STYLES AND TROPES USED IN LONDON'S DISCOURSE

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ABSTRACT: The article deals with the analyse how the author creates certain particular effects by the use of rhetorical sets; to characterize the type of language between literary norm and dialectal traits and features of colloquial language, and to classify the resources and the tropes in the construction of the created worlds. To study how Jack London creates a very special world, mainly by his descriptions of his characters. To distinguish the different voices (of narrators and characters), and how they sound in polyphony, in order to configure a world of representations, beliefs and opinions along these works.

Keywords: phonemic devices, style, discourse, tropes, metaphor.

INTRODUCTION

Jack London took much care in editing his stories, which display a great number of stylistic devices. They make the stories more colourful and emotional, thus enabling the audience to perceive the author's attitude to issues and things he wanted to emphasize. The short-story genre that Jack London chose to write predetermines to a certain extent the grammatical order and vocabulary of his discourse. But in this case the laconic tone of the stories is associated with special expressiveness of language thanks to the use of particular expressive means and stylistic devices [1, 122].

In these stories complex syntactic constructions are found, an abundance of phraseological units and frequent use of figurative meanings, as well as the tendency to transmit the characters' phonetic peculiarities of sounds and speech. The basis of the vocabulary in the stories analysed is literary English, but a certain number of phenomena pertaining to heteroglossia is also to be noticed. These aspects are going to be studied in the following subsections.

First London's use of phonetic devices and expressive means should be examined, as long as they consist of the smallest stylistic units that can be analyzed; then larger elements should be scrutinized (and lexical-syntactic stylistic devices and expressive means).

Jack London uses different kinds of metaphors in his works [3, 75]. On the one hand there are a lot of simple metaphors embodied in various parts of speech, as in the example below.

El-Soo was quick, and deft, and intelligent; but above all she was **fire,** the **living flame of life,** a **blaze** of personality that was compounded of will, sweetness, and daring. Her father was a chief, and his blood ran in her veins. Obedience, on the part of El-Soo, was a matter of terms and arrangement. She had a passion for equity, and perhaps it was because of this that she excelled in mathematics (J.L.C.F., 26).

London's metaphors tend in general to be very profound and unusual.

And then began the story, **the epic of bronze patriot**, which might itself **be wrought** into **bronze** for the generations unborn (J.L.C.F., 29).

Here there are metaphors that emphasize the importance of the grand actions undertaken by the Indian and claim the Indian himself to be a heroic patriot, as the metaphor "bronze" is used to underline the solemnity and monumentality of what Imber did. This example may be seen as a hyperbole, while the metaphors used to describe the story of Imber are slightly exaggerated. Very similar in its metaphoric structure is the following extract:

Then began **as grim a tragedy of existence as was ever played** – a sick man that crawled, a sick wolf that limped, two creatures dragging their **dying carcasses** across the desolation and hunting each other's lives (J.L.C.F., 31).

There is the extended metaphor, which underlines the extreme importance of the process of surviving, as it was perceived by the protagonist chased by the wolf. This metaphor is followed by a simple one, expressed by the noun "carcasses," which underlines the fact that both man and wolf suffered from hunger and were very emaciated.

Some of the writer's metaphors are rather tough and brutal, like the following:

He had purchased his life with blood. His comrades were Slavonian hunters and Russian adventurers, Mongols and Tatars and Siberian aborigines; and through the **savages of the new world they had cut a path of blood.** Well, it had been a sowing of blood, and now was come **the harvest** (J.L.C.F., 48).

These metaphors (purchase with blood, path of blood, sowing/harvest of blood) are used to describe the brutality of Subienkow's life and the cruelty of the protagonist himself and of his companions. The unusual antonomasia "savages of the new world," used to denote Subienkow and his companions, intensifies the tension created by the other metaphors in this example.

In certain stories (for example, J.L.C.F., J.L.W.C., J.L.M., and others) the characters' actions are often not only described but made perceptible thanks to the use of different means. In this subsection the focus is on the sound peculiarities transmitted throughout the stories. London tends to use these peculiarities frequently. Take for instance the onomatopoeias that occur in the majority of the stories:

Crack! Crack! – they heard the familiar music of the dog whip, the whining howl of the Malemutes, and the crunch of a sled as it drew up to the cabin (J.L.C.F., 3).

"Snap!" The lean brute flashed up, the white teeth just missing Mason's throat (J.L.C.F., 67).

He came upon a valley where rock ptarmigan rose on whirring wings from the ledges and muskegs. **"Ker-ker-ker"** was the cry they made (J.L.W.C., 87).

The combination of sounds of this type is inevitably associated with whatever produces the natural sounds, the sounds of a whip and teeth chattering is observed. The meaning of onomatopoeias here is not to name the phenomena, but to reproduce them in a written form. They might probably called these words "sound metaphors," since they create the image, but, unlike the lexical metaphor, this image is not visual, but auditory [2, 122]. Nevertheless, the phonetic devices used by London are widespread, as it can be seen in the next subsections.

A phonetic stylistic device that is widely used in the stories under analysis is thegraphon. There is a large number of graphons in the stories, which are mostly represented in the direct speeches of the characters, as a graphon is highly useful when showing the genuine manner of the characters' speech.

