

## A Determined Observation and the Investigation of Moby Dick as a Symbol of Evil

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### ABSTRACT

This paper investigates the themes and symbols of evil, pain, and suffering in the novel, *Moby Dick* (1851) by Herman Melville, in which the narration is about a whale namely Moby Dick that attacked on the ship crew deadly in the ocean while the whale is in the white color which ought to be a symbol of the good spirit or the angel of the sea; but his evil nature and destructive attempts on the voyagers reveal him with a terrible and dreadful appearance which personifies and symbolizes to place for an evil object. The white whale, Moby Dick is an antagonist that plays a vital, dominant, and prominent role of the main character in the novel. Here, Moby Dick is not only a book about the protagonist Ahab's quest for the White Whale, but Moby Dick also is an experience of the quest. It is full of the sea and the religious symbols. In this novel, symbols are based on both characters and objects. Some symbols are based on such characters as Ishmael, Queequeg, Ahab, Eliza, and Fedallah, whereas the objects, such as the White Whale - Moby Dick, the ship Pequod and the sea and the Cogfin. Related to the theory of symbolism, there are three kinds of symbols – natural symbols, conventional symbols, and private symbols. The mechanism of symbols has been applied in the form of pain and suffering in this paper that proves the white whale, Moby Dick is as a private symbol of an ambiguous creature precisely evil because of its evil nature and the destructive attempts throughout the novel.

### 1. INTRODUCTION

Herman Melville was that American writer who liked the Phoenix regenerated and revived after obscurity of a hundred and more years. His life had been a tearful and tedious tale of toil and moil, blood and labor. He was born in New York City (1819 - 1891) who was undoubtedly regarded as one of the great American writers - as a great American novelist, a short-story writer, a poet, and an intelligent child of American fiction. His literary works included him the best known among the readers. At the time of his youth, the glory desperately needed came from his magnum opus *Moby Dick* (1851) to which he was popularly known. But he was also known more for his masterpiece novels, *Typee* (1846), and *Omoo* (1847). He brought up in the ordinary whale merchant family under the shadow of the adverse and hard time situations. Unable to gain the desired job after completing his education in 1839, he started his job as a cabin boy for a merchant ship called the St. Lawrence, which traveled from New York City to Liverpool, England, and back to start. He got married Elizabeth Shaw in 1847 who was the daughter of the

chief justice of Massachusetts, and they had four children. Melville was a brave, quicker, and sensible cabin boy among the crew whom everyone liked and loved as a colleague, a friend, and a knowledgeable person. He had the best knowledge about the nautical creatures and their ocean lives. He had heard about the many stories and tragedies on the whaling and ocean life. But this paper focuses to investigate the themes and subjects on the topic *A Determined Observation and the Investigation of Moby Dick as a Symbol of Evil* on the best way to the research. *Moby Dick* or *The Whale* is the allegorical nautical novel about Captain Ahab's search to kill a great white whale, is based on real-life event. The American's dominance of the whaling industry on the top during the novelist's childhood after that the Civil War had started therefore it was weaving contemporary outlooks and his own experiences as a whaler, Melville created his American masterpiece this novel, *Moby Dick* on the inspiration of a true incident.

Melville started to his voyage of a whaleship for Acushnet in 1841, that time he heard a terrible true

story from his senior that happened this doom and disaster with a crew in the Pacific Ocean in 1820 that crew, was whalefaring from Nantucket to the Essex, met a notorious sperm albino hard-to-catch white ghostly whale namely Mocha Dick which invaded on their giant ship that was destroyed and ruined badly. Some crewmembers jumped off the ship and took their small whaleboats to save their lives from the whale's anger and attack. The crew started to float and wander in search of the life from the cruel hands of the death around in the hostile ocean. They underwent and suffered a lot from the thirst, starvation, sickness, horrified with the terror of the sea's dangerous animals, no hope for the future life, and the nightmare of cannibal sea tribes. However, a few among them could succeed in this horrible journey on an open-boat to reach on an island of South America. These crewmembers could reach because of the ship's brave and wise captain who had a perfect experience, complete information and knowledge for a long time about ocean life and its geography. This story had spread widely among the voyagers' societies. When was the captain asked about the devil white whale, he said that he was questing badly for the revenge on that mysterious white ghost whale, Mocha Dick that devoured and demolished his many relatives, trustworthy friends, and business partners. It was not only the first time that whale attacked on them suddenly, but many times this whale invaded and destroyed others also which rules its own horrible laws of death in the reign and kingdom of the Pacific Ocean. This painful story shook Melville up to the bottom of his heart very sad. When Melville came back from his journey to the USA he read the same story in a magazine about an albino sperm whale famed for its deadly attacks on whaling ships trying to hunt and chase it down. This whale, killed off the coast of Chile near Mocha Island, that's why it was called Mocha Dick. Therefore the name of the whale was also inspired by real-life events. Melville immediately made up the plan to write this story. Therefore, he wrote his experiences about the incident on the papers for a short story, after soon, it was expended to a novella, but later on, it appeared in the complete form of a novel entitled, *The Whale* that was changed for the another finalized its title *Moby Dick* (1851) which could be written about eighteen months. A movie has also been filmed on this novel with the same name that won five awards and received its seventeen nominees.

