

اعتماد معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif) 2021م



معامل التأثير والاستشهادات المرجعية العربي
قاعدة البيانات العربية الرقمية

Arcif
Analytics

معرفة
e-MAREFA

التاريخ: 2021/9/28

الرقم: L21/512 Arcif

سعادة أ. د. رئيس تحرير حولية المنتدى المحترم
المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق
تحية طيبة وبعد،،،

يسر معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif)، أحد ميادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي السادس للمجلات للعام 2021.

يخضع معامل التأثير "Arcif" لإشراف "مجلس الإشراف والتنسيق" الذي يتكون من ممثلين لعدة جهات عربية ودولية: (مكتب اليونيسكو الإقليمي للتربية في الدول العربية ببيروت، لجنة الأمم المتحدة لغرب اسيا (الإسكوا)، مكتبة الاسكندرية، قاعدة بيانات معرفة، جمعية المكتبات المتخصصة العالمية/ فرع الخليج). بالإضافة للجنة علمية من خبراء وأكاديميين ذوي سمعة علمية رائدة من عدة دول عربية وبريطانيا.

ومن الجدير بالذكر بأن معامل "أرسيف Arcif" قام بالعمل على فحص ودراسة بيانات ما يزيد عن (5100) عنوان مجلة عربية علمية وأبحاثية في مختلف التخصصات، والصادرة عن أكثر من (1400) هيئة علمية أو بحثية في (20) دولة عربية (باستثناء دولة جيبوتي وجزر القمر لعدم توفر البيانات). ونجح منها (877) مجلة علمية فقط لتكون معتمدة ضمن المعايير العالمية لمعامل "أرسيف Arcif" في تقرير عام 2021 .

ويسرنا تهنئتم وإعلامكم بأن **حولية المنتدى** الصادرة عن **المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق** قد نجحت في تحقيق معايير اعتماد معامل "أرسيف Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معامل "أرسيف Arcif" العام لمجلتكم لسنة 2021 (0.0336).

وقد صنفت مجلتكم في تخصص العلوم الإنسانية (متداخلة التخصصات) ضمن الفئة (الثالثة Q3)، وهي الفئة الوسطى، مع العلم أن متوسط معامل أرسيف في هذا التخصص على المستوى العربي كان (0.095).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معامل "أرسيف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معامل "أرسيف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

أ.د. سامي الخزندار

رئيس ميادرة معامل التأثير

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كتاب وزارة التعليم العالي والبحث العلمي باعتماد مجلة (حولية المنتدى) لأغراض الترقية العلمية

بسم الله الرحمن الرحيم

Republic Of Iraq
Ministry Of Higher Education &
Scientific Research
Research and Development



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
دائرة البحث والتطوير

No :

Date:

العدد : ٦٨٧٨ / ٢٤
التاريخ : ٢٠١٠ / ٩ / ٢٦

جمعية المنتدى الوطني لأبحاث الفكر والثقافة / مكتب السيد رئيس الجمعية ✓

م/ مجلة حولية المنتدى

تحية طيبة ...

إشارة الى طلب المقدم من قبلكم لغرض اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية ، حصلت مصادفة معالي الوزير على محضر الاجتماع الثاني عشر لتقويم المجالات العلمية المنعقد في ٢٠٠٩/٥/١٢ على اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية .
... مع التقدير

أ.م.د. محمد عبد عطية السراج
المدير العام لدائرة البحث والتطوير
٢٠١٠/٩/٢٦

نسخة منه الى :

- مكتب معالي الوزير / إشارة الى مصادفة معاليه المؤرخ في ٢٠١٠/٨/٣١ مع التقدير .
- دائرة البحث والتطوير/قسم الشؤون العلمية
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الهاتف / ١٩٤٠٦٥٠٦٣٣

مجلة حولية المنتدى - مجلة أكاديمية محكمة لأغراض الترقية العلمية.
تصدر عن: جمعية المنتدى الوطني لأبحاث الفكر والثقافة - جمعية علمية

(مجازة من وزارة التعليم العالي بموجب الامر الوزاري المرقم ٣٢١٨ في ١٠/٨/٢٠٠٨).

- العدد: الثالث والخمسون ، من السنة الرابعة عشرة ، شتاء ٢٠٢٣ م.
- رقم الإيداع في دار الكتب والوثائق - بغداد (٢٣١١) لعام ٢٠١٨ .
- البريد الالكتروني : HAWLEAT.M2020@GMAIL.COM
- الموقع الالكتروني : hawlyatmontada.org
- رقم الهاتف : ٠٧٨٠٤٥١٧٩٤٥ / ٠٧٨٠٥٩٣٥٦٤٩ / ٠٧٨٠١٠٠٨٤٢٠



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(من دواعي الفخر ان نحيطكم علماً انه تمت فهرسة مجلة حولية المنتدى في قواعد بيانات دار المنظومة والعمل جارٍ لإكمال فهرسة (٤٠) عدداً ، لإدراجها ضمن مستويات كلاريفيت)

عنوان المجلة: العراق - النجف الأشرف - حي العدالة - مجاور الشقق السكنية



حول الحديث

للدراستات الإنسانية

مجلة أكاديمية محكمة لأغراض الترقية العلمية

I. S. S. N. : 1998 - 0841

رقم الايداع في دار الكتب والوثائق بغداد (٢٣١١) لعام ٢٠١٨م

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أ.م.د. نور مهدي الساعدي / الدراسات القرآنية
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م.م. علي حسين الحارس علي محمد رضا سميسم

الاخراج الفني

السيد عادل عبد عذاب



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أ.د. كامل علاوي	أستاذ متمرس / جامعة الكوفة
أ.د. ابراهيم العاني	الدراسات العليا / جامعة آل البيت العالمية / لندن

تعليمات النشر في مجلة حولية المنتدى

١. الإلتزام بالمنهجية العلمية في كتابة البحث واتباع الأصول والأعراف المنهجية السائدة.
٢. أن يتميز البحث بالجدة والإضافة النوعية للمعرفة. نقداً. أو تجديداً. أو ابتكاراً ولا تنشر المجلة الأبحاث المكررة في مضامينها.
٣. أن تشتمل الصفحة الأولى من البحث على عنوان البحث كاملاً، وإسم الباحث ودرجته العلمية، ومكان عمله، وتاريخ إنجازه، والبريد الإلكتروني للباحث ورقم هاتفه.
٤. أن يتضمن البحث ملخصاً باللغتين العربية والإنكليزية مع توفر الكلمات المفتاحية للبحث.
٥. توضع الجداول والملاحق والمراجع والفهارس في آخر البحث.
٦. تمتلك حولية المنتدى حق طباعة الأبحاث المقبولة للنشر ونشرها مدة خمس سنوات من تاريخ نشر البحث.
٧. يشترط أن يكون البحث مطبوعاً على قرص CD وفق المواصفات الآتية:
٨. أن يكون حجم الصفحة المطبوع عليها البحث (A4)
٩. أن تترك مسافة (٢سم) لأبعاد الصفحة من الجهات الأربع .
١٠. يطبع البحث بخط (Arial) حجم (١٦) على نظام الـ (Word) ويكون التباعد ما بين السطور هو (سطر ونصف) ويكون حجم خط الهامش (١٣).
١١. إدراج الهوامش بشكل تلقائي وليس يدوياً.
١٢. تجميع الأشكال الهندسية في البحوث التي تتضمن جداول ومخططات بيانية أو إحصائية.
١٣. أن لا تزيد عدد صفحات البحث عن (٢٠) صفحة.

التحكيم :

- ١- يخضع البحث للإستلال الإلكتروني.
- ٢- تخضع جميع البحوث والدراسات المنشورة للتحكيم من متخصصين من ذوي الخبرة البحثية والمكانة العلمية المتميزة.
- ٣- نحرص على أن تعلق رتبة المحكم العلمية على رتبة الباحث (في حال المؤلف الفردي) أو رتبة أي من الباحثين (في حال تعدد المؤلفين).
- ٤- لمجلتنا قائمة بالمحكمين المعتمدين في تخصصات المجلة ويجري تحديث هذه القائمة على ضوء التجربة بشكل مستمر.
- ٥- يطلب من المحكم رأيه في البحث كتابة على وفق استمارة محددة، تتضمن على سبيل المثال :
 - ❖ أصالة البحث ومدى إسهامه المعرفي في مجال التخصص.
 - ❖ منهجية البحث.
 - ❖ المصادر والحواشي.
 - ❖ سلامة التكوين واللغة والاستنتاجات.
 - ❖ ويطلب منه في نهاية تقييمه العام ابداء الرأي في مدى صلاحية البحث للنشر.
- ٦- تستعين المجلة بمحكمين اثنين على الأقل لكل بحث، ويجوز لرئيس التحرير إختيار محكم ثالث في حال رفض البحث من أحد المحكمين، ويعتذر للباحث من عدم نشر البحث في حال رفضه من المحكمين.

