

Linguopoetic Representation of Psychological States in Pearl S. Buck's *House of Earth Trilogy*

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ABSTRACT

This article examines the linguopoetic representation of psychological states in Pearl S. Buck's House of Earth trilogy, comprising The Good Earth (1931), Sons (1932), and A House Divided (1935). The study focuses on the ways in which characters' inner experiences are encoded not only through explicit psychological narration but also through lexical choice, short dialogue, silence, repetition, bodily movement, material detail, landscape, spatial contrasts, and focalization. Particular attention is paid to the functional interaction of detail, landscape, dialogue, silence, and interior speech in the construction of Wang Lung, O-lan, Wang the Tiger, and Wang Yuan. The analysis demonstrates that Buck's apparently simple and fluent narrative style creates a linguopoetically dense system in which external signs carry psychological and cultural meanings. In The Good Earth, psychological states are frequently materialized through land, labor, bodily action, and restrained speech; in Sons, conflict is intensified through commands, argumentative dialogue, portrait details, and semantic contrasts between kinship and power; while in A House Divided, psycho-narration and interior speech become more prominent as Wang Yuan negotiates inherited values, political ideas, education, and cultural belonging. The article argues that the trilogy's psychological poetics cannot be separated from its intercultural dimension: culturally marked concepts such as land, family, labor, duty, freedom, and inheritance acquire psychological meaning through the characters' individual choices. Thus, Buck's linguopoetics

establishes a dynamic relation between language, psychological characterization, and cultural semantics.

Keywords: Pearl S. Buck, *House of Earth* trilogy, *The Good Earth*, *Sons*, *A House Divided*, linguopoetics, psychological characterization, psychopoetics, dialogue, silence, interior speech, landscape, literary detail, cultural semantics, interculturality.

INTRODUCTION

The representation of the human inner world is one of the central problems of literary studies because psychological experience is never presented in a literary text as a transparent reproduction of real consciousness. It is organized through language, narrative perspective, composition, characterization, and a system of recurring poetic signs. Modern narratology and psychopoetics therefore approach psychological characterization as a multidimensional process in which interior speech may interact with dialogue, silence, gesture, landscape, objects, spatial organization, and the focalization of events. From a linguopoetic perspective, this means that psychological meaning is produced not only by what a character says but also by the lexical, syntactic, semantic, and contextual organization of the text.

Pearl S. Buck's *House of Earth* trilogy provides particularly productive material for such an investigation. The three novels follow the historical and psychological transformation of one family across several generations: *The Good Earth* centers on Wang Lung and O-lan; *Sons* shifts the emphasis toward the sons' different relations to inherited land, wealth, and power; and *A House Divided* places Wang Yuan within a new historical and cultural environment in which family memory, revolutionary ideas, education, and Western experience interact. The dissertation on which the present article is based identifies these three novels as the research object and defines the subject as the poetics of representing intercultural commonality through character psychology, including direct and indirect forms of

psychologism and their functional relations across generations [24: 14].

Existing scholarship has examined Buck's cultural biography, her position between China and America, the representation of China, O-lan's character, gender relations, the Chinese novel tradition, and the cultural-bridging function of her fiction [8; 13; 20]. Studies have also addressed the pragmatic and sociological dimensions of *The Good Earth* and the representation of Chinese images [17; 21]. However, the dissertation demonstrates that the functional development of psychological representation across *The Good Earth*, *Sons*, and *A House Divided* has not been systematically analyzed as a unified mechanism connecting psychopoetics with intercultural meaning [24: 14].

The present article narrows this broader dissertation problem to one specifically philological question: how psychological states are linguopoetically encoded in the trilogy. The focus is therefore placed on the relation between linguistic form and psychological effect. The analysis considers lexical units with culturally marked meanings, short and extended dialogues, the semantics of silence, repeated objects and actions, landscape descriptions, spatial contrasts, focalization, and interior speech. The aim is not to diagnose fictional characters psychologically, but to identify the textual mechanisms through which the author makes their emotional and cognitive states perceptible.

The methodological basis combines close reading, narratological and psychopoetic analysis, semantic-field analysis, composition-based segmentation, and attention to discourse markers. These approaches are consistent with the methodology defined in the dissertation [24: 14]. The article particularly follows the principle that a psychological conclusion should be grounded in a network of textual signs rather than in an isolated description.

MATERIALS AND METHODS

In literary linguistics, linguopoetics may be understood as the study of how linguistic choices acquire aesthetic and structural functions within a literary text [14; 25]. The category is

especially useful for psychological characterization because an inner state is frequently displaced from direct statement into a network of external signs. A character may experience fear without naming it; grief may appear through silence, a repeated action, an altered rhythm of movement, or an object that suddenly becomes emotionally charged. Such signs become psychologically meaningful because the text places them in a specific semantic and narrative context.

