

DYNAMICS OF LOVE MOTIVES IN JACK LONDON'S ADVENTURE NOVEL «HEARTS OF THREE»

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Summary

The article is devoted to the study of the work of American writer Jack London and his use of such a literary concept as «love motives». In the works of Jack London, one can often observe a reference to the ancient heroic epic and mythology. It can be said that the Klondike is a kind of prototype of the modern heroic epic and mythopoetics of Jack London, which is opposed to modern Western civilization, creating points of contact and mutual transition between the two worlds. A characteristic feature of the artistic world of Jack London is a branched motivating organization. The article examines the dynamics of love motives in Jack London's adventure novel «Hearts of Three». The author describes the literary techniques that the author uses to embody love motives. The motives of love in the novel can be found in the monologues of the characters, their actions, words and the construction of the plot, the center of which is a love story. The main means of conveying the feelings of lovers in Jack London's novel is the dialogue between the characters, because the writer, as a representative of realism, presents people as simple earthly creatures, truthfully depicts reality and doesn't share romantic feelings and everyday problems, but describes them as they are, without decorations and exaggeration. Honor, dignity and friendship are the main features of the characters, they are guided through life.

Keywords: Jack London, motif, adventure novel, love triangle, Maya treasures.

DOI <https://doi.org/10.23856/5106>

1. Introduction

The study of the concept of «motive» is one of the current areas of modern literary criticism. Despite, it has long been used in the analysis of works of art, this concept is understood differently in the history of literature. At different times, many researchers turned to the study of the motif, who with a functional and semantic view, spoke of it as a plot, as a theme of the work, as a fundamental non-definition of the event in the text (*O. Veselovsky, 1989; B. Tomaszewski, 1996; W. Propp, 1969; B. Gasparov, 1994; I. Silantiev, 2004*).

Motive (from the Latin motif – move) – the theme of the work or indivisible semantic unit, which consists of the plot (plot): the motive of devotion to the Motherland, sacrifice, betrayal of a loved one and more. Motives drive the actions of the characters, excite their experiences and thoughts, especially subtly dynamize the inner world of the lyrical subject.

There are different definitions and approaches to understanding this term. The motif is used as a complex of «repetitive feelings and ideas», «moving component woven into the fabric of the text and exists only in the process of merging with other components» and a broader concept: motif – repetitive and variable component of literary works, which is a complex of feelings and ideas or concentrates ideas about phenomena, action. The peculiarities

of the motive are as follows: predicative, structural and semantic heterogeneity, belonging to the plot and thematic plane. Occurring in the text, the motive to the general context of the work gives a certain amount of meaning, which a priori already exists in it (*Nikolenko O., Kushnirov T., 2006*).

2. Motives in literary criticism

For the first time this term was theoretically substantiated and defined by the Russian literary critic O.M. Veselovsky in his work «Poetics of Plots» (1897–1906). Highlighting the main, in his opinion, elements of mythology and fairy tales, the researcher speaks of motive as the simplest indivisible unit of the plot, reducing the motive to a schematic formula that is constantly repeated and taken as the basis of myth or fairy tale. Later, the concept of motive was used by G.E. Lessing in a comparative study of French and English drama. Brothers J. and W. Grimm were engaged in cataloging plot motives, searching for a primitive that was unique for multinational folklore. Numerous variants of motives were analyzed by L. Ulland and K. Müllengoff in studies of German fairy tales.

For each century, direction and current are characterized by certain sets of motives. For example, traditional for realistic literature of the XIX century, there were socio–historical motives: the influence of society on man, the power of money, and others. Romanticism actualizes the motives of the spiritual kind, which help to recreate the complex inner state of man of that time. In this article, we set ourselves the goal of considering love motives in Jack London’s adventure novel *Hearts of Three*. To achieve the goal of our study, we have identified the following objectives:

- explore the love motives in Jack London’s novel «*Hearts of Three*»;
- to trace the dynamics of love motives in Jack London’s novel «*Hearts of Three*»;
- highlight the techniques used by the author, embodying love motives in the novel.

To achieve this goal we use general scientific methods of analysis of theoretical and methodological sources, generalization, synthesis and comparison.

3. Creativity of Jack London

Jack London is one of the most famous American writers, he has written more than 30 volumes of works. The adventure novels and short stories created by the writer brought him well–deserved world fame and love. Jack London traveled the world from the far North to the South Seas, from Canada to Australia, perfectly revealing the fascism of the Western cultural and civilizational type of Oswald Spengler. But the most realistic imaginary world that came out of his pen and became the second home for so many readers around the world is, of course, the Klondike. The writer is a bright representative of the spirit of his time – positivist and evolutionary, at the same time he is the creator of the mythological world, which clearly has a sacred status in the minds of readers and has often been compared by researchers with modern heroic epics. In the works of Jack London, one can often find references to ancient heroic epics and mythology. We can say that the Klondike is a kind of prototype of the modern heroic epic and mythopoetics of Jack London, which is opposed to modern Western civilization, while creating points of contact and mutual transition between the two worlds. By evoking nostalgic feelings about the idea of a homeland where, as in an alchemical crucible, the spirit of a strong

man is hardened, purified and crystallized, the writer makes this transformation accessible to all who wish to travel to the ends of the earth at their own risk.

