STYLISTIC DEVICES AND LIXECAL EXPRESSIVE MEANS USED IN JACK LONDON`S WORKS

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Abstract. *You will learn in this article that Jack London's literary works are characterized by vivid stylistic devices and lexical expressive devices that enhance his storytelling and engage readers on many levels. His use of imagery is particularly noteworthy; London paints stunning pictures of nature, humanity, and the harsh realities of life, allowing readers to immerse themselves in the conditions he describes. Overall, Jack London's effective use of stylistic devices and expressive devices contributes to the lasting power of his literature.*

Keywords. *"To the Man on Trail," "stylistic means," "means of expression," "streamlet" The Cosmopolitan.*

Аннотация. *Из этой статьи вы узнаете, что литературные произведения Джека Лондона характеризуются яркими стилистическими приемами и лексическими выразительными приемами, которые усиливают его повествование и привлекают читателей на многих уровнях. Особенно примечательно его использование образов; Лондон рисует потрясающие картины природы, человечества и суровых реалий жизни, позволяя читателям погрузиться в описываемые им условия. В целом, эффективное использование Джеком Лондоном стилистических приемов и выразительных средств способствует непреходящей силе его литературы.*

Ключевые слова. *«Человеку на следе», «стилистические средства», «средства выразительности», «ручеек» космополит.*

Now widely recognized around the globe and available in numerous languages, Jack London embarked on a journey to become a biographer during his teenage years. His first published work, under the name John London, was inspired by his sealing voyage on the Sophia Sutherland when he was just 17 in 1893. He won a contest held by The Call with his piece titled "Story of a Typhoon off the Coast of Japan," while a Stanford student took second place. The following year, he was traveling extensively, which would later serve as the foundation for his book The Road. In 1895, he published both stories and essays in The Aegis, his high school literary magazine. By the age of 20, he had written for The Oakland Times and was learning from its editors. His subsequent journey to the Klondike gold rush inspired his Northland story "To the Man on Trail," published in The Overland Monthly. His first collection of short stories, The Son of the Wolf, was released in 1900. Gaining traction in the literary world, he soon attracted the attention of prominent editors and received publishing contracts. His works were featured nationally in magazines such as The Atlantic Monthly, The Youth's Companion, Pearson's

Magazine, and The Cosmopolitan, which were major publications before the advent of radio. He also wrote regionally for Out West, Sunset, and various Hearst newspapers, and through his connections at the San Francisco Call, he obtained journalism assignments covering wars and boxing. As Conrad noted, London's books were deeply experiential; while they weren't autobiographical, they stemmed from his keen observations and notes. Both his journalistic and fictional writings reflect a sense of authenticity. Understanding how his diverse life experiences—his socialism, farming, travels, and family—influenced his writing is crucial, as these elements intertwine. Although he claimed that he wrote to support his ranch, this statement only partially holds true, as he was not fully engaged in farming until 1910. Like many writers, he felt compelled to create. With London now in the public domain, many are attempting to replicate his works, though the results can be inconsistent and poorly presented. For genuine copies of many of his books, we suggest two sources: the bookstore at Jack London State Historical Park and the 100th-anniversary series from Sea Wolf Press. We also provide links to various e-books related to his writings on their respective pages. The distinction between living medium and stylistic devices is that the living medium conveys a greater sense of equivalence than the stylistic ones. Stylistic devices communicate more complex ideas and require a certain skill to discern their meanings. This promotes a deeper reflection on language and its applications, thus enriching our understanding of literature through the stylistic analysis of language use. Jack London was the best-selling, highly skilled, and most well-known American writer of his era. He was born John Griffith Chaney on January 12, 1876, in San Francisco. He was raised by his mother, Flora Wellman, and his stepfather, John London (he didn't learn the identity of his biological father until he was an adult). After graduating from elementary school, he worked between 12 to 18 hours a day at a cannery. In linguistics, there are various ways to describe the specific methods through which a writer conveys their message. Concepts like "means of expression," "stylistic means," "stylistic devices," and other terms are often used interchangeably. However, it is crucial to distinguish between means of expression and stylistic devices. Stylistic means in a language can be categorized into expressive means, which are employed in specific contexts, and specific elements known as stylistic devices. The expressive means of a language include phonetic components, morphological forms, methods of word formation, as well as lexical, phraseological, and syntactical forms that function within the language to convey emotional or analytical nuances of an utterance. These various forms are documented in grammars and dictionaries, with some being standardized and classified as intensifiers. In many instances, they exhibit similar isolated forms.

