

UNITY OF FORM AND CONTENT IN JACK LONDON'S HEARTS OF THREE AND  
ABDULLA QAHHOR'S LOVE

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**Annotatsiya.** Ushbu maqola poetik nutq haqida bo'lib, u badiiy asarlarda, ayniqsa she'riyatda, maxsus tuzilish, ritm, qofiya va vaznga asoslangan til shaklidir. Poetik nutq his-tuyg'ular va obrazlarni ifodalash uchun qo'llanadigan ifoda vositalariga (masalan, o'xshatish va metafora) boy bo'lgan o'ziga xos uslubiy shakldir. Uning asosiy maqsadi kitobxonning emotsional ta'sir qilishdan iborat.

**Kalit so'zlar:** poetik nutq, ramziylik, metafora, ifoda vositalari.

**Аннотация:** Эта статья посвящена поэтической речи, которая представляет собой форму языка, используемую в художественных произведениях, особенно в поэзии, и основанную на особой структуре, ритме, рифме и размере. Поэтическая речь является своеобразной стилистической формой, богатой средствами выразительности (например, сравнением и метафорой), используемыми для передачи чувств и образов. Её основная цель заключается в эмоциональном воздействии на читателя.

**Ключевые слова:** поэтическая речь, символизм, метафора, средства выразительности.

**Abstract:** This article is about poetic speech is a form of language constructed in artistic works, especially in poetry, based on a special arrangement, rhythm, rhyme, and meter. It is a distinctive stylistic form rich in expressive devices (such as simile and metaphor) used to convey emotions and imagery. Its main purpose is to affect the reader's emotions and create artistic imagery.

**Keywords:** poetic speech, symbolism, metaphor, expressive devices.

**INTRODUCTION.**

Poetic speech isn't just about saying something – it's about how you say it. It takes regular language and breathes life into it, using rhythm, vivid imagery, and sounds to turn simple thoughts into something you can actually feel.

What makes poetic speech stand out is its creative use of language. Instead of just getting a point across or spelling things out plainly, it's about evoking emotions, painting pictures in your mind, and giving those ordinary experiences deeper layers. Everyday speech tends to be straightforward. Poetic speech is where beauty, symbolism, and musicality come in.

Imagery plays a huge role here. It's all about describing things in a way that hits your senses. Instead of flat statements like "the night was dark," you get phrases like "the night wrapped the world in a velvet shadow." Words like these don't just inform – they stir something inside you.

**METHODS.**

This article is based on linguopoetic analysis while comparing two literature prose: American and Uzbek. Rhythm and sound matter too. You notice repetition, alliteration, and sentences arranged so they almost sing. That's why poetry and music are so closely tied together, and why poets have always been storytellers.

Then there's metaphor and symbolism – poetic speech thrives on these. A metaphor throws together two things you wouldn't normally connect, giving fresh meaning – like calling time a river. Symbolism takes it further, turning simple objects into big ideas. Picture a dove and you think peace, not just a bird.

And poetic language isn't just reserved for poems or literature. You hear it everywhere: in moving speeches, clever ads, religious texts, or even casual conversations when someone wants



to speak from the heart. Say something like “you will always live in my heart,” and you’re tapping into that poetic mode.

In the end, poetic speech isn’t just functional. It makes words rich and memorable, letting us share complicated feelings and ideas in a way that sticks. It turns language into art.

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The main features of poetic speech are as follows:

**Rhythm and rhyme:** Poetic speech has an internal structure—meter and a system of rhyme and, unlike prose, it appears in a segmented form (divided into lines).

**Imagery and emotionality:** Words do not merely convey information; they express images, feelings, and shades of meaning.

**Inversion (word order deviation):** The usual order of sentence elements is changed in order to emphasize a particular word.

### RESULTS AND DISCUSSION.

In Jack London’s novel *Hearts of Three*, words such as “wealthy,” “heir,” “businessman,” and “descendant” indicate the social status of the protagonist Francis. Lexemes like “adventurous,” “brave,” “loyal,” “curious,” and “honorable” reveal the main character’s personality traits, while words such as “jealousy,” “friendship,” “courage,” and “hope” express his emotional state.

