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Cast Away: Gender and Nature in *Moby-Dick*

In Melville's *Moby-Dick*, the themes of gender and the prevailing power of gender are explored through the lens of the greenhorn, Ishmael and his journey aboard the Pequod. Melville explores the inherent masculinity and femininity in all things derived from nature and how humanity either chooses to upset or respect this balance. It is through Melville's use of gender that he is able to show the consequences of casting away certain aspects of nature. The three main gender roles in *Moby-Dick* are overbearing, aggressive masculinity, the collective or homosexual male relationship and nurturing femininity. The dominance of aggressive masculinity in the novel is the basis for the upset in the natural balance; with glimpses of the feminine, Melville calls attention to the missing and necessary element. Melville's use of gender brings new understanding to the need for balance and respect for all these aspects, both within us as human beings, and in our relation to the natural world.

Melville's use of gender and its subsequent force is shown in three distinctly different ways. The first is the aggressive masculine force. Of the three, this is the most dominant gender in the entire novel. The aggressive masculine force in the novel is used in a very Machiavellian way – where all actions, no matter how harmful, are means to various ends. The acts themselves are self-centered and the character harnessing this power is more than willing to sacrifice anything of the good of the cause. Captain Ahab personifies this masculine force in the novel. Ahab continually chooses to sacrifice others and their needs in his mad, self-centered pursuit of

the white whale. He fully recognizes this masculine force within himself and chooses to harness it to its full capability.

The aggressive masculinity that Ahab chooses to dominant his personality is an inhuman quality when left unchecked. Ahab's character is, in turn, described as very mechanical and industrialized. The best example of this is in Ahab's soliloquy in *The Sunset*.

The path to my fixed purpose is laid with iron rails, whereon my soul is grooved to run. Over unsounded gorges, through the rifled hearts of mountains, under torrent's beds, unerringly I rush! Naught's an obstacle, naught's an angle to the iron way (Melville 143).

By comparing Ahab's very soul to something so industrial and mechanical as a steam engine fixed to its path, Melville is showing not only Ahab's determination, but also, in a sense, his unwillingness to let anything get in the way of his goal. The aggressive masculinity that so plagues Ahab means that he will not let anything come between him and Moby Dick. At those rare times that something very nearly does get in his way, he turns from it and forces it away from himself, for fear that he will become vulnerable to it. Where others aboard the Pequod embrace these things, such as male relationships and femininity, Ahab consistently pushes them away.

The major threat to Ahab's will is found in Pip. Once Ahab, through a selfless act of pity, takes Pip in, this act provides the potential to make Ahab feel that same compassion towards the rest of his crew. In Pip, Ahab recognizes the madness that infects himself, but harnessed in a very different way; "One daft with strength, the other daft with weakness" (Melville 392). Because Ahab is able to feel compassion for Pip, he understands that he has let down his guard. By letting one person in, he has weakened his will and allowed the possibility of gentle emotion – something that he sees as a threat. In *The Cabin*, Ahab shuts Pip away below deck, fearful that Pip's presence might deviate him from his course. The madness and the aggression in Ahab allow him even to turn away from something so innocent and pitiable as a mad, little boy.

Ahab is used very specifically by Melville to portray this masculine force, not only because he is a very intimidating and un pitying character, but because he holds the sole position of power and authority aboard the Pequod. The aggressive masculine force is one that caters very well to a person in a position of power, allowing them the qualities of being a fearful and domineering leader. This use of power is shown through Ahab's grand and terrifying monologues, the first being in *The Quarter-Deck*. Through the chapter, Ahab uses his talent for manipulation to band the crew together in an uprising of masculine energy; to swear their allegiance to the hunt for Moby Dick.

Ha! Starbuck! but the deed is done. Yon ratifying sun now waits to sit upon it. Drink, ye harpooners! drink and swear, ye men that man the deathful whaleboat's bow – Death tomboy Dick! God hunt us all, if we do not hunt Moby Dick to death! (Melville 142).

In this display of power, Ahab coerces the entire crew, Ishmael included, to follow him perhaps even to the very pit of hell should they not succeed in their quest to destroy Moby Dick.

This act of coercion and clout is shown again later in the novel, but in a more frightening and sinister way. The crew reaches the point of no longer wanting to stick to their oath, but everyone aboard is too afraid and intimidated by Ahab's force to rise against him.

