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THE LINGUOPOETICS OF JOHN STEINBECK'S WORKS

JON STEYNBEK ASARLARINING LINGVOPOETIKASI

ЛИНГВОПОЭТИКА ПРОИЗВЕДЕНИЙ ДЖОНА СТЕЙБЕКА

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Abstract

The article discusses the writing style of the great American writer John Steinbeck. The author analyses the linguopoetic peculiarities of his novels, especially in the novel called "The grapes of wrath". Furthermore, stylistic devices and expressive means, grammatical deviation are investigated thoroughly following the linguopoetic approaches. The article emphasizes the quintessential contributions of John Steinbeck in terms of literary language and English literature. There is a lot of information about the innovations and novelty of the writer by expressing the cultural, social and scientific information regarding the nation, nature and geographic location of the country.

The research paper highlights the linguistic devices such as apocope, syncope and apheresis to create mystery and rhythm in the novel. By scrutinizing the oral speech patterns and non-standard lexicon and the structure, the author intends to identify the writing skills of John Steinbeck. Finally, there is a conclusion on recognizing Steinbeck's substantial contribution to the development of modern English by his unparalleled literary legacy.

Annotatsiya

Maqolada buyuk amerikalik yozuvchi Jon Steynbekning yozish uslubi muhokama qilinadi. Muallif o'z romanlarining lingvopoetik o'ziga xos xususiyatlarini "The grapes of wrath" nomli romani asosida tahlil qiladi. Bundan tashqari, lingvopoetik yondashuvlar asosida stilistik vositalar va ekspressiv vositalar, grammatik og'ishlar atroflicha o'rganiladi. Maqolada Jon Steynbekning adabiy tili va ingliz adabiyoti nuqtayi nazaridan qo'shgan betakror hissasi ta'kidlangan. Qolaversa, adibning Amerika tabiati, geografik o'rni bilan bog'liq madaniy-ijtimoiy, ilmiy ma'lumotlarni ifodalash orqali yaratgan yangiliklari va novatorligi haqida ko'plab ma'lumotlar mavjud.

Mazkur maqolada sirli ohang yaratish uchun apokop, senkop va aferez kabi lingvistik vositalardan foydalangani ta'kidlangan. Muallif Jon Steynbekning yozish mahoratini aniqlash niyatida uning asarlaridagi og'zaki nutq namunalari va nostandart leksika hamda ularning tuzilishini sinchiklab o'rganib chiqqan. Maqolada Steynbekning misli ko'rilmagan adabiy merosi bilan zamonaviy ingliz tili rivojiga qo'shgan salmoqli hissasini e'tirof etgan xulosa mavjud.

Аннотация

В статье рассматривается писательский стиль великого американского писателя Джона Стейнбека. Автор анализирует лингвопоэтические особенности своих романов, особенно в повести «Гроздь гнева». Кроме того, с помощью лингвопоэтических подходов тщательно исследуются стилистические приемы и выразительные средства, грамматические отклонения. В статье подчеркивается выдающийся вклад Джона Стейнбека в библиотечный язык и англоязычную литературу. Много информации о новаторстве и новизне писателя выражается в культурных, социальных и научных сведениях о народе, природе и географическом положении страны.

В исследовательской работе освещаются такие лингвистические приемы, как апокоп, обморок и афerez, которые создают в романе тайну и ритм. Анализируя особенности устной речи, нестандартную лексику и структуру, автор намеревается выявить писательские способности Джона Стейнбека. Наконец, делается вывод о признании существенного вклада Стейнбека в развитие современного английского языка его беспрецедентным литературным наследием.

Key words: language, literary legacy, apocope, syncope, apheresis, stylistic devices.

Kalit so'zlar: til, adabiy meros, apokop, senkop, aferez, stilistik vositalar.

Ключевые слова: язык, литературное наследие, апокоп, обморок, афerez, стилистические приемы.

INTRODUCTION

Language is a product of a nation's centuries-old history, its lifestyle, and its values. As the renowned linguist Iriskulov once stated: "Language is the means of communication among members of society, and, at the same time, it is a product of society" [12,4]. Thus, it is considered a national treasure. If we define each language in the world as a treasure, then words are the diamonds within that treasure.

English, today recognized as a globally influential and prestigious international language, has evolved into a polished form, having adopted standardized norms and structures. However, not all native speakers of English, nor those learning it as a foreign language, are aware of the stages the language has undergone to reach this refined and rich form. Moreover, they may not be familiar with the significant contributions made by creative individuals in shaping English as a literary language.

