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

*У статті розглянуто поняття «мотив» у аспекті його теоретичного змісту й конкретно-історичній реалізації на різних етапах літературного процесу та у традиції митців. Головний об'єкт уваги – це роман Джека Лондона «Серця трьох» як яскравий приклад утілення авантюрно-пригодницьких мотивів у художній літературі ХХ ст. Установлено, що мотив як формально-змістова одиниця виконує структуротвірну, динамічну, імагогічну, жанротвірну та стильову функції. Він є реалізацією теми, рушієм сюжету, впливає на характеристику образу, сприяє творенню художнього світу загалом. У мотиві виявляється діалектика форми та змісту, загального та індивідуального. У кожного письменника свій спектр мотивів, що дозволяє визначити домінанти творчості, своєрідність світобачення, еволюцію художнього методу, традиції та новаторство митця.*

*Характерною особливістю художнього світу Джек Лондона є розгалужена мотивна організація. Мотивне мислення притаманне митцеві на всіх етапах його творчого шляху. У романі «Серця трьох» виявлено складну систему мотивів, які розвиваються у наступних, повторюються, поєднуються, розкладаються, накладаються, трансформуються. Мотиви охоплюють усі рівні твору Джека Лондона (фабульно-сюжетний, композиційний, образний, жанровий, стильовий та ін.) і дозволяють розглядати його текст різнобічно.*

*У романі «Серця трьох» виокремлено такі авантюрно-пригодницькі мотиви, як випробування, мандри героїв, порівняння сучасної та давньої цивілізації, кохання, пошуку скарбів. Ці мотиви обумовлені не тільки творчою еволюцією митця, а й взаємодією різних видів мистецтва на початку ХХ ст. – літератури й кіно.*

**Ключові слова:** Джек Лондон, роман, мотив, авантюрно-пригодницькі мотиви, образ, сюжет, тема.

The study of the concept of «motive» is one of the most important areas of contemporary literary criticism. Despite the fact that it has long been used in the analysis of artistic works, this concept was understood differently throughout the history of literature. In connection with this, there is a need to comprehend the meaning of this concept in the dynamics, clarify its essence and explore the varieties of motives at various stages of the literary process and in the heritage of individual writers, especially Jack London.

Jack London's creativity was the subject of studying native (T. Denysova, B. Pacherska, Z. Savchenko, Yu. Klen) and foreign researchers (L. Andreiev, H. Bemford, V. Bykov, V. Bohoslovskiy, O. Zveriev, I. Stoun, F. Foner.). The focus of the scholars was on issues of perspective, imaginative system, artistic space and time of Jack London's works. However, issues of a motivated organization were not often the subject of research. It is determines the relevance of this article.

The main purpose of the article is to highlight the approaches to interpreting the category «motive» in literary criticism and to consider venture–adventure motives based on the Jack London's novel «Hearts of Three».

At various times, before studying the motive, many researchers who viewed it from a functional, semantic point of view, talked about it as either an element of the plot, or as a subject of the work, as a phenomenon that was not fundamentally undetectable in the text (A. Bohom, O Veselovsky, B. Tomashevsky, V. Propp, B. Gasparov, I. Silantsev and others) (Гром'як, Ковалів, & Теремко, 1997).

«Motive (French motif, from the Latin moveo – move) is the subject of the work or indivisible semantic unit, from which the plot (plot) is composed: the motive of the devotion of the motherland, the sacrifice, the betrayal of the beloved, etc. Motives are moved by actions of the characters, excite their experiences and thoughts, and especially subtly dynamize the inner world of the lyrical subject» (Пащенко, 2008).

There are different definitions and approaches to understanding this term. The motive is defined as a «recurring complex of feelings and ideas» «a moving component that is woven into the fabric of the text and exists only in the process of merging with other components,» and a more extended concept: the motive is a repeating and variational component of literary works, which is a set of feelings and ideas or concentrates the idea of a phenomenon, an action. Signs of the motive are: predicative, structural and semantic heterogeneity, belonging to the plot–thematic plane. When they encountered in the text, the motive in the general context of the work adds a certain sum of values that are already a priori contained there.