The theoretical framework of the dissertation distinguishes direct and indirect psychological representation. Direct forms include psycho-narration and interior speech, while indirect forms include dialogue, silence, gesture, action, landscape, spatial organization, and material detail. The important point is that these forms are not isolated techniques. They form a functional system in which one sign may confirm, contradict, or reinterpret another. The dissertation characterizes this as a form of 'narrative economy': psychological content is not necessarily reduced; instead, a limited number of external signs may carry substantial emotional and social meaning [24: 26].

This principle differentiates Buck's psychological poetics from a purely introspective model. Her fiction does not generally construct consciousness through uninterrupted streams of thought. Instead, psychological information is distributed across the character's everyday behavior. A hand, a glance, a tool, a field, a short answer, or an unfinished sentence can become a semantic carrier of an emotional state. Such distribution is particularly significant in the representation of characters whose social position limits their ability to verbalize experience.

The distinction between narrative voice and focalization is also important. Genette's differentiation between who narrates and through whose perception information is presented makes it possible to analyze how Buck approaches a character's inner world without completely abandoning third-person narration [9]. Chatman's distinction between story and discourse likewise shows that psychological meaning depends on how an event is arranged and communicated, not merely on the event itself [6]. Cohn's categories of psycho-narration, quoted monologue, and narrated monologue provide a particularly useful framework for

the third novel, where Wang Yuan's self-reflection becomes more explicit [7]. These theoretical positions are synthesized in the dissertation's discussion of psychological narration [24: 20].

From a linguopoetic standpoint, the practical implication is that psychological characterization should be examined at several linguistic levels simultaneously. At the lexical level, words such as land, flesh, blood, silver, freedom, home, brother, father, and inheritance participate in semantic networks. At the syntactic level, short declarative sentences, questions, commands, repetitions, and unfinished responses may signal emotional pressure. At the discourse level, the distribution of information between narrator and character determines how much of the psychological state is explicit. At the stylistic level, repeated concrete images can become symbolic structures. The psychological state is therefore not an additional meaning placed upon language; it emerges from the interaction of linguistic form and narrative context.

RESULT AND DISCUSSION

The Good Earth establishes the basic psychological and semantic system that later develops across the trilogy. Wang Lung's identity is initially inseparable from land. The dissertation shows that the opening chapters connect his marriage, the field, seasonal change, water, soil, and the rhythm of labor. The land is therefore not merely a setting but a semantic center around which the protagonist organizes his understanding of life [1; 24: 78].

One of the clearest examples is Wang Lung's statement, "Land is one's flesh and blood." The lexical combination of flesh and blood is significant because it transforms an economic object into a bodily and genealogical entity. The metaphor eliminates distance between human identity and land: to lose land is imagined as a loss of part of oneself. Linguopoetically, the expression belongs to a broader semantic field that includes body, family, ancestry, survival, and continuity. Psychologically, it encodes Wang Lung's need for security and permanence. Culturally, it links individual identity to an agrarian worldview in which land is inherited, cultivated, and transmitted [1].

The psychological force of this metaphor becomes clearer when it is placed beside the recurring vocabulary of labor. The verbs and concrete nouns associated with cultivation – working, digging, planting, soil, hoe, grain, water – do more than describe rural life. They construct a behavioral vocabulary for Wang Lung's emotional stability. When external circumstances become chaotic, his return to the field becomes a return to a recognizable order. The dissertation accordingly interprets land and labor as psychological-axiological concepts rather than fixed markers of “Chineseness” [24: 60].

The opening marriage scene illustrates how small linguistic details can organize a complex psychological state. Wang Lung's father criticizes his use of water, saying, “Tea is like eating silver,” while Wang Lung responds that he has not washed his whole body at once since the New Year. The contrast between the father's metaphorical economy and the son's quiet self-defense constructs an interpersonal hierarchy. The lexical item silver is associated with scarcity and value, whereas washing becomes a marked action because it is connected to an exceptional day. The dialogue therefore expresses both economic anxiety and Wang Lung's excitement without requiring an explicit statement such as “he was nervous” [1: 5].

The same principle is visible in the scene in which O-lan announces her pregnancy. She continues working and says simply, “I am with child.” The brevity of the sentence is linguopoetically important. The utterance is grammatically simple, emotionally restrained, and embedded in physical labor. Rather than separating private emotion from agricultural activity, Buck allows the two semantic fields – childbearing and cultivation – to overlap. The psychological meaning is therefore carried by the relation between the short verbal statement and the surrounding action. Wang Lung's reaction is more physically expressive, while O-lan's emotion remains integrated into her work [1].