## 2. LITERATURE REVIEW

*Moby Dick* is narrated in the first person by Ishmael. White Whale, Moby Dick is related with sympathy and empathy, aloneness, the knowledge of both the life and the death, and also linked

with uninhibited creativity that means Moby Dick is allegorically symbol of religion and evil; but this paper discovers the new facts to reveal the comparatively subjects and the themes to its evil caricature persona, to investigate the tools for the psyche-analytical study of the events of whalefaring or the procedure to prey of Moby Dick, the phenomenon of the nautical geography, crew's psychological conflict, climax about the attack of Moby Dick on the ship, nature and movement of the turbulent and hostile sea, philosophy of life on the sea, and allegorical objects- all about these are being identified the cause, effect, and the relationship among the crew members and the ocean creatures.

*Moby Dick* is a nautical fiction that is also known for a naval adventure fiction, sea fiction, maritime fiction or a sea novel, which is got setting on or near the sea which includes the human relationship to the sea and voyages that describes the nautical culture in its phenomenology and ethnography. The setting of time, place, and action in the nautical fiction includes completely naval merchant ships, sea adventures, sea long journeys, oceanography, philosophical attitude to ocean, mood of ocean, lifeboats, whaling and fishing, fishing vessels along with seaports, beaches, fishing hubs, and surrounding residents. Men are usually central characters due to the historical domination of maritime culture by men, for this reason, naval fiction is often marketed for men. Naval fictions usually include specific topics, such as focusing on manhood and heroism, examining the social hierarchy, religious suffering, and psychological struggle of the characters in the hostile and turbulent environment of the sea. Stylistically, learned and good readers insist on adventures, accurately represent maritime culture, and use marine language and terminology. Seafaring fiction works often include overlapping elements with historical fiction, adventurous stories, war stories, fantasy stories, travel stories, social problem novels, and other genres including psychological and philosophical narratives on the basis of nautical phenomenology, anthropology, and ethnography.

## 3. METHODOLOGY

The qualitative research methodology of the phenomenological presentation of the crew relationship, and ocean geography followed by the attitude towards Moby Dick and other sea creatures for the narratives of the plots in the novel, with the individual experiences from the ethnography of the happening context of the socio-cultural observation and its presentation on the religion, behavior from the historical information to which the ground theory develops the tools and roots on the basis of them to make a perfect and careful concise case study to evaluate its systematic and scientific outputs and

results fruitfully. Therefore, this research is based on the systematic investigation for the new and useful information on the title *A Determined Observation and the Investigation of Moby Dick as a Symbol of Evil* that is an inquiry of finding solutions to scientific and social problems through objectives, experiments, observation, comparison, reasoning, and systematic analysis of an endless scientific discourse that seek predictions of events, explanations, relationships, and the theories for its objectives. The information has been taken from the different sources as watching the movie *Moby Dick*, the careful readings of the novel *Moby Dick*, and its secondary study materials, research experiences, journals, web links etc.

#### **4. OBJECTIVE OF THE STUDY**

This article leads to the new contributions to the existing knowledge of the research by which it is possible to make progress in the field that indeed reveals the contemporary civilization, whale industry, whaling, sea adventures, and surrounding disciplines such as marine languages, literature, local real like pictography, historiography, and ethnography or socio-cultural conditions. The results of this scientific research are to focus on a change in the philosophical view of problems which extend far beyond the restricted its domain of scientific and ideological analysis.