METHODOLOGY

Research in literature and linguistics suggests that these two realms are deeply intertwined. Every piece of literary heritage is created based on the potential of language itself. Consequently, the role of literature in understanding language characteristics is indispensable. Literature has shaped the evolution of language laws and universally accepted standards, infusing the language with greater vibrancy and depth.

The researchers named Azhar H. Sallomi and Asst. Lecturer Dheyaa K.Nayel, E.G.Andreeva, A.V.Grebenyuk, Jackson J. Benson and many others throughout the world, have studied the linguistic features of John Steinbeck's writing style.

Literature is, in fact, a wellspring of linguistic creativity. Just as John Steinbeck's masterpieces have enriched world literature, they do not rely solely on simple English words. Steinbeck introduced newly formed words, employed simple yet profound phrases, and contributed to the stylistic richness of the language.

The writer's creativity shines through in his ability to convey the thoughts and visions of his imaginative world while revealing that language possesses hidden powers and unlimited potential governed by unwritten rules.

DISCUSSION AND RESULTS

One of the key features of this creative legacy is that some words remain incomplete, which contributes to the power and vibrancy of speech. This approach has a scientific basis and is known as *apocope* in linguistics. The term *apocope* is derived from Latin and refers to the removal of one or more sounds or letters from the end of a word. Apocope heightens rhythmic harmony and adds a layer of mystery to the meaning of speech. The scholar Fathu Rahmun, who studied "linguistic deviations," discusses apocope: "Apocope involves removing the final part of a word. Some scholars have modernized the term, calling it 'apocopation. In Steinbeck's works, words that prompt the reader to think and encourage speculation are numerous, and they define the very essence of his work".

Ever' year I can remember we had a good crop comin'. An' it never come. (every, and)

An' he says, 'I aim to, Tom, but I'm scairt some of her'll spoil 'fore I get her et, hungry as I am for pork. (and)

"He could work out a catalogue order as good as the nex' fella, but he wouldn' write no letters just for ducks." (next)

In examining the linguistic dimensions of the great creator's legacy, we come across another fascinating phonetic device *syncope*, which pervades nearly all of Steinbeck's works and may sometimes pose semantic challenges for non-native English speakers. *Syncope* refers to the process of omitting one or more sounds from the middle of a word, most often unstressed vowels. Peter Shigetvari, in his studies on *syncope*, argues that it occurs exclusively in English before sonorant sounds [15,34].

It says in po'try. (poetry)

S'pose he comes home an' they ain't nobody here. (suppose)

If on'y they they didn' tell me I got to get off, why, I'd prob'y be in California right now a-eatin' grapes an' a-pickin' an orange when I wanted. (only, probably)

That's prob'ly the super'intendent of this stretch a cotton. (probably, superintendent)

One night when ever'body was yellin' an' a cussin', your brother Al, he's a smart aleck now, he says. (everybody)

An' it on'y got unholy when one mis'able little fella got the bit in his teeth an' run off his own way, kickin' an' draggin' an' fightin'. (only, miserable)

In Steinbeck's works, another frequently employed phonetic device has played a significant role in enhancing the impact and distinctiveness of his legacy, encouraging readers to engage

more intellectually. Apheresis defined as the omission of a sound at the beginning of a word, typically an unstressed vowel is one such device. However, when considering the perspectives of Russian scholars, a slight critical debate arises. This is because, in apheresis, it is not only vowel sounds that may be omitted, but consonant sounds as well. This phenomenon can be clearly observed in the study of Steinbeck's works.

"Preciate it," said Joad. (appreciate)

An' I got to thinkin' how in hell, s'cuse me, how can the devil get in when a girl is so full of the Holy Sperit that it's spouyin' out of her nose an' ears. (excuse)

"I don't take no offense 'cept a bust in the nose," said Joad. (accept)

Soften 'em up an' roll 'em in to me, Joe. (them)

'Cause she says she's scairt you'll get sent back. (because)

Earlier, we acknowledged Steinbeck's unparalleled contribution to the literary language. It is important to recognize, however, that the author, in addition to creating works grounded in the conventions of literary language such as grammar, spelling, pronunciation, and vocabulary also made a monumental impact on the evolution of spoken English. If we explore these aspects of Steinbeck's legacy in depth, his works are rich with examples of such words.

