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Semantic and Stylistic Analysis of Jack London's Style

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ABSTRACT

Based on American writer Jack London's tales "An Odyssey of the North" and "A Piece of Steak," his stylistic elements are closely examined in this paper. Along with individual stylistic elements - lexical richness, metaphors, epithets, synonym-antonym pairs, psychological depth, and symbolism - the study examines the naturalistic and realistic paradigms of London's work. Through metaphorical language, the author shows how London illuminated the intricate interaction between man and nature, personality and society. The study of the work reveals the originality of the London style as well as its richness of emotional and semantic layers.

Keywords: Jack London, stylistic analysis, lexico-semantic features, metaphor, epithet, naturalism, realism, psychological depth.

INTRODUCTION

Jack London (1876-1916) is known as one of the most important and distinctive writers of American literature. His work played an important role in the literary processes of the early 20th century, incorporating elements of naturalism, realism, and even romanticism. London's works not only reflect the social and philosophical problems of his time, but also encourage readers to reflect on the greatness and ruthlessness of nature, the inner struggle of man, and his place in society. His style is distinguished by its unique lexico-semantic and stylistic features, which make it worthy of in-depth study from a literary perspective. This research work is aimed at highlighting its stylistic features through lexical-semantic and stylistic analysis using the example of London's stories "An Odyssey of the North" and "A Piece of Steak".

Jack London's Creative Experience

Jack London's creative work is closely tied to the challenging experiences of his life. Born in California, London worked in various professions in his youth, including sailing, gold prospecting, and journalism. These

experiences led to central themes in his works, such as the cruelty of nature, the human struggle for survival, and protest against social injustice. The influence of naturalism is clearly visible in London's works, where human life is shaped by the laws of nature and social circumstances. At the same time, romantic elements, in particular individualism and the striving for freedom, play an important role in his works. The stories *An Odyssey of the North* and *A Piece of Steak* serve as excellent examples for analyzing London's stylistic features. The first depicts the magnificence of Alaska's nature and the struggle for human survival, while the second illuminates social injustice and psychological depth. These tales amply illustrate the quirks of London's word choice, image construction, and artistic approach.

Originality of style

London's approach stands out for several elements. First of all, expressing depictions of nature, social criticism, and psychological depth depends much on his vocabulary and choice. For instance, "pulseless air" or "White Silence" in "An Odyssey of the North" capture the calm but merciless

character. Second, the use of synonyms and antonyms shows London's capacity to produce images by means of semantic paradox. Thirdly, his stories have vitality and an emotional impact from stylistic devices, especially metaphors, epithets, parallel constructions, and repetitions. Ultimately, London's approach differs based on the genre and goal: in "An Odyssey of the North," an epic and philosophical tone rules; in "A Piece of Steak," social criticism and psychological realism are more obvious.

The main goal of this research is to determine its stylistic features through lexical-semantic and stylistic analysis using the example of Jack London's stories "An Odyssey of the North" and "A Piece of Steak". The research is aimed at solving the following tasks: a) analysis of the peculiarities of London's word choice and vocabulary b) studying the methods of using synonyms and antonyms c) identify semantic features expressing depictions of nature, social criticism, and psychological depth d) analysis of stylistic devices such as metaphors, epithets, parallel constructions, and repetitions e) consideration of the dependence of London style on genre and purpose.

METHODOLOGY

The study uses techniques of stylistic and lexicon-semantic analysis. Lexical-semantic analysis is predicated on the study of semantic conflicts, word meaning, and word context. Examining metaphors, epithets, syntactic structures, and other devices helps one to apply stylistic analysis. The study analyzes the original English versions of the stories "An Odyssey of the North" and "A Piece of Steak".

LITERATURE REVIEW

Studies of Jack London's stylistic features reveal the versatile and complex nature of his work. London's works embody literary paradigms such as naturalism, realism, existentialism. Reesman highlights London's naturalism through indigenous peoples and their interactions with nature [4]. Especially in the narrative, "The Odyssey of the North" this approach is clearly manifested through the worldview of the local peoples. From the standpoint of the impact of the European literary legacy, Olga Cheban examines analyzes the work of Jack London in 1910-1916. He emphasized that London's style was influenced by the aesthetic methods of European writers such as Zola, Hugo, and Dickens, which is manifested in the deep fusion of social criticism and naturalistic imagery in his works [3].

London's style also reflects romantic elements at the same time, which shows in his characters' uniqueness and freedom.

DISCUSSION AND RESULTS

In this chapter, using the case of Jack London's stories "An Odyssey of the North" and "A Piece of Steak", his methods of word choice, synonyms/antonyms, descriptions of nature, social criticism, and the expression of psychological depth are analyzed.

