally, having earned respect and a sense of peace among the crew.



By gaining recognition from the other crew members, Humphrey felt more at ease and able to move freely without fear of being mistreated. As his sense of security and belonging grew, a new chapter was about to emerge with the arrival of Maud Brewster, a woman rescued from the *Ghost*. As the only woman aboard the ship, her presence drew

Humphrey's attention and gradually led him to fall in love with her. This is reflected in the following quote "*it required no more than the woman should be Maud Brewster, who know charmed me in person as she had long charmed me through her work.*" (London, 2015: 154). This quotation illustrates how the presence of Maud Brewster begins to fill an emotional void within Humphrey. Initially, his admiration for her stemmed solely from her literary work, but over time, that admiration shifted from an intellectual appreciation to a more personal connection. The phrase "*now charmed me in person*" suggest that his feelings had evolved into something deeper and more intimate, indicating the development of an emotional bond between them.

d. Self-Esteem needs

This need encompasses self-confidence, competence, appreciation, and recognition from others. In *The Sea Wolf*, after enduring a series of harsh challenges aboard the *Ghost*, such as performing strenuous manual labor and learning how to survive, Humphrey begins to develop practical skills, a deeper knowledge of the world around him, and a growing belief in his own abilities. This is reflected in the following quotation:

So it devolved upon me to learn, and learn quickly. Steering I picked up easily... this, too, I learned, and quickly, for I felt somehow a wild desire to vindicate myself in Wolf Larsen's eyes, to prove my right to live in ways other than of the mind. (London, 2015: 120)

This quotation illustrates Humphrey's growing determination to prove himself not just as an intellectual, but also as someone capable of physical strength and resilience. The phrase "*vindicate myself in Wolf Larsen's eyes*" reflects his desires for validation and recognition, particularly from someone who had long viewed him as weak person.

After learning many new things and mastering various seafaring skills, Humphrey began to develop a sense of confidence among the rest of the crew. His growth became so evident that even Wolf Larsen, who was known for his high standards, acknowledged it by giving Humphrey the opportunity to take the helm. This development is reflected in the following quotation "*I sprang to the topsails, and before the wind had become too strong we had them fairly set and were coiling down. then I went aft for orders. Wolf ded approval.*" (London, 2015: 122-123). The quotation illustrates rey has successfully applied the knowledge and skills he gained me aboard the *Ghost*. His action of "*sprang to the topsails*" reflects t boost in his confidence and his ability to contribute in challenging This moment represents the fulfillment of esteem needs, the recognition of personal competence and self-worth.



e. Self-actualization

Self-actualization refers to an individual's need to become the best version of themselves and to realize their full potential, including a deeper understanding of life's meaning. In *The Sea Wolf*, the peak of Humphrey's self-actualization is reflected in his ability to lead, protect, and build a new life with Maud, no longer relying on others for survival or direction.

And yet I was unafraid. I was without confidence in the future, extremely doubtful, and yet I felt no underlying fear. It must come right, it must come right, I repeated to myself, over and over again. (London, 2015: 188)

The quotation appears at a point when Humphrey and Maud have endured numerous hardships, successfully escaped from the *Ghost*, built a life on Endeavour Island, and repaired the ship in order to survive. At this stage, Humphrey is no longer driven by fear or dependence but lives according to his own principles and values. He faces uncertainty with calmness and courage, demonstrating the emotional and spiritual maturity that characterizes a fully self-actualized individual.

During the escape from the *Ghost* using small boat, Humphrey relied entirely on his own abilities. He had to take charge of their journey, operate the boat's sails, and protect Maud from the harsh cold of the sea wind. Humphrey says, "*When I took the steering-oar I had first to unbend her cramped fingers. Her modicum of strength had been exhausted, and she was unable even to move from her position.*" (London, 2015: 187). In this situation, Humphrey took over steering the boat after realizing that Maud was completely exhausted. He did not only act physically to continue the task, but also demonstrated deep care and a strong sense of responsibility for the wellbeing of another person.

The peak of Humphrey's self-actualization is reflected in the moment when he repairs the ship's mast. Once portrayed as physically weak, he now demonstrates the strength and capability to lift and install the damaged mast entirely through his own effort. Humphrey says, "*I did it! I did it! With my own hand I did it! I wanted to cry aloud.*" (London, 2015: 245). Humphrey expresses a sense of admiration for himself for something he has managed to accomplish with his own hands. He becomes aware of his true potential, a sense of freedom and control over his own life, and finds deep meaning in what he has achieved. This moment represents the culmination of his journey, a person rebirth shaped by the harsh experiences that defined him.



