



UDK: 82-32

Aziza KAMALOVA,
*Teacher of the department of English Philology
Samarkand state institute of foreign languages, Samarkand, Uzbekistan
E-mail: aziza19866@icloud.com, 0009-0009-1373-5042*

Based on the review of S.Shodiyev, Associate Professor (PhD), SamSIFL

POETIC FEATURES OF JACK LONDON'S ESSAYS: EXPRESSIVITY AND EMOTIONAL DEPTH

Annotation

This article investigates the poetic features of Jack London's essays with a focus on expressivity and emotional depth as defining elements of his prose. While London is widely known for his fiction, his essays reveal a sophisticated stylistic approach that blends journalistic realism with poetic language. Drawing on theoretical insights from Roman Jakobson, Geoffrey Leech, and Mikhail Bakhtin, the study explores how London employs metaphor, imagery, rhythm, and emotive vocabulary to create a powerful aesthetic and persuasive effect.

Keywords: Jack London, poetic features, expressivity, emotionality, stylistics, metaphor, imagery, social criticism, linguistic analysis.

ПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ЭССЕ ДЖЕКА ЛОНДОНА: ЭКСПРЕССИВНОСТЬ И ЭМОЦИОНАЛЬНАЯ ГЛУБИНА

Аннотация

В данной статье исследуются поэтические особенности эссе Джека Лондона с акцентом на экспрессивность и эмоциональную глубину как ключевые характеристики его прозы. Хотя Лондон широко известен прежде всего как автор художественной литературы, его эссе демонстрируют сложный стилистический подход, сочетающий журналистский реализм с поэтическим языком. Опираясь на теоретические положения Романа Якобсона, Джеффри Лича и Михаила Бахтина, исследование рассматривает, каким образом Лондон использует метафору, образность, ритм и эмоционально окрашенную лексику для создания мощного эстетического и убеждающего эффекта.

Ключевые слова: Джек Лондон, поэтические особенности, экспрессивность, эмоциональность, стилистика, метафора, образность, социальная критика, лингвистический анализ.

JEK LONDON ESSELARINING POETIK XUSUSIYATLARI: EKSPRESSIVLIK VA EMOTSIONAL CHUQURLIK

Annotatsiya

Ushbu maqolada Jek London esselarining poetik xususiyatlari ekspressivlik va emotsional chuqurlik nuqtayi nazaridan tahlil qilinadi. London asosan badiiy asarlari bilan mashhur bo'lsa-da, uning esselari jurnalistik realizm va poetik til uyg'unlashgan murakkab uslubiy yondashuvni namoyon etadi. Roman Jakobson, Geoffrey Leech va Mikhail Bakhtin nazariy qarashlariga tayangan holda, tadqiqot Londonning metafora, obrazlilik, ritm va emotsional leksikani qanday qo'llashi orqali kuchli estetik hamda ta'sirchan natija hosil qilishini o'rganadi.

Kalit so'zlar: Jek London, poetik xususiyatlar, ekspressivlik, emotsionallik, stilistika, metafora, obrazlilik, ijtimoiy tanqid, lingvistik tahlil.

Introduction. Jack London's position in American literature has traditionally been defined through his novels and short stories, particularly those that depict the struggle for survival and the relationship between humans and nature. However, his essays constitute a significant and intellectually rich body of work that deserves equal scholarly attention. Unlike his fiction, which often relies on narrative progression and character development, London's essays operate through argumentation, reflection, and direct engagement with social realities. Yet, despite their discursive nature, these essays are far from purely informational. They exhibit a striking degree of poeticity, manifested in expressive language, emotional intensity, and stylistic innovation. This duality between factual discourse and artistic expression makes London's essays a compelling subject for linguistic and literary analysis.

From a theoretical perspective, the notion of poeticity in prose has been extensively explored by R. Jakobson, who argues that the poetic function of language foregrounds the message itself, drawing attention to its form and structure [1]. In the case of London, this function is evident in his deliberate use of metaphor, repetition, and rhythmic patterns, which transform ordinary prose into a more evocative and aesthetically engaging medium. G. Leech's concept of foregrounding further supports this interpretation, as London frequently deviates from conventional linguistic norms to create emphasis and emotional resonance [2]. For instance, his tendency to use short, abrupt sentences alongside

longer descriptive passages creates a dynamic rhythm that mirrors the intensity of his subject matter.