O-lan's character is especially important for understanding the linguopoetics of silence. Her limited verbal expression should not be interpreted as an absence of psychological depth. On the contrary, the text repeatedly transfers her emotional content from

speech to body, object, and rhythm. In the pearl episode, her short statement about wishing to have the pearls made into earrings briefly reveals a private desire for beauty and personal recognition. When the pearls are taken from her, her subsequent silence and intensified washing become a non-verbal continuation of the earlier sentence. The linguistic economy of the dialogue creates a larger psychological effect because the unspoken emotion is carried by action [1; 20].

This pattern may be described as “silence psychologism”: psychological meaning is produced when verbal expression is restricted but the text supplies compensating non-verbal signs. Olan's silence is not a culturally predetermined symbol of submission. Its function changes according to context: it may indicate endurance, pain, self-control, practical calculation, or resistance. The dissertation explicitly warns against reducing silence to a fixed cultural trait and argues that it must be interpreted through age, gender, family position, power relations, emotional condition, and communicative context [24: 27].

The famine scenes further demonstrate Buck's use of lexical restraint. Instead of long emotional commentary, the narrative foregrounds thin bodies, grey faces, a broken mat, the grave, and physical weakness. In the scene of the child's death, the statement “It is better as it is” functions as an attempted rationalization of unbearable loss. Its surface simplicity contrasts with the psychological situation behind it. The sentence is therefore linguopoetically ambivalent: its literal semantic content suggests acceptance, while the surrounding details communicate despair. The gap between the utterance and the emotional reality is itself a form of psychological characterization [1].

Landscape also participates in this system. The dry field, the coming rain, the changing light, and the movement between village and city are not merely atmospheric descriptions. They establish semantic contrasts such as fertility/sterility, belonging/alienation, continuity/disruption, and security/insecurity. The dissertation notes that landscape in Buck should not be reduced to a mechanical reflection of emotion. In the third novel, for example, a change in landscape can actively produce a

new psychological possibility rather than simply mirror an already existing feeling [3; 24: 95].

If *The Good Earth* frequently places psychological meaning in land, labor, and restrained speech, *Sons* makes dialogue and interpersonal conflict more prominent. The inherited world of Wang Lung is transformed as his sons reinterpret land, wealth, and family authority according to their individual interests. The psychological conflict is consequently encoded through competing speech acts: requests, commands, demands, questions, refusals, and appeals to kinship [2].

The dissertation's analysis of the brothers' financial dispute demonstrates how dialogue becomes a linguistic arena of competing value systems. One brother demands silver and personal ownership, while another asks for security. The question "But what security?" is structurally short, yet its brevity produces a strong pragmatic effect: it rejects a grand political imagination by returning the conversation to risk, evidence, and material calculation. The subsequent appeal to being "the brother of a king" attempts to convert kinship into political pressure. Thus the semantic field of family is refunctionalized as a rhetoric of power [2; 24: 88].

The psychological state of the ambitious brother is constructed through the interaction of speech and portrait. His words present confidence, but the description of his eyes as "half-crazed" introduces a contradictory sign. Linguopoetically, the adjective modifies the psychological reading of his ambitious statements. The reader is not simply told that the character is unstable; the portrait detail creates a semantic counterpoint to his verbal self-presentation. This is a recurring feature of Buck's psychological method: what a character says and what the body communicates do not necessarily coincide [2].

The semantic role of land also changes in *Sons*. In *The Good Earth*, land is closely associated with bodily identity and labor. In *Sons*, it becomes increasingly detached from direct cultivation and connected with wealth, social position, and political power. The same lexical item therefore undergoes semantic transformation across the trilogy. This is one of the most important linguopoetic mechanisms of the series: repeated

concepts remain lexically recognizable while their psychological and axiological content changes. The dissertation identifies this as a transformation from experienced value to inherited property, then from inherited property to an object of competing interests [24: 110].

Landscape participates in this transformation. The description of grey and harsh land near the father's grave creates a semantic contrast with the fertile and emotionally grounding land of *The Good Earth*. The land itself has not necessarily changed in an ontological sense; the character's relation to it has changed. The adjective pair "grey and harsh" therefore becomes a marker of alienation and inherited memory. Linguistically, color and tactile description create a compressed psychological atmosphere. Narratively, the landscape makes visible the distance between generations [2].

Commands and imperatives also contribute to the characterization of authority. Whereas Wang Lung's early speech is frequently associated with practical survival, the second generation increasingly uses language to manage people and resources. The shift from labor-oriented vocabulary to power-oriented vocabulary reflects a psychological change in which material possession becomes a basis for self-definition. The linguistic form of authority thus mirrors the social transformation of the family.

Importantly, *Sons* does not simply represent the second generation as psychologically "worse" than the first. The dissertation rejects a linear model of moral decline and instead identifies a historical-psychological transformation in which new opportunities also create new losses. Wealth offers security but weakens the connection between labor and value; political power expands agency but also increases anxiety and the desire for control [24: 108].

