

**THEMATIC DIVERSITY AND LINGUISTIC EXPRESSION IN JACK LONDO'S  
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**Abstract:** The article analyzes how Jack London selected themes for his literary works and it also discusses the problems of the necessity of adapting to the harsh conditions of nature and applying survival measures in life. In his artistic creations. Jack London demonstrated his unique skill in depicting political and social issues. He expressed his artistic intent through lexical and grammatical means. The author reflected his life experiences in his literary works. He regarded revealing the social and political problems of society as his primary task.

**Keywords:** real-life events, prose, lingua-poetic principle, stylistic devices, lexical units, harsh conditions, artistic intent.

**INTRODUCTION.**

Drawing on personal experience, writers reflect all their emotional feelings in their artistic works. They select real-life events and strive to make their works more natural when expressing their concepts. The author links the events of the literary work like a chain, revealing the key aspects of the characters' personalities. Indeed, the mastery of every writer is clearly shown in how harmoniously they create the content and form of their work, and in how powerfully the ideological message is conveyed. According to Izzat Sul-ton, a writer's skill is manifested in the clear and vivid expression of the author's thoughts, the things and events being described, and the psychological state of the characters.<sup>1</sup>

**METHODOLOGY.**

*A lingua-poetic approach* is applied to determine stylistic devices function within the artistic structure of the text. Semantic load of lexical units and their role in shaping character description are also thoroughly discussed in the article. A lingua-poetic approach can be the key stylistic markers which can define the author's individual style. As for *comparative method*, similarities and differences in the stylistic and thematic principles of American and Uzbek prose are closely identified in the research work. This method is effective for the identification of national and cultural specificity in artistic expression.

**RESULTS AND DISCUSSION.**

Words serve as a means to depict real life in literary works. The writer carefully selects the most essential and contextually appropriate grammatical, lexical, and stylistic meanings of words and expressions so that he can reveal real life issues. These words and phrases play an important role in conveying the inner world of main characters. It is clear that every writer has their own unique style. The distinctive expression of reality is closely connected to the writer's real-life experience, level of knowledge, culture, and point of view. Abdulla Qahhor prefers to describe the time and space in which his literary characters live, as well as the most significant aspects of their inner and outer worlds, in a concise and clear manner.

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<sup>1</sup> Qodirov P. O'ylar. – B. 128.

The French writer Albert Camus explains the unique and appropriate style used by an artist as follows: “Style is the means by which the artist harmonizes the elements selected from reality with imagination through artistic language, ensuring the completeness of the artistic world they create.” The word *style* is derived from Arabic, meaning “order,” “manner,” or “form.” A writer’s way of using linguistic tools characteristic of their creative process is called style. Style serves as one of the key categories of lingua-poetics. It reflects the individuality of the writer, clarifies the compositional structure of the literary work, and vividly portrays artistic reality. The author’s style corresponds to the lingua-poetic principle of transition from the inductive to the deductive theory.<sup>2</sup>

From the compositional structure of a literary work and the use of artistic details, it is possible to determine the writer’s style. The creative method is a broader concept compared to creative style: while the creative method encompasses the general principles shared by several writers, style expresses only the individual characteristics unique to a particular author.<sup>3</sup>

For example, Jack London chose to convey the traveler’s torment from hunger through a single phrase “to eat” in his short story “Love of Life” It is as if emphasis is placed not only on the traveler’s difficulty in covering a long distance, but also on the severity of his suffering from hunger.

*“He was mastered by the verb “to eat”. He was hungry-mad. He took no heed of the course he pursued so long as that course led him through the swale bottoms.”<sup>4</sup>*

In creating his literary works, Jack London employed a naturalistic style, and his unique artistic approach includes the following features:

1. In most of his works, Jack London preferred to depict the adventures experienced by his main characters in the distant northern regions rather than describing the bustling life of the city.
2. Jack London focuses on the preservation of nature in his works. He portrayed the lives of characters who adapt to and coexist with natural phenomena.
3. In many of his works, Jack London mainly chose men and animals as his protagonists.