#### **5. DISCUSSION**

*Moby Dick* is the white whale in Herman Melville's novel, *Moby Dick*. It is a shining and scintillating horror whose name itself was enough to create a tremor of fear in the mind of the sailors and seafarers. It has been taken and treated by many research scholars in different shapes and shades of goodliness and badliness. It means they treated the protagonist Ahab as ungodly and villainous. Some scholars have viewed *Moby Dick* as Evil. "Moby Dick is the Evil principal in nature personified" (Anon). Lewis Mumford calls it furious and fatal: "The White Whale stands for the brute energies of existence; blind, fatal, overpowering, while Ahab is the spirit of man, small and feeble, but purposive". Melville also says: "The White Whale swam before him as the monomaniac incarnation of all those malicious agencies which some deep men feel eating them in them..... all evil, to crazy Ahab, were visibly personified." (*Moby Dick*, 174)

In biographical term, *Moby Dick* is an albino. Albinos are biologically mutants and mutiny can be both a vice and virtue. The result is that the organism becomes pure white – very sensitive to light. In the case of *Moby Dick*, it is a bane, not a boon. Now the point is whether albinism of *Moby Dick* is a good

omen or an evil one, whether it is a foregrounding device or premonitory symbol that results on something sinister, shocking or annihilating to happen. For some, *Moby Dick* may be divine or monstrous but in reality, it is a beast, a monster reincarnated which challenges to God's best creation – man.

The rudimentary material of literary symbolism is imagery. It is of two kinds – intrinsic and extrinsic. Both of these can mutually co-exist even when there are a wide discrepancy and divergence between them; indeed they have antithetic values. They make possible a mode of literary irony. It is precisely this kind of irony that is important for the divided empire of Melville's world. Color symbolism is definitely dualistic. The role of color is always almost adjectival, defining the quality of an object to which it is linked, yet in a symbolic situation also derives meaning from the object. In any event, color symbolism presents a double rather a single object image; a white whale is not just a whale. Between color and object, as well as within a color itself, ironic tensions may exist clearly in the case of *Moby Dick*, where whiteness is a startling defeat of our lateral expectations (as most whales are not white) and the white metaphoric impact is akin to that produced by the reversal of colors in, for example, in a black mass.

In the novel, *Moby Dick*, there are sufficient supports to suggest that the whale is a demon that has covered himself and his evil intentions behind the color of whiteness. A malicious and malevolent sperm whale can utterly destroy, and sink a large ship.

*Moby Dick* is one of the sperm whales. Any Attack of *Moby Dick* can cause such calamities – not restricted to sprained wrists and ankles, broken limbs, or devouring amputations. Ahab had lost one of his legs to *Moby Dick*, the White Whale. He was seized and mangled by the furious whale; the first mate of the ship, *Jeroboan*, was smashed out of the bow of a whaleboat by *Moby Dick*'s tail and was dead; the captain of the *Samuel Enderby* lost one arm to *Moby Dick*; the captain of the ship, *Rachel*, lost two sons; the *Delight* lost five whalers so on.

This problem of evil, in a way, can be best understood by a comparative study of Emerson and Melville. Herman Melville, like all other American writers of the nineteenth century, was forced to reckon with the thoughts and writings of Ralph Waldo Emerson. Emerson celebrated the natural sources of beauty, strength, and nobility hidden within each individual, where Emerson saw each human soul as a beacon and bonfire light; however, Melville found it fair fit to describe and define the

darkness, the better, hard and harsh world of reality that could dim, dwindle, diffuse, and even extinguish light. Every writer wrote about life in specific terms, while pointing toward human nature in general. The problem of evil paradoxically separates as well as unites both authors. Emerson looked inward and Melville pushed outward. The problem of evil reveals ever present.

Both Emerson and Melville acknowledge human pain and suffering, corruption and vice. Emerson was changed by his contemporaries, including Melville, of neglecting these basic elements of the human life, turning towards the glib optimism of self-reliance, when he said: *Our faith comes in moments; our vice is habitual .... We grant that life is mean; but how did we find out, that it was mean?* (Emerson's *The Over-soul*, 85)

Emerson said that we can know and acknowledge evil only because we each possess a soul that is ultimately god. In the realm of the soul, distinctions between the sublime and the mundane, the divine and the human, the cause and the effect, become bleak and blurred and disappear. Emerson promoted the existence of an all-embracing *Oversoul*. Emerson tried to combat evil by articulating the necessity of the *Oversoul* to human happiness- *As our knowledge of the Oversoul expands and we cultivate our inner life, goodness will eventually displace evil.* (Braswell 29)