4.2.2 The Impact of Humphrey Van Weyden's Interactions in His Struggle to Meet the Self-Actualization

Humphrey Van Weyden's Journey's toward self-actualization in *The Sea Wolf* is deeply shaped by his interactions with others characters aboard the *Ghost* and later on *Endeavour Island*. These interactions go beyond mere exchanges of information; they play a crucial role in shaping his character, strengthening his emotional resilience, helping him discover the meaning of life, and ultimately enhancing his sense of identity. This section uses Abraham Maslow's Hierarchy of Needs theory to explore Humphrey Van Weyden's interactions with other character in his struggle to meet needs and self-actualization. This discussion focuses on Humphrey Van Weyden's interactions with the crew members, including Wolf Larsen and Maud Brewster, and how these relationships support his transformation from a passive intellectual into an independent individual who is emotionally mature and driven by purpose.

a. The Impact of Interaction with Wolf Larsen

This section explores how Humphrey's confrontations and dialogues with Wolf Larsen significantly contribute to the fulfillment of his esteem and self-actualization needs, as outlined in Maslow's Hierarchy of Needs. the evolution of their relationship from one rooted in fear and intimidation to one marked by challenge and resistance plays a crucial role in shaping Humphrey's sense of identity, competence, and purpose.

Upon his first encounter with Wolf Larsen, Humphrey felt a deep sense of dread mixed with the commanding charisma possessed by the captain of the *Ghost*. This is reflected in the following quotation, "*for before I knew it he had stepped two paced forward, gripped my right hand in his, and held it up for inspection. I tried to withdraw it, but his fingers tightened.*" (London, 2015: 38). In this quotation, Wolf Larsen abruptly grabs Humphrey's hand to inspect his physical condition. In doing so, Wolf implicitly evaluates Humphrey's worth as a man and as a potential crew member. The dominating nature of Wolf's touch creates a sense of discomfort and physical threat, making Humphrey feel unsafe. This moment highlights Humphrey's vulnerable and precarious position as a newcomer in the harsh and brutal environment of the ship.



on first boarding the ship, Humphrey felt deeply uncomfortable in a dark and hostile environment. In an effort to fulfill his need for safety, he wanted to be taken off the vessel. This is reflected in the following quotation "*I wish to be put ashore, I said firmly...I shall pay you whatever you delay and trouble to be worth.*" (London, 2015: 38). The quotation indicates that Humphrey was willing to pay any amount of money just to be

taken off the ship. This reflects his profound discomfort at being surrounded by rough and hostile individuals, especially Wolf Larsen.

I have a countered proposition to make, and for the good of your soul. Cabin-boy goes forward to take sailor's place, and you take the cabin-boy's place, sign the articles for the cruise, twenty dollars per month and found. Now what do you say? And mind you, it's for your own soul's sake. It will be the making of you. You might learn in time to stand on your own legs, and perhaps to toddle along a bit. (London, 2015: 38)

The quotation illustrates Wolf Larsen offering Humphrey a position as a crew member aboard the ship. However, this offer is not presented as a genuine choice, but rather as a subtle form of coercion disguised in the rhetoric of "*for your own soul's sake.*" Humphrey is left with little to no options; he finds himself in an isolated environment where his survival depends on Larsen's mercy. To meet his safety needs, he is compelled to accept the offer.

Living as a crew member was an entirely new experience for Humphrey, who had previously led a comfortable life without ever engaging in manual labor. Now, he found himself in the unfamiliar position of being both a sailor and a subordinate, as he expressed, "*and thus it was that I passed into a state of involuntary servitude to Wolf Larsen. He was stronger than I, that was all.*" (London, 2015: 42). The quotation illustrates a moment of resignation for Humphrey, as he realizes he has neither the power nor the option to resist Wolf Larsen's dominance. His submission to Wolf's authority becomes the foundation for the transformative journey that will eventually shape his character and sense of identity.

Wolf's harsh behavior compelled Humphrey to begin adapting and adjusting to his new working environment. His interactions with Wolf were not merely endured, but gradually became a source of learning. In an indirect way, Wolf acted as a mentor, guiding Humphrey toward growth and self-reliance in the unfamiliar and demanding world aboard the ship.

How can I get it back again? That's your look-out. You haven't any lawyer or business agent now, so you'll have to depend on yourself. When you get a dollar, hang on to it. A man who leaves his money lying around, the way you did, deserves to lose it. (London, 2015: 53).

