

## Features of Creating Plot and Construction in the Works of Jack London

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### ABSTRACT

*This article presents the peculiarities of the plot and compositional structure in Jack London's stories, as well as the opinions of other scholars and writers on this subject. The harmony of nature and man in his stories, and the skillful expression of the inner world of the characters, are worthy of praise. In this article Jack London's artistic life and plot and compositional units in his short stories are analyzed. The most important part of the plot in his stories is he mainly expressed culmination parts by either human-human battles or human-nature ones. This makes his stories more adventurous.*

**Keywords:** Plot, compositional unit, sincerity, migration, fable, battle

### INTRODUCTION

American literature has a significant place in the history of artistic thought, which forms the basis of fiction. In particular, the work of writers such as Mark Twain (1835-1910), Theodore Dreiser (1871-1945), Francis Scott Fitzgerald (1896-1940), and Jack London (1876-1916), who worked in the late 19th and early 20th centuries, determined the further development of American literature. In particular, the presence of an individual solution to the problems of plot, composition, system of images, and artistic speech in the works of Jack London demonstrates the writer's skill. This is first manifested in the skillful depiction of man's loneliness with nature in the struggle between man and nature.

For example, in second place is the depiction of the tundra, snowfields, rivers, and sea in Jack London's works, and in third place is the constant travel, migration, and search for gold and fortune that give the story an adventurous feel.

In fact, over a hundred years, Jack London's life and creative work have been the subject of a number of biographical and scientific research works by Charmian London, Irving Stone, Donald Peiser, Donald Reeser, John Reesman, Robert Balthrop, Lan Beian, A. Zverev, I. Lunina, etc [6: 416-417]. In particular, in the preface to the Russian translation of R. Balthrop's work, A. Zverev writes the following: "He did not pay much attention to the attacks of critics. His answer was "Martin Eden", the most confessional book written in the form of an address in American literature. As the scientist rightly noted, Jack London was absorbed in the depths of his works. He was a masterful writer who, in the process of reading, revealed his artistic world to the reader.

#### MATERIALS AND METHODS

Jack London's creative activity reflects the leading principles of American prose in the late 19th and early 20th centuries. His novels, including *The Sea Wolf*, *Martin Eden*, dozens of stories, a number of articles and essays, have readers with love today as examples of the writer's artistic world and high poetic skills. The language of any mature writer's works. The plot and composition are different by their sincerity, artistic expressiveness. In this, it is observed that the writer paid serious attention to the material collected during the creation of the work, especially to the components of content and form. This is explained by Donald Peiser, who is a professor at Yale University: "Like many artists, London not only unconsciously exploited his own best talent but also consciously overexploited it on the one hand and neglected it on the other. Overexploitation occurs in a number of stories in which London consciously used the fable/parable form" [1: 82]. Indeed, when the writer entered the creative process, he used all his skill in using every word, sentence or sentence, which is reflected in his works. He thought on a metaphorical basis. For

example, in describing the Arctic Circle and the cold lands beyond it and the people living there, he uses the images characteristic of these regions. Therefore, in his works, words such as snow, storm, ice, cold, water, river, sea, dog, sled, hut, traveler, fur, fur, phrases such as cold hard, hard as a comb, cold beauty often occurs. As a result, realism and romanticism are mixed in the language of the writer's work. Halford scientist Lan Weiyang explains it as follows: "The progression of Jack's philosophy was the product of an intense competition between his inclinations for naturalism, realism, and romanticism. ...London's dedication to realism was formed and fostered by his time at sea, riding the rails, and in Alaska. He romanticized that time in his own life for the freedom and incredible experience it brought him." So, it would be correct to say that the writer's travels at sea and on land brought realism and well-being to his works. However, his deep thinking, which was one of his personal qualities, connects his ability to immerse himself in the world of creativity, while being cut off from the outside world, with his personal life. "In the formation of his personality, John London, as a son, lost his father early, often immersed in deep thought when he was alone, it can be said that his observation was the main factor... Judging from Jack's childhood, it must be said that his life and work were the life of an extraordinarily gifted man who sought to find himself without losing his sanity" [5: 15]