For the moment all the aghast mate's thoughts seemed theirs; they raised a half mutinous cry. But dashing the rattling lightning links to the deck, and snatching the burning harpoon, Ahab waved it like a torch among them; swearing to transfix with it the first sailor that but cast loose a rope's end. Petrified by his aspect, and still more shrinking from the fiery dart that he held, the men fell back in dismay and Ahab again spoke –

“All your oaths to hunt the White Whale are as binding as mine; and heart, soul and body, lungs and life, old Ahab is bound...” (Melville 383).

With this act of sheer force, Ahab instills in all his men an insurmountable fear that none of them have the capability to overcome. Ahab first tempted them with proclamations of glory and vengeance, and now keeps them bound to their promise with intimidation and fear.

Although Melville chooses to place this masculine aggression in the forefront of the novel, he provides another form of masculinity as well. This force, which has the capability of overthrowing aggressive masculinity, although it never comes to fruition, is the male relationship. In *Moby-Dick* the male relationship counters the masculine aggression of Ahab and shows the more positive and productive side of masculinity. It creates a cooperative and caring environment for the men aboard the Pequod to bind together and act as a non-aggressive and passion-filled collective.

In Melville's writing, the male relationship is presented as a subversive force to aggressive masculinity. It allows for a cooperative effort (not necessarily limited to two individuals) where everyone is looking out for those around them. By being open to a cooperative male relationship, the men aboard the Pequod are able to look outside themselves and treat each other as complete equals. The only thing required is the ability to overcome the lure of aggressive selfishness - the same selfishness that plagues Ahab - and become responsible for the wellbeing of all others.

The beginnings of this responsibility are realized in *The Monkey-Rope*. While stripping the whale of its blubber, Queequeg has taken on the task of being on the back of the rapidly sinking whale, making the cuts necessary to keep the blubber being removed in one piece.

During this process, Queequeg is tied to Ishmael by a length of rope.

...for better or for worse, we two, for the time, were wedded; and should poor Queequeg sink to rise no more, then both usage and honor demanded, that instead of cutting the cord, it should drag me down in his wake. So, then, an elongated Siamese ligature united us. Queequeg was my own inseparable twin brother; not could I any way get rid of the dangerous liabilities which the hempen bond entailed (Melville 255).

This connection of the monkey-rope is also described by Ishmael as being "merged in a joint stock company of two: that my free will had received a mortal wound; and that another's mistake or misfortune might plunge innocent me into the unmerited disaster and death" (Melville 255).

Not only has Ishmael become accountable for Queequeg's life, and vice versa, but he also placing trust in those around him to be conscientious of their tasks so as to not to put anyone else in danger. Again, this plays on the idea of the collective and how all the men on the ship are tied together. If someone were to make a mistake on that ship, it could have tremendous consequences, including death, to another. Ishmael begins to realize the importance of the respect between everyone and that, while on the ship, he is placing his life in the hands of other men.

Again, this necessity for an equal relationship of respect among the crew is shown in *The Squeeze of the Hand*. Here, Melville presents a humorous moment of homoerotic tension, but he is showing the culmination of a cooperative male relationship.

Squeeze! squeeze! squeeze! all the morning long; I squeezed that sperm till I myself almost melted into it; I squeezed that sperm till a strange sort of insanity came over me; and I found myself unwittingly squeezing my co-laborer's hands in it, mistaking their hands for the gentle globules. Such an abounding, affectionate, friendly, loving feeling did this avocation beget; that at last I was continually squeezing their hands, and looking up into their eyes sentimentally; as much as to say, - Oh! my dear fellow beings, why should we longer cherish any social acerbities, or know the slightest ill-humor or envy! Come; let us squeeze hands all round; nay, let us all squeeze ourselves into each other; let us squeeze ourselves universally into the very milk and sperm of kindness (Melville 322-323).

The tactile experience of squeezing the sperm with his fellow shipmates allows Ishmael to achieve a state of heightened awareness about just how interconnected they all are on their journey. However sexual it may seem, the importance of the passage lies in the imagery of Ishmael and his fellow shipmates coming together as one collective being of kindness and cooperation. They finally realize, through an incredibly tender and tactile experience just how interconnected they are and how important it is for them to remain aware of that connection. This passage also begins to hint at the subversive power of the collective male relationship. For in this moment of tenderness Ishmael is transported away from the hateful and aggressive power

of Ahab. "I forgot all about our horrible oath; in that inexpressible sperm, I washed my hands and heart of it...and while bathing in that bath, I felt divinely free from all ill-will, or petulance or malice" (Melville 322). This ability to escape from Ahab's oppressive rule is something that could only have been accomplished in this gentle kind of a situation. Ishmael is able to experience "a restored pastoral in which personal love and affection come to act as counter forces to the habits of aggression" and become "part of a unified world of sharing" (Martin 81).

