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For McCanns and many others like him, the wilderness has a very specific charm. McCandless sees the wilderness as a cleaner state, a place free from the evils of modern society, where someone like him can discover what he is really made of, live by his own rules, and be completely free. And this is not just naivety; The entries in McCanns' diary show that he finds some answers, some keys to living the way he wants to live. However, it is also true that the reality of daily life in the wilderness is not as romantic as he and others like him imagine it to be. McCandless spends so much time trying to find food to keep himself alive that he has little time to consciously appreciate wildlife, as evidenced by the fact that his diary consists almost exclusively of lists of food he finds and eats every day. Maybe that explains why many of his heroes who wrote about the wilderness, for example, Jack London, never spent much time living in it. Forgiveness, and the danger inherent in the inability to forgive, are central themes in Into the Wild. Chris McCandless seems to be a very compassionate person, who is reluctant to ignore the fact that so many people are starving or hungry around him, and feels a personal responsibility to help them. However, his actions are ultimately selfish, and do great damage to those who love him most. Moreover, his inability to forgive his parents' mistakes seems to be at the center of this apparent contradiction between his compassionate nature and his sometimes cruel behavior. There is certainly more behind his odyssey than just anger for his parents, but his dissatisfaction with them has spread to the rest of his life, and seems to be closely related to how isolated he becomes at Emory. This, in turn, adds to his aversion to society in general, which is clearly a driving factor in his decision to go to the desert. One is left to wonder if, if McCandless found a way to forgive his parents for their shortcomings, he would not have felt the need to go to such extreme lengths in his search for answers. McCandless describes what he is looking for in his odyssey, particularly on the Alaska trip, as absolute freedom. It seems that this largely represents, for him, freedom from the rules and the power of other people over him. Throughout his life he finds power particularly oppressive, especially when exercised by anyone who feels that he has only such power over him for Reasons. Living completely alone, in a world where the only laws he feels he needs to follow are those of nature, is for him absolute freedom. However, this level of freedom requires complete isolation, appointing us to be with others means having obligations to them. Thus, McCandless's quest for freedom also becomes a resuscation of any and all intimacy with others. This kind of freedom is inherently selfish. From From only according to his own rules and the rules of nature, no matter how presumed and deeply studied, McCandless lives silently only in his own interest. For example, he refuses to get a hunting license because he doesn't think it's any of the government's businesses that eat it if everyone acted that way, animal populations would be destroyed and food supplies threatened. McCandless's absolute freedom is therefore limited in scope, and on any larger scale it would be dangerous and potentially catastrophic. The allure of risk and high-risk activities is central to Into the Wild. Krakauer doesn't think this charm is important to everyone, but it certainly is for a certain kind of young man -- someone who is intense, passionate, driven and ambitious, but is not happy with the opportunities or challenges that society presents him with. These young men also always seem to have some kind of demon driving them, whether it's a troubled relationship with their fathers, as with McCandless, Krakauer, and John Waterman, or something else. For Krakauer, at least, the danger in his activities brought him to a point of meditation-because he is often only a mistake away from death, he must focus completely, and this allows him to escape those problems that would otherwise eat away at him. There is also the thrill of pure integration, man against only nature and himself, which allows him to feel that he really knows what he is capable of, that he does not have to rely on others, or society, to survive. One of the main qualities McCandless constantly exhibited, which in turn led many to respect him, was his obsession with principles. He doesn't just preach that his parents are too materialistic, or declare that they won't be as greedy as he thinks they are. Instead, he lives off his anti-materialism altogether, giving away all his life savings to charity, only making the minimum of money he needs to survive, and keeping as few of his possessions as possible. While this adherence to the principle is admirable and, unfortunately, unusual, McCandless seems to put his principles above people, which leads him to cause harm without really intending to do so. For example, in college Chris decides that he has a moral problem with gifts, and so he will no longer accept or give them. Although this decision is based on a sense of morality, it actually causes McCandless to harm those who care about him. This may be related to his intimacy problems, as long as he does not people get too close, you won't be able to have to choose them over its principles. The fleetingity of identity, or truly understanding one's identity, is a subject both explicitly and implicitly present throughout Into the Wild. Krakauer spends about three years putting together first the article about Chris McCandless, and then this book. Book. He's talking to almost anyone who's met McCanns, even fleetingly. He follows the paths of McCandless, reads his diaries, even reads the articles he wrote about student work at Emory. Krakauer also feels he has an extra level of understanding because he was like Chris when he was in his twenties. However, even with all this, at the end of the book, Krakauer acknowledges that McCandless's presence remains elusive. As closely as he may have studied him, and has come to know him, there are some fundamental questions that no one, not even Chris's parents, can find a satisfactory answer to. The most important of these is how someone so compassionate, kind and intelligent could have ended up destroying his parents, and all those who loved him, so deeply. The absolute inability to truly meet another person is thus at the heart of Into the Wild. The father-son relationship, and the possibility of dysfunction within it, is an important theme in Into the Wild. Both Krakauer and McCandless are extremely ambitious, and have extremely ambitious fathers. The problem arises in that their fathers' ambitions for them are very different from their own, and their strong wills and passion for their own kind of ambition -- in krakauer's case, mountaineering, and in McCandless, wildlife and anti-materialistic living—cause a big gap between father and son. For both McCandless and Krakauer, the combination of trying to please a hard-to-please father, resent power and discover the great failures of their fathers leads to an almost insurmountable rift. Crackauer was only able to forgive his father when he was no longer the same man. McCanns died before he had a chance to overcome his anger. McCandless's journey is part of a long tradition of men seeking to find themselves in the wild, including naturalists like John Muir and writers like Henry David Thoreau. Krakauer points out that McCandless had a particular fascination with Walden Thoreau, an extensive personal essay in which Thoreau documents his experiences living in the woods of Concord, Massachusetts. Not only did McCandless bring a strongly annotated copy of the text with him on all his travels... read the analysis of American wildlife risk and McCandless's journey into the wilderness is ultimately one of self-discovery and reinvention. Through his travels he transforms from a deliberately recent graduate, eager to escape his stuffy family, to a practicing and amateur climber. Underscoring his transformation is his transition from his name, Chris McCandless, to Alex, or McCandless on the way, to Alexander Supertramp, on the Stampede Trail. The name of McCandless changes document shifting his character and .... read risk analysis and self-reinvention Luck, opportunity, and circumstance circumstance focused on the circumstances surrounding McCandless's death, Into the Wild also deals with the adventures that led to it. Krakauer spends the majority of the book documenting Chris's movements throughout the United States, Mexico, and eventually Alaska. Although McCandless reveals his intention to go to Alaska for people who befriends throughout his trip, his itinerary is shaped not by planning, but by random encounters, incidents of happenstance, and cases of luck. For... read the analysis of Chris McCandless's luck, opportunity, and reinvention in Alexander Supertramp characterized by his rejection of money and material objects, as well as his quest for a raw, transcendental experience. McCandless donates the rest of his \$24,000 college fund to OXFAM, thereby repudiating his affluent upbringing. He abandons his yellow Datsun in the Mojave Desert, gives up the convenience of a car to travel on foot. During this time he also burns his remaining cash in a gesture... read the analysis of materialism and idealism throughout the wild, Krakauer describes McCandless's journey as a struggle between isolating him from society and forging close relationships with others. While gregarious with strangers he meets on the street, McCandless interrupts all contact with his family. Continuing in genius matches with his new friends, McCandless writes about [feeling] extremely anxious with society in his magazine. McCanns' complicated relationships with others stem from his estranged family, a break... read analysis of isolation v. Intimacy intimacy

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