The most effective expressive means in any language are phonetic. Elements such as pitch, melody, stress, pauses, elongation of certain syllables, whispering, a monotonous tone, and other vocal techniques are generally more powerful than any other means in conveying emotion or logic in speech. Among the morphological expressive means, the use of the Present Indefinite tense in place of the Past Indefinite tense should be highlighted. This is recognized as a unique technique known as the Historical Present.

When recounting past events, the writer uses the present tense, creating a more dynamic visualization of what transpired. The use of "shall" in the second and third persons can also be seen as an expressive means. For instance, "He shall do it" implies "(I shall make him do it)," and "He has to do it" means "It is necessary for him to do it." In the domain of word-formation, there are numerous forms that serve to enhance the expression, making it more vivid and impactful. Diminutive suffixes, like -y (or -ie) and -let (as in "dear" versus "dearie" or "stream" versus "streamlet"), add emotional resonance to words. Certain affixes have gained such significance that they can convey meaning independently, detaching from the generalized meanings they usually carry when combined with different roots, such as -ism and -ology. At the lexical level, there are many words that, due to their inherent expressiveness, constitute a distinct layer. This includes words that have only emotional meanings (such as interjections), words that carry both referential and emotional significance (like many qualitative adjectives), and words belonging to specific subsets of informal English (such as poetic, archaic, slang, or vulgar terms).

The same applies to set expressions in the language. Proverbs and sayings, along with idiomatic phrases, serve a significant role in making language more emphatic, especially from an emotional standpoint. Their application in everyday language is crucial, with some proverbs and sayings being so familiar that their use in communication often goes unnoticed. Expressive means of language are thoroughly addressed in phonetics, grammar, lexicology, and stylistics manuals. However, stylistics not only examines the characteristics of expressive means but also its potential to become a stylistic device. So what exactly is a stylistic device? It refers to a deliberate and conscious literary application of certain linguistic features, including expressive means, where the most essential aspects—both structural and semantic—of language forms are elevated to a higher level, thereby presenting an impactful model. The most effective stylistic devices can be seen as enhancing the overall expressiveness of a text. This intentional transformation of language into a stylistic device has been noted by various linguists whose research interests extend beyond merely grammatical analysis. The creation of a stylistic device is not random; language elements that are employed to achieve specific communicative goals, and that are used consistently in different types of writing, gradually evolve to exhibit new characteristics and an expanded range of functions, ultimately becoming a common feature of the language. It might be more accurate to say that, unlike expressive means, stylistic devices represent patterns within the language, whereas expressive means do not create such patterns. They are akin to words themselves—they are elements of the language and should be documented in dictionaries. The relationship between expressive means and stylistic devices can be described in terms of their function. Expressive means typically have a greater degree of appropriateness than stylistic devices.