Lexemes characteristic of Anvar include: “after his father’s death, he could not realize how much time had passed, where he was standing or sitting, what he had done or was doing.” Words and expressions such as “orphan,” “lonely,” “I do not feel the warm breath of a single person,” and “may such loneliness never befall anyone” reflect his psychological condition.

Abdulla Qahhor expresses the emergence of Anvar’s renewed desire to live after a period of emotional despair as follows:

“Be brave, Anvarjon,” said the girl, and after a short pause added: “Your father came into this world and made friends with so many people — look, the whole city, young and old...”

These words entered Anvar’s dark and desolate heart like sparks, illuminating not only his soul but his entire world.

Through the phrase “entered his heart like sparks,” the author depicts the moment when feelings of love for Muhayyo first appear in Anvar’s heart.

“The vivid vision of his fancy was broken by the breaking of a guitar-string which he had thrummed too passionately. And in the sharp pause of silence, it seemed that a fresh vision of old Sir Henry came to him, down out of the frame and beside him, real in all seeming, plucking at his sleeve to lead him out of the hut and whispering a ghostly repetition of:

Back to back against the mainmast  
Held at bay the entire crew.”<sup>1</sup>

In *Hearts of Three*, Jack London repeatedly uses the word “vision” to convey two meanings to the reader. The first meaning refers to imagination and fantasy, while the second embodies Henry’s spiritual or psychological state.

Abdulla Qahhor uses repetition as an artistic device to express the pure and sincere feelings between Anvar and Muhayyo:

“Love is a calamity, love is a calamity; lovers are afflicted with sorrow.”

Jack London and Abdulla Qahhor reveal both the external appearance and the inner psychological state of their protagonists through portrait descriptions.

<sup>1</sup> Qahhor A. Muhabbat. – Toshkent: Oltin qalam, 2023. – B.16.



Portrait of Leonsia:

“Like a jack-in-the-box, the woman, who, in the flash of vision vouchsafed him demonstrated that she was a girl-woman, ripely mature and yet mostly girl, sprang out of the green wall of jungle and with both hands seized his arm. The hearty weight of grip in the seizure surprised him. He fumbled his hat off with his free hand and bowed to the strange woman with the imperturbableness of a Morgan, New York trained and disciplined to be surprised at nothing, and received another surprise, or several surprises compounded. Not alone was it her semi-brunette beauty that impacted upon him with the weight of a blow, but it was her gaze, driven into him, that was all of sternness. Almost it seemed to him that he must know her.”<sup>2</sup>

Leonsia’s turning away, her shyness, and her unwillingness to reveal her feelings to Francis demonstrate the positive qualities associated with femininity. Through her delicate movements, Jack London successfully conveys feminine grace and charm.

Portrait of Muhayyo:

“Can the beauty of girls who shine like stars in the pitch-black night, who burst from the depths of winter into the embrace of spring, truly be described? Muhayyo was one of those radiant girls upon whom aged nature had bestowed all its skill and all its cunning beauty; yet with something uniquely her own, she became the treasured jewel of the neighborhood.”<sup>3</sup>

Abdulla Qahhor describes Muhayyo’s beauty as surpassing that of other girls, emphasizing that even her peers called her “older sister,” while even the proudest and most arrogant young men addressed her respectfully as “Muhayyokhon.”

**CONCLUSION.**

In conclusion, poetic speech transforms ordinary language into an artistic and emotional form of expression through rhythm, imagery, symbolism, and stylistic devices. The comparative analysis of Jack London’s *Hearts of Three* and Abdulla Qahhor’s prose demonstrates that poetic language is not limited to poetry alone, but also enriches prose by revealing characters’ inner worlds, emotional experiences, and psychological states. Both writers skillfully employ metaphors, repetition, portrait descriptions, and expressive lexemes to create vivid imagery and deepen the reader’s emotional response. While Jack London emphasizes imagination, adventure, and psychological vision, Abdulla Qahhor highlights human loneliness, sincerity, and spiritual awakening through emotionally charged language. Thus, poetic speech serves not only as a means of communication, but also as a powerful artistic tool that gives literature its beauty, depth, and lasting impact on the reader.

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<sup>2</sup> London J. *Hearts of three.* January 28, 2017 [eBook #54068]

<sup>3</sup> Qahhor A. *Muhabbat.* – Toshkent: Oltin qalam, 2023. – B.13.