حقوق المجلة:

- ١- لهيأة التحرير حق الفحص الأولي للبحث وتقرير أهليته للتحكيم، ويؤخذ رأي المحكمين بنظر الاعتبار.
- ٢- يجوز لرئيس التحرير إفادة كاتب البحث غير المقبول للنشر برأي المحكمين أو خلاصته. عند طلبه من دون ذكر أسماء المحكمين، ومن دون أي التزام بالرد على دفاعات كاتب البحث.
- ٣- تعطى الأولوية في نشر البحوث المقبولة للنشر للباحثين المنتمين للجمعية ولمن اقتبس من أبحاث مجلتنا.
- ٤- لا يجوز نشر البحث في مجلة علمية أخرى بعد إقرار نشره في مجلتنا.
- ٥- للمجلة العلمية إعادة نشر البحث، ورقياً كان أم إلكترونياً مما سبق لها نشره، من دون حاجة لإذن الباحث، ولها حق السماح بإدراج بحوثها في قواعد البيانات المختلفة.
- ٦- تستوفي المجلة أجور النشر حسب تعليمات الوزارة / البحث والتطوير على وفق اللقب العلمي، وتستوفي ثلاثة آلاف دينار عما زاد عن (٢٠) صفحة.

ثالثاً: حقوق الباحث:

- ١- يحرص رئيس التحرير على إفادة كاتب البحث بمدى صلاحية البحث للنشر في خلال أسبوعين من تسلم ردود المحكمين.
- ٢- يجوز للباحث إعادة نشر بحثه المنشور بالمجلة ضمن كتاب للباحث بعد مضي سنة واحدة من نشره بالمجلة، وأن يشير إلى نشره في المجلة عند إعادة النشر ضمن كتاب.

رابعاً: الإجراءات والتدابير في حال الإخلال بالإقرار:

إذا ثبت للمجلة قيام الباحث بنشر البحث، ورقياً أو إلكترونياً قبل تقديمه للمجلة أو عند ذلك أو بعده يحق للمجلة حرمانه من النشر مستقبلاً في المجلة مدة لا تقل عن سنة، أو على وفق ما تراه هيئة تحرير المجلة، وتخطر الجهة التي نشر فيها.

Paper Submission Guidelines

- 1- Adherence to scientific methodology and established methods in academic writing.
- 2- The paper should be new and contain a qualitative addition to knowledge, by criticism, renewal, or innovation; repetitious papers will be declined.
- 3- The first page must contain: Full title, author's name, academic title, place of work, date of completion. Additionally, the paper should be appended with a brief CV of the author.
- 4- Tables, annexes, bibliographies, and indices should be put at the end of the paper.
- 5- The journal (Hawliyyat al-Muntada) has the right to print the paper for up to five years.
- 6- The paper must be a typed text stored on a CD, according to the following specifications:
 - a. Page Size: A4.
 - b. 2 cm margins from all sides.
 - c. File Format: Configuration: MSWord, Font: Arial (size: 16 for the main text, and 13 for the footnotes), Line Spacing: 1.5.
 - d. Footnotes must be inserted automatically, not manually.
 - e. Graphs must be gathered in one section.
 - f. The total number of pages must not exceed 20 pages.

المحتويات

محور الدراسات الإسلامية

١٧	وجوه تحريف القرآن الكريم / قراءة تحليلية في فكر الشيخ هادي كاشف الغطاء أ.د. سيروان عبد الزهرة الجنابي كلية التربية / جامعة الكوفة
٥٩	أحكام الجهر والإخفات في الصلاة / دراسة فقهية قرآنية أ.م.د. ناصر هادي ناصر الحلو وزارة التربية - المديرية العامة للتربية في محافظة النجف الأشرف - قسم الإشراف الاختصاصي
٧٩	التعريف بعملية الأستنباط الفقهي أ.م. مرتضى جواد عواد المدوح جامعة البصرة - كلية التربية للعلوم الانسانية - قسم علوم القرآن والتربية الاسلامية
١٠٣	دلالة الاضمار وعلاقته مع المرجع في تفسير التحرير والتنوير للطاهر بن عاشور (١٢٩٦هـ - ١٣٩٣هـ) م.د. قاسم علي دويج وزارة التربية - المديرية العامة لتربية واسط - مديرية تربية النعمانية
١٣٥	العنف اللغوي وأثره في هدم العلاقات الاسرية / دراسة في تحليل النص / القصص القرآني امودجا م.د. خنساء مهدي حمود وزارة التربية - مديرية تربية البصرة

محور دراسات اللغة والأدب

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١٧١	العنف الرمزي في الشعر الجاهلي مظاهره وتجلياته الأستاذ المساعد الدكتور نجاح مهدي علوان قسم اللغة العربية/كلية الآداب/جامعة البصرة

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٢٥٩	ظاهرة التكرار في شعر الصّاحب بن عبّاد م. د. منى حسن علي

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Componential analysis to John Steinbeck's *Of Mice and Men*'s Characterization: A Semantico– Stylistic Study

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Abstract

John Steinbeck, who was mostly read and respected for his works during the Great Depression, was highly regarded for his expansive view of mankind. Steinbeck succeeds in maintaining people's faith in humanity despite destruction and gloom. In the present study, Steinbeck's humanistic interest in *Of Mice and Men*'s characterization will be examined. The dream of a paradise future and the pursuit of genuine human connections are highlighted in the conclusion section as noble ideals to pursue. Equality, benevolence, and

fraternity are forever the sublime human spirit calling people to return, even if they are temporarily lost their direction. Componential analysis of meaning, which reduces a word's meaning to its most basic distinguishing elements, is a helpful method in the study of meaning of characterization in *Of Mice and Men*, especially when identifying the meaning of a lexeme. Componential analysis is still employed in contemporary linguistics despite certain challenges and limits in its usage. Due to the fact that small components are not visible at the surface level, the application of componential

analysis to English literary texts- *Of Mice and Men* for example- creates a lexical interaction based on semantic relationships between words at the deep level. Thus, the meaning contained in the surface-level components may be obtained through their interactions. Establishing semantic relationships between words allows for the componential analysis to explore the deep surface structure of words.

Key Words:

Semantics, Stylistics,
Of Mice and Men,
Componential Analysis, The
Great Depression, American
Dream

تحليل المكونات لتوصيف الشخصيات

في رواية جون شتاينبك الفئران
والرجال : دراسة أسلوبية- دلالية

الملخص

كان ولا يزال جون شتاينبك أحد أكثر الروائيين قراءةً لأعماله ومن الذين يحظون باحترام كبير خاصة أثناء فترة الكساد الكبير. يحظى شتاينبك بتقدير كبير بسبب نظريته الانسانية للبشرية

جمعاء حيث نجح في حث الناس على الاحتفاظ بايمانهم بالانسانية رغم الدمار والكآبة التي يمرون بها. تتناول الدراسة الحالية اهتمام شتاينبك بالانسان في روايته الفئران والرجال حيث يتم تسليط الضوء على حلم مستقبل الفردوس- الحلم الامريكي- والسعي وراء روابط إنسانية حقيقية ومثل نبيلة يجب متابعتها . تدعو رواية الفئران والرجال الناس الى العودة الى الروح البشرية السامية متمثلة بالمساواة والإحسان والإخاء الى الأبد حتى وان فقدوا اتجاههم مؤقتا. يُعد تحليل مكونات المعنى ، الذي يحل معنى الكلمة إلى عناصرها المميزة الأساسية طريقة مفيدة في دراسة معنى التوصيف في « الفئران والرجال » ، خاصة عند تحديد معنى المعجم. لا يزال تحليل المكونات مستخدماً في علم اللغة المعاصر على الرغم من بعض التحديات والقيود في استخدامه. نظراً لحقيقة أن المكونات الصغيرة غير مرئية على مستوى السطح ، فإن تطبيق تحليل المكونات على النصوص الأدبية الإنجليزية - الفئران والرجال على سبيل المثال - يخلق تفاعلاً معجمياً يعتمد على العلاقات الدلالية بين الكلمات على المستوى العميق. وبالتالي ، يمكن الحصول على المعنى الموجود في المكونات السطحية من خلال تفاعلاتها. يسمح

إنشاء العلاقات الدلالية بين الكلمات
بتحليل المكونات لاستكشاف بنية
السطح العميقة للكلمات.
الكلمات المفتاحية: علم الدلالة ، علم
الأسلوب ، الفئران والرجال ، تحليل
المكونات ، الكساد العظيم، الحلم
الأمريكي

1. Introduction

In the America 1930s, John Steinbeck (1902–1968) was a notable social realism author. When it was published in 1937, *Of Mice and Men (OMM)*, one of his three potent books from the late 1930s that focused on the California working class—the other two being *In Dubious Battle* (1936) and *The Grapes of Wrath*—became a big seller (1939). Following the 1929 Wall Street Crash, all three were placed in the context of the *Great Depression* (Ditsky, 2000, p. 28). Depression, the literary meaning of the economic crisis, was exactly the attitude of the 1930s. Many western nations had entered the modern industrialization stage by

the 1930s. Urbanization and secularization have started to undermine prevailing conventional values. Particularly in light of Darwinism's influence, religion was no longer at the core of human beliefs, and the world descended into a moral and ethical wasteland. The interference of frigid machinery, the misery of simple living, and the lack of spiritual sustenance separated humanity. It was dominated by a feeling of detachment (Loftis, 1990, p. 46).