The quotation reflects the beginning of a transformation in Humphrey's way of life. From someone once lulled by the comfort of a system to an individual forced to rely on himself in a harsh and demanding environment. Almost unintentionally, Wolf's words serve as a catalyst for Humphrey, prompting him to start learning how to take personal responsibility.



Why not boost cocoky? According to your ideas, he, too, must be an immortal millionaire. You cannot diminish the length of his living by killing him... then boost him. Stick a knife in him and let his spirit free. Boost him along, and I'll promote you to his place, and he's getting forty-five dollars a month. (London, 2015: 79)

The quotation illustrates an ideological conflict between Wolf Larsen and Humphrey Van Weyden. Through his sarcastic remark, Larsen challenges the strength of Humphrey's values in an environment where survival demands a lack of compassion. By offering a promotion and increased pay, Larsen attempts to both tempt and intimidate Humphrey into abandoning his moral principles. This moment marks a crucial turning point of Humphrey's character development toward self-actualization, as he is forced to choose between remaining true to his values or yielding to the pressures of the harsh new world that he faces.

Over time, Humphrey and Larsen start accepting each other, often engaging in discussions about ideology and the meaning of life. This development reflects that Humphrey had begun to be accepted. It marks a significant transformation in Humphrey's character: for someone who once depended on others to a self-reliant, morally grounded individual capable of taking responsibility for another person. This evolution reflects his achievement of self-actualization.

Wolf dependence on Humphrey is reflected in the following quotation, *"I've never been sick in my life, Hump, he said, as I guided him to his room."* (London, 2015: 82). Wolf's health deteriorated to the point where he could no longer travel alone to his cabin. Despised by the rest of the crew, he placed his trust in Humphrey to guide and care for him. This moment highlights Humphrey's significant personal growth, he has matured into a responsible and compassionate figure, capable of taking on serious responsibilities and caring for others in times of needs.

After the various events that Humphrey went through, he grew more and more, and began to be proficient in operating the ship. This is realized by Wolf Larsen in the following quotation, *"you are a handy man, Wolf Larsen began. Hereafter you shall stand watches, receive seventy-five dollars per month, and be addressed fore and aft as Mr Van Weyden."* (London, 2015: 113). This quotation reflects Wolf Larsen's open acknowledgement of Humphrey's worth and competence by offering him a new position, a higher salary, and addressing him with the respectful title *"Mr. Van Weyden."*



If his offer was not immediately accepted by Humphrey; instead, he showed the courage to decline the proposal from the ruthless captain. This decision demonstrated that Humphrey had achieved a sense of self-worth and

confidence, indicating the fulfillment of his esteem needs. This is reflected in the following quotation, “*I really do not care to sit in the high places, I objected. I find life precarious enough in my present humble situation. I won’t be mate on this hell-ship! I cried defiantly.*” (London, 2015: 113). In the quotation, Humphrey rejects Wolf’s offer. This decision demonstrates his growing ability to exercise self-control. Rather than chasing external validation through rank or recognition, he places greater value on personal safety, stability, and integrity. At this stage, Humphrey is progressing toward self-actualization, where personal values outweigh social status or rewards. He is no longer merely surviving; he is beginning to shape his life in alignment with his own principles.

Humphrey’s refusal made Wolf feel even prouder of him. In the end, the lesson Wolf had instilled—to stand on one’s own two feet—was fully embraced by Humphrey. As a result, the man who was once mocked and disrespected now earned the respect of both the crew and the captain. Who began addressing him as Mr. Van Weyden.

Humph, he said, I beg pardon, Mr Van Weyden, I congratulate you. I think you can now fier your father’s legs back into the grave to him. You’ve discovered your own and learned to stand on them... and by the end of the voyage you could ship on any coasting schooner.” (London, 2015: 114)

The quotation illustrates that Humphrey has earned the respect of both Wolf Larsen and the rest of the crew. Whereas he was once addressed by his first name, he is now referred to with the formal and respectful title “Mr.” This shift signifies that Humphrey’s need for self-esteem has been fulfilled.

Working as the second in command on the ship was a completely new experience for Humphrey. One of his duties involved counting the number of seals that had been hunted, a task he found unpleasant, especially because it required him to endure the strong smell of seal blood. “*it developed what little executive ability I possessed, and I was aware of a toughening or hardening which I was undergoing and which could not be anything but wholesome for ‘Sissy’ Van Weyden,*” (London, 2015: 119). This quotation illustrates that Humphrey’s transformation was not limited to physical changes or skill acquisition; he also reflected on the experience as something that enriched his inner self. This marks an essential aspect of self-actualization,

individual becomes aware of and appreciates their own growth and a new version of himself.