4. Motives in the novel «Hearts of Three»

The novel «Hearts of Three» became one of Jack London's last works. This novel is unlike any of the works of Jack London's art, the fact is that the author wrote it for the film according to the plan of Hollywood film director Charles Goddard. Unfortunately, during the author's lifetime, the novel was not screened, it was published in the *New York Journal American* in the spring of 1919, and a year later was published as a separate book. Over time, he gained great popularity among readers and viewers. The enthusiastic audience appreciated the new style of the writer, which combined a combination of plots and intrigues accumulated in world literature and the rapid development of events with maximum use of imagery and continuous, as in a kaleidoscope, changing scenes and events. One of the main qualities of American literature has always been the desire for dynamism, Jack London actively used it in the novel, combining with the popular cinematic techniques (*Jack London, 2007*).

Jack London's «Hearts of Three» (1916) is a model of an adventure novel. The plot is based on the adventures of a young New York millionaire Frank Morgan, his friend and distant relative Henry and the charming Leoncia, who are united by the search for Mayan treasures and romantic love. Dangerous journeys in the Cordilleras, mystical prophecies, mysterious caves, where every step hides mortal danger, stock intrigues, insidiousness of enemies and betrayal of feigned friends – these are the path that the heroes of the work have to overcome. The novel is full of motives about true friendship, devotional love and such human virtues as courage, nobility and self-sacrifice.

In the novel we are studying, we can distinguish a number: adventure, friendship, betrayal, mortal dangers, ancient mysteries and riddles, intrigue, the immortal spirit of adventure and, of course, love. The very title of the novel «Hearts of Three» is a hint at one of the main motives of the novel. The motives of the work are closely intertwined and interconnected, they capture the readers to the end. According to K. Trunin, «Bussenaar and Stevenson in one bottle – this is the only way to describe the contents of the book». There are traditional motives for escape-adventure novels of escape, persecution, search are closely related to the movement of characters in space. All motives that are present in the works serve as structural units, or so-called «nodes» for the construction of the plot and the completeness of the work.

Gold diggers resemble the Scandinavian Vikings, whose treasures, often hidden forever, were primarily a sign of military victory, and the Spanish-Portuguese conquistadors, conquering unprecedented spaces in search of the mythical country of Eldorado. «Like the Argonauts of Antiquity» is not the accidental title of Jack London's story, which is true for the entire cycle of his works, combining the hunt for the Golden Fleece from the Dogomeric epic with his stories of Klondike gold diggers into a single metahistorical saga. Jack London's realism, simple language and a novel special in his style emphasize the mythological elements in his work.

The Heart of Three is a fascinating work by a talented writer who portrays strong, young, spiritually rich people, honest and worthy people who are able to risk their own lives for the justice and happiness of others. The plot-conceptual side of the novel determined its original style. The variety of styles in the work serves as a means of characterization and creates the linguistic background of the novel. Interesting elements in the work are the speech of the Blind Bandit Leader, which embodies Harsh Justice, the ominous mutterings of a cruel priest of the

Lost Souls, the mystical reading by the high priest of a Mayan manuscript and vivid Spanish speeches that include metaphors and epithets. Alvarez Torres's speech, when he confesses to Leoncia, is quite eloquent, in which love motives are clearly expressed: «I came to offer my service in any and all ways you may command. My life, my honor, are at your disposal. Speak. I am your slave...I knew you when you were small, Leoncia, so very, very charmingly small, and I loved you always. No, listen! Please. My heart must speak. Hear me out. I loved you always. But when you returned from your convent, from schooling abroad, a woman, a grand and noble lady fit to rule in the house of the Solanos, I was burnt by your beauty. I have been patient. I refrained from speaking. But you may have guessed. You surely must have guessed. I have been on fire for you ever since. I have been consumed by the flame of your beauty, by the flame of you that is deeper than your beauty» (*Jack London, 2013*).

The writer's contemporaries liked the belief in the value of man-made civilization in the novel, for our generation, a combination of personal courage, bravery and resilience is valuable, which is combined with the «original beginning» and save humanity in all life situations. An important place in the novel is occupied by humor, which has a touch of evil irony, the characters do not lose their sense of humor, even in difficult situations, when they seem to face death. The novel «Hearts of Three» can be called polyphonic in its genre, because it contains elements of almost all areas of modern literature, the writer's creative range is extremely wide and has no clear plot lines and motives. Undoubtedly, the genre of adventure literature has by this time passed a great fruitful path of evolution, the use of love motives is one of the active techniques in adventure literature (*Jack London, 2007*).