During the Great Depression, tenants who lost their land and homes were forced to leave their hometowns and become migrant workers, living off of temporary jobs and moving from ranch to ranch while being subjected to the arbitrary theft and exploitation of industrial capitalists and their agents banks. Life in the depressing thirties turned into a nightmare of misery and a violent battle for existence. All they want was a piece of land that was theirs, where they could plant

some crops and vegetables, rear chickens and other livestock to support their way of life, and construct a home to remain warm during the winter. This is the setting of *OMM*, (Meng & Liu, 2018, p.39). The protagonists of Steinbeck's stories are not wealthy individuals leading opulent and colourful lifestyles, but rather the impoverished, unemployed, migrant labourers, fisherman, farmers, and even forgotten Americans. However, each of these folks has a compelling tale to share, one that is both love- and pain-filled. His tales reveal not just the struggles of the poor people, but also the lives of the poor who attempt to live along the wonderful boom days of California and Mexico's coasts, (Karimova, 2018).

The popularity of the novella *OMM* and its distinctive structure highlight Steinbeck's excellent writing abilities. The contrast between the characters' fixation with their land-based dreams and the harsh reality

is artistically conveyed by Steinbeck with keen insight. Small catastrophes and seemingly unimportant incidents forewarn the readers of impending greater catastrophes, much as ominous clouds warn us of impending thunderstorms. Additionally, *OMM* covers a number of topics that are related to loneliness, individuals looking for happiness, such as racism, gender, friendship, dreams, ageism and other types of prejudice, (The DBQ Project, 2013, p. 95).

Literary texts have a unique style of compositionality that extends words' connotations, creating an intriguing yet challenging structure. Literary critics, whose understanding of literature offers a priori competence that is distinct from linguistic competence, are the ones who came up with the term for this activity- Stylistics. However, literary language may be defined inside linguistic analysis since it has more systematic features



than literary analysis. As a result of the openness of the literary text, which may not be able to be defined under rigid rules like the ordinary language, understanding literature requires a model that adopts a certain degree of generality but is not strictly scientific. As most theories of literary meaning follow logical inference and arrive at meaning through procedures of semantic analysis that place the utterance at the centre of attention, they provide a strong foundation for analyzing and interpreting this sort of meaning, (Belfarhi, 2013, p. 289).

2. Defining Meaning

Finegan (2004: 181–182) makes a distinction between three different kinds of meaning: *linguistic*, *social*, and *affective meaning*. Both *sense* and *reference* are included in linguistic meaning. One approach to describe meaning is to suggest that it refers to the specific individual, thing, idea, occasion, or situation to which the phrase or sentence

is referring. Although referential meaning is the simplest to identify, it does not fully explain how certain sentences mean what they imply. One reason is because not every expression has a referent. We rely on social meaning when we infer certain social traits of speakers and circumstances from the nature of the language being employed. Words and utterances can have an emotional connotation, which is known as an affective meaning.

Crystal(1987,p.104)explains that a word or a lexeme displays a sophisticated semantic structure. The tiny meaning units that make up a lexeme are put together in various ways to create distinct lexemes. A lexeme's meaning is a complex structure where the many components of the meaning have clear relationships to one another. Not every semantic component of a word is equally significant. All the others, which may be more or less significant

for the meaning of a lexeme, are organized around the dominating semantic element (or elements), which might be one or more of them (Lyons J, 1995, p. 108 and Leech, 1983, p. 89).

Semantic elements of a lexeme can be examined and characterized in terms of how they influence various lexical relationships, grammatical constructions, and syntactic operations. A system of meanings is used to represent the semantic structure of a lexeme. The set a lexeme belongs to and how it varies from other members of that set might help us define it to some extent. These include sports (tennis, badminton, soccer, golf, basketball, etc.), colours (red, blue, yellow, green, pink), and creative writing (novel, poetry, short story, essay, biography, etc.), (Widyastuti, 2010, p. 2).

Lexemes can be categorized in accordance with common and distinctive qualities, says semantic field theory (also known as semantic domain theory). Here are

further instances. Wasp, hornet, bee, and other words refer to “flying, stinging insects”; moth, housefly, and other words refer to “flying, but not stinging insects”; while ant and termite are names of insects that neither fly nor sting. The set's members are connected to one another according to the semantic traits, which may also be used to distinguish one member from another. Componential analysis is the process of identifying these traits (Kreidler, 2002, p. 87 and Wardhaugh, 1977, p. 163). In present study, only componential analysis of meaning is covered.

3. Meaning's Components

According to Palmer (1976, p. 85), the several separate meaning components or aspects may be used to analyze the overall meaning of a word. In order to differentiate between the meanings of lexemes in the same semantic domain, or, more precisely, to distinguish between the meanings of lexemes that are



semantically connected to one another, components have a differentiating role. Finding contrast is necessary to ascertain any form's meaning since there is no meaning other than stark contrast. Nida (1975, p. 31) vouches that, if the entire cosmos was blue, there would be no blueness because there would be nothing to contrast with blue. For word meanings, the same holds true. They are only meaningful when compared to other words that oppose them in some ways while also sharing some of their characteristics.

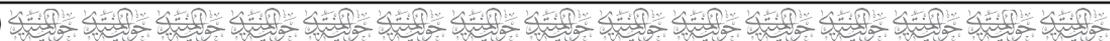
The sorts of components are divided into two primary categories: Common Component and Diagnostic or Distinguishing Component, according to Jackson in "*Words and Their Meaning*" (1996, p. 83) and Nida's "*Componential Analysis of Meaning*" (1975, p. 32):

a. Common Component

All lexemes belonging to the same semantic or lexical area have this essential element.

b. Diagnostic or Distinguishing Component.

They serve to set the meaning apart from other meanings belonging to the same domain. The terms "man," "woman," and "child" give a very basic example to illustrate these two sorts. The English terms for "man," "woman," "boy," and "girl," as well as other words that are similar, serve as a fairly straightforward illustration to illustrate these two categories (Leech, 1976, p. 96). The relationships between these terms may be modelled by the following matrix, which all pertain to the semantic field of "human race."



Components	Man	Woman	Boy	Girl	Dove	Flower	Knight	Hen	Widow
human	+	+	+	+	-	-	+	-	+
adult	+	+	-	-	+	+	+	+	+
Male	+	-	+	-	-	-	+	-	-
Animal	-	-	-	-	+-	-	-	+	-
Female	-	+	-	+	+	+	-	+	+

Table No. (1): The Common and diagnostic parts of the some words

(Human) is the common component in the semantic domain of man, woman, boy, and girl, whereas (Adult), (Female), (Animal) and (female) serve as the diagnostic components that set them apart.

3.1. Contributions to Meaning Studies

The description of lexeme meanings can be improved by the use of componential analysis (Jackson, 2009, p. 91-92). Here are a few of the contributions:

i. Synonymous & Its Degrees

True synonyms have the same set of semantic components. Adult and grown-up, for instance, share the same components

(+Human) (+Adult). When two lexemes share some semantic components but not all of them, this is known as looser synonymy. For instance, barn and shed are more ambiguous synonyms. They both share the components "Building" and "Storage," but the barn also has the elements "Farm" and "For Cereals," while the shed also includes the components "House," (Widyastuti, 2010, p. 11).

ii. Antonym

The majority of the time, an antonym pair will share all of their components, with the exception of one. For example, man and woman both have the constituents (+Concrete), (+Animate), and (+Human), but (Male) contrasts them.



iii. **Sense re-
lation of
hyponymy**

The relationship of meaning inclusion, such as the inclusion of the meaning of rat in the meaning of the word “Rodent,” is referred to as hyponymy.

iv. **Aiding the
translation
process and
ensuring ac-
curacy**

Componential Analysis identifies the key meaning characteristics of lexical units, which is highly helpful during the process of translation (Nida, 1975, p. 7).

**3.2. Componential Analy-
sis of Meaning: Defi-
nition and History**

Componential analysis (CA) is predicated on the idea that a word’s meaning is made up of semantic components. Therefore, on a semantic level, the fundamental components that make up meaning are called elementary units. The lowest

indivisible units of lexis or minimum components can be determined using componential analysis (Aitchison, 2003, p. 92).

CA is especially useful for separating the meanings of lexemes that belong to the same semantic domain or are semantically related. It is frequently viewed as a process of reducing a word’s meaning to its most basic distinguishing characteristics, or into components that stand in opposition to one another. When a word’s meaning is described using organized sets of semantic characteristics, the features are classified as “present,” “missing,” or “indifferent with respect to feature.” Binary rules are used to indicate whether a characteristic is present or absent. The sign “+” denotes the presence of a feature, whereas “-” denotes its absence (Saeed, 2009, p. 260).