Humphrey Van Weyden’s interactions with Wolf Larsen represent a key milestone in his journey toward fulfilling his needs, as outlined in Abraham Maslow’s hierarchy of Needs. Although their relationship began in conflict, it



was precisely through these trials and confrontations that Humphrey experienced profound personal growth—physically, emotionally, intellectually, and even spiritually. Wolf Larsen served not only as an antagonist but also as a paradoxical force of transformation, pushing Humphrey to evolve into his most authentic self. In this sense, Larsen functioned as a brutal teacher in Humphrey’s path toward self-actualization.

Humphrey Van Weyden’s interactions with Wolf Larsen represent a pivotal stage in his journey toward fulfilling his needs, as outlined in Abraham Maslow’s Hierarchy of Needs. although their relationship began in conflict, it was precisely through these trials and confrontations that Humphrey experienced profound personal growth—physically, emotionally, intellectually, and even spiritually. Wolf Larsen served not only as an antagonist but also as a paradoxical force of transformation, pushing Humphrey to evolve into his most authentic self. In this sense, Larsen functioned as a brutal teacher in Humphrey’s path toward self-actualization.

b. The Impact of Interaction with Maud Brewster

The arrival of Maud Brewster aboard the *Ghost* marks a turning point in Humphrey Van Weyden’s personal development. Unlike his earlier relationships, which were largely shaped by struggle and survival, his connection with Maud brings emotional depth, mutual respect, and intellectual companionship. As two individuals from similar backgrounds thrust into a harsh and unfamiliar world, their bond gradually evolves—from a shared sense of hardship into a meaningful and transformative relationship.

I made no reply. I was incapable of speaking, my mind was too confused. I must have time to think, I knew. This woman, sleeping even now in the spare cabin, was a responsibility which I must consider, and the only rational thought that flickered through my mind was that I must do nothing hastily if I were to be any help to her at all. (London, 2015: 140)

The quotation reflects Humphrey’s growing sense of empathy and deep concern for others, particularly Maud Brewster. He steps into a more active and mature role and begins to see himself as a capable individual, someone who can make important decisions that impact the lives of other. This marks a significant emotional and intellectual maturity, signaling his transformation toward self-actualization and becoming the best himself.



ud, as the only woman aboard the ship, naturally drew the f the men, including Humphrey. For Humphrey—who had spent his experienced a genuine attraction toward a woman. This

shift in his emotional awareness is reflected in the following quotation, *“it required no more than that the woman should be Maud Brewster, who now charmed me in persons as she had long charmed me through her work.”* (London, 2015: 154). The quotation captures the moment when Humphrey first experiences a genuine sense of admiration for Maud Brewster. He begins to feel a personal emotional connection and affection toward her. This marks a significant step as Humphrey moves beyond his intellectual rigidity developing a fuller sense of humanity. He becomes more emotionally, socially, and morally balanced. This moment represents a meaningful stride toward self-actualization, as he begins to pursue deeper values and realize his fullest potential.

Living aboard the ship, where space was limited, brought Humphrey and Maud into frequent contact and interaction. Through these moments, feelings of affection gradually began to grow within Humphrey toward Maud. This is reflected in the following quotation, *“therefore I loved. And the woman I loved was Maud Brewster.”* (London, 2015: 157). The quotation shows Humphrey admitting that he is in love with Maud. This development reflects the fulfillment of his love and belonging needs, as described in Maslow’s Hierarchy—highlighting his desire for emotional connection and meaningful companionship.

On the contrary, idealist that I was to the most pronounced degree, my philosophy had always recognized and guerdoned love as the greatest thing in the world, the aim and the summit of being, the most exquisite pitch of joy and happiness to which life could thrill, the thing of all things to be hailed and welcomed and taken into the heart. But now that it had come I could not believe. I could not be so fortunate. It was too good, too good to be true. (London, 2015: 157)

Humphrey, who had previously understood love only as an abstract philosophical idea, now experiences it in a deeply personal and tangible way, as reflected in the quotation above. The love he feels not only enriches his life but also brings together the idealistic value he has long held. This moment marks a significant step toward self-actualization, a life of deeper meaning, spiritual fulfillment, and alignment between thought and lived experience.