"I seen him about three months ago."

In his example, there is a phrase *I seen* which is not grammatically correct. It should be *I have seen* instead.

Well, don't do nothing you don't want me to hear about.

"I don't mean nothin' neither," said Joad.

The preacher spread out his hand and looked at his palm as though he were reading a book.

But to me they was holy vessels.

And right while I said it, I knowed I was.

Due to the grammatical rules, the verb know is a regular verb and it would be "knew" in standard English grammar. But here the author makes the wrong form of the verb as knowed.

An' I says, 'No, it's the sin.'

And some of them were angry because they hated to be cruel, and some of them were cold because they had long ago found that one could not be an owner unless one were cold.

After the pronouns such as "some", "one" we usually use the singular verb rather than plural one. As unusual style of writing the writer used plural form to attract the reader into the situation.

Elsie looks over an' says, like she don't know.

Building upon our research, we present our own findings. It is essential to recognize that language is in constant flux. Some of the words used by Steinbeck, over time, have evolved into part of the standard lexicon. However, many of these non-standard words, according to Blake's classification, still retain their informal, colloquial nature. Thus, we see that Steinbeck adeptly incorporated "street language" words typical of spoken discourse into his works.

I heard somebody got killed or somepin. You hear anything?

There is a word "somepin" which is not changed and converted according to the standards of literary language and spelling rules. It is taken from the oral speech of the character to show the real atmosphere for the reader.

I use ta get the people jumpin' an' talkin' in tongues, an' glory-shoutin' till they just fell down an' passed out.

English people pronounce the word *to* as *ta*, consequently the writer skillfully bring the real utterance into the context without any conversion.

John Steinbeck tries to be closer to the life of characters and never intends to make their speech artificial. As a consequence, he utilizes the words like Pa, Ma, Grampa and Grandpa instead of Mother, Father, Grandfather and Grandmother.

"Pa'll be glad to see you."

Grampa says she was good the first five plowin's, while the wild grass was still in her."

What we going to do, Ma?

Maybe you better get a plate an' gimme back a couple rolls of wire.

Hey, Muley! How ya?

An' they says, 'If we put all our lan' in one piece we can jus' hardly make her pay.

TILSHUNOSLIK

Another example for using informal words like “buck” in this novel as a meaning of money.

At eighty bucks you got a buy.

“You just got a stomickache. You et too much. You crowd up ya stomick an’ ya get a stomickache,’ he says. Nex’ noon she’s outa her head, an’ she dies at about four in the afternoon.”

This speech is fully colloquial and shows the natural attitude of the character. Because the word “stomickache”, “et” and “outa” are spoken versions of the words: “stomachache”, “ate” and “out of”.

“You’re bound to get idears if you go thinkin’ about stuff.”

The word “ideas” is pronounced adding the sound “r” slightly, it means Steinbeck is following his own way of writing: taking the utterance from the oral speech into the context.

Steinbeck’s works not only showcase his remarkable literary prowess but also reveal his profound expertise in history, geography, various sciences, and foreign languages, demonstrating his vast and encyclopedic knowledge.

To the red country and part of the gray of Oklahoma, the last rains came gently, and they did not cut the scarred earth.

Oklahoma City to Bethany is fourteen miles.

Paden to Meeker is thirteen miles; Meeker to Harrah is fourteen miles; and then Oklahoma City – big city.

And now the high mountains. Holbrook and Winslow and Flagstaff ground swell. Ashfork and Kingman and stone mountains against, where water must be hauled and sold.

The great creator wrote during a time when English words had already been categorized into parts of speech. This illustrates how the author took an innovative approach to language, surpassing existing norms.

It settled on roofs, blanketed the weds and trees.

As we know, the word blanket is used as a noun in terms of parts of speech, however the writer is using it as a verb in his novel.

CONCLUSION

As we have discussed earlier, Steinbeck's legacy is a valuable linguistic resource for those learning English as a foreign language.

Steinbeck's intellectual brilliance, linguistic creativity, and ability to use real-life examples contributed to the success of his works. As we delve into his legacy, we not only gain aesthetic enjoyment but also broaden our historical and linguistic knowledge.

As a general conclusion, it should be noted that John Steinbeck left an indelible mark on the development of the English language, its formation as a literary language, and certainly on the development of English literature. For a century, its heritage has been studied as an important source of many fields of science.

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