CA is a technique common to structural semantics that examines the meaning of a word’s structure. Thus,

it displays the culturally significant characteristics used by language users to discriminate between various terms in the field. This is a very helpful method for learning a new language and comprehending a particular semantic area of an ethnography, (Widyastuti, 2010, p. 6). In addition, according to Leech (1976, p. 98), componential analysis, as a distinctive approach, initially originated in anthropological linguistics as a means of examining links between kinship words, but it has since proven its value in many domains of meaning.

Finding and arranging the semantic components of the words is the goal of componential analysis. According to this perspective, the word "woman" would be analyzed as having a complex of (Female), (Adult), (Human). The realization of words in literary texts occurs internally, deliberately, and after careful consideration. The writer infers from words to give them a new meaning

that is frequently distinct from the conventional one but keeps relevance and worth. The words themselves are not innovative, but their lexico-semantic interaction is since it is imaginative and lacks obvious referents in the text. Although their lexical association may deny it, words interact in such a way that one word's meaning is attributed to or corresponds with another word. Different lexical units may have components that relate to other lexical units in a language differently. It indicates that the order of attribution cannot be determined by looking at the lexical unit alone, but rather by looking at the attribution of other words' constituent parts that appear in the same textual unit, ([Belfarhi](#), 2013, p.294).

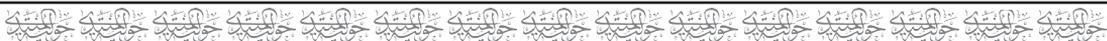
The idea of semantic components states that there are positive (marked) and negative (unmarked) values for semantic characteristics. If we use the words women and flower as an example,



we can't appear to connect their meanings since lexical semantics assigns the meaning (+female) to women and (-human) to flower. These two words could also mean (affection), (beauty), (care), (love), (protection) to women and (beauty, (love), (smell) to flowers, among other things. (Love) and are the recurring values in both situations (beauty). Instead of (+female) and, the two can serve as an illustration for the lexical components women and flower (-human). In general, lexical units preserve their lexical inventiveness from the paradigmatic interplay between their values, which is not apparent in their independent form, ([Belfarhi](#), 2013, p.294).

Literary meaning is detached when it cannot be inferred from the composition of the words; this results in the values of the words being expressed in a limited way. If this is meant to convey anything to the comprehension of literary meaning, it is the requirement

to break down words into multiple components or what we would refer to as all feasible components, whether important or little, because they determine how words interact with one another. As a result, meaning is obtained via lexical decomposition, a job that is solely semantic and unrestricted by syntactic rules. Despite having various conceptual frameworks, contemporary semantic theories all rest on the idea of compositionality, (Ibid.). Consequently, the componential analysis serves as the foundation for the semantic analysis. Violi (2001, p. 53) belays that, a set of meaning components or features in a more generic order, some of which will be shared by different terms in the lexicon, can be used to assess the meaning of each term. In lexicon, there may. Additionally, there can be particular limitations, such as those related to the characteristics' structure and nature or the methods used to choose them. Componential analysis,



however, is frequently used to describe models that make considerably more significant theoretical assumptions as well as straightforward deconstruction into semantic components.

Since the values of lexical units are not self-contained and have meaning as a result of other relations, which may be either obvious in the text or constrained, component analysis offers a descriptive model for understanding meaning. In order to analyze meaning more effectively, the componential analysis was created in the second half of the 1950s and the early 1960s. According to Kempson (1977, p. 18) confirms that, the meanings of words are studied not as unitary ideas but as complexes composed of meaning components that are themselves semantic primitives. This suggests that words are complexes made up of a variety of meanings, each of which can include another meaning. Due to the many relationships between these terms and the various

forms they may take in the text.

3.3. The Steps Used in the Process of Componential Analysis of Meaning

Only within the same semantic domain can a compounding analysis (CA) be performed. In order to determine the diagnostic characteristics, there are three fundamental processes that must be followed (Nida, 1975, p. 48):

- i. Identifying the common characteristics and grouping all the differences in form and potential associated functions;
- ii. Analyzing the relationships between the features to identify dependencies and redundancy; and
- iii. Developing a set of diagnostic features and evaluating the suitability of such a set.

Besides, Nida has expanded these three fundamental procedures into six procedural phases that are crucial for examining the component



parts of a connected set of meanings (1975, p. 54-61):

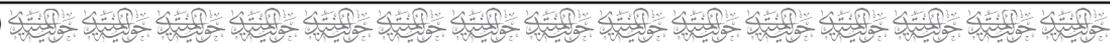
i. Selecting tentatively interpretations that seem to be connected in that they seem to belong to a semantic domain that is generally well-defined and that share a number of common components. In this instance, the definitions of “father,” “mother,” “son,” “daughter,” “brother,” “sister,” “uncle,” “aunt,” “nephew,” and “cousin” all apply to people and designated individuals who are connected to one another, either by blood or by marriage, (Widyastuti, 2010, p. 8).

ii. A list of all the distinct categories of referents for every meaning inside the subject area. One might even be able to name every referent in some exceptional circumstances. It would seem that there would only be one referent for father and mother in relation to any one ego. Expressions like “father-in-law,” “mother-in-law,” “stepfather,” and “stepmother” are all seen as distinct semantic units and should only be used

as components of extended domain because they are obviously secondary in both formal and semantic structure, (Ibid.).

iii. Identifying the elements that may apply to some but not all of the phrases in question when determining their meanings. Evidently, some of the meanings—as shown by the variations between the referents—involve the component of female sex, such as mother, aunt, daughter, sister, niece, and cousin, while others—such as father, uncle, son, brother, nephew, and cousin—involve the component of male sex. Regarding sex, the term “cousin” is non-distinctive. The qualities of sex, generation, lineality, and consanguinity vs. affinal connections finally prove to be the distinguishing traits. One must go feature by feature to find those components that actually produce distinctions, (Ibid.).

iv. Finding the diagnostic elements that apply to each meaning so that the meaning of father can be indicted as having the following ele-



ments: male sex, one ascending generation, and direct descent; mother as female sex, one ascending generation, and direct descent; brother as male sex, same generation as ego, and first degree of laterality; etc. (Ibid.).

v. Cross-referencing the information collected from the first operation. One need to be able to assign the proper words to the referents known to have these properties based

on the diagnostic traits, vi. Providing a systematic description of the diagnostic characteristics. It can be done by simply stating the diagnostic characteristics for each meaning (or phrase), or by organizing the data into a matrix or tree diagram, (Widyastuti, 2010, p. 9). See **Table No. (2).**

+1 Generation	Father	Mother	Uncle	Aunt	Cousin
0 Generation	Ego		Brother	Sister	
1-Generation	Son	Daughter	Nephew	Niece	

Table No. (2): The Diagnostic Features of Kinship Terms(Adopted from (Widyastuti, 2010, p. 9).

3.4. Componential Analysis' Linguistic Basis

There are four different kinds of linguistic techniques used in CA: naming, paraphrasing, defining, and classifying. There is every reason to think that the outcomes of using the four fundamental processes of naming, paraphrasing, defining, and classifying can be essentially accurate if elicitation of usage is

carefully conducted and if the results of such a procedure are carefully checked against spontaneous utterances (Nida, 1975, p. 64-66):

i. Naming

Although the perspective is somewhat different, the naming procedure is comparable to reference in several ways. The relationship between a linear unit and a referent is typically



defined as a reference, but the act of identifying a referent is a particular act.

ii. **Paraphrasing**

Another crucial language function is paraphrasing, and specific kinds of paraphrases may be used to highlight the particular qualities of each semantic unit. Uncle can be interpreted as either my mother's or my father's sibling.

iii. **Defining**

Contrary to appearances, the act of defining is a highly sophisticated sort of paraphrasing that is hardly employed in actual language contexts. Essentially, it entails fusing together all of the many precise paraphrases into a single assertion based on the diagnostic elements of the specific meaning in issue. The sibling of one's mother or father or the spouse of one's aunt may be considered an uncle.

iv. **Classifying**

It entails three steps: (a) grouping together units with similar characteristics, (b) sorting apart units that differ from one another, and (c) establishing the rationale for these groups. It is crucial to identify the traits of sex, generation, degree of lineality, and consanguinity-affinal difference in order to properly categorize the referents for the core kinship words in English.

1.1. **An American Dream: The Novel Background**

The novella of *OMM* is a fantastic resource for understanding the life and times of migrant workers in the 1930s. It is quite simple to follow along because of its lovely descriptive passages, clear dialogue, and quick chronology. Readers are attracted in by the endearing characters, who paradoxically reflect a group of society that was widely disregarded in their day. Readers may better

grasp the book and learn life-changing lessons by analyzing the power dynamic, the value of friendship, and the significance of dreams in our lives, (*Source: Library of Congress*, p. 19). The Great Depression-era novel *OMM* is set in the Salinas Valley of Southern California in the late 1930s. John Steinbeck makes an effort to make sense of the early 20th century, like many writers of the *Modern Period* (1915–1945), and he recognizes the humanity in a group of individuals who are frequently disregarded by authors and society at large. The *Grapes of Wrath* by Steinbeck elaborates on these problems, (*Source: Library of Congress*, p. 19). *The Epic of America*, a 1931 book by James Truslow Adams, asserted that the American Dream is

“that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement.... It is not a dream of motor cars and

high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position, (p.214-215).