I shall never forget, in that moment, how instantly conscious I became of my manhood. The primitive deeps of my nature stirred. I felt myself sculline, the protector of the weak, the fighting male. And, best of all, I felt myself the protector of my loved one. She leaned against me, so light and lily-frail, and as her trembling eased away it seemed though I became aware of prodigious strength. (London, 2015: 157)



An important turning point in Humphrey's existential development is indicated by this quotation. He completely accepts his new identity as a powerful, protective man, which represents the fulfillment of three levels in Maslow's Hierarchy of Needs: self-actualization, self-esteem, and love and belonging. This moment illustrates how love, combined with extreme circumstances, can accelerate personal growth and lead to a more complete and mature identity.

Humphrey van Weyden's interaction with Maud Brewster has a profound impact on his psychological development. The sense of responsibility he feels to protect Maud brings forth courage and leadership within him qualities that had not fully emerged when he was merely coping with the harsh environment of the ship and the pressure from Wolf Larsen. More importantly, the emotional bond and love he shares with Maud allow Humphrey to discover a deeper meaning in life and a clearer sense of his individual purpose. He grows not only physically and mentally, but also spiritually and emotionally, ultimately reaching the peak of self-actualization as outlined in Maslow's hierarchy of needs.

c. The impact of Interaction with the crew member (*Ghost*)

Humphrey Van Weyden toward self-actualization begins when he is unexpectedly thrust into the harsh and brutal environment aboard the ship *Ghost*. In this setting, survival depends not on intellect, but on physical strength, endurance, and adaptability. Basic needs such as food, drink, and shelter represent the fulfillment of physiological needs. Upon his initial arrival on the *Ghost*, Humphrey encounters one of the crew members, the ship's cook named Thomas Mugridge. Noticing Humphrey's weakened condition, the cook offers him something to drink. "*It was a nauseous mess-ship's coffee-but the heat of it was revivifying.*" (London, 2015: 30). This quotation describes the moment when Humphrey is handed a cup of hot coffee by the ship's cook. Although he finds the taste unpleasant, the warmth of the drink helps to restore his energy and brings comfort to his cold body. At this point, Humphrey is not seeking pleasure or comfort, but simply fulfilling a basic need to survive.

After receiving the unpleasant-tasting hot coffee from Mugridge, Humphrey began to feel slightly warmer. However, still feeling uncomfortable due to his wet clothing, he requested something dry to wear. This is reflected in the following quotation: "*Have you any dry clothes I may put on? I'll be glad to wear them.*" (London, 2015: 31). Humphrey's request reflects his vulnerability and dependence on others in an unfamiliar and harsh environment. Being soaked and cold placed him in a survival situation, where



dry clothing was not a matter of comfort but a necessity to prevent hypothermia and preserve body warmth.

I had taken a dislike to him at first, and as he helped to dress me this dislike increased. There was something repulsive about his touch. I shrank from his hand; my flesh revolted. And between this and the smells arising from various pots boiling and bubbling on the galley fire, I was in haste to get out into the fresh air. (London, 2015: 32)

The quotation above illustrates Humphrey's discomfort with the galley's filthy and four-smelling environment. This experience made him feel even more vulnerable and threatened, reinforcing the harshness of the new world he had entered.

Humphrey began to adapt to life aboard the ship. He took on the role of assistant cook, working to secure his safety needs and survival at sea. However, as a low-ranking crew member, he was frequently subjected to discrimination from the other sailors, especially from Mugridge, who held a higher class. This situation is reflected in the following quotation: "*Look sharp or you'll get doused, was Mr. Mugridge's parting injunction, as I left the galley with a big teapot in on hand.*" (London, 2015: 45). Mugridge's harsh tone reflects a tense and unsupportive relationship. He gives orders without compassion, revealing the lack of respect shown toward Humphrey. Through this experience, Humphrey gradually begins to develop resilience, learning to overcome fear while facing the harsh realities of life at sea.

After spending the entire day working in a harsh environment marked by discrimination, Humphrey's fulfillment of safety needs, particularly protection from emotional harm takes place at night. During those quiet hours, he finds a brief escape from the crew's harsh treatment and is able to rest without fear of threats.