While the cooperative male relationship works as an important counter point to the aggressive masculinity of Ahab, the most important use of the male relationship in the novel is the relationship between Ishmael and Queequeg. It is, perhaps, the most meaningful relationship within the entire novel, given that it is the only male relationship that is explicitly spelled out by Melville. Not only is it the relationship that allows Ishmael to survive the horrific ending of the novel, but it also has the ability to act very similarly to the nurturing femininity very rarely seen throughout the novel.

Homosexuality in the male relationship is an important piece of the dynamic between Ishmael and Queequeg. Part of what makes this relationship so important is the fact that it is the only specific homosexual relationship in the entire novel. Homosexuality aboard whaling ships is, for the most part, understood to be an act of sexual frustration. Given the nature of the journey and the complete lack of women aboard the ships, it was natural for men to seek other ways of relieving their pent up desire. It was not spoken of in the same context that we would speak of a caring, committed homosexual relationship in the twenty-first century. The fact that Melville makes Ishmael and Queequeg the sole example of any homosexual behavior, and because he brought them together on land instead of at sea makes their relationship something in a completely different realm from what people usually think of as the typical whaling relationship. Because they were brought together by choice and not by frustration or necessity makes their

relationship stand out in the novel. The marriage between Queequeg and Ishmael is brought about by want and choice. In that sense, they hold a bond that is not experienced by any other characters in the novel.

...he pressed his forehead against mine, clasped me around the waist, and said that henceforth we were married; meaning, in his country's phrase, that we were bosom friends; he would gladly die for me, if need should be... (Melville 56).

The commitment and the love that passes between them in this moment of marriage is unique to them in the novel. It is here that the true meaning of the male relationship begins to take shape.

Through their marriage it is then recognized that they share responsibility for each other, whether it be emotionally, financially, or in life and death.

It should be noted, however, that their relationship becomes significantly less prevalent once they are aboard the ship and out on the sea. Robert Martin argues that this is because of the time period that Melville was writing, and that there was no basis for the relationship, given that “nothing in his life could have given him any clue how to present a sustained love relationship between two men, and certainly no fictional models offered themselves.” (Martin 90).

What Martin fails to take into account is a full history of homosexual relationships. Although there was no word for the feeling or bond that two men shared back in those times, there is clear evidence for the existence of homosexual relationships. In Jonathan Katz's *Love Stories: Sex Between Men before Homosexuality*, he very clearly presents accounts of male relationships that show, although the term was not in existence, the emotions and connections (physical, mental or emotional) between men were very much present. As a key example, he gives an account of the relationship between Abraham Lincoln and Joshua Speed. It is clearly shown in the account that, although their relationship may not have been sexual, the connection between them ran much deeper than a platonic friendship. Speed himself said that “no two men were ever more intimate.” (Katz 5). While Melville would have not Katz's research at his

disposal, it shows that Martin was wrong to assume that there was no knowledge from which Melville could have built Queequeg and Ishmael's relationship.

Lincoln and Speed's story hold many similarities to Ishmael and Queequeg's. Not only did they share a bed for a time, but also held a very strong connection with each other, presumably until death. Given that all of the accounts that Katz gives are of the same time period that *Moby-Dick* takes place, the number and variety of stories, and the detail of the accounts, it can be assumed that Melville had some sort of basis for not fully continuing Ishmael and Queequeg's relationship once aboard the Pequod. It was not that he could not continue it, but that he chose not to continue it. By choosing to let their relationship fall into the background of the novel during the bulk of the time spent aboard the Pequod, and subsequently under the rule of Ahab, Melville was attempting to show how Ishmael had, with the rest of the crew fallen under Ahab's deceitful influence.

I, Ishmael, was one of that crew; my shouts had gone up with the rest; my oath had been welded with theirs; and stronger I shouted and more did I hammer and clinch my other, because of the dread in my soul. A wild, mystical, sympathetical feeling was in me; Ahab's quenchless feud seemed mine. (Melville 152).