Certain truths, including that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are life, liberty, and the pursuit of happiness, were believed by the writers of the *United States' Declaration of Independence* to be self-evident. This is the belief to be seen as the basis of the American Dream. Homesteaders who were emigrated from the eastern great towns in search of a better life and a piece of land in the uncharted wilderness seeking these unalienable rights. The American Dream was a little bit of life, liberty, and the pursuit of happiness. This is what immigrants came

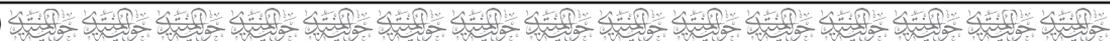


here to pursue. The veteran's desire is to settle down, to acquire a house, a vehicle, and raise a family. Every American can achieve this American Dream, (*Source: Library of Congress*, p. 11).

Some maintain that the pursuit of material wealth has replaced the American Dream, leading to individuals working longer hours to provide their families with bigger automobiles, finer homes, and other benefits of affluence while having less time to enjoy it themselves. The American Dream, according to some, is out of reach for working poor people who need to work two jobs to provide for their families. Others, though, aspire to a new American Dream that places less emphasis on achieving financial success and more on leading a simple, meaningful life. According to Thomas Wolfe, (in Olson, 2014), every man has the bright, golden opportunity... to live, to work, to be himself, and to become whatever thing his masculinity and his vision

may combine to make him.

The Wall Street Crash, which occurred on October 4, 1929, saw the total loss of millions of dollars. America's Depression, which ravaged the nation from 1930 to 1936, was caused by it. Firms and banks failing caused many to lose their life savings, and 12 to 15 million men and women, or one third of the population of America, were jobless, (*Source: Library of Congress*, p. 12). In comparison to other developed nations, the Great Depression in the US was more severe and prolonged. More than any other western nation, the unemployment rate increased and stayed higher for longer. Economic prosperity in the 1920s was symbolically ended with the stock market crash in October 1929. America had a severe economic downturn over the following 10 years. From just 3.2% in 1929, the unemployment rate had risen to 25% by 1933. International commerce sank 30%, investment dropped 98%,



and industrial production dropped by 50%, (Ibid.).

The American political and economic environment was altered by the Great Depression. It increased the role of the government in American society and gave rise to ideas like the minimum wage, public housing, federally funded school meals, national old-age pensions, unemployment insurance, and assistance for dependent children, and stock market regulation. The result was a resurrected union movement and a national labour policy that supported collective bargaining. It significantly changed the nature of labour relations. By adding government subsidies, it changed the agricultural sector. Americans were more likely to perceive the federal government as a force for change and the supreme guardian of the general welfare as a result. The Great Depression put to the test a number of fundamental tenets of American society, most notably the belief

in free enterprise, limited government, the inevitability of progress, and individual self-help, (Ibid.).

1.1. The Semantico-Stylistic Analysis of *OMM*'s Characters

The writing style of Steinbeck is similar to his characters. However, on a deeper level, the language of the *OMM* is straightforward but compelling—just like the characters. Of course, the author writes how the guys would actually speak. A few miles south of Soledad, the Salinas River descends in close to the steep bank and flows deep and green. Similar to the Novel, it is straightforward, illustrative, and truthful. Steinbeck frequently utilizes colloquial language and slang. It is accomplished by the use of dialogue in place of description, the quick switching between scenes, and the absence of transitions. Steinbeck invokes the idea that the two main characters are doomed to crash from the beginning to create the



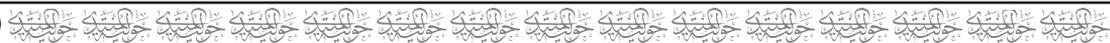
scene of life in the 1930s by utilizing the idea of social realism, to help the readers identify each protagonist. Steinbeck makes sure that his characters are credible and are shown in their true selves. The backdrop *OMM*, which depicts The Great Depression and destitute men searching for work, has a much deeper message. Steinbeck once more used his literary technique to make the point that every story, regardless of who is telling it, is significant. These characters can talk about the things that actually matter even if they are labourers without access to large vocabularies or lofty philosophical ideas, (Hussein & Abdullah, 2019).

1.2. *OMM* Summary

Lennie Small and George Milton are introduced in the book's opening pages. Lennie is a big, bear-like man with a pure, naive nature who has mental disabilities. Although he is immensely powerful and kind, his lack of physical restraint renders him hazardous. He regularly

mistakenly kills infant animals despite his fondness for soft things like them. In the most recent instance, they were forced to leave a job because Lennie touched a woman's skirt because he thought it looked incredibly soft. Lennie and George fled due of George's dread of rape charges. The two work together harmoniously under the leadership of George. While moving from one job to the next, they both take care of one another. Although George is shorter than Lennie, he is nevertheless strong enough to perform manual labour. Lennie is shielded from his more hazardous tendencies by him, and his stature and strength enable him to perform more work than the normal man. This makes them useful ranch employees under George's guidance.

Since George has a lead on further employment, they decide to wait until the morning before leaving for their new job in the central Californian town of Soledad.



If Lennie ever gets into trouble, George tells him to come back to this pond. Lennie listens to George describe an often repeated ambitious desire. They see working for oneself and not having anybody tell them what to do by saving up money from employment to acquire a piece of property. Lennie fantasizes of caring for rabbits on his property, especially cuddly young ones. Even Lennie, who likes to hear George's version of the dream, can recall it since it has been repeated so frequently.

They meet the rest of the cast of people in the novel right away the next morning when they arrive at their new work. As George speaks exclusively while Lennie remains mute, the new employer's supervisor is sceptical of him. Lennie isn't particularly intelligent, but he can perform more manual labour than other guys, the man adds. When they meet Curley, the Boss's son, they discover that he is a cruel,

little guy who is fiercely devoted to his wife. The lonely and unappreciative wife of Curley. She frequently makes flirtatious overtures to the ranch employees. The minute Lennie sees Curley's wife, he is drawn to her. George advises him to avoid Curley and his wife.

Additionally, Candy, an elderly ranch worker, is introduced to them. Carlson, another rancher, has just put Candy's old dog to sleep. The man who drives a pack of mules is called Slim, the principal mule skinner. Slim is admired by everyone. He has leadership skills and is a strong, compassionate individual. The only person who works and lives in the stables there is a black man named Crooks who has a crooked back. Candy overhears George talking to Lennie about his ambition of owning a piece of property and offers to sacrifice his funds if they would let him join them later that night when the guys walk outside to watch a fight between Curley



and Slim. George concurs, thinking that between their savings and their monthly income, they would have enough money to purchase some acreage he has his eye on. He advises them to keep their intentions a secret from others.

After giving up the battle with Slim, Curley became angry and assaulted Lennie out of frustration. Lennie initially retreats because he is afraid. He should take action, George advises. Curley's hand is easily broken by Lennie, who also crushes his fingers. Slim persuades Curley to claim that his hand got stuck in a machine so as to spare him the embarrassment of the truth being discovered. Slim does this to safeguard Lennie's and George's employment. Although Lennie feels awful, George reassures him that it wasn't his fault.

Lennie is in the stable with Crooks the following evening. At first, Crooks is hesitant to let him in, but he eventually decides he would enjoy the company. Lennie

tells Crooks about his and his family's desire to purchase land, and Crooks offers to work for free if they would let him live with them. When Curley's wife enters, Crooks informs her that she is not wanted. She makes a lynching threat on him. Crooks retreats. She makes out with Lennie before walking away. Crooks retracts his offer to Lennie after understanding that he won't be welcomed anywhere among white people since he is a black man.

Lennie accidentally murdered a puppy the night after, and he is now holding it in the stable. Lennie gets accosted by Curley's wife when she enters. She talks about her aspiration to become a prominent movie actress. Lennie can stroke her hair if he wants to feel better, she offers. When Lennie starts tangling her hair, she orders him to stop. He freezes when he becomes fearful and refuses to release. He accidentally fractures her neck as she begins to scream, covers her mouth, and she

dies. When he senses he is in trouble, he flees to the pond at the start of the narrative.