Melville did not believe in this and denied the existence of a spiritual, soothing and solacing soul. He noted especially the prevailing bitterness and cruelty of life. Melville's fiction reflected this. In the novel, *Moby Dick*, Ahab's struggle did not take place solely within his tortured and tormented mind. His mind (or his madness?) actively involved the lives and fates of others as well as challenged the very forces of Nature: *The White Whale swam before him as the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them .... All evil, to crazy Ahab, were visibly personified in Moby Dick.* (Melville, 154)

Unlike Emerson, divine Providence is suspect, if not absent altogether from the world. The existence of evil, of human suffering, simply pointed out God's apathy. (Braswell, 125) Ahab seems to pose the questions: Is the universe ungoverned by ethics? Can God allow evil to exist? *Ahab tries to harpoon Moby Dick because he cannot harpoon God.* (Braswell 59)

In the chapter of the novel, *Moby Dick*, entitled *The Whiteness of the Whale* Ishmael, tries to articulate the abstract qualities associated with the Whale and its color based on the reports of others as well as Ishmael's own insight. We are left, however, with the

impression that the essence of the Whale, its *whiteness* is protected from the imagination of those who encounter it. In this way *Moby Dick* resists capture; the whale ironically has limitless *possibilities in the imagination* (Cooke 62). Later on, Ishmael also admits when he says: *I know him (Moby Dick) not and never will. But if I know not even the tail of this whale, how understand his head? Much more how comprehend his face when he has none.* (Melville, 295)

Yet the hero Ahab tries to control and destroy *Moby Dick*. He raises a defiant first in the face of its infinite possibility and goes mad. He faces the terror of infinity but sacrifices his basic humanity in doing so (Parke 71). The natural world seems to be an intermediary in the world of Melville's fiction. Higher themes and more abstract concepts can be applied to Nature as in the case of *Moby Dick* himself. Emerson's concept of fate also encompasses the harsh cruelties of the natural world. Fate co-exists with his sense of the *Oversoul*. In fact, these concepts work together as *the author of Moby Dick would have appreciated that the connotations of (Emerson's) 'Fate' includes 'hints of ferocity in the interiors of nature.* (Bishop 207)

Ahab feels that his hunt for *Moby Dick* is destined by divine forces. Though Melville accused Emerson of ignoring *the vast alien immutabilities* of the natural world and humanities struggle with it, it seems as though Ahab's madness echoes as Emersonian sense of Fate. (Bishop, 207)

Surely, Melville's concern with the delicate distinction between isolation and self-reliance points toward an Emersonian inheritance. One of Emerson's goals, after all, was to create educational environments conducive to self-discovery (Sealts, 188).

Though the manner in which Emerson and Melville pose and deal with the problem of evil is quite different, no great philosophical disparity exists between them. A critic calls Melville a *critical half disciple* of Emerson (Bishop 180). Though like his own fateful captain, Melville is consumed with discovering the primary cause of evil, he preserves hope and allows Ishmael to survive. Ishmael learns from Ahab's tragic struggle and relates it to the reader. In the chapter entitled *The Monkey Rope*, Melville shows the metaphoric relationship between Queequeg and Ishmael, connecting them with a life-line of rope. The only hope for goodness comes from such relations. Goodness through authentic human relations, though rare in Melville's world, redeems life and allows us to give it value and meaning. (Braswell 123) Goodness can only be understood,

however, when placed within the dismal and dreary context of the real world.

Malville's contemplation of evil resulted in a darker and gloomier philosophy of the unseen, Merlin Bowen argues that to Melville, *the world of nature is a haunted world, stalked everywhere by the specter of physical evil ..... its beauties mask for nameless evils* (Mathieson 74). Melville pondered over man's encounter with evil and explored this theme in Ahab's enraged conviction that Moby Dick is Evil incarnate.