The concept of motive and its awareness has a long history, which was begun by Aristotle in the «Poetics», even though the term «motive» is not used by Aristotle. Greese equivalent *motivus – kinetika* used the philosophy of celerity to refer to the «cause», «the driving force» of some action.

In new ages, the concept of the motive essentially operated by G. E. Lessing in a comparative study of French and English drama. The cataloging of plot motives was undertaken by brothers Ya. And V. Grimm, looking for a single, multi-ethnic folklore, pramyth. Numerous motives were analyzed by L. Ulland, K. Mi-ullenhof in the studies of German fairy tales. All this required a theoretical substantiation of motives and related concepts.

The school of V. Sherer qualified the motive as the smallest unit of the material structure of the work, and according to his «spiritual and historical method» W. Diltey defined the method as a psychological event, which served as an impetus for the creation of an artistic phenomenon. Did not ignore the concept of «method» Z. Freud and his followers, identifying the method with the subconscious mindset, which is realized in the plot of the literary hero (Рильов, 2005).

So, what is this motive in the modern sense? Without claiming the ultimate truth, we will try to propose, on the basis of the achievements of literary studies, the actual definition of the motive. At the same time, note that the majority literary concepts are conditional, so the exhaustion in any definition can not be. And yet the conditionality of the concept does not deny his research.

In our opinion, the motive in literature is a formally – content unit, which is a component of the plot and the motive of the plot, a way of revealing the characters and expressing the ideological idea of the artist.

As a semantic unit, the motive is closely linked to the theme of the literary work. However, the theme is a broader concept, and the motive is actually its implementation

through certain semantic components. For example, the theme of alienation of the individual, common in the romanticism literature, can be realized through the motives of loneliness, the journey of the hero, his dissatisfaction with the world, escape, etc. At content consonance it is impossible to fully identify the theme and the motive. Unlike a topic that is always a generalized expression of meaning, the motive has a specific shell (verbal, characterological or situational certainty, textual design, it may be some kind of word, detail, phenomenon, image, etc.), which the author recalls from time to time.

We believe that «indivisibility» is not a decisive feature of the motive. In this sense, V. Propp was right in the work «Morphology of a fairy tale», denying O.M. Veselovsky, proved that the motive «the snake steals the king's daughter» is decomposed «into four elements, each of which can vary individually». Instead of «indivisibility» it is worth mentioning the constancy of the motive in the literary work, the cycle, the writer's work, the literature direction, the course, the age. Constancy of the motive implies repeated use of it. In general, the motive is an active, repeating formally–semantic component of artistic text. Depending on the degree of motives repetition in the literature, highlight the leitmotivs. If a motive is often repeated in a work (or in a group of works), it permeates the entire work or the work of the artist, such a motive is called a leitmotiv.

However, the difference between the motive and the leitmotiv is not always noticeable, since everything depends only on the frequency of repetition, so when analyzing the same semantic components of works the researchers use semantic composites of different terms – both the motive and the leitmotiv. When distinguishing a motive or a leitmotiv, the reader's perception of a work is of great importance, which should also be taken into account when analyzing motives.

For every time, direction and course, certain complexes of motives are characteristic. For example, in the ancient literature mythological motives (the influence of the gods on the fate of heroes, Helen's theft, the Trojan War, etc.), anacreontic motives (the cult of joys of life, friendship and love) and others have been circulated.