That night, when I had finished an endless amount of work, I was sent to sleep in the steerage, where I made up a spare bunk. I was glad to get out of the detestable presence of the cook and to be off my feet. (London, 2015: 47)

The quotation reflects Humphrey's sense of relief at being able to distance himself from Mugridge, highlighting his effort to seek emotional safety. Although his sleeping space is simple, the absence of verbal and eats provides him with a sense of calm and protection.



fulfilling his love and belonging needs, which include the desire for action, Humphrey begins to open himself up as part of the ship's. Although this is a difficult process—given his low-ranking position that an easy target for ridicule, he gradually attempts to connect with

others. Among the many harsh and unfriendly sailors, Humphrey encounters Johnson, whose demeanor is noticeably different from the rest of the crew.

In fact, she was once a private yacht, and was built for speed. Her lines and fittings — though I know nothing about such things — speak for themselves. Johnson was telling me about her in a short chat I had with him during yesterday's second dog-watch. He spoke enthusiastically, with the love for a fine craft such as some men feel for horses. (London, 2015: 56).

This quotation reflects that Humphrey has begun to build social connections aboard the ship. Even brief conversations hold significance, as they provide him with space to understand and adapt to his new environment. This moment of dialogue with Johnson indicates that Humphrey is starting to fulfill his love and belonging needs.

His positive interaction with Johnson opened the door for Humphrey to form friendships with other crew members. Their conversation gave him a small sense of courage and confidence, encouraging him to engage with others aboard the ship despite its harsh and unforgiving environment.

I have made the acquaintance of another one of the crew —Louis he is called, a rotund and jovial-faced Nova Scotia Irishman, and a very sociable fellow, prone to talk as long as he can find a listener. In the afternoon, while the cook was below asleep and I was peeling the everlasting potatoes, Louis dropped into the galley for a 'yarn'. (London, 2015: 57)

This quotation illustrates that Humphrey has begun to find place within the ship's social structure —once unfamiliar and threatening to him. He feels more appreciated after meeting Louis, who is warm and approachable. This moment marks an early step toward fulfilling his love and belonging needs, reinforcing Humphrey's development as a socially and emotionally evolving individual.

After engaging in conversations with several other crew members, Humphrey's confidence began to grow. This increase in self-assurance positively affected his performance in carrying out his duties. As a result, he received praise from other crew members. This recognition reflects his efforts to fulfill his esteem needs. this is reflected in the following quotation: "*and at e of several rows, threats and much grumbling, he brought the ime. I was Mr Van Weyden fore and aft.*" (London, 2015: 113-114). on reflects the social recognition and respect that Humphrey has arn from the crew members who previously seen him as unfit for such a harsh environment.



During his journey aboard the *Ghost*, Humphrey Van Weyden undergoes a profound transformation, shaped by intense interactions with the crew—including the cook Thomas Mugridge, Harrison, Johnson, Louis, and the hunters. Although he initially feels repulsed, fearful, and alienated, the relationships he forms—whether supportive or filled with conflict—gradually build his physical and emotional resilience. From receiving a simple cup of hot coffee to being addressed with respect as “Mr. Van Weyden,” these small yet meaningful moments mark the steady path toward his development of self-esteem. This evolution demonstrates that even in the harshest environment’s, social connection remains essential to personal growth.

In conclusion, Humphrey Van Weyden’s journey toward self-actualization is significantly shaped by his interactions with those around him aboard the *Ghost*. His initial conflict with the cook, Thomas Mugridge, challenges his emotional stability and forces him to adapt to a harsh new environment. Meanwhile, his complex relationship with Wolf Larsen drives his intellectual, emotional, and physical growth. Larsen’s philosophical dominance and provocative nature awaken Humphrey’s critical thinking and inner strength, ultimately helping to solidify his character. Most notably, his bond with Maud Brewster sparks emotional maturity. Awakens his instinct to protect, and leads him to embrace responsibility and independence. These interactions act as catalyst either challenging or nurturing his personal development and allow him to move progressively through the levels of Maslow’s Hierarchy of Needs, ultimately reaching self-actualization.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher explains the conclusion of the research and provides suggestions based on the analysis of *Humphrey Van Weyden Journeys of Self-Actualization in Jack London's The Sea Wolf*, using Abraham Maslow's Hierarchy of needs theory.

5.1 Conclusion

This study explores the personal growth of Humphrey van Weyden in Jack London's *The Sea Wolf*. The analysis reveals that Humphrey's journey reflects a gradual and layered progression in fulfilling human needs, beginning with physiological and safety needs, followed by love and belonging, esteem, and ultimately self-actualization. At the start of the story, Humphrey is portrayed as an intellectually capable man, yet physically and emotionally unprepared for hardship. However, through a series of intense experiences and challenges aboard the *Ghost*, he gradually evolves beyond his former self.