I couldn't believe my eyes when I **seen'm** just now. I thought I was **dreamin'** His mother died, and I **brought'm up** on condensed milk at two dollars a can (J.L.V.M., 125).

This example, as well as the next ones, shows that one of the most important functions of a graphon is to reflect an individual or dialectal violation of a phonetic form. Here the characters' speech is very clearly transmitted as a reader can actually hear the way the characters are talking to each other, and understand their mood and national background.

More graphons can be observed in J.L.V.M. This story contains various characters of different origins and social status; this is why their speech is very colourful, such as the following

"Nope; Sal died 'fore any come. That's why I'm here." Belden abstractedly began to light his pipe, which had failed to go out, and then brightened up with, "How '**bout yerself,** stranger, – married man?" (J.L.V.M., 22).

As in the previous example, graphons here are used in order to show the character's manner of speaking, who was once a North American citizen lacking a high social status, for the people from the higher circles do not tend to mispronounce the words.

Thus in the following example one can see that Mason is a rather simple man from Tennessee, who pretends to talk in a particular manner, the "macaronic jargone," as London calls it, so that his Indian wife, who doesn't speak English very well, can easily understand him.

"And then you step into a – a box, and pouf! Up you go… And biff! Down you come. Oh, great medicine men! You go Fort Yukon, I go Arctic City, – twenty-five sleeps, – big string, all the time, – I catch him a string, – I say **'Hello, Ruth! How are ye?**' – and you say, 'No can bake good bread, no more soda', – then say, 'Look in cache, under flour; **good-by.'** You look and catch plenty soda. All the time you Fort Yukon, me Arctic City. **Hi-yu medicine man!"** (J.L.V.M., 112).

Since Indian characters are examined, it is necessary to provide some examples of graphon use in their speech. In order to evince the peculiarities of the Indian speech the writer uses obsolete English words, but he does it only when the Indians speak their language among themselves. This peculiarity may be observed in such stories as J.L.M.E. and J.L.R.

"Thou hast a wife, Ugh-Gluk," he said, "and for her **dost thou** speak. And **thou**, too, Massuk, a mother also, and for them **dost thou** speak. My mother has no one, save me; wherefore I speak." (J.L.M.E., 82).

The young men and young women are gone away, some to live with the Pellys, some with the Salmons, and more with the white men. I am very old, and very tired, and it being a vain fighting the Law, as **thou sayest,** Howkan, I am come seeking the Law." "O Imber, **thou art** indeed a fool," said Howkan (J.L.R., 80-81).

As one may see, in all three examples the writer tends to substitute such simple phrases as "you are," "you have," "you say" and "maybe" by their obsolete precedents, hence providing authenticity to the Indians' native speech.

On the other hand, in J.L.R. a reader may also observe the use of graphons in the dialogues between an Indian and a white man, which appears to be different.

"Him Whitefish man […] Me **save um** talk no very much. Him want to look see chief white man […] I **t'ink un** want **Cap'n** Alexander" (J.L.R., 87).

Here the author uses graphons that transmit the real sound peculiarities of the English language pronounced by the Indian. It is here to convey the idea that the Indian character is speaking with lexical and phonetic mistakes, as he is unable to use the language correctly.

There is one more type of graphons that is only used in the narrator's speech, that is, the italic types. Here it is necessary to mention that very often the italic type is employed in order to underline the use of everything that is heterogeneous when referring to a concrete text or it requires an unusual emphasis, as in the following example:

Though alone, he was not lost. Father on he knew he would come to where dead spruce and fir, very small and weazened, bordered the shore a little lake, the **titchin-nicilie,** in the tongue of

the country, the "land of little sticks", he would cross this divide to the first trickle of another stream, he would find a cache under an upturned canoe (J.L.R., 94).

He was a newcomer in the land, a **checaquo,** and this was his first winter. The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances (J.L.R., 99).

Even Jaques Baptiste, born of Chippewa woman and a renegade **voyageur** (J.L.R., 78).

In these examples the author uses the italic type to emphasize the peculiarity of the words themselves; that is to underline the unusual foreign words, used instead of simple ones; this is how Jack London shows that italicised words are alien when related to the text. London uses graphons in order to mark the native Indian words; here it should be also mention that "chechaquo" is actually a Chinook (Indian) jargon word for newcomer, while italicised "voyageur" is used to single out the fact that the character's father had French- speaking origins.

Nevertheless, there are also italicised graphons that do not mark any foreign words but are used to underline, emphasize and intensify the meaning itself of the marked word.

And through the long **darkness** the children wailed and died, and the women, and the old men; and not one in ten of the tribe lived to meet the sun when it came back in the spring. That was a famine! (J.L.R., 111). In both examples the italicised "was" equals the use of an intensifying qualitative adjective or adverb, such as "extremely," "big" or "horrible," so that the sentences could sound as "that was a big famine" or "it was extremely cold."

CONCLUSIONS

Summing up of all what has just been said, it should be stressed:

Style is first and foremost the result of our choice of content of our message and the appropriate range of language means to deliver the message effectively. Uses of English in numerous situations that require definite stylistic features are studied by the theory of functional styles.

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