Jack London occupied a distinctive place in American literature with his versatile talent. The writer set the events of his artistic works in the Yukon Valley of North America or around the forested areas of the northwestern Pacific coast. The depiction of both the beauty of nature and the cruelty of the bitter cold forms the central concept of his writing. In addition, the protagonists’ fierce struggle for survival and the testing of their endurance define the author’s artistic intention.

The themes which Jack London selected for his literary works also point to the necessity of adapting to the harsh conditions of nature and applying survival measures in life. In his artistic creations, Jack London demonstrated his unique skill in depicting political and social issues. He expressed his artistic intent through lexical and grammatical means. The author reflected his life experiences in his literary works. He regarded revealing the social and political problems of society as his primary task.

<sup>2</sup> O‘zbek tilining izohli lug‘ati. <https://izoh.uz/word/uslub>

<sup>3</sup> Ulug‘ov A. Adabiyotshinoslik nazariyasi. – Toshkent: G‘G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2018. –B.293.

<sup>4</sup> London J. Love of life and other stories. April 13, 2007 [eBook #710]

Jack London's realistic works with an adventurous spirit are noteworthy for their thematic diversity and educational significance. In addition to writing realistic works, Jack London also demonstrated his great mastery by creating adventure-themed works. In particular, his novel "*Hearts of Three*" belongs to the adventure genre. The writer wrote this novel for a Hollywood film directed by Charles Goddard. However, after the writer's death, "*Hearts of Three*" was published in 1919 in the American magazine *New York*.

"*Hearts of Three*" is considered one of Jack London's final works. Readers appreciated this adventure-themed novel by Jack London. The story is rich in dynamically developing events. Most parts of the novel consist of dialogues. The plot tells the story of the adventures experienced by a wealthy New Yorker and heir, Francis Morgan.

The events of the novel "*Hearts of Three*" begin when the protagonist, Francis, leaves his business affairs in the city to travel to Latin America in search of a treasure left behind by his ancestors. During his journey in Latin America, the protagonist meets a young woman named Leonsia. Her father was a Spanish man who had adopted this girl. She grew up in the Solano family. The author describes her as a very gorgeous girl whose beauty captivates Francis, and he falls in love with her.

During his travels, Francis becomes acquainted with his cousin Henry Morgan. Delighted to discover that he has a distant relative, Francis continues his journey with Henry to find the treasure left by their forefathers. However, Henry Morgan is engaged to Leonsia, the very girl Francis loves. Later, Henry is imprisoned, accused of killing Leonsia's uncle. He is eventually freed by Francis, who has become a close friend of both Henry and the Solano family.

Together, Henry Morgan, Francis, and Leonsia set out in search of the Mayan tribe's treasure, traveling through dangerous and remote lands. They come across a terrifying cave, where they find the bones of hundreds of people who had come before them. As the brave travelers venture deeper into the cave, they struggle to find light. Finally, Francis pushes aside wild vines and thick bushes, allowing the travelers to emerge from the cave. Once outside, they find themselves in a circular valley known as the Valley of Souls. There, the travelers see the sleeping princess of the Valley of Souls. Before her hangs a golden cauldron. The princess, with long eyelashes and blue eyes, appears delicate and slender – angelic in her beauty.

The events of the novel "*Hearts of Three*" develop rapidly. The princess of the Valley of Souls tells the visiting travelers that in order to save their lives, they must fulfill one condition: one of the travelers must marry the princess. When the travelers, confused and uncertain about what to do, Leonsia gives each of the men a rope – the one who draws the shortest rope must marry the princess and thus save his companions from death. It turned out that Henry draws the shortest rope, but since Francis is engaged to Henry's fiancée, he takes full responsibility upon himself. Francis marries the princess according to the customs of the Tribe of Souls and takes her to his homeland in North America. Meanwhile, Henry's engagement to Leonsia is called off when it is discovered that Leonsia is actually his biological sister.