After a long break from Ishmael's presence in the novel, we are brought back to him, and are in turn reminded that he has also fallen subject to the aggressive masculine force. By relinquishing the presence of the narrator and his relationship with Queequeg to Ahab and his destructive masculinity, Melville is reiterating how much power Ahab holds over the crew.

Even with Ahab taking complete control of both his crew and the novel, however, Ishmael and Queequeg's relationship does not, by any means end once aboard the Pequod. There are a few moments between the two of them on the ship that highly suggest that their relationship has continued, whether Melville chooses to portray it directly or not.

He [Queequeg] called one to him in the grey morning watch, when the day was just breaking, and taking his hand, said that while in Nantucket he had chanced to see certain little canoes of dark wood, like the rich war-wood of his native isle;

and upon inquiry, he had learned that all whalemens who does in Nantucket, were laid in those same dark canoes, and that the fancy of being so laid had much pleased him (Melville 364).

As Queequeg is preparing for death, he calls Ishmael to his side and tells him his funeral wishes. The scene brings to mind a spouse coming to his partner's deathbed, and holding his hand as he gave his last wishes. The scene that Melville describes is as intimate as any married couple preparing to lose each other. Not only does this present Melville with a particularly poignant moment between the two lovers, but it provides an opportunity for the true meaning of the relationship at the end of novel.

While masculinity in all its various forms is very much the controlling force in the novel, it needs to be balanced by a contrasting force. It could be argued the homosexual relationship acts as this balancing force, but in reality it is femininity. The major difference between the two is that the male relationship is very subversive. It has the power to overthrow the aggressive masculine force of the novel, while femininity is not seeking to take over, but instead to balance. The male relationship may be the balancing force within that gender, but femininity is needed as a balance in a wider view of nature. Femininity in *Moby-Dick* is a very subtle but ever present force throughout the novel. It is only encountered in very specific scenes in the novel. Melville does this very purposefully in order to show femininity at its most powerful or necessary moments. The rarity of the feminine energy in the novel makes its few appearances that much more important, because Melville has such a limited space to work with the concept.

One of the most poignant moments of femininity in *Moby-Dick* is in *The Grand Armada*. In the midst of an intense whale chase, the boats become part of the cyclical motion of the whale mothers and their calves.

But far beneath this wondrous world upon the surface, another and still stranger world met our eyes as we gazed over the side. For, suspended in those watery vaults, floated the forms of the nursing mothers of the whales, and those that by their enormous girth seemed shortly to become mothers....Some of the subtlest

secrets of the seas seemed divulged to us in this enchanted pond. We saw young Leviathan amours in the deep (Melville 303).

This whole scene, especially in comparison to the chase is such a departure from the tone of the novel up to this point. Until now, it had been a very adventurous and masculine dominated narrative, but now Melville gives the reader a glimpse into the beauty and femininity that has been lost beneath all of the aggression of Ahab. The mothers and their calves represent this very nurturing feminine relationship. The whalemens themselves are completely mesmerized, and in turn their femininity surfaces in response to the whales. "Queequeg patted their foreheads; Starbuck scratched their backs with his lance; but fearful of the consequences, for the time refrained from darting it." (Melville 302)

The truly beautiful and yet completely horrific part of this scene, however, is the stark contrast that Melville gives in response to the "Leviathan amours." Immediately following this joyful pause of reality, the bull - in complete agony with the harpoon line twisted around him comes writhing through the scene dragging a cutting spade behind him. The complete destruction and death of those mothers and calves that follows emphasizes how rare that femininity is in the novel. Melville's language makes it this frozen moment in time that once played again, is ripped to pieces. Melville's language creates a moment frozen in time. With the return of the bull, the scene is brought back to reality and completely shattered.

The other very beautifully feminine moment in the text comes very near the end in *The Symphony*. In many ways, this chapter acts as the culmination of the feminine influence in Moby-Dick. The beginning description of the day uses very sexualized language to clearly bring out the femininity of the scene.

It was a clear steel-blue day. The firmaments of air and sea were hardly separable in that all-pervading azure; only, the pensive air was transparently pure and soft, with a women's look...

Hither, and thither, on high, glided the snow-white wings of small, unspeckled birds; these were the gentle thoughts of the feminine air...