Word Choice and Vocabulary

London's word choice ensures imagery and emotional impact in his works. Words used to describe nature in *An Odyssey of the North*, such as "white silence", "frozen wilderness", and "pulseless air", help to capture the grand and cruel nature's character. Semantically rich, these words make the reader wonder and get scared. Labour notes how dynamically and figuratively London uses language to depict the northern surroundings [2]. In *A Piece of Steak*, words that serve social criticism, such as "worn-out", "hunger", and "desperation", describe the social and psychological state of boxer Tom King. These words, through semantic contradictions, expose the injustice in society. For example, the antonyms "youth" and "age" indicate the contradiction between Tom King's past and present.

London creates semantic contradictions in stories through the use of synonyms and antonyms. His story approach is direct and straightforward; with his figurative means, he captures a vivid event seen by the reader [5]. In "An Odyssey of the North", antonyms like "silence" and "roar" describe two different states of nature: silence on one side and the force of the storm on the other. These paradoxes expose the inner conflict of the hero as well as his relationship with environment even more profoundly. In "A Piece of Steak", Tom King's mental and physical state is compared with antonyms "strength" and "weakness," so indicating his social level.

In "An Odyssey of the North", descriptions of nature form the main background of the story. The narrative revolves much on the northern cold, wild, and merciless character. London uses rich vocabulary to describe snow, ice, forest, and sea. "White Silence" is used as a symbolic representation of nature.

Example: "And so we came through the white forest, with the silence heavy upon us like a damp sea mist" [1; 85].

The words "white forest" and "damp sea mist" suggest the hostile surroundings of nature.

In the story "A Piece of Steak", there are fewer descriptions of nature because the story takes place in an urban setting. But Tom's hunger and physical weakness are compared to the cruelty of nature.

Example: "He was a professional, and all the fighting brutishness of him was reserved for his professional appearances" [1; 322].

Here, the word "brutishness" is reminiscent of the wild laws of nature.

Psychological depth

In "An Odyssey of the North," Naass's internal conflicts (the choice between love and revenge) and his rejection by Unga deeply reveal his psychological state. London uses subtle words to describe Naass's feeling of loneliness and meaninglessness.

Example: And she laughed. By all the things I have seen and the deeds I have done, may I never hear such a laugh again. It put the chill to my soul, sitting there in the White Silence, alone with death and this woman who laughed. [1; 87]

The idiom "chill to my soul" indicates Naass's psychological trauma. "It put the chill to my soul" - this phrase is a metaphorical expression, expressing deep horror, fear, or anxiety. The meaning in this context is: this woman's laughter was so unnatural and terrible that it brought fear and coldness to her soul; "chill" (cold) here is not just temperature, but emotional trembling.

In "A Piece of Steak", Tom's psychological state of hunger, despair, and memories of past victories is realistically depicted. Through his inner monologues and actions in battle, the author reveals his spiritual struggle.

Example: "He remembered back into the fight until the moment when he had Sandel swaying and wobbling on the hair-line balance of defeat. Ah, that piece of steak would have done it!" [1; 334].

Here Tom's despair and self-pity are clearly visible. Tom's

condition shows the fateful life of an old, young boxer, destitute, starving, and now devoid of his former strength. This, combined with Jack London's naturalistic approach, shows that human destiny is determined by external factors (hunger, age, class injustice). Sandel is almost losing, according to the sentence "swaying and tottering on the hair-line balance of defeat", but Tom has no strength left. At this point, a piece of meat represents life, strength, and possibility; it is not only food but also hope.

London gives the stories imagery and emotional impact by using the stylistic devices. In "An Odyssey of the North", the metaphor of "white silence" describes the cold and calm character of nature, while also symbolizing the loneliness and suffering of the hero. Some epithets, such as "dark seas", "white forest", "endless forest", really capture nature.

Example: "Weary months we journeyed through the endless forest" [1; 79].

In "A Piece of Steak", epithets are seen in "light-footed," "eager-hearted," "stinging muscle" describe Sandel's youth, "heavy legs," "aching fights" describe Tom's old age.

Example: "Sandel was in and out, here, there, and everywhere, light-footed and eager-hearted, a living wonder of white flesh and stinging muscle" [1; 323].

These epithets not only highlight Sandel's youthful, healthy, energetic boxing style but also provide a striking contrast with Tom King, an elderly, slow, tired, heavy-moving man. This improves the realistic drama of the work. As mentioned in the example, Sandel - "here, there, and everywhere" - is everywhere, rich in movement, which expresses his energy and uncontrollable power. Tom moves with a heavy body, through which London depicts social and biological inequality: a young and strong class member (Sandel) and an old, hardworking man (Tom).

CONCLUSION

Jack London's stories "An Odyssey of the North" and "A Piece of Steak" offer rich material for a close study of his stylistic elements. London's choice of words, use of synonyms/antonyms, metaphors, epithets, and parallel constructions enrich his works figuratively, emotionally, and philosophically. Images of nature, social criticism, and psychological depth show that London combined elements

of naturalism, realism, and existentialism.

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