They say whiteness is a symbol of peace, purity, and nobility. But Ishmael makes a point that the deadly polar bears and white sharks are both dangerous creatures that hide behind the cover and color of whiteness. The whiteness of these creatures is a shape and shade of trickery that prevents potential prey from realizing what they are up against, the great white shark's *silent stillness of death* accompanied by its color induced fear. The polar bear has *the irresponsible ferociousness of the creature stands invested in the fleece of celestial innocence and love; and hence, by bringing together two such opposite emotions in our minds, the polar bear frightens us with so unnatural a contrast*. Ishmael says that the beautiful whiteness of polar bear is even more unexpectedly terrifying. Ishmael refers to several other white animals and examples of whiteness in nature. For example, the albatross is a large white seabird that looks like an angel in flight, and for a mariner, it is considered unlucky to kill an albatross. The word *albatross* means something that interferes with a person's progress, happiness or accomplishment. Here is another example that can show the different nature of whiteness in the novel, *Moby Dick*. The white horse is considered legendary and noble, and yet, an albino human is thought to be *strangely hideous*. A white squall is a treacherous sea-storm that catches sailors off-guard.

Ishmael describes all the natural and unnatural contexts in which whiteness is considered good or superior, including everything from pearls to white, the supremacy of priests' white robes. Despite all these things, however, Ishmael claims that the fundamental idea of whiteness *strikes more of panic to the soul than that redness which affrights in the blood* (*Moby Dick*, 423). However, to some people, white colors can be symbolic of death, solitude, strength, power, and a good like appearance. To Ahab, the whale is not only the beast that cut his leg; he also becomes a symbol of evil and injustice. As the whale has removed Ahab's leg, Melville shows that Moby Dick is capable of creating great violence. To captain Ahab, the whale symbolizes all that is evil

in the universe, and he has a personal vengeance against the whale to kill it. In destroying the whale, Ahab is also destroying his own fears and evils that face him in the world.

The color white in Mardi was associated with sterility and barrenness. King Don Jalole was an effete man who though blessed with 30 wives, yet lacked a hair. Andlbes King Abrazaza ruled over a land which was barren-white, not green. In *White Jacket* too, whiteness stands for a plethora of problems and troubles. The narrator tears off the jacket, crying: *Jacket.....you must change your complexion, you must tie to the dyer's and be dyed that I may live. I cannot consent to die for you, but be dyed you must for me. You can dye many times without inquiry but I cannot die without irreparable loss and running the eternal risk*.

White Squall is the storm which expresses death-bearing power. If in a way, whiteness is the symbol of the god, it is also the symbol of death. The novel, *Moby Dick*, makes it clear that whiteness is the absence of all colors and the concrete of all colors. Nature herself is merely a harlot whose paint covers her corruption. The whiteness of Moby Dick stands for the dearth and deficiency of emotions, feelings, sentiments, compassion, employ, harmony and the glorious sense of judgment. The white whale, Moby Dick is a prejudiced demon who wants to start a reign of terror in the kingdom of Ocean.

At the center of the universe is death and only death. So, the fall of Ahab for Moby Dick cannot make Moby Dick Divine and Ahab, satanic. Soon or late, Moby Dick will also be swept away in the tide of time. A cavalcade or caravan of white objects functions early in the novel on surrogates for the whole. The color in each object is linked with the face of death, or rather confirmed the deathly quality of the object.

In *Moby Dick*, the finitude of humanity is expressed in antagonistic relation to the forces of Nature and God. Ahab, the protagonist, defies the ineffable powers of the universe, asserting his spirit against the indifferent brutality of Nature Lewis Mumford characterizes Moby Dick in these terms: *Moby Dick is fundamentally, a parable on the mystery of evil and the accidental malice of the universe. The white whale stands for all the brute energies of existence, blind, fatal, overpowering, while Ahab is the spirit of man, small and feeble, but purposive, that pits its puniness against this might, and its purpose against the blank senselessness of Power* (Mumford, 184). It is in this expression of human purpose against the *accidental malice of the universe* that Ahab is stricken. He is broken by this defiance, but he asserts

his fractured self against the *blank senselessness of power*, asserting his personality to the end. In the novel, *Moby Dick* (XII), Ahab's battle against the *brutal energies* is ricked and cricked explicitly, which articulates the universality of the split: *The white whale swam before him (Ahab) as the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them, till they are left living on with half a heart and half a lung.....Ahab did not fall down and worship it but deliriously transferring its idea to the abhorred white whale, he pitted himself, all mutilated, against it.* (Melville, 186)