M. Bakhtin's theory of dialogism provides a useful framework for understanding the ideological dimension of London's essays [3]. According to M. Bakhtin, language is inherently dialogic, shaped by interactions between different voices and perspectives. London's essays exemplify this principle through their engagement with social, political, and economic discourses. His writing often reflects a tension between individual experience and collective reality, a feature that enhances both its expressive and persuasive power. Scholars such as E. Labor have also emphasized London's ability to merge personal narrative with broader social commentary, noting that his essays are deeply rooted in lived experience while simultaneously addressing universal concerns [4]. Analyzing the poetic features of Jack London's essays by focusing on two central aspects: expressivity and emotionality [5]. By examining how these elements function within his prose, the study aims to demonstrate that London's essays are not merely vehicles for conveying information or ideology but are also carefully crafted literary works that engage readers on both intellectual and emotional levels. This approach not only contributes to a deeper understanding of London's stylistic achievements but also highlights the broader significance of poetic language in non-fiction writing.

Methodology. The methodological approach of this study is grounded in qualitative textual analysis, combining principles

from stylistics, discourse analysis, and literary theory to examine the poetic features of Jack London's essays. The primary objective is to identify and interpret the linguistic and stylistic devices that contribute to expressivity and emotional depth in his prose. To achieve this, a selection of representative essays has been chosen, including *The People of the Abyss*, *How I Became a Socialist*, and *The Road* [5]. These texts were selected because they reflect different thematic concerns: social inequality, ideological transformation, and personal experience while consistently demonstrating London's distinctive stylistic approach.

The analysis draws on G. Leech and M. Short's model of stylistic analysis, which emphasizes the relationship between linguistic form and literary function [6]. According to Leech, stylistic features such as metaphor, repetition, and syntactic variation serve as foregrounding devices that attract the reader's attention and create aesthetic effects. In London's essays, these features are particularly prominent, as he frequently employs vivid imagery and emotionally charged language to enhance the impact of his arguments. For example, his descriptions of poverty in *The People of the Abyss* are not merely factual but are infused with metaphorical and sensory detail, transforming social observation into a powerful emotional experience.

The study incorporates insights from M. Halliday's systemic functional linguistics, particularly the interpersonal function of language, which focuses on how speakers express attitudes, judgments, and emotions [7]. This framework is useful for analyzing London's use of emotive vocabulary and evaluative language, which play a crucial role in shaping reader response. M. Halliday's approach highlights the idea that language is not only a tool for conveying information but also a means of establishing relationships and influencing perspectives. This is clearly evident in London's essays, where his linguistic choices often reflect a strong sense of moral urgency and social engagement.

The study employs conceptual metaphor theory, as developed by G. Lakoff and M. Johnson, to examine how London uses metaphor to structure complex social and emotional realities [7]. According to this theory, metaphors are not merely decorative elements but fundamental cognitive mechanisms that shape how we understand the world. In London's writing, metaphors such as "the abyss" serve as powerful conceptual tools that encapsulate the depth and severity of social suffering.

Bakhtin's concept of dialogism is used to explore the interaction between different voices and perspectives within London's essays. This aspect of the analysis focuses on how London negotiates between personal experience and broader social discourse, creating a multi-layered narrative that is both expressive and ideologically charged. By integrating these theoretical approaches, the methodology provides a comprehensive framework for understanding the poetic features of London's essays and their role in conveying emotional and intellectual meaning.

Results. The analysis of Jack London's essays reveals a consistent and deliberate use of poetic features that enhance both expressivity and emotional intensity. One of the most prominent characteristics of his style is the extensive use of metaphor, which serves not only as a decorative device but also as a fundamental means of conceptualizing social reality. In *The People of the Abyss*, for instance, London describes poverty as a "bottomless pit," a metaphor that encapsulates the inescapable and dehumanizing nature of urban destitution. This aligns with G. Lakoff and M. Johnson's argument that metaphors structure human thought, allowing abstract concepts to be understood in more concrete terms. By framing poverty in such vivid and dramatic imagery, London transforms a socio-economic issue into an emotionally compelling experience for the reader.

Another significant feature is the use of imagery, which contributes to the sensory and emotional richness of his prose. London's descriptions often appeal to multiple senses, creating a vivid and immersive representation of reality. For example, his portrayal of the slums includes references to "foul air," "rotting structures," and "endless misery," all of which evoke a strong

emotional response. G. Leech's theory of foregrounding is particularly relevant here, as these descriptive elements stand out against the more neutral background of informational discourse, thereby intensifying their impact. Scholars such as Ch. Gair have noted that London's descriptive style blurs the boundary between reportage and literary art, suggesting that his essays function as both social documents and aesthetic creations [8].

Repetition and parallelism also play a crucial role in London's expressive strategy. Phrases such as "they suffer, they struggle, they perish" demonstrate how syntactic patterns can create rhythm and emphasis, reinforcing the emotional weight of the message. R. Jakobson's concept of the poetic function is clearly evident in such instances, as the focus shifts from what is being said to how it is being said. This rhythmic quality gives London's prose a cadence that is reminiscent of poetry, making it more engaging and memorable.

