

**LINGUOSTYLISTIC EXPRESSIVE MEANS IN THE IMAGE
CREATING OF MARTIN EDEN IN J. LONDON'S NOVEL "MARTIN
EDEN"**

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Introduction. The 21st century has clearly set humanity to recognize the urgency and importance of the problem of modern civilization crisis, discovered vulnerabilities in the worldview of modern people who have relied on the technocratic path of development, which has led to the loss of a person's connection with nature, of which he/she is a part of. The growing interest in the work of Jack London in the United States, as well as the emergence of new trends in Ukrainian literary studies related to overcoming the vulgar-sociological approach to the perception of the literary process, the creative work of individual writers, the great interest of readers in J. London's creative work in our country necessitate a new look at the work of the writer.

The aim of the article is to identify and analyze the most common expressive means used to describe Martin Eden, the hero of the novel of the same name by Jack London.

Materials and methods. The study examined 390 pages of the original text of Jack London's novel "Martin Eden". The methodological basis of the work is a synthesis of comparative-typological, cultural-historical, biographical, sociocultural methods, as well as a method of holistic analysis of a work of art. The collection of language material was carried out by the continuous sampling method.

Results and discussion. In this work, stylistic means used by Jack London in the novel “Martin Eden” to describe his main character are considered. During the analysis of Martin Eden’s image we discovered a lot of stylistic devices used by Jack London. We shall dwell on the most employed ones.

Metaphor is a name transfer according to the similarity of features in the absence of real connections between traditional and figurative meanings. Here are the examples of metaphors used in the text of the novel in the description of Martin Eden:

“He was no gentle lamb...” [1, p. 20].

The writer underlines that Martin is a tough guy. It will be difficult to persuade him in something.

“A stream of short stories flowed from his pen...” [1, p. 95].

Martin tries to share his life experience with the readers through his numerical stories.

Personification is a kind of metaphor. The essence of this device is that the inanimate objects are attributed to the properties and qualities of the living ones, i.e. there is a transfer in similarity:

“...his thoughts, sympathies, and emotions leapt and played like lambent flame” [1, p. 8].

Martin sees Ruth and he understands that she is a new world for him.

“...and delicious little thrills crawled up and down his spine...” [1, p. 13].

Martin is shy in the presence of Ruth at the first meetings.

A kind of metonymy – the name of the part instead of the whole – the *synecdoche* is used in these cases:

“Those bold black eyes he had nothing to offer. But those saint’s eyes alongside – they offered all he knew and more than he could” [1, p. 53].

Martin was ready to sacrifice his life for Ruth.

“Behind those black eyes he knew every thought process. It was like clockwork” [1, p. 54].

Martin was assured in himself.

Allegory – circumlocution, the expression of abstract thought through a specific image. The first allegory that we meet in the novel is a picture:

“An oil painting caught and held him. (...) There was beauty, and it drew him irresistibly. He forgot his awkward walk and came closer to the painting, very close. The beauty faded out of the canvas. His face expressed his bewilderment. He stared at what seemed a careless daub of paint, then stepped away. Immediately all the beauty flashed back into the canvas. “A trick picture”, was his thought...” [1, p. 7].

Martin Eden enters Ruth's house, he is struck by the beauty of this house. He is amazed at the people who live in this house. It seems to him that these are higher beings. And then he sees a picture on the wall that seems to him simply amazing, tremendous, he had never seen anything like it before. He wants to look at it better, he comes closer, and he is disappointed – he sees only brush strokes nearby, a lot of strokes, and does not see any picture. So Jack London immediately tells us that Martin will be disappointed in Ruth. At first, she seems to him a perfect being, but the more he communicates with her, the better he understands how ugly she is. Moreover, it is very interesting that Jack London again and again emphasizes one way or another – in Ruth's words, actions, deeds and in Martin's understanding – that Ruth is not a higher being at all, she is rather limited, selfish and not particularly smart, her goal is mundane and simple, her morality is based on her desires and on what that is customary in the society to which she refers, to be considered worthy and respectful. But the picture is probably not only Ruth, this is all that she embodies, in this sense Ruth herself is an allegory of a high society, meeting by clothes, unable to think.

Using for analysis the original text of the novel “Martin Eden” by Jack London, we present the structural characteristic of the *similes* as a stylistic device widely used by the author:

1) simile, independently executed in the form of a comparative clause, introduced by conjunctions *as, like*:

“Her face is as clear-cut as a cameo” [1, p.48]- it's about Ruth's appearance.

2) subordinate comparative clauses as part of a complex sentence:

“He loved Higginbotham’s Cash Store as some men loved their wives” [1, p.177].

In reality Martin hated his brother-in-law Higginbotham.

3) comparative constructions introduced into the structure of the sentence with the verbs “remind”, “seem”, “resemble”, “appear”, “become like”:

“...and as animal-trainers have their moments of doubt, so she, for the instant, seemed to doubt her power to tame this wild spirit of a man” [1, p.127] – Ruth was thinking about her ability to rebuild Martin.

4) constructions expressed by the form of the comparative degree of the adjective with the meaning of the attribute of the subject:

“His feet were no longer clay, and his flesh became spirit” [1, p.10] – Martin gained his consciousness after his visit to the Morse’s house.

5) syntactical construction with conjunctions *like ..., so ...; than ..., so ..., as ... as*:

“Her shoulder touched his as lightly as a butterfly touches a flower” [1, p.83];

6) similes expressed by nouns in the genitive case:

“...and you’ll get the correct answer with the automatic celerity of a slot-machine” [1, p.146] – Martin considers about ordinary clerks.

Epithet is stylistically expressive attribute or adverbial modifier. In other words, the epithet is a syntactically singled out trope. Figurative epithets are metaphorical (sleepy silence, friendly trees), metonymic (a lipsticky smile), hyperbolic (confounding news), etc.

In the novel, the following epithets were used to describe Martin Eden:

“He forgot himself and stared at her with hungry eyes” [1, p. 12] – metaphorical epithet;

“...his aggressive pride was forgotten...” [1, p. 20] – hyperbolic epithet;

“He glanced across the top of the paper he was reading, showing a pair of dark, insincere, sharp-staring eyes” [1, p. 30] – metonymic epithet.

As can be seen from these examples, epithets are attributes to the words, giving them expressiveness and colourfulness. They contribute to the creation of a lively idea of a hero; they cause a certain emotional attitude to them.

Conclusions. The analysis showed that in the text of the novel the simile as a stylistic device is widely represented by various structural models of words and syntactic structures: a simile, independently framed in the form of a comparative clause; relative clauses of comparison in a compound sentence; comparative constructions introduced into the sentence structure by the verbs *remind*, *seem*, *liken*, *appear*; constructions expressed by the form of the comparative degree of the adjective with the meaning of the attribute of the subject; syntactical construction with conjunctions *as ... as*; similes expressed by nouns in the genitive case.

Simile is one of Jack London's often used stylistic devices. In the novel, similes, like metaphors, epithets, and allegories are a powerful means of characterizing phenomena and objects of reality. They greatly contribute to the disclosure of the author's attitude to the main hero.

Bibliography

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