Ahab attributed evil to Moby Dick not only out of his desire for revenge but also to him Moby Dick personified the *intangible malignity* of life itself. Ahab's quest is not, as it is generally thought, simply a personal vendetta, but a deeply human defiance of the forces that render mankind stricken: *All that most maddens and torments; all truth with malice in it; all that cracks the sinews and cakes the brains; all the subtle dimensions of life and thought; all evil, to crazy Ahab, were visibly personified, and made practically assailable in Moby Dick.* (Melville, 186)

*Moby Dick* is described as *not only ubiquitous but immortal (for immortality is but ubiquity in time)* (Melville, 189). In addition to the quality of immortality, there is a lack of particularity in the brow of the Sperm Whale in general: *But in the great Sperm Whale, this high and mighty god-like dignity inherent in the brow is so immensely amplified, that gazing on it, in that full front view, you feel the Deity and the dread powers move forcibly than in beholding any other object in living nature.* (Melville, 192)

Ahab attributes evil to Moby Dick; similarly, Ishmael connotes something terrifyingly inhuman in the lack of coloration, described in the detail of the *Whiteness of Whale, XLII*. When Moby Dick becomes the practically assailable object of defiance, it is, in essence, the indifference of Nature and the malice of the universe that Ahab defies. Ahab's assertion of his fractured personality against this totality of power is depicted in *the candles* (CXIC) as he grasps the burning lightning rods and shouts to the heavens, *No fearless fool now fronts thee. I own thy speechless, placeless power; but to the last gasp of my earthquake life will dispute its unconditional, adventitious or not integral mastery in me. In the midst of the personified impersonal, a personality stands here.* (Melville, 512)

The above poetic proclamation definitely asserts Ahab's will power and his free spirit, even with the recognition of nature's superior, *placeless power*. Ahab's act is both tragic and heroic. It is tragic

because he is doomed and destined to fail (in the physical sense) but it is heroic in his manifestation of a dauntless spirit. Ahab's personality is pitted in the opposition to Nature and God: *To live, to create a substantial body for oneself is to destroy the other: man finds behind nature a competing mind and creative force; in order to become himself, man must destroy this competing other* (Melville, 355). The battle against Moby Dick is recognized unambiguously. There is, however, much less attention given to the opposition to nature itself, which is dominantly depicted in humanity's antagonistic relation to the sea. Moby Dick is the White darkness that has blurred and blinded the voyagers due to its glamour and grandeur. In some culture and civilization, the color WHITE expresses mourning. In eastern civilization, white is the color of coffin or shroud. Moby Dick had not only maimed and mutilated Ahab but also Captain Boomer, master of the ship. Samuel Enderby has lost his arm in an encounter with Moby Dick. Captain Gardiner, the guardian of the ship, *the Rachel*, lost his son into the cruel hands of Moby Dick. What always haunted Ahab was that Moby Dick was the evil face of Nature or some powerful agent at its worst.

It is the law of nature that every offence must meet some defense. When we have to face some insurmountable or invincible force, we either surrender before it or seek some miracle to happen to save us from that calamity. But, Ahab was made of sterner and stricter stuff. He was not a man to lose a bottle before struggle and strife. He decided to fight despite his humanly limitations while others had accepted their defeat considering Moby Dick either divine, supernatural or impregnable. The appearance of Moby Dick is awe-inspiring and devilish and its actions are diabolic. The ship, *the Delight* had lost its boat crew while encountering Moby Dick. Moby Dick was well adapted to the ocean as Ahab was to the land. If this fight or chase had taken place on land, undoubtedly Ahab would have been successful. Man is a pretty feeble and fragile creature. When he feels that his life is at stake or in danger, he wants to be saved even if it be a shameful desecration and violence. All others who were defeated by Moby Dick belonged to that very group. They did not want to live larger than life but what they wanted was a large life. Both the man and the whale have a definite span of life. But one thing is very clear that Moby Dick was not divine or godly.