## RESULTS

In 1900, the turn of the century, Jack London's first collection of stories, *The Son of the Wolf*, was published. It was the result of tireless work and research, and Jack began to work tirelessly. Commenting on the writer's early creative activity, V. Bykov writes the following: "Jack came to the conclusion that it is necessary to write about a person's bright character in a critical situation, his strong-willed side, and when he writes, he must write briefly and clearly. He studies grammar, syntax, and tirelessly searches for the composition of the work and the creative style. However, he did not know that grammatical errors

and lack of literary experience were only one of the reasons for the failure of his works with the publisher. Because at that time, it was not easy for writers in American literature. Publishing was the most profitable in the United States, and works by representatives of English literature were published, while American representatives were given a relatively low place.

#### DISCUSSION

It is known that when Jack London entered the literary world, social life in the United States was in difficult times. The writer lived in a time when human rights violations had become commonplace, the balance between the state and society was disturbed, and the views that a person with a lot of money and weapons speaks the truth prevailed. In this sense, the social mistakes, injustice, death and atrocities that he reflected in his works were considered part of the life of Americans. Therefore, the image of ruthless, hypocritical people in his works was, first of all, a reflection of the era in which he lived. True, in such a society, an optimist There were also many thoughtful, religious people who believed in brighter days, and the writer mainly worked in these two directions. Balthrop, who understood this correctly, mentions such passages from the difficult life of Robert Jack London. "Jack was accepted to work as a coal picker for eighteen dollars a month. He worked tirelessly, his swollen hands bandaged, and he was exhausted. He would even fall asleep on the train on his way home. At such times, he would be put to bed instead of his eldest daughters, Joanna and Flora. A few weeks later, he learned the truth. He was hired to replace two workers who were paid forty dollars each. This was a difficult task for both of them." Interestingly, the time when these facts were revealed was the early 1900s, when Jack London had just published his first works. But for Grimm, the owner of the tramway, it was not the spiritual world of the writer that was important, but his own wealth. This was precisely the portrait of the spiritually impoverished United States.

However, the first successes can be seen from the book by Boris Gilenson: "Critics unanimously recognized the emergence

of a new literary star. Some comments about his first volume: "The author reveals the essence of the event ...", "Full of emotion and fire ...", "All the signs of great talent are visible ...", "A great and powerful artist" [3: 237]. So, warm opinions were expressed about Jack London.

Continuing his reflections, the scientist points out that Jack London adhered to the ideas of Marxism: "His attention was attracted by the problem of social injustice. When he traveled around the country and met the unemployed, he came to the conclusion that the main reason for their difficult life was not only their own laziness or shortcomings, but also the social environment. They considered themselves the victims of the greed of the ruling landowners, difficult working conditions, and the inability to get an education." If we take into account that economic poverty was the result of ignorance and contempt for the rich, then Boris Gilenson can be said to have continued the tradition of other Russian scientists. Because there, scientists wrote that Jack London saw socialism as the opposite of the existing system. We also met this in the works of A. Zverev. Thus, in the USA and England, a more realistic approach was taken to Jack London's work, while in Russia, the priority was to associate it with the views of the old regime was.

However, it should be recognized that Uzbek scholars correctly understood him from the point of view of art: "Jack London encounters all the hardships, contradictions, and dimensions of life, and later artistically re-incarnates all of this in his works. It is because of this vitality that the writer's novels, a series of short stories and stories, and plays have become the beloved possession of readers all over the world. In Jack London's stories, we always encounter descriptions of the hero's colorful mental states. Jack London often discovers the hero's inner world from within" [7:13].

#### CONCLUSION

The study of Jack London's works began during the writer's lifetime. His stories, novels, articles, and essays have been treated in various ways since the beginning of the 20th century.

True, the attitude of literary criticism to the writer's work has not been uniform. This may be due to the fact that "people's skills for earning a living through intellectual labor have not been sufficiently formed" [2: 73].

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