The conclusion can occur in a context that may appear contradictory and, as a result, can often be difficult or even impossible to predict. Expressive means are commonly used in language and, thus, are generally easier to foresee. Stylistic devices

convey a larger amount of information since, when anticipated, they are less predictable than expressive means. Consequently, stylistic devices should be considered a distinct code that still requires interpretation. Not every stylistic application of a linguistic element is classified as a stylistic device; there are many ways to present any linguistic feature that can broadly be referred to as its stylistic use. This refers to how a word, phrase, or text sounds. The individual sound of most words may have minimal or no artistic significance. However, when combined with other words, a term can create a specific phonetic effect. It's important to note that phonetic stylistic devices are rarely used in isolation. Onomatopoeia involves the combination of linguistic sounds that seek to represent natural sounds (such as wind, sea, thunder, etc.) produced by objects (like machines or tools) or living beings (such as singing or laughter). Thus, the relationship between the sound and the phenomenon it represents is one of metonymy. There are two types of onomatopoeia: direct and indirect. Direct onomatopoeia consists of words that mimic natural sounds, like "ding-dong," "burr," "bang," and "cuckoo." These words have varying levels of aesthetic value; some immediately evoke the source of the sound, while others require some level of discernment to identify. Indirect onomatopoeia, on the other hand, requires an understanding of what produces the sound, such as in the line, "And the silken, sad, uncertain rustling of each purple curtain." Indirect onomatopoeia combines sounds in a way that evokes the essence of a message beyond just the literal meaning and is sometimes referred to as "echo writing." An example of this is in the line from Edgar Allan Poe: "And the silken, sad, uncertain rustling of each purple curtain," where the repetition of the s sound effectively mimics the sound of the rustling curtain. Alliteration is a phonetic stylistic device that aims to impart a specific effect to the spoken word. Its function lies in the repetition of similar sounds, especially consonant sounds, in close succession, typically at the beginning of adjacent words, as seen in phrases like "The careful aptitude never stands still" (J. Galsworthy) or "Deep into that darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before" (E. A. Poe). Alliteration, like many other phonetic expressive means, does not convey any inherent lexical or additional meaning unless one considers that a sound itself has a kind of intrinsic meaning. Words within a context can acquire additional lexical meanings not defined in dictionaries, which we refer to as contextual meanings. The conclusion can occasionally deviate from its original meaning to such an extent that the new interpretation becomes the opposite of the initial one. This relates to the relationship between two types of lexical meaning: denotative (or primary) and connotative (or contextual). A word's transferred meaning may be recorded in dictionaries due to prolonged and widespread usage rather than its original meaning. In this context, we note an acquired meaning of the word. When we recognize two meanings of a word at the same time, we encounter a stylistic device in which these meanings engage with one another. The accent of London is clear and easy to understand. Despite its literary style, the story is not lacking in dynamic expressions and stylistic elements. To convey character, describe the setting, and express the main idea, the author of the analyzed story employs the following devices:

Lexical Means: The story is rich in similes, which enhance the description of the setting and the character's actions and feelings. For instance, "Once, turning a corner, he shied suddenly, like a startled horse." Another example: "The blood was alive, like the dog, and like the dog, it wanted to hide away and shield itself from the icy cold." Further similes include descriptions of German socks as "like sheaths of armor halfway to the knees" and moccasin strings "like rods of iron bent and twisted as if subjected to some fire." Additionally, "If he fell, it would shatter into delicate pieces, like glass." The descent of an avalanche is another simile: "It grew like an avalanche, and it fell suddenly onto the man and the fire, extinguishing the blaze!" Further figurative language compares fear to "taking an anaesthetic."

Analogy is also employed to convey the character's thoughts: "His idea of it death was like that of someone making a fool of themselves, moving about like a headless chicken—such was the analogy that came to him."

Metaphor: It is used to highlight the presence and glow of the sun in the Arctic: "It had been days since he last saw the sun, and he understood that a few more days would pass before that heavenly orb, due south, would just skim above the horizon and disappear from view."

Oxymoron: The only caresses the dog had ever received were the harsh touches from the whip and the sharp, menacing sounds that accompanied it. The dog's obedience to the man is not out of love but solely due to self-interest and survival.