In medieval literature, the motives of Divine Providence, *fatus*, love for the Beautiful Lady, the moral test of the hero were developed. At the time of the Renaissance, the literature included motives of completeness, joys of being, journeys in all circles of life, spiritual choice, and others. (F. Rabelais, J. Boccaccio, V. Shakespeare, M. Cervantes de Saavedra, etc.). Classicism actualized the ancient motives, but gave them new content related to the adoption of the ideals of reason, duty, public service, public interests (P. Cornel, J. Racine). Typical Baroque motives were the dependence of the hero on the fate, the struggle of light and darkness, God and the Devil in the soul of man and in the world, the search for the spiritual essence of existence (P. Calderon, F. Quedo, L. Gongora, etc.). In the works of the eighteenth century educational motives related to the new understanding of reason and human nature, faith in human forces in the transformation of the world (D. Defoe, J. Swift, G. Fielding, Voltaire, D. Diderot, etc.) have spread. Traditional

for the realistic literature of the XIX century. There were socio-historical motives: the influence of society on man, the power of money, and others. In romanticism, motives of spiritual quality are updated, which help to recreate the complex internal state of a person of that age (Гром'як, Ковалів, & Теремко, 1997).

The particular importance are the motives associated with the inner life of every person, and in the modernism literature, since modernism is genetically linked with romanticism. In the works of M. Proust, F. Kafka, J. Joyce and others such motives as alienation of the individual, life as a complex of sensations and impressions, escape into the world of the subconscious, creation of a new world contrary to reality are developed. Poetics of postmodernism is based on the motives of the absurdity of the world and human being, the loss of meaning of existence, marginalization, homeless personality.

Modern understanding of the motive, however, is characterized by insufficient theoretical certainty, because the term is used in various meanings. To clarify the nature of the motive as a category is possible only in the process of study of specific historical phenomena, therefore, the study of the work of Jack London in the aspect of a motivated organization will contribute both to clarifying the content and dynamics of motives in the literary process, as well as a better understanding of the individual style of the artist.

Jack London is one of the most famous American writers, has written over 30 volumes of works. Made by the writer adventure novels and stories brought him a well-deserved world fame and love.

Among the most beloved and most popular works of the writer is an adventure, with elements of science fiction and mysticism, the novel «Hearts of Three» (1920). Jack London wrote the novel «Hearts of Three» just before his death. The work, published in 1920 and created in co-authorship with Charles Goddard was first published in the New York Journal.

The foreword tells the reader that the «Hearts of Three» is a completely innovative work, which differs from the style of early Jack London. It also explains the reason for writing a novel, which is the lack of fresh plots for cinema, according to Jack London.

«Hearts of Three» – an attempt to create a new novel, which would be different from the general list of works by the artist.

The story is based on the adventures of the young New York millionaire Frank Morgan, his friend and distant cousin, Henry and the charming Leonsia, where combined the search for the Mayan treasures and romantic love. Dangerous wanderings in the Cordilleras, mystical prophecies, mysterious caves, where every step conceals mortal danger, stock market intrigue, insidiousness of enemies and betrayal of false friends – this is the path that has to overcome the heroes of the work. The book is easy to read and awakens readers' faith in true friendship, love given and human virtues like courage, nobility.

Jack London has created several entertainment novels. Among them – «Adventure» (1911), «Little Mistress of the Great House» (1916). The work that does not violate social problems was the novel «Hearts of Three».

«Hearts of Three» – Jack London's novel, created at a time when truly revolutionary events took place in world culture. The film turned out to the forefront. Large companies were under development. Leading cultural figures and enterprising businessmen realized that the works of world literature can bring significant profit. It is only worthwhile to recreate famous scenes on the screen. Film company, owning in its staff twenty directors, filmed only a year famous works of Tolstoy, Zola, Scott and Dickens. Non-copyrighted literary achievements were embodied on screens in a matter of months. And as movie companies became more and more, the stories quickly expired. They had to ask for help from well-known authors. One of them was Jack London. Charles Goddard addressed the author of Martin Eden and other well-known authors with a proposal for cooperation. It was necessary to create an adventure story that would fit perfectly into the film.

The work has the features of an venture-adventurous novel, the ideological and thematic center of which is an adventure, an extraordinary event, that is, the fictional beginning expressed expressively.

At the heart of the novel is an adventure, a venture, according to the definition of «adventure» by G. B.F. Hegel, – «internal and external contingencies of love, honor and loyalty» (Пащенко, 2008). In other words, the adventure is a non-trivial, non-edgy, «artificial» combination of facts, events, circumstances, characters, feelings, consciousnesses, thoughts up to intuitive-subconscious movements and impulses.