Strange, often resurrected characters, magicians, mummies, amazing spiders and snakes with magical powers and special purposes, such as guarding the entrance to a cave or guarding an ancient treasure, constantly interfere with the artistic reality of the novel. The motif of glorifying the Gods is clearly expressed in the novel. Jack London's heroes often find themselves in numerous mystical tribes, where the pristine savagery of robbers and natives is harmoniously combined with the power of unknown Gods and spirits, ancient civilizations, written prophecies and epistles, magic spells and customs and rites incomprehensible to our brains. For example, the bright character «The Lady Who Dreams» – the Queen of the tribe of Lost Souls, somewhere in the Cordilleras, forgotten by God and people.

Leonsia is the brilliant of this novel, the main character and extraordinary person, the bright combination of intelligent woman and Spanish passion. The girl itself loves both of them, for which she constantly feels remorse, but later, she realizes that love for the groom is different, more like a brotherly, and for Francis is passionate and unrestrained: «Perhaps it was because Francis and Henry were so much alike, and her poor stupid loving woman's heart failed properly to distinguish between them. And yet while it had seemed she would have followed Henry anywhere over the world, in any luck or fortune, it seemed to her now that she would follow Francis even farther. She did love 'Henry, her heart solemnly proclaimed. But also, did she love Francis, and almost did she divine that Francis loved he...» (*Jack London, 2013*).

Moreover, the author introduces us to another character – Alvarez Torres, a man passionately in love with the main character Leoncia. His love is strong, he has loved a girl since childhood, but the author describes this hero as a vile coward who disregards all the laws of honesty and justice. The man is driven by a thirst for profit and a desire to take possession for Leoncia, and his monologue to his beloved, though sincere, but is perceived by the reader with disgust and contempt: «He was not to be stopped, head and wondering idly why his hair was so unbecomingly cut, and whether it had been last cut in New York or San Antonio. 'Do you know what you have been to me ever since your return?' She did not reply, nor did she endeavor to

withdraw her hand, although his was crushing and bruising her flesh against Henry Morgan's ring. She forgot to listen, led away by a chain of thought that linked far» (*Jack London, 2013*).

At first glance, the cold and cruel queen reminds readers of a witch with mysterious powers, but later the author reveals new features in her, she as an ordinary woman who wants love, tender and fragile. The queen, who possesses enormous wealth, has a noble contempt for jewels, which she calls simply «glasses». Many mystical and plot mysteries can be found in the novel: the heroes search for the mysterious treasure of the pirate Sir Henry Morgan, who keep huge treasures and memories of human crimes, the Maya Gods protect their treasures in the Cordilleras with monsters and mysterious manuscripts that only one man on the Earth can read. The brightest elements in the work that enhance the adventure motives are the names of caves, places, roads, tribes and Gods. For example, the Footsteps of God, the goddess Chia and her husband, the Sun God Htsatstl.

Motives of love are vividly implemented in our study of Jack London's «Hearts of Three». Love is an extremely strong driving force on the Earth, and it is the tension of all forces, human and inhuman, overcoming all obstacles. People dream of this pure and bright feeling, sing it in songs and compose poems, dedicate novels, poems and more. Man's spirituality is revealed in love, and a holistic image of the human personality is formed. There is a unanimous opinion that it opens the natural potential of a man, which is to reserve the feelings that remain unused, until another individual appears, to which a person could direct all his inner energy, to transfer potential inner feelings for an external object – a loved one. Motives of love in the novel can be found in the monologues of the characters, their actions, the words of the author and the construction of the plot, the center of which is a love story. The author uses love motives from the beginning to the end of the novel, but you can see the changing dynamics of feelings. At the beginning of the work the novel based on adventure motives, such as the motif of treasure hunting, unraveling ancient manuscripts, and the motives of love are intertwined and appear in the background, but when we are approaching the main part of the novel love motives can be seen as the idea of the work.

5. Conclusions

So, the novel «Hearts of Three» presents a classic love triangle, the love of two men to one woman. The love between them creates a kind of basis for the work on which the plot is hold. Francis Morgan, a businessman from New York, fell madly in love with the bride of his distant relative Henry Morgan, the beautiful Leoncia. The main means of transmitting the feelings of lovers in Jack London's novel is a dialogue between the characters, because the writer, as a representative of realism, presents people as simple human beings, truthfully depicts reality and does not share romantic feelings and everyday problems, but describes them as they are without embellishments and exaggeration. Honor, dignity and friendship are the main features of the heroes, they are guided by them in life. The motif of humanity permeates all the works of Jack London, so the novel «Hearts of Three» has not become an exception, and the motives of love emphasize its value and relevance for contemporaries of the author and for the future generations.

So, the characteristic feature of Jack London's creative world is an extensive motive organization. Motive thinking is inherent for the artist at all stages of his creative path. Further study of motives in Jack London's works is very interesting and perspective, accordingly his wide range of motives. In the novel «Hearts of Three» the writer finds a complex system of

motives: friendship, adventure, myth, love, treasure hunt and more. Motives of love take a significant place in the novel, reveal the main idea of the work, and enhance its value and honorable place in the library of world literature adventures.

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