*Into the Wild* by Jon Krakauer Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Characterization of Chris McCandless Date \_\_\_\_\_\_\_\_\_\_\_\_\_ Block \_\_\_\_\_\_\_\_\_\_

Study the quotations to analyze what the words reveal directly (or indirectly) about the character of Chris McCandless.

1. Gallien offered to drive Alex all the way to Anchorage, buy him some decent gear, and then drive him back to wherever he wanted to go. “No, thanks anyway,” Alex replied, “I’ll be fine with what I’ve got.” (p. 6)

2. Alex insisted on giving Gallien his watch...”If you don’t take it, I’m going to throw it away,” Alex cheerfully retorted. “I don’t want to know what time it is. I don’t want to know what day it is or where I am. None of that matters.” (p. 7)

3. “He never explained why he’d changed his name,” says Westerberg. “From things he said, you could tell something wasn’t right between him and his family, but I don’t like to pry into other’s people’s business, so I never asked about it.” (p. 18)

4. He had spent the previous four years, as he saw it, preparing to fulfill an absurd and onerous duty: to graduate from college. At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence. (p. 22)

5. The doors had been left unlocked…When he looked inside, Walsh found a Gianini guitar, a saucepan containing $4.93 in loose change, a football, a garbage bag full of old clothes, a fishing rod and tackle, a new electric razor, a harmonica, a set of jumper cables, twenty-five pounds of rice, and in the glove compartment, the keys to the vehicle’s ignition. (p. 26)

6. We know all of this because McCandless documented the burning of his money and most of the events that followed in a journal-snapshot album he would later leave with Wayne Westerberg for safekeeping before departing for Alaska. …the available evidence indicates that McCandless did not misrepresent the facts; telling the truth was a credo he took seriously. (p. 28)

7. Six days later at the bottom of the Grand Canyon…he wrote, “Can this be the same Alex that set out in the July 1990? Malnutrition and the road have taken their toll on his body. Over 25 pounds lost. But his spirit is soaring.” (p. 37)

8. …he says of Bullhead City, “It’s a good place to spend the winter and I might finally settle down and abandon my tramping life, for good. I’ll see what happens when spring comes around because that’s when I tend to get really itchy feet.” (p. 39)

9. He must have met six or seven dozen people in Niland, and he was friendly with every one of them. He needed his solitude at times, but he wasn’t a hermit. He did a lot of socializing. Sometimes I think it was like he was storing up company for the times when he knew nobody would be around. (p. 44-45)

10. “I’d ask him,” Burres says, “Have you let your people know what you’re up to? Does your mom know you’re going to Alaska? Does your dad know?” But he’d never answer: he’d just roll his eyes at me, get peeved, tell me to quit trying to mother him.

(p. 45)

11. Although Burres was concerned about McCandless, she assumed he’d come through in one piece. “He was smart. He’d figured out how to paddle a canoe down to Mexico, how to hop freight trains, how to score a bed at inner-city missions. He figured all of that out on his own, and I felt sure he’d figure out Alaska too. (p. 46)

12. “Look Mr. Franz,” he declared, “you don’t need to worry about me. I have a college education. I’m not destitute. I’m living like this by choice.” (p. 51)

13. ALEX is inscribed at the belt’s left end; then the initials C.J.M. frame a skull and crossbones. Across the strip of cowhide one sees a rendering of a two-lane blacktop, a NO U-TURN sign, a thunderstorm producing a flash flood that engulfs a car, a hitchhiker’s thumb, an eagle, the Sierra Nevada, salmon cavorting in the Pacific Ocean, the Pacific Coast Highway from Oregon to Washington, the Rocky Mountains, Montana wheat fields, a South Dakota rattlesnake, Westerberg’s house in Carthage, the Colorado River; a canoe beached beside a tent, Las Vegas, the initials T.C.D., Morro Bay, Astoria, and at the buckle end, finally, the letter N (presumably representing north). Executed with remarkable skill and creativity, this belt is as astonishing as any artifact Chris McCandless left behind. (p. 51-52)