After the princess arrives at Francis's house, she discovers that her husband's still loves Leonsia. At this time, Francis is going bankrupt in the stock market; his unknown enemy turns out to be Thomas Rigan, his father's old "friend." Thomas Rigan, as the antagonist in the novel, exerts intense pressure on Francis from all sides. In order to help her husband, the princess goes to seek help from her friends; at first, she is angry with Leonsia and plans to kill her, but after knowing that Henry and Leonsia are siblings, she informs her close friends that they must help Francis.

The novel "*Hearts of Three*" ends in an unexpected way: the princess is killed by Alvarez Torres, who had been pursuing Francis all along. Henry and his sister Leonsia take part of the

Mayan treasure to rescue Francis from destruction. With the help of his dear friend Henry, his beloved Leoncia, and the princess, Francis is saved from disaster. Henry tells his friend that Leoncia is his sister and gives his consent for Francis to marry her. *“Francis started for the door, but was stopped by Henry. “Just a second more, Francis, and I’m done,” he said. “I want to give you that steer. I am not married. There is only one woman waiting for you in there. That one woman is my sister. Also is she Leoncia.” It required a dazed half minute for Francis to get it clearly into his head. Again, and in a rush, he was starting for the door, when Henry stopped him. “Do I win?” queried Henry. But Francis shook him off, dashed through the door, and slammed it after him.”*<sup>5</sup>

Francis is the protagonist of the novel and an heir destined to be wealthy –may be imagined by readers as a young man who loves to travel to distant lands. Another interesting point is that Francis appears as a hero who marries the Princess of the Valley of the Jons and saves his friends from mortal danger. Jack London did not intend to choose the theme of the novel without reason. In the novel *Hearts of Three*, one can observe that the feeling of love is depicted in the form of a *triangle*. Henry’s love for Leoncia; Leoncia’s love for Francis; her cherishing Henry like her own brother, and Francis’s true love for Leoncia together create the triangular shape of love. The novel expresses the emotions of the three hearts: Leoncia does everything what she can to prevent Francis from marrying the Princess of the Valley of the Jons. Whenever she looks at Francis, the feelings in her heart tortures her.

## CONCLUSION.

The main heroes in *“Hearts of Three”* set out for distant lands in search of treasure, much like Scandinavian Vikings. In the novel, the writer’s skill is evident in his appropriate use of Spanish terms characteristic of Latin American dialects, each matched to the speech of the respective character. *Caballero* (Spanish country nobleman), *conquistadors* (Spanish conquerors), *siesta* (a place to rest during the midday heat), *centavo* (a unit of currency). Additionally, the writer’s use of words such as “magician,” “mummified bones,” and “Mayan treasure” indicates that the novel belongs to the adventure genre.

In Abdulla Qahhor’s novella *“Sinchalak,”* the use of the single word *“sinchalak”* helps shape the image of the alert, energetic, brave, and agile protagonist Saida. In the story *“The Thief,”* the sentence *“Let the peasant’s house burn if it must, as long as his ox doesn’t go missing,”* sets the writer’s main concept of highlighting the problems faced by poor families.<sup>6</sup>

Likewise, the fact that an author can express a character’s positive or negative attitude toward another character with a single word shows that the writer possesses great mastery. In Jack London’s novel *Martin Eden*, the author uses words such as “rose” and “snowflake” to express Martin Eden’s sincere feelings for the girl he loves. In Abdulla Qahhor’s novel *Mirage*, Saidiy’s negative attitude toward her mother-in-law is conveyed through the word *“bulbuligo ‘yo.”*

Abdulla Qahhor is one of the prominent realist writers of Uzbek literature, and his distinctive style sets him apart from other authors. He skillfully used all the expressive possibilities of the Uzbek language; through his prose works, he demonstrated the language’s vast potential and contributed to its development.

<sup>5</sup> London J. *Hearts of Three*. Feedbooks:1918, Internet Archive – P.272.

<sup>6</sup> Qahhor A. Anor. – Tashkent: Ziyo Nashr, 2023. – B.18.

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