Candy informs George after discovering Curley's wife's body. George instructs Candy to hold off on telling the others about what will happen to Lennie for a few minutes. In order to find Lennie, George takes Carlson's gun and departs. Later, Curley discovers his wife's dead body. He promises to murder Lennie slowly and with great anguish. Lennie, who is in serious difficulty, attempts to explain himself when George discovers him. Lennie is instructed to look towards the river by George rather than being reprimanded as he recounts his last-ditch attempt to purchase land. Lennie confides with George their desire to purchase land. Lennie gets shot in the back of the head by George when he is preoccupied and completely entranced by the narrative. Slim and the others locate the bodies of George and Lennie. George claims that Lennie grabbed

the gun and shot Lennie as he struggled to get it back. Only Slim, who is escorting George away, is aware of what actually transpired, (Study Smarter, 2022).

5.3. John Steinbeck's *OMM*'s Characterization: What Each Character stands for in the World of Humanity

In *OMM*, nearly every character has a secret dream. Some of them are already dreaming when we first meet them, like George, who wants to buy their own ranch. Throughout the course of the book, several characters have new dreams, like Candy, who wants to work on George and Lennie's farm with them. Others have dreams that were once realized but have since been dashed, such as Curley's wife's desire to be a famous actress. The protagonists' dreams in some ways assist them in coping with their loneliness and seclusion. Dreams, however, may also be a trap, sending individuals down a road of



misplaced optimism as they seek for a life that is, for a variety of reasons, out of their reach. Hope may come from dreams, (*The DBQ Project*, 2013, p. 95).

There are four ways a writer might reveal a character's personality: by what the author says about him, through what other characters say about him, through what the character does, and through what the character says and thinks. In the majority of his books, Steinbeck combines many of these techniques. Because *OMM* is usually the most successful at exposing character and Steinbeck's characterization techniques, it will receive the most attention in this analysis of Steinbeck's use of these techniques.

The sentimentality of Steinbeck's writing is a key point of contention in terms of characterization. Despite the fact that feeling is generally acknowledged to be present in Steinbeck's writing, Joseph Warren Beach, Peter Lisca, and Allen Walter disagree

that Steinbeck is unduly sentimental. 9 These critics do not dispute his use of sentiment, but they contend that by delicately weaving characterization into the story, he manages to avoid being too sentimental. They conclude that his emotion is a byproduct of his intense outrage at human suffering, (Oliver, 1969, p. 5).

Lennie, George, and their relationship to one another are all described in detail in the first chapter of *OMM* by John Steinbeck. Lennie's dependence on George and George's superiority are shown to the reader:

1. *He (Lennie) pushed himself back, drew up his knees, embraced them, looked over to George to see whether he had it just right. He pulled his hat down a little More over his eyes the way George's hat was, (OMM, p. 4)*"

Through the author's narrator role, the reader gets

to know the characters and their traits. Steinbeck offers further information about Lennie via George. Slim overhears George explaining to him why he stays with Lennie:

2. *I used to have a hell of a lot of fun with 'im. Used to play jokes on 'im 'cause he was too dumb to take care of 'imaelf. But he was too dumb even to know he had a joke played on him, (OMM, p. 42).*

George thinks he has a duty to care for Lennie, who is mentally disabled. Steinbeck gives George the freedom to describe Lennie's genuine character in order to let the reader better comprehend him. Lennie's character is more shown by Steinbeck's depiction of his acts than by George's criticism of him. Lennie has a strong affection for soft, fluffy objects, but he is unable to control it. His need to love grows so intense when he holds a mouse in his palm that he smashes it rather

than stroking it. In *OMM*, the same trait reappears twice more. Lennie never truly says much about himself, but what he does say reveals his lack of mind. His urge to grasp soft objects becomes the cause of his demise, as he crushes the puppy and eventually Curley's wife:

3. *I forgot, Lennie said softly. I tried not to forget. Honest to God I did, George, (OMM, p. 4).*

Lennie is like a child, yet unlike a typical child, he has no memory. Steinbeck does allow the reader to discover the genuine essence of George by what George says about himself, despite the fact that Lennie never speaks about himself. He and Lennie had fantasies of owning a piece of land where they can cultivate their own food and live tranquilly throughout the entire book. But George freely confesses that if Lennie had not come along, he would have taken



his money, gone to a cat house, and gotten wasted. *In other words*, Lennie Small, who contrasts George Milton in many respects by being enormous and lumbering, Lennie is shapeless, in contrast to George's angular features and distinct lines. He is frequently discussed in terms of animals. He moves like a bear and is strong like a bear, yet his actions are sometimes compared to those of a dog.

*4...If I was alone
I could live so easy.
I could go get a job
an' work, an' no
trouble. No mess at
all, and when the
end of the month
come I could take
my fifty bucks and
go into town and
get whatever I
want. Why, I could
stay in a cat house
all night. I could
eat anyplace I
want, hotel or any
place and order
any damn thing
I could think of,*

(OMM, p. 11).

George needs Lennie just as much as Lennie needs him since he can control his own sensual cravings as long as he is with Lennie. Steinbeck does employ these four techniques to describe his characters, but they just serve as the foundation for his characterization. You must consider the entire book and the reader's experience while analyzing Steinbeck's characterization technique. The reason for creating the book and the impact Steinbeck wants it to have on the reader are what determine Steinbeck's approach of characterization, (Oliver, 1969, p. 9).

Lennie is portrayed by Steinbeck as a handicapped yet different character, but his role in the novel is to highlight the desires shared by all men. In *OMM*, Lennie serves as a metaphor for all of humanity. "*And Steinbeck's (Lennie is significant not so much because his idiocies*

are clearly analyzed, as because of those qualities which, though in an enfeebled frame, bind him to the normal world: his daydreaming, his need for friendship and the security of a home, his passion for beauty, the loyalty and essential amiability of his nature,” says Leo Gurko (1947, p. 218), who advocates this viewpoint and identifies Lennie's connection with the world. Steinbeck's approach to Lennie depends on his goal in the book, which is to expose the universal longings of humanity. Steinbeck depicts humanity in *OMM* by concentrating on societal themes.

OMM is a social drama in that it describes via particular characters the group that they represent, hints at how they got to be as they are, and reveals some of how it was inevitable. Lennie and George stand in for all people, but more particularly for the group of guys who flit from location to location in search of employment. They do not

cultivate or harvest crops on their own property, but rather for other men. They are never paid more than what they need to survive while they search for work, according to Steinbeck, who is also criticizing their working conditions. He does this by presenting motivated people who speak for a subject that appeals to the audience's intelligence and sympathy for a solution.

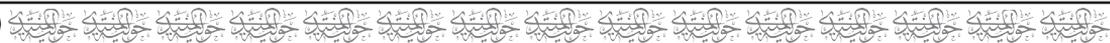
Lennie and George serve as both a representation of mankind and Steinbeck's literary tools for expressing his societal concern. The way that Steinbeck presents his characters in this book goes well beyond just showing them as genuine people; rather, they serve as symbols of his own views and beliefs about mankind. Considering societal concerns, Steinbeck's social and psychological aspects work together (as they typically do in light) to provide a comprehensive characterization, i.e. Steinbeck depicts his characters' mental states in



addition to their physical characteristics, (Oliver, 1969, p. 11).

George Milton is the novel protagonist character. Lennie Small is a significant character as well, but George is the one who grows throughout the book. George is a sharp-witted farmhand who does not come off as a very pleasant person. Despite how he treats Lennie, he

still cares for him as his best friend. George gains hope and is able to dream of the future since he is best friends with a man like Lennie. He enjoys having someone to chat to and makes the most of his friendship with Lennie. Even though he does not seem like a pleasant guy, he actually is. See table *No. (3)*.



Components	George	Lennie	Slim	Curley	Curley's wife	Candy	Crooks
Strong	+	+	+	+	-	-	+
Weak	-	-	-	-	+	+	+
Gentle	+	+	+	-	+	+	+
Aggressive	-	-	-	+	-	-	-
Innocent	-	+	+	-	+	+	+
Guilty	+	-	-	+	-	-	-
Big	-	+	-	-	-	-	-
Small	+	-	-	+	-	+	-
Alert	+	-	+	-	-	+	+
Dreamer	+	+	-	-	+	+	-
Thoughtful	+	-	+	+	-	+	+
Dumb	-	+	-	-	+	-	-
Lonely	-	-	+	-	+	+	+
Accompanied	+	+	+	+	-	-	-
Male	+	+	+	+	-	+	+
Female	-	-	-	-	+	-	-
Black	-	-	-	-	-	-	+
White	+	+	+	+	+	+	-
Tall	-	+	+	-	-	+	+
Short	+	-	-	+	+	+	-
Sharp	+	-	+	+	-	-	+
Nice	-	+	+	-	+	+	+

Table No. (3): The Common and diagnostic Components of *OMM*'s Maim Characters

An enormous, childish and compassionate, yet he is immigrant labourer, **Lennie**, unaware of his own power. a buddy and travelling partner, fully relies on George. He causes trouble since he fully relies on George for safety and direction due to enjoys touching delicate his modest mental handicap. objects like little animals, Lennie has a strong faith in clothes, and other people's the two men's shared goal of a farm that they would hair. Lennie is one of the main jointly control. Lennie is kind characters in *OMM*, yet he is also one of the least dynamic. He does not go through any



meaningful development or growth throughout the narrative; instead, he stays the same as the reader first meets him. Simply said, he has amazing physical strength, is totally loyal to George and their vision of the farm, and likes to pet soft things. Lennie's presence is almost always confirmed in scenes that focus only on these traits:

5....a huge man, shapeless of face, with large pale eyes, with wide, sloping shoulders; as he walked heavily , dragging his feet a little, the way a bear drags his paws, (OMM, p. 2)... drank with long gulps, snoring into water like a horse(OMM, p. 3) ...I wasn't doing anything bad with it George, just stroking it, (OMM, p. 9)...Lennie, who had been watching , imitated George exactly, (OMM, p. 4)... Tell about how it's gonna be...(OMM, p. 14)...He's awright. Just ain't bright. But he can do anything you tell him, (OMM, p. 23)...He ain't bright. Hell of a good

worker, though. Hell of a nice fella, but he ain't bright. I've knew him for a long time, (OMM, p. 36)...Lennie was looking helplessly to George for instruction, (OMM, p. 27)...Lennie's eyes were frightened. I'd want no trouble, he said plaintively. Don't let him sock me George, (OMM, p. 30)... He ain't no cuckoo, said George. He's dumb as hell, but he ain't crazy, (OMM, p. 41)... I never meant no harm, George. Honest I never.(OMM, p. 33)... He's a nice fella, said Slim. (OMM, p. 42).

A young, witty man who travels with Lennie and looks out for him. George is obviously dedicated to Lennie, despite his repeated claims that his life would be much better without having to take care of Lennie. To safeguard Lennie and eventually get them both to the farm of their dreams, George's actions are driven by this ambition. Although George is the author of the frequently recounted tale of

life on their future farm, it is Lennie's innocent faith that gives George the confidence to genuinely believe his tale of their future. Like Lennie, George is best described by a handful of distinctive traits. Although he has a short fuse, he is a caring and faithful buddy, and despite his repeated protestations, he will always be by Lennie's side. The tone of their relationship was established by George's first remarks, a severe admonition to Lennie to cut back on his drinking lest he become ill. Even while George might be abrupt and irritable at times, he never loses sight of his main objective, which is to keep Lennie safe:

5. *The first man was small and quick, dark face with restless eyes and sharp, strong features, (OMM, p. 2)...God a'mighty, if I was alone I could live so easy, (OMM, p. 11)...We kinda look after each oth-*

er. (OMM, p. 36)... If I was a relative of yours I'd shoot myself, (OMM, p. 25)...you remember what I told you to do?... Hide till I come for you. Don't let nobody see you... If you get in trouble. (OMM, p. 32)...Funny, said George. I used to have a hell of a lot of fun with 'im. Used to play jokes on 'im 'cause he was too dumb to take care of 'imself. But he was too dumb even to know he had joke played on him. I had fun. Made me seem god damn smart alongside of him. Why, he'd do any damn thing I tol" him. ... He never got mad about it, neither. I've beat the hell outa him, and he coulda bust every bone in my body jus' with his han's,

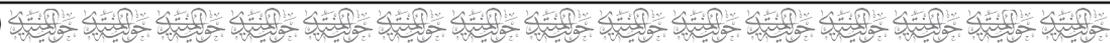


but never lifted a finger against me...An' he-Lennie- was so damn nice to me for pul- lin' him out. Clean forgot I told him to jump in, (OMM, p. 42)...He's jes' like a kid, ain't he? Sure he's jes' like a kid. There ain't no more harmin him than a kid neither, except he's so strong.(OMM, p. 45-46).

He tells Lennie the tale of their future farm over and over again, and despite his hardened, at times stern appearance, he firmly believes it. He looks forward to the time when he will be free to take time off from work to watch a baseball game. The thought of living in safety and comfort with Lennie, free from people like Curley and Curley's wife, who seem to exist only to cause trouble for them, is more important than a baseball game, though. George's faith

in this sanctuary of safety is primarily due to Lennie, but soon George can no longer hold on to that faith due to the world's predatory character coming to light. Lennie's death is prevented by George's gunfire by preventing Curley's lynch mob from inflicting a cruel death on his comrade:

6. *George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place. Hey come to a ranch an' work up a stake and then they go into town and blow their stake, and the first thing you know they're poundin' their tail on some other ranch. They*



ain't got nothing to look ahead to. Lennie was delighted. That's it- that's it. Now tell how it is with us. George went on. "With us it ain't like that. We got a future.... Lennie broke in." But not us! An' why? Because ... because I got you to look after me, and you got me to look after you, and that's why.' (*OMM*, p. 14-15, p. 59, p. 60- 61, p. 64, p. 100, p.111).

Lennie is George's buddy and company, unlike other males. Lennie makes George feel unique as a result of this. George enjoys playing solitaire, a solo game, at the ranch. Lennie keeps George from being alone. George is bothered by Lennie's mental incapacity and moved by sympathy for his pal. Lennie gives George the chance to make decisions, offer guidance, and generally take

command. George wouldn't have a strong feeling of duty without Lennie; otherwise, he would be like the other hands. He even admits guilt at Lennie's demise in the end. George is also aware that Lennie does not have the same sense of remorse as an adult and does not comprehend death or murder other than as a bad thing:

7. *Ain't many guys travel around together, ... I don't know why. May be ever'body in the whole damn world is scared of each other.*(*OMM*, p. 36)...*Oh, I dunno. Hardly none of the guys ever travel together. I hardly seen two guys travel together... You know how the hands are, they just come in and get their bunk and work a month, and then they quit and go out alone. (OMM, p. 41).*



In addition, the fact that George and Lennie had a dream that foretold their destiny distinguishes them from the other characters. George, in contrast to Lennie, interprets their dream in a way that is more realistic and does not relate it to rabbits. He won't have to worry about keeping track of Lennie's errors on their property since they will be free to live independently and safely. They have the ability to live safely and independently. Lennie, though, contributes the energy because George never truly thought they could make this farm their own. Lennie is mostly given hope for the future through the stories that he tells her, (Cliffs Notes, 2022).

Every time, dignity and grandeur are used to define **Slim**. He moves as he enters the bunkhouse for the first time "with a grandeur only royalty and skilled artisans could possess. He could skin 10, sixteen, or even twenty mules with a single line to the leaders. He was the

ranch's prince." Slim is tall, ageless, and a pro at what he does. He speaks with the voice of reason. Candy turns to Slim as the final arbiter after Carlson recommends murdering Candy's dog:

8. *A tall man stood in the doorway. He held a crushed Stetson hat under his arm while he combed his long black, damp hair straight back. ... He moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders. ... There was a gravity in his manner and quiet so profound that all talk stooped when he spoke. His authority was so great*

that his word was taken on any subject, be it politics or love. (OMM, p. 34-35).

Only Slim on the ranch understands how challenging George's situation is. He is aware of the ongoing care George must take to watch after Lennie and keep him out of danger. Slim is the one to make the final argument why executing Lennie mercilessly was the correct thing to do by George. He provides an alternative:

9. *An s'pose they lock him up an' strap him down and put him in a cage. That ain't no good, George. (OMM, p. 103).*

Every significant turning point in the narrative is where Slim is present: when Candy's dog dies, when Curley's hand is smashed, when Curley's wife's body is discovered, and in the pool after George has shot Lennie. Slim assists in making decisions on

whether to act in a merciful or just manner each time.

Curley is the antagonist, a self-centered power-hungry individual who makes a living by tormenting the farm labourers, particularly Lennie and George. He probably knows he can't manage his incredibly flirtatious wife, which is why he is continuously furious and resentful. As the ranch owner's son, Curley is a nasty small man who picks battles with bigger men like Lennie. He just got married and is envious of any male that looks at or interacts with his wife. Lennie smashes Curley's hand, causing him to hate him in the future:

10. *Curley's like a lot of little guys. He hates big guys . He's alla time picking scraps with big guys. Kind of like he's mad at 'em because he ain't a big guy. You seen little guys like that, ain't you- always scrappy?(OMM,*



p. 27)...This guy Curley sounds like a son-of- a- bitch to me. I don't like mean little guys. (OMM, p. 28).... Never did seem right to me. Seems like Curley ain't givin' nobody a chance. (OMM, p. 28).

In Steinbeck's world, Curley, the boss's son, is a bad guy. When Curley enters the bunkhouse for the first time, even Lennie senses the looming danger. Young and "thin," Curley has a brown complexion, brown eyes, and a head of tightly curly hair. Candy claims that Curley is an amateur boxer who often picks fights, particularly with men who are larger than him:

11. .. *Sure I've gotta husband'. You all seen him. Swell guy, ain't he? Spends all his time sayin' what he's gonna do to guys he don't like, and he don't like no-*

body. (OMM, p. 82).