In addition to these stylistic devices, London's use of emotive vocabulary significantly contributes to the overall tone of his essays. Words such as "despair," "brutality," and "hopelessness" are carefully chosen to evoke specific emotional reactions, aligning with M. Halliday's notion of the interpersonal function of language. These lexical choices not only convey information but also express the author's attitudes and values, guiding the reader's interpretation of the text.

The results indicate that London's essays are characterized by a high degree of stylistic complexity and emotional depth. His use of poetic features is not incidental but serves a clear communicative purpose, enhancing both the aesthetic and persuasive dimensions of his writing.

Discussion. The findings of this study suggest that the poetic features identified in Jack London's essays are integral to their overall effectiveness as both literary and ideological texts. From a Jakobsonian perspective, the prominence of the poetic function in London's prose indicates a deliberate emphasis on linguistic form as a means of enhancing meaning. This challenges the traditional distinction between literary and non-literary texts, demonstrating that essays can also exhibit a high degree of aesthetic sophistication. In this sense, London's work supports the argument put forward by scholars such as T. Eagleton, who emphasizes the fluidity of literary categories and the importance of stylistic analysis in understanding textual meaning [8].

Bakhtin's concept of dialogism further illuminates the complexity of London's essays, particularly in terms of their ideological engagement. London's writing is not monologic but rather incorporates multiple voices and perspectives, reflecting the tensions and contradictions of the social realities he describes. For example, in *How I Became a Socialist*, the narrative voice shifts between personal reflection and broader social critique, creating a dialogic interplay that enhances both expressivity and credibility.

The emotional intensity of London's essays also plays a crucial role in their persuasive power. Drawing on Aristotle's concept of pathos, it can be argued that London's use of emotive language is a strategic choice aimed at influencing the reader's attitudes and beliefs. By evoking feelings of empathy, outrage, and compassion, he encourages readers to engage more deeply with the issues he addresses. Scholars such as J. Goodman have noted that London's writing often seeks to provoke a moral response, suggesting that his use of emotionality is closely linked to his broader ideological goals [10]. At the same time, it is important to recognize that London's expressivity is not merely a rhetorical tool but also a reflection of his personal experiences and worldview. His essays are deeply rooted in his own encounters with poverty, labor, and social inequality, which lends authenticity to his emotional expressions.

The discussion highlights the multifaceted nature of London's poetic style, demonstrating that his use of expressive and emotional language serves both aesthetic and communicative functions. By integrating insights from various theoretical perspectives, this study provides a more comprehensive understanding of how poetic features operate in non-fiction prose,

ultimately contributing to a broader appreciation of Jack London's literary legacy.

Conclusion. The present study has explored the poetic features of Jack London's essays with a particular focus on expressivity and emotional depth, demonstrating that his prose represents a unique intersection between literary artistry and social commentary. While London is often categorized primarily as a

novelist and naturalist writer, the analysis conducted in this article reveals that his essays deserve equal recognition as complex and aesthetically sophisticated texts. Through the use of metaphor, imagery, repetition, rhythmic syntax, and emotionally charged vocabulary, London transforms conventional essay writing into a form of expressive discourse that resonates with readers on both intellectual and affective levels.

LITERATURE

1. Jakobson R. Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language*. Cambridge, MA: MIT Press. 1960. - P.350-377.
2. Leech G.N. *A linguistic guide to English poetry*. London: Longman. 1969.- P.37-96.
3. Bakhtin M.M. *The dialogic imagination: Four essays* (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press. 1981.- P.259-422.
4. Labor E. *Jack London*. New York, NY: Twayne Publishers. 1974. - P.88-134.
5. London J. *The people of the abyss*. New York, NY: Macmillan. 1903.-P.1-120.
6. Leech G., Short M. *Style in fiction: A linguistic introduction to English fictional prose* (2nd ed.) Harlow: Pearson Longman. 2007.- P. 9-76.
7. Halliday M.A.K. *Language as social semiotic: The social interpretation of language and meaning*. London: Edward Arnold. 1978. - P. 33-112.
8. Lakoff G., Johnson M. *Metaphors we live by*. Chicago, IL: University of Chicago Press. 1980. - P. 3-32.
9. Gair C. *The American counterculture*. Edinburgh: Edinburgh University Press. 2015.-P.45-78.
10. Eagleton T. *Literary theory: An introduction* (2nd ed.). Minneapolis, MN: University of Minnesota Press. 2008.- 234 p.
11. Goodman J. *Blackout: Jack London and the politics of race* Berkeley, CA: University of California Press.1993.-P.102-145.