Humphrey Van Weyden's needs throughout his journey toward self-actualization align closely with Abraham Maslow's Hierarchy of Needs. His physiological needs became urgent after he was shipwrecked and adrift at sea, leaving him vulnerable and dependent on the resources available aboard the ship *Ghost*. His need for safety became especially evident upon first boarding the *Ghost*, where he found himself in an unfamiliar and threatening environment. A strong desire for love and belonging emerged with the arrival of Maud Brewster, whose presence awakened deeper emotional connections within him. Humphrey's esteem needs began to surface as he gradually interacted with the crew, acquired new skills in operating the ship, and sought recognition for his growing competence. Finally, his needs for self-actualization was expressed when he escaped the *Ghost* and began a new life with Maud on *Endeavour Island*. At that point, Humphrey no longer lived only for himself, he took on responsibility for another person's well-being, demonstrating a mature sense of purpose and fulfillment.

The study also finds that Humphrey's interactions with other characters significantly shape his transformation. His experience with the ship's crew teaches him to endure hardship and adapt to harsh conditions, while his complex relationship with Wolf Larsen challenges his intellect, morality, and resilience. Meanwhile, his relationship with Maud Brewster plays a key role in his emotional and maturity, enabling him to embrace responsibility, courage and these relationships serve as external factors that support his internal journey in becoming a fully realized individual.



Therefore, Humphrey Van Weyden's path to self-actualization is deeply influenced by the people he encounters during his time aboard the *Ghost*. His early confrontations with the cook, Thomas Mugridge, disrupt his emotional balance and compel him to adjust to the ship's tough and unfamiliar conditions. At the same time, his multifaceted relationship with Wolf Larsen becomes a driving force behind his intellectual, emotional, and physical transformation. Larsen's philosophical intensity and challenging demeanor stimulate Humphrey's critical thinking and inner resilience, ultimately strengthening his character. Most importantly, his connection with Maud Brewster marks a turning point in his emotional growth, it stirs a protective instinct in him and encourages him to take on greater responsibility and independence. Together, these interactions serve as catalysts that either test or nurture his personal development, enabling him to ascend through the stages of Maslow's Hierarchy of Needs and, eventually, reach self-actualization.

5.2 Suggestion

In this study, the researcher recognizes that *The Sea Wolf* by Jack London is a classic literary work rich with themes and elements that merit further exploration. This research specifically analyzes how Humphrey Van Weyden's needs are fulfilled both through his internal drive and through the influence of other characters who play a role in his personal development using a structuralism approach and Maslow's Hierarchy of Needs theory. The researcher encourages readers and students with an interest in the novel to explore other characters as well, particularly Wolf Larsen. Larsen offers significant potential for analysis from various perspective. For example, Sigmund Freud's psychoanalysis theory could be used to examine his inner conflicts and unresolved trauma. Additionally, a Nietzschean approach might shed light on his nihilistic worldview and his rejection of conventional morality.

The researcher hopes that this study will contribute meaningfully to the field of literary analysis and serve as a valuable reference for students who wish to explore *The Sea Wolf* in greater depth. Beyond functioning as a reference, this study also demonstrates that Maslow's Hierarchy of needs can be affectively applied in literary analysis, thereby reinforcing its relevance in psychological literary studies. Future research may delve further into other dimensions of the novel to offer a more comprehensive perspective.



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APPENDIXES

A. Biography of Jack London

According to Biography.com (2021), Jack Griffith Chaney, better known as Jack London was born on January 12, 1876, in San Francisco, California. His journey as a writer began in 1893, following a harrowing voyage during which a violent storm nearly destroyed the ship he was aboard along with the crew. The 17-year-old adventurer eventually returned home and entertained his mother with vivid accounts of his experiences at sea. When he came across a writing contest announcement in a local newspaper, his mother encouraged him to submit one of his stories. Despite having limited formal education, London won the contest and received a 25 dollar prize, outperforming university students from institutions like Berkeley and Standford.

This experience was a turning point for London, inspiring him to pursue a career in writing short stories. However, he initially faced significant challenges in finding publishers willing to accept his work. After trying his luck on the East Coast, London returned to California and briefly enrolled at the University of California, Berkeley. He later traveled north to Canada to join the Klondike Gold Rush in Yukon, hoping to improve his fortunes. There, he encountered many others with similarly modest means, all seeking gold to support themselves. These interactions with struggling individuals sparked a sense of empathy in London and eventually led him to join the social party.