Tied up and twisted; gnarled and knotted with wrinkles; haggardly firm and unyielding; his eyes glowing like coals, that still glow in the ashes of ruin; untottering Ahab stood forth in the clearness of the morn; lifting his splintered helmet of a brow to the fair girl's forehead of heaven (Melville 405).

These direct references to femininity and the soothing calmness of the day, in preparation for the most important chase scene of the novel, break from the intensity of the previous chapters. It allows the reader and the characters to give pause to appreciate the beauty of the scene, as they draw closer to their doom. Melville also uses the moment to display the power that femininity has in the novel. As Ahab is walking the deck, completely set on rails of his fate, he is taken by the femininity in the day.

That glad, happy air, that winsome sky, did at last stroke and caress him; the step-mother world, so long cruel – forbidding – now threw affectionate arms round his neck, and did seem to joyously sob over him, as if over one, that however willful and erring, she could yet find it in her heart to save and to bless. From beneath his slouched hat, Ahab dropped a tear into the sea; nor did all the Pacific contain such wealth as that one wee drop (Melville 405).

It is this gentle femininity that takes hold of Ahab and almost forces itself onto him, making him reconsider what he is doing. It is only the femininity in the novel that could cause him to consider deviating from the year's long quest to take revenge on the creature that de-masted him.

This feminine influence on him even comes through in his language when he speaks to Starbuck about his past. He enters into a monologue of complete innocence and even guilt over certain aspects of his life.

Oh, Starbuck! it is a mild, mild wind, and a mild looking sky. On such a day – very much such a sweetness as this – I struck my first whale – a boy harpooner of eighteen! Forty – forty – forty years ago! – ago! Forty years of continual whaling! forty years of privation, and peril, and storm-time! forty years on the pitiless sea! for forty years has Ahab forsaken the peaceful land, for forty years to make war on the horrors of the deep! Aye and yes, Starbuck, out of those forty years I have not spent three ashore...away, whole oceans away from that young girl-wife I wedded past fifty, and sailed for Cape Horn the next day, leaving but one dent in

my marriage pillow – wife? wife? – rather a widow with her husband alive! Aye, I widowed that poor girl when I married her, Starbuck; and then, the madness, the frenzy, the boiling blood and the smoking brow, with which for a thousand lowerings old Ahab has furiously, foamingly chased his prey – more a demon than a man! (Melville 405).

The harsh exterior of Ahab's iron will has been broken down and he is finally acknowledging his humanity. The difference between the influence of Pip and feminine energy is that even with Pip, he chose to ignore that humanity; Ahab chose to shut away the thing that had the potential to make him see others with compassion. It is because Melville gave femininity such a powerful force in this novel that Ahab had no chance of escaping its influence at some point. It is the only thing that could make him feel the regret of knowing that he is willing to sacrifice so many others for the sake of his own madness.

During this scene, Ahab is speaking with Starbuck, and he sees “that far away home” in his eyes (Melville 406). This is the first time we hear Ahab even speak about his home, or his wife and child. Melville gives the reader a fleeting glance at Ahab as a father.

About this time – yes, it is his noon nap now – the boy vivaciously wakes; sits up in bed; and his mother tells him of me, of cannibal old me; how I am abroad upon the deep, but will yet come back to dance him again (Melville 406).

Melville presents this heartbreakingly wonderful image of Ahab as a kind-hearted soul who might consider going back on his own oath in order to be with his family. He gives the reader one final hope of turning away from the horror that awaits the Pequod, then snatches it away as the last of Ahab's femininity falls away from him. “But Ahab's glance averted; like a lighted fruit tree he shook, and cast his last, cindered apple to the soil.” Melville binds him to his fate with the falling way of that fruit.

The pull between masculine and feminine through the novel is a battle, but not for dominance. The battle is to regain balance. Nature in *Moby-Dick*, and in turn the whale, as a byproduct of nature, holds this balance. Through Melville's use of the masculine and feminine in

the novel, nature is shown to be the perfect and complete balance between the two forces. This harmony is shown in *The Symphony* in the descriptions of nature.

It was a clear steel-blue day. The firmaments of air and sea were hardly separable in that all-pervading azure; only, the pensive air was transparently pure and soft, with a women's look, and the robust and man-like sea heaved with long, strong, lingering swells, as Samson's chest in his sleep.