The adventure as an «event trail» (A. Woolis) is present in a broader circle of literary phenomena than a novel (fairy tale, myth, heroic epic, drama), but in the novel the adventure motive plays an essential role.

Let's try to characterize venture-adventure motives in the novel.

Since the motive is a component of the work, which has increased significance and semantic saturation, it is closely related to the theme, storyline and idea of the work. Each motive has a stable set of values, it is somehow localized in the product, but it can acquire different forms. It may be a word or phrase, may act as a header, an epigraph, or at all to remain invisible, hidden in the subtext of the work.

In the novel under study we can distinguish a number of motives: adventure, friendship, betrayal, deadly dangers, ancient secrets and riddles, intrigues, immortal spirit of adventure and, of course, love. Even the name of the novel «Hearts of Three» is a hint of one of the main motives in the novel.

The motives of the work are closely intertwined and interconnected, they do not release the reader down-the-line. According to K. Trunin «Bussenar and Stevenson in one bottle – only so can characterize the contents of the book» (Денисова, 1978).

Present traditional for adventurous adventure novels, the motives of escape, pursuit, search are closely related to the movement of characters in space. By overcoming all the fateful tests, the heroes self-disclosure, reach the complete identity with themselves. In the achievement of self-identity, such moments as recognition, dressing, supposed death (and subsequent resurrection) are important.

Readers expect not only the search for lost treasure by the abandoned card, but also the Indian tribe, as well as the love triangle of the main actors. It would seem that there is a place to rest the soul, with an open mouth watching what is happening, especially in those places where Jack London slowly and tastefully begins to build beautiful descriptions of the area.

«Hearts of Three» is a chance for the reader to get acquainted with the possibilities of Western culture. Jack London during the creative evolution became more and more lyric and romantic, until from this pen he began to emerge this book, which became the last in his creative way.

Motive as a formally-content unit performs structured, dynamic, imaggic, genre-type and stylistic functions. He is the realization of the theme, the motive of the plot, affects the characterization of the image, contributes to the creation of the artistic world in general. The motive reveals the dialectic of form and content, general and individual. Types of motives can be distinguished and investigated according to different parameters: semantics, origin, means of embodiment, tradition, degree of repetition, ties with literary trends, currents, etc. Each writer has his own range of motives, which allows to identify the dominant creativity, originality of the worldview, the evolution of the artistic method, tradition and innovation of the artist.

A characteristic feature of the artistic world of Jack London is an extensive, motivated organization. Motivated thinking is inherent in the artist at all stages of his creative path. In the novel «Hearts of Three» we can find a complex system of motives that develop in the following, repeat, combine, decompose, overlay, transform. Motives cover all levels of Jack London's work (plot, plot, composition, genre, stylistic, etc.) and allow you to view its text in a versatile way.

Jack London's artistic world is broad and multidimensional, requiring further detailed study and analysis. This article can help literary critics in the study of a wider range of motives.

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

The article deals with the concept of «motive» in the aspect of its theoretical content and concrete historical implementation at various stages of the literary process and in the artists' heritage. The main object of the article is Jack London's novel «Hearts of Three» as a vivid example of the venture-adventure motives in the 20th century literature. It is established that the motive as a formally-content unit performs structural, dynamic, imagological, genotypic and stylistic functions. A characteristic feature of the artistic world of Jack London is an extensive, motivated organization. In the novel «Hearts of Three» writer found a complex system of motives that develop in the following, repeat, combine, decompose, overlay, transform. Motives cover all levels of Jack London's work (plot, composition, genre, stylistic, etc.) and allow you to view its text in a versatile way. In the novel «Hearts of Three» distinguished such venture-adventure motives as trials, journeys of heroes, comparison of modern and ancient civilizations, love, treasure hunt. These motives are due not only to the creative evolution of the artist, but also to the interaction of various types of art in the early XX century – literature and cinema..

**Key words:** Jack London, novel, motive, venture-adventure motives, image, storyline, theme..

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