Moby Dick behaved in the ocean as if he were omnipotent and omnipresent. We can call it blasphemy and violence. The struggle that Ahab was pursuing was not for his own sake but for the sake of humanity at large. He wanted to save posterity if ever travelled that way from that Gorgon called Moby

Dick. Moby Dick was mocking and belittling the men in the ocean by attacking them, making them limbless or lifeless or invalids both physically and spiritually. Both when Ahab met Moby Dick everything changed. In the eyes of Ahab, the Whale is the embodiments of worldly evil. So he thinks that by attacking the Whale, he can get rid of the world of its greatest woes and worries. His view that evil shares the world equally with the good is maverick and eccentric, but his desire to clearance the world of evil is Christian, however loony, loopy and crazy such a hoper might seem to be. His high sense of perception not only allows him to see what others cannot; it also makes him not merely a soldier of God but a general. The battle is solely Ahab's to win or lose. In his famous *Quarter Deck* speech, which inflames his crew to an approximation of his own obsession to find, fight and kill Moby Dick concludes with the invocation, *God hunts us all if we do not hunt Moby Dick to his death* (Olson, Charles, *Call me Ishmael*, San Francisco: City Light Books, 1941:22). When we combine this statement with his belief that the white whale is the incarnation of evil, it becomes clear that, to Ahab, not hunting Moby Dick would mean forsaking God.

Ahab cannot control whatever pushes him and ultimately he cannot give up the belief that God is looking out for mankind and is directing his own actions: *How then can this one small heart beat; this small brain thinks thoughts unless God does that beating, does that thinking, does that living and not I.* (Melville, 685) Even after the final chase began, Ahab's conviction is as strong as even as he insists, *I act under orders* (707). He believes that he has called; he will respond. Ahab believes that both good and evil divide the world into the half, which means that there is no guarantee that good will ultimately triumph as the English poet, Robert Browning, puts it: *Good is with evil blent, Good struggles but evil wins.* Therefore it is a sense reasonable to do whatever is necessary to help Goodwin. Ahab believes that his high perception and his heroic endeavor give him the right to do whatever he must do to succeed.

Man's race is feeble and fragile. He is a paltry thing on this earth and what he fears the most is the icy hands of death, although he knows it very well that it is the necessary evil not to be dodged or averted in any situation or circumstance. Death will not come whenever it will come, nobody can stop death from coming. Death lays her icy hand on each and every soul. Fear lies in the fears of death itself and a man should fear that fear which should not a fear him because this strips a man of his manliness, courage and enthusiasm. White is foggy, frosty and misty

which blurs and bleaks our vision and distorted our decision. The goodness and godliness of Moby Dick to some is out of this half-truth. Truth is larger than the distorted decision. One man's truth cannot be another man's *Bible*. Truth is phenomenal, not easy to be reached. The destruction caused by Moby Dick to voyagers is not at all supportably divine. Also, Melville has nowhere confessed whether it was Ahab or Moby Dick to attack first. Divinity lies in forgiveness. Weak-willed people and cowards to mask their inefficiency and low-spirit attribute omnipotence to any object which cannot be won over by them. This provides them a prop to kindle in them a false sense of safety and security. In the novel, Ahab's extraordinarily last speech denies that Moby Dick is the conqueror in the larger, darker, deeper part: *....And haughty helm, and Pole-pointed prow, - death-glorious ship! Must ye then perish, and without me? Am I cut off from the last fond pride of meanest shipwrecked captains? Oh, lonely death on lonely life! Oh, now I feel my topmost greatness lies in my top-most grief. Ho, ho, from all your furthest bounds, pour ye now in, ye bold billows of my whole foregone life, and top this one piled comber of my death! Towards thee I roll, thou all destroying but unconquering whale, to the last I grapple with thee; from hell's heart I stab at thee; for hate's sake I spit my last breath at thee. Sink all coffins and all hearses to one common pool! And since neither can be mine, let me than tow to pieces, while still changing thee, though tied to thee, thou damned whale! Thus, I give up the spear!* (*Moby Dick*, Chapter-CXXXL: *The Chase - The Third Day*, 531)

In an unequal fight, victory or defeat does not count. What counts is the will power, dogged determination and indomitable courage and the spirit of the soldier even before the ferocious face of the obvious death. Ahab's denouncement of the worldly pleasures which is revealed by throwing away of the pipe presents him as an ascetic who makes him a believer in God- I theist. (Dennis Williams, "Filling the void: A Lacanian Angle of Vision on Moby Dick) *He is in a way a man, at times expressing the best and worst qualities someone can process but then who of us doesn't.*

Ahab is a colossal and titanic character of gigantic proportions and reminds us of such heroes as Achilles and Odysseus. Certainly, he is not as powerful with an unconquerable will as Satan of Milton's *Paradise Lost*, but he is far above the general heroes of fiction or of real life. He is quite strong-willed which can be noted in his conversation: *Oh, hard! That to fire others, the match itself must needs be wasting! What I've dared, I've willed; and what I've willed, I'll do!* (Chapter-39: *Sunset* p137)

His goal remains unchanged even when he knows he would die in the quest and says: *Towards thee I roll, thou all-destroying but unconquering whale; to the last I grapple with thee; from hell's heart I stab at thee; for hate's sake I spit my last breath at thee.* (Chapter-CXXXV: *The Chase-Third Day* p 405) Melville has raised an ordinary man to the status and stature of a great hero.