Hither and thither, on high, glided the snow-white wings of small unspeckled birds; these were the gentle thoughts of the feminine air; but to and fro in the deeps, far down in the bottomless blue, rushed mighty leviathans, sword-fish, and sharks; and these were strong, troubled, murderous thinkings of the masculine sea.

But though thus contrasting within, the contrast was only in shades and shadows without; the two seemed one; it was only the sex, as it were, that distinguished them (Melville 404).

While some of it is, as stated previously, inherently feminine, there are also sections that combine the femininity with the masculine. It depicts nature as this perfect balance and harmony of the two forces, instead of one being controlled by the other.

Within the vast cast of characters that Melville creates for the novel, he gives only one this complete balance, as nature has, of the masculine and feminine within himself. Queequeg comes to represent this balance in humanity. As the male midwife he “helps others to be born.... As he transcends the limits of gender, he unifies male and female.” (Martin 91). On more than one occasion, Queequeg takes a dive in order to rescue, and give new life to another person, regardless of their personal connection to him. He also, through their homosexual relationship, instilled a sense of this balance in Ishmael. Although it gets lost in Ahab's madness for a time, Ishmael was able to have that deeper connection with Queequeg and accept that cooperative relationship, which is something he had not been able to do before. It is through the introduction of this nurturing feminine force by Queequeg that allows Ishmael to survive in the end.

Throughout the novel, the buildup between the masculine and the feminine has been slowly boiling and the tension between the two has been getting tighter and tighter. The

imbalance caused by Ahab and his oath to kill the whale is the very thing causing this tension. Just as it seems to begin righting itself, the scales tip again and it's back to imbalance. Moby Dick is understood to be a representation of nature, and therefore must hold this very same balance of masculine and feminine. The whale's attack on the Pequod is seen as nature righting itself – eliminating the thing keeping it out of balance. Ahab, after *The Symphony*, is relying solely on his aggression and masculinity to overcome the power of nature. He is attempting to destroy what will always be stronger because it holds a balance of gender. Humanity, as a byproduct of nature should hold the same balance, but it is people who choose to cast away one or the other in an attempt to become stronger. It is because Ahab cast away his balance and sacrificed what was not his to give – the humanity of his crew - that he was hanged by his own line. The implication of Ahab being killed by his own line, and not by Moby Dick, is that Ahab chose to suppress not only his femininity, but his status as an individual as part of a collective in order to satisfy his selfish ends. Ahab attempted to go against nature, not only in his attack on Moby Dick, but within himself, and this brought about his own demise.

After nature has righted itself, the Pequod was left with one survivor. During the final attempt to kill Moby-Dick, Ishmael was tossed from the boat and survived to witness the entire attack. His survival in the novel is completely credited to Queequeg. It was solely Ishmael's decision to choose the Pequod. It was Ishmael who fell under Ahab's madness and aggression, and it was because of Queequeg's influence on him, and his introduction to a purely pleasurable, nurturing femininity that he was saved from becoming another object of aggression. Because of their relationship, Ishmael was able to understand the necessity of the collective community and the need for balance, not only among individuals, but also between the gender powers as Melville presents them. Queequeg takes one final dive, and it is the coffin – in the image of Queequeg, and his tattoos – that gives Ishmael new life.

No small fowls flew screaming over the yet yawning gulf; a sullen white surf beat against its steep sides; then all collapsed, and the great shroud of sea rolled on as it rolled five thousand years ago (Melville 427).

Buoyed up by that coffin, for almost one whole day and night, I floated on a soft and dirge-like main. The unharmed sharks, they glided by as if with padlocks on their mouths; the savage sea-hawks sailed with sheathed beaks. On the second day, a sail drew near, nearer, and picked me up at last. It was the devious cruising Rachel, that in her retracing search after her missing children, only found another orphan (Melville 427).

In these final sentences, the balance has been returned to nature. Melville's descriptions ring with silence and calm. There is a return of a harmonious balance, both within the survivor and nature.

Using these powerful gender structures, Melville shows the importance of finding balance – both within oneself and in relation to other human beings and nature. All imbalances will eventually be righted somehow by something more powerful and more substantial than humankind. Captain Ahab and subsequently, the Pequod, suffered the fate of denying that stability within everything derived from nature. It is through the acceptance of the masculine – both in the form of aggression and male relationships – as well as nurturing femininity in all things that will allow humanity and nature to coexist peacefully.

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