Although he spent months prospecting for gold, his efforts yielded little success. Nevertheless, London returned to California with a wealth of stories that would later be published. He achieved widespread fame at the age of 27 through his novel *The Call of The Wild* (1903), which tells story of a dog discovering his purpose as a sled dog in the Yukon wilderness. Despite his growing success, London maintained a rugged and intense lifestyle. Over the last 16 years of his life, he remained a prolific writer, publishing more than 50 books. Among his notable works are *The People of The Abyss* (1903), a scathing critique of capitalism; *White Fang* (1906), a popular tale of a wild wolf-dog's domestication; and *John Barleycorn* (1913), a memoir recounting his struggle with alcoholism.

In 1900, London married Bess Maddern, with whom he had two daughters, Joan and Bess, according to some reports, their marriage was not rooted in romantic love, but rather in the shared belief that they could produce healthy children. Unsurprisingly, the marriage lasted only a few years. In 1905, London married Charmian Kittredge, who remained with him for the rest of his life.



Later, Jack served as a war correspondent in Mexico, covering the U.S. troops and Navy ships during the Villa-Carranza rebellion.

In 1915 -1916, Charmian persuaded her husband to spend time in Hawaii, which served as a relaxing and restorative retreat for both of them. However, London found his greatest satisfaction in ranching. His ambitious plans to expand the ranch and increase productivity left him in debt and under pressure to write at a rapid pace even if it meant sacrificing quality for quantity. He continued to push himself to complete 1,000 words per day, regardless of location, obligation, or his own health. When doctors in London urged him to change his work habits and diet, quit alcohol entirely, and engage in physical exercise, he refused. If anything, the pressure from his financial commitments to support friends and relatives, along with his worsening health issues, only drove him to dream bigger and to work harder and faster. Throughout his later years, London Suffered from a range of health issues, including kidney disease, which ultimately led to his death. He passed away on November 22, 1916, at his ranch in California, where he had lived with Kittredge.

B. Synopsis of the Novel *The Sea Wolf*

The Sea Wolf tells the story of Humphrey Van Weyden, a cultured and sheltered literary critic from San Francisco, whose life takes a dramatic turn after he survives a ferry collision in the San Francisco Bay. Rescued from the water by a sealing schooner named the *Ghost*, Humphrey soon finds himself trapped in a brutal and lawless world far from the comfort of civilization.

The *Ghost* is captained by Wolf Larsen, a powerful, intelligent, and ruthless man who rules the ship with authoritarian control. Humphrey, instead of being returned to shore, is forced into servitude as a cabin boy and must quickly adapt to the grueling labor and moral ambiguity aboard the vessel. He meets a diverse and often violent crew, including Thomas Mugridge, the cruel and cowardly cook; Johnson and Leach, seasoned sailor who challenge Larsen's authority; and others who embody the raw, harsh life at sea.

As the journey progresses, Humphrey witnesses the brutal dynamics aboard the *Ghost*, including constant physical violence, dehumanization, and philosophical confrontations between him and Larsen. Larsen challenges Humphrey's moral ideals with his bleak, nihilistic worldview, forcing Humphrey to confront not only external threats but also his own intellectual limitations and physical weakness.



hifts when Maud Brewster, a refined and educated poet whom long admired, is rescued from another shipwreck and brought resence adds emotional depth to the story and catalyzes sonal growth. As he falls in love with Maud, his sense of purpose engthen. Together, they dream of escaping the ship and Larsen's

Eventually, Humphrey and Maud manage to escape in a small boat. After a perilous journey at sea, they are stranded on a remote and uninhabited island known as Endeavour Island. There, they struggle to survive with limited resources, relying on Humphrey's growing skills, resourcefulness, and inner strength. Their bond deepens as they build shelter, hunt for food, and protect each other from danger. Unexpectedly, the *Ghost* drifts into a nearby cove, but it is abandoned and damaged, except for Wolf Larsen, who is still aboard and slowly dying from a debilitating illness. In his final days, Larsen becomes physically helpless, yet retains his pride and philosophical defiance. Humphrey tends to him, not out of pity, but as a final assertion of his own humanity.

In the end, with the *Ghost* repaired using makeshift method, Humphrey and Maud successfully sail away from Endeavour Island, symbolizing not just a physical escape, but Humphrey's complete transformation. He is no longer the passive intellectual he once was, but a man who has achieved emotional maturity, moral clarity, and self-actualization through hardship, love, and survival.