By starting fights, Curley wants to demonstrate his manhood. Getting married to a physically appealing lady is another method he may establish himself. Although Steinbeck never gives the name of his wife, he makes it clear that he owns her by referring to her as "Curley's wife." She is isolated from everyone on the ranch since Curley won't allow her speak to anyone, which is a recipe for trouble. He makes a huge deal out of keeping his hand gentle to caress her, but on Saturday nights, he frequents the neighbourhood brothel. Despite the fact that he may parade around the ranch due of his status as the boss's son, he definitely can't please his wife and treats her badly. Any man who tries to approach Curley is beaten severely by her, (Cliffs Notes, 2022).

The only person in the book without a name is **Curley's wife**, who is his property.

She baits and prods the ranch employees into speaking with her, which results in Curley beating them up. Lennie is mesmerized by her silky hair and attractive appearance, but George thinks she's a "tart." She is first presented as an uncaring feminine tease, and it isn't until the closing scene that the reader learns about her prior fantasies. She married an uncaring guy too soon because she was lonely and restless:

12. *Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. (OMM, p. 32)...George said, 'She's gonna make a mess. They's gonna be a bad mess about her.... Ranch with a bunch of guys on it ain't no place*

for a girl, specially like her. (OMM, p. 54). .. Awright, she said... Awright, cover 'im up if yaw anta....Whatta ya thing I am, a kid? I tell you I could of went with shows. Not jus' one, neither. An' a guy tol' me he could put me in pictures. (OMM, p. 82)

The sole lady in the book is Curley's wife, who is just a generic character type. The character she plays- as Curley's wife or a possession- defines her. She is also referred to as jailbait and tart by George and Candy. She dresses with red fingernails, too much makeup, and red heels with ostrich feathers. She has Lennie spellbound, and he cannot look away. She's pretty, he keeps saying. Lennie is warned by George to keep away from her after he notices his infatuation:

13. *Listen to me, you crazy bastard,... Don't you even*



take a look at that bitch. I don't care what she says and what she does. I seen 'em poison before, but I never seen no piece of jail-bait worse than her. You leave her be. (OMM, p. 33).

In order to make her husband envious, Curley's wife realizes that her beauty is her greatest asset and she exploits it to flirt with the ranch workers. On the ranch, she is completely alone:

14. *Sat'iday night. Ever'body out doin' som'pin. Ever'body! An' what am I doin' Standin' here talking to a bunch of bindle stiffs- a nigger an' a dum-dum and a lousy ol' sheep- an' likin' it because they ain't nobody eles. (OMM, p.83).*

George and Lennie's friendship and their

aspirations come to an end when Lennie kills her. Like the girl in Weed, she is portrayed as a liar and a manipulator of men. She reminds Crooks of his station and threatens to have him lynched if he does not treat her respectfully as the wife of the boss' son and a white lady in the scene in Crooks' chamber. The reader develops a hate for her as a result of all of these appearances and perceives her as being the reason why the guys in the narrative failed. But by examining her dreams in the barn scene, Steinbeck modifies the reader's response to Curley's wife. Her "best planned plans" included a brief acting career, complete with the advantages, wealth, and pleasure it would bring. Her attractiveness makes it possible for that fantasy to have materialized. She becomes more vulnerable and human due to her nightmares. Her innocence in death is shown by Steinbeck in a way that reinforces this impression. Through Curley's wife, Steinbeck

seemed to be demonstrating that even our worst selves are human, (Cliffs Notes, 2022).

Candy a tall, elderly guy with hunched shoulders. He had a sizable push broom in his left hand. He lost his hand in a ranch accident, so his right hand is now just a stump. As long as he can “swamp” out or clean the bunkhouse, the ranch’s owners are now keeping him on. Steinbeck uses candy as a springboard to talk about ageism and disability prejudice. Candy is a metaphor for what occurs to everyone who ages in American culture: they are fired, canned, tossed out, or used up. The thing that worries Candy the most is that he will be disposed of after he is no longer able to assist with the cleaning. Like his elderly dog, he has outlived his usefulness. Furthermore, he is a handyman who is sometimes referred to as “the swamper” and who lost his hand in a ranch accident but is still kept on the payroll. He persuades George to allow him join

their dream of a farm since he can provide the necessary money to the scheme out of fear that he would eventually be dismissed when he is unable to accomplish his responsibilities. Before the book is over, Lennie’s old sheep dog—which he owns—will come to represent Lennie:

15. *The old swamper shifted his broom and held it between his elbow and his side while he held out his hand for the can. (OMM, p. 19). Candy said, “ I ain’t much good with on’y one hand. I lost my right hand here on this ranch. That’s why they give me a job swampin’. An’ they give me two hundred an’ fifty dollars ‘cause I los’ my hand. An’ I got fifty more saved up right in the bank, right now. Tha’s three hundred,*



and I got fifty more comin' the enda the month. Tell you what- ' He leaned eagerly. S'pose I went in with you guys. Tha's three hundred an' fifty bucks I'd put in. I ain't much good, but I could cook and tend the chickens and hoe the garden some. How'd that be? (OMM, p. 62).

Crooks got its name from a horse kick that left him with a crooked back. Being the only black guy on the ranch, Crooks works as a stable hand, caring for the horses while living alone. Steinbeck uses Crooks and Candy as two characters to illustrate the negative repercussions of prejudice. This time, the prejudice is racial:

16. *Crooks said sharply, You got no right to come in my room. This there's my room. Nobody got any*

right in here but me. ...'Cause I'm black. They play cards in there, but I can't play because I'm black. They say I stink. Well I tell you, you all of you stink to me. (OMM, p.72)...I ain't southern negro, he said. I was born right here in California. My old man had a chicken ranch, 'bout ten acres. The white kids come to play at our place, an' sometimes I went to play with them, and some of them was pretty nice. My ol' man didn't like that. I never knew till long later why he didn't like that. But I know now. ...He laughed. If I say something, why it's just a nigger ayin' it. (OMM, p.74)

Crooks is prohibited from

living in the bunkhouse with the white ranch workers. In the barn housing the ranch animals, he has a personal space. Crooks decides against participating in the dream when Candy finds he has never been in Crooks' room and George's response to Crooks' participation in their dream. Crooks is also proud. He informs Lennie that he is not sprung from slaves but rather from landlords. Steinbeck demonstrates Crook's pride and decency at many points in the narrative when he sets himself apart and refuses to "take charity" from anybody. Crooks exhibits the same "awful dignity" as Curley's wife starts to undermine his desire of owning a farm, (Cliffs Notes, 2022).

Crooks' loneliness and insecurity are evident in the fact that he joins the fantasy farm. He understands, like Candy, that when he is no longer needed, he will be "thrown out." Where might he then look to secure his future? The location appears to be Lennie's ideal farm. As

long as he can live his life outside of society without worrying about being cast out, Crooks swears to labour for nothing. He desires a location where he may live independently and with some kind of security, just like everyone else. However, there is no safety in a prejudiced environment for anyone, least of all a black stable hand with a crooked back.

5. *Conclusion*

In the light of the semantico-stylistic analysis to *Of Mice and Men*, the researcher reached to the following concluding remarks:

1. Componential analysis is another method for studying meaning, which involves dissecting a word's meaning into its constituent parts so that they may be contrasted with one another. Anthropologists originally employed this technique to compare the various kinship structures seen in various civilizations.

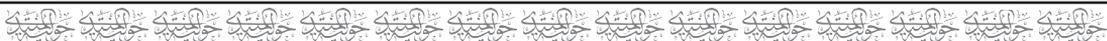


Additionally, this tool has a lengthy history in logic, philosophy, and linguistics. Given the many benefits of componential analysis, it is crucial for linguists to employ this method while addressing various semantics issues.

2. The meanings of lexemes in the same semantic domain that are semantically related are distinguished by components. Analysis in terms of components, which breaks down a lexeme's overall meaning into many unique pieces or meaning components, is not adequate but can aid in defining the significance of a lexeme made up of several semantic indicators. Componential analysis has shown to be a helpful method for determining the meaning of a lexeme. It involves six meticulous procedural phases of analy-

sis that are condensed into four fundamental processes: naming, paraphrasing, defining and classifying.

3. What is inevitable cannot be a surprise; we know that Lennie, who like cuddly tiny objects and accidentally kills mice and puppies while ignorant of his own power, will murder a female in the same manner before the novel is over. Lennie is linked with, and we perceive him as being related with, some little, defenseless animal from the beginning of the novel. In the end, these small, helpless creatures serve as a symbol for Lennie himself. Although he appears to be a giant, he is really only a vulnerable, little animal that will eventually be slaughtered in a manner befitting one. If not identical, mice and men are, in



Steinbeck's opinion, at least mice and men are comparable. So, humans are shown as being at virtually the lowest stage of language development. Humans may be separated from animals primarily, perhaps, by their talent for dreaming, even though their dreams can never come true.

4. *Of Mice and Men*'s Steinbeck is at his finest as a novelist when he is writing about people who are living in close proximity to animals. Because of the true sweetness one detects in Steinbeck's characters and the fact that he views these people as having at least as much dignity as animals, they are made tolerable and even touching. In other words, he does not diminish them, (Allen, 1965, p. 163-164).

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