Personification enhances the vividness of the description and adds drama: "The dead fingers lay like a weight on his consciousness; he acknowledged the dead gradually into the lifeless fingers." Furthermore, "His blood recoiled at the touch of the cold," and "the blood was alive, like the dog, wanting to hide against the chilling air." The fire is described in a vibrant manner: "There was the fire, snapping and crackling, animated with each flickering flame." In addition, "Sometimes, a thought would push itself forward, eager to be noticed." The frost was "working its way into his body from every direction." We can also note that clothing is used to describe the northern lights—a beautiful natural phenomenon—such as "the stars that leaped and danced, shining joyfully in the cold sky." Now well-known across the globe and available in several dozen languages, Jack London dedicated himself to becoming a writer from an early age. His first published work, written under the name John London, was inspired by his experiences during an 1893 sealing expedition on the Sophia Sutherland when he was just 17 years old. His story "A Typhoon off the Coast of Japan" won a contest held by The Call, where he submitted it, with a Stanford student taking second place. A year later, he traveled the country on foot and began contributing to a publication that would later form the foundation for his book The Road. In 1895, he published both fiction and non-fiction in The Outlook, a prominent literary magazine of the time. The following year, at age twenty, he had pieces published in The Oakland Times and was learning from its editors.

Subsequent to his journey to the Klondike gold rush, he wrote To the Man on Trail, which was published in The Overland Monthly. His first collection of stories, The

Son of the Wolf, came out in 1900. As he gained recognition, London attracted the attention of well-known editors and received various contracts. His works appeared nationally in respected publications such as The Atlantic Monthly, The Youth's Companion, Pearson's Magazine, and The Cosmopolitan, among others. These magazines were among the leading media sources before the advent of radio. He also wrote regionally for Out West, Sunset, and various Hearst newspapers. With connections from his time at The San Francisco Call, he secured journalism assignments that often focused on two major themes: wars and boxing. As Conrad noted, London's writings drew from his lived experiences. While not strictly autobiographical, his works were rooted in keen observations and meticulous notes. If you are seeking accurate copies of his books, we recommend two sources: the bookstore at Jack London State Historical Park for authentic editions and the 100th anniversary series from Sea Wolf Press. Links to numerous e-books are provided on pages related to each of his works.

Jack London was the best-selling and highest-paid American author of his era. Born John Griffith Chaney on January 12, 1876, in San Francisco, he was raised by his mother, Flora Wellman, and his stepfather, John London (he did not discover the identity of his biological father until adulthood). After finishing grammar school, he worked 12 to 18 hours a day in a cannery. He had a complicated relationship with his mother, Virginia (Jenny) Prentiss, who lent him money, allowing him to buy a boat and become a self-proclaimed pirate in 1891.Jack London's literary works are characterized by a vivid array of stylistic devices and lexical expressive means that enhance his storytelling and engage readers on multiple levels. His use of imagery is particularly notable; London paints striking pictures of nature, humanity, and the harsh realities of life, allowing readers to immerse themselves in the settings he describes. For instance, his depictions of the Alaskan wilderness convey both its beauty and brutality, employing sensory details to evoke emotions and create a palpable sense of place. Metaphor and simile are frequently employed to create deeper connections between characters and their environments, illustrating themes of survival and resilience. London's characters often embody the struggle against nature and society, which he emphasizes through the use of personification, rendering elements of the natural world as both adversary and ally. Furthermore, London's dialogue is rich with colloquial language, which serves to ground his characters in their cultural and social contexts, adding authenticity to their voices. His strategic use of repetition underscores key themes and emotions, reinforcing the intensity of his characters' experiences. The lexical choices London makes reflect his engagement with social issues, particularly concerning class struggles and the human condition. His works often feature a range of denotative and connotative meanings, allowing for multiple interpretations of key concepts. This interplay between language and meaning invites readers to reflect on broader societal implications while embedding them in a captivating narrative. Overall, Jack London's effective use of stylistic devices and expressive means contributes to the lasting power of his literature, inviting readers to explore the complexities of existence and the fundamental struggles of humanity in relation to the natural world.

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