The ship, *The Pequod*, braved all kinds of weather and passed through various regions but was finally destroyed by Moby Dick. The quest of the hero is full of adventures and the fight is between good and evil. For the protagonist, Ahab, Moby Dick is *not a whale, he is the devil himself!* It is comparable to the Golden Fleece, which in ancient mythology, was guarded by a fierce dragon. Moby Dick acquired its name for the exceptional ferocity and enormous strength. This colossal creature snatched away one of the legs of captain, Ahab. It not only personifies outrageous stamina and strength but also inscrutable malice. For Captain Ahab, the White Whale is wholly evil from the world. In the whole of the novel, this mission remains undaunted. Ahab fights not for himself but for the entire human race, the whole mankind.

Comparatively on the way, it can be said that all the authors have their own style, philosophy, psychology, and ideology of writing, and identity that sustain the readers at hooked and waiting for the new publication. Their domains of fiction possess all the different genres, various aspects of human race, religion, reform, culture, caste, creed, region, reign, dialects, language, education and nation for the life and love to the tragedy and the death etc. in their literary works. Therefore, nautical writers have the maritime domain that reveals the stories of life around the sea, complex human relationship and the uncertainties at the sea. For instance, *The Old Man and the Sea* (1952), won Pulitzer Prize for Fiction 1953, is written by another American writer Ernest Hemingway, presents a story about the struggle between of the old fisherman and a giant marline for three days much far away in the fathomless ocean. The story of this short novel is narrated by the boy about an old fisherman whose relatives and friends annoyed him a lot that he can do nothing and now he has grown old but the boy kept him on the motivation and confidence that he has good experience of trapping fish for many years therefore he can. After 84 days laid weak and ill health into the bed, he determined to go for a long voyage on the ocean and therefore he met with a big Marlin, unbelievable, it was huge and big to catch in the size. However, the old man didn't allow it to leave because he found hardly and challenging it after a long time. He struggled for three days and finally he got victory over this giant fish. It was victory to his aim of life

and bravery without caring its results for the death and the life that theme got the novel for the Nobel Prize and Pulitzer Prize. Therefore this horrible tale is about the battle of life's aim and the impossible giant fish in the adversities on the deceiving chest of the ocean. Here, marline is a symbol of the challenged sea creatures, and old man is a symbol of aim of the life at edge of death without caring of its any drastic result. Thus, the both are here nature symbols to the good souls. Another example in *The North Water* whale is killed also inhumanly in the cold water of the Arctic Ocean that reflects for a symbol of violence. But the white whale, Moby Dick is unlike them that preyed all the crew which states itself for the symbol of an evil soul.

## 6. CONCLUSION

The white color that symbolizes to an object of purity, good spirit, and angel; but, the color white can be a metaphor for racism, prejudice, color-complex, orthodoxy and anything which tries to violate the universal law of equality as Moby Dick is that an outlaw. Moby Dick won; not because he was a god incarnated but he had an advantage in the water over creatures that were adapted to living on land. Most of the times, evil overshadow the benign and benevolent. So, victory cannot be necessarily considered an anvil to ponder something metaphysical. It is the prime religion of each living soul to protect him from the cruel claws of malignant agencies which instill a sense of fear, death, insecurity and fragility in their hearts even in the face of obvious death. Life should not be longer but larger. Ahab's death had not made Moby Dick immortal but it had made Ahab a deathless martyr, consequently the whole attempts, invades, and fights with Moby Dick by the voyagers and ship crew were hereby proved to show for the justice of the Almighty to get happened with their lives that had been taken by the giant Moby Dick, like a wolf in the skin of a sheep that characterizes Moby Dick as a symbol of the evil to the sailors and fishermen. Therefore the protagonist, Ahab is the symbol to a symbol of good object, and in another hand, antagonist, Moby Dick is definitely a symbol of evil object, hence, this venture is to prove that the white whale, Moby Dick in the novel is a symbol of evil in this research article.

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