A House Divided marks a significant change in the linguopoetic representation of psychological states. Wang Yuan possesses a different educational and historical experience from his grandfather and father. As a result, his psychological conflicts are more frequently verbalized through psycho-narration and interior speech. This does not make his psychology inherently

deeper; rather, it indicates that the character has acquired different means of reflecting upon and articulating his experience [3; 7].

The opening confrontation between Wang Yuan and his father illustrates the interaction of external action, dialogue, and interior speech. The father's sword, the son's exposed chest, the trembling lip, and the repeated demand for wine create a sequence of external signs through which the emotional conflict is first presented. Wang Yuan's subsequent interior statements – concerning his father's lack of love and his own lack of freedom – make explicit what had previously been carried mainly by action and silence. The movement from external confrontation to internal articulation is therefore itself a linguopoetic representation of psychological development [3: 3].

The syntax of interior speech is especially significant. Statements about love and freedom are short, first-person, and evaluative. They transform an inherited family conflict into a problem of personal identity. The lexical opposition between love and freedom reveals that Wang Yuan cannot interpret his relationship with his father through one emotional category. The psychological state is therefore linguistically organized as ambivalence rather than as a simple rejection of paternal authority.

Spatial contrast strengthens this process. Wang Yuan moves from a dark room toward the open fields, and the changing landscape coincides with the emergence of a new possibility of self-determination. The dissertation emphasizes that the landscape is not merely a symbolic mirror of emotion; it becomes an experiential environment that enables the character to imagine another way of living. The open field therefore acquires a modal meaning: it signifies possibility rather than a fixed symbolic equation with freedom [3; 24: 95].

Another important feature is the role of partial speech and silence in interpersonal relations. In the scene surrounding a daughter's marriage, questions about soup, clothing, pearls, and household preparations appear to be ordinary domestic conversation. Yet the accumulation of such details reveals a mother's anxiety about separation. When a response is withheld

and the speaker turns to a practical household task, silence becomes a form of emotional protection. The language of domestic routine thus becomes a linguopoetic code for affection, grief, and restraint [3].

The third novel consequently broadens the psychological repertoire of the trilogy without abandoning the earlier techniques. Interior speech works together with inherited motifs such as land, family, labor, and parental authority. Wang Yuan's problem is not simply whether to accept China or the West. He must negotiate several inherited and newly encountered value systems. The language of his interior reflection therefore becomes a site of cultural negotiation. The dissertation describes this process as a psychological negotiation with an inherited world rather than a simple struggle between "old" and "new" [24: 112].

A comparative reading of the three novels shows that Buck does not assign one psychological function to one device permanently. Instead, the functional relation among detail, landscape, dialogue, silence, and interior speech changes according to historical period, character, social position, and cultural conflict. The dissertation's comparative table summarizes this distribution: in *The Good Earth*, water, tools, pearls, and tears frequently externalize hidden need and pain; in *Sons*, eyes, swords, and silver encode the desire for power and psychological instability; in *A House Divided*, clothing, domestic objects, wine, and weapons participate in the representation of love, alienation, and identity [24: 118].

This functional variability can be described through the concept of semantic reaccentuation [4; 14]. A recurring lexical or material unit does not preserve exactly the same meaning throughout the trilogy. Land, for example, moves from lived labor and bodily identity toward inheritance and capital, and finally toward memory and a possible return. Family moves from survival and continuity toward authority and fragmentation, and then toward a complex problem of memory and responsibility. Freedom, almost absent as an explicit concept in the first generation, becomes a central lexical and psychological category for Wang Yuan.

The following comparative model can be formulated from the dissertation's findings [24: 118]:

Device	<i>The Good Earth</i>	<i>Sons</i>	<i>A House Divided</i>
Detail	Water, hoe, pearls, tears: hidden need and endurance	Eyes, sword, silver: ambition and instability	Clothing, wine, domestic objects: memory and belonging
Landscape / space	Land as life, labor, continuity	Grey/harsh land: distance from agrarian roots	Dark room/open field: possibility and self-definition
Dialogue / silence	Restrained speech, hierarchy, hidden pain	Argument, command, security and power	Partial speech, silence, empathy and emotional complexity
Interior speech	Brief self-directed statements	Mostly indirect, through action and subtext	Expanded psycho-narration and quoted monologue

The table shows that the trilogy should not be described as a simple movement from “simple” to “complex” psychology. O-lan's silence may be as psychologically dense as Wang Yuan's interior monologue. The difference lies in the character's social and historical ability to verbalize experience. The dissertation emphasizes that Buck adapts the psychological channel to gender, social position, occupation, power relations, and historical experience [24: 116].

This observation has a direct linguopoetic consequence. Psychological characterization is inseparable from the distribution of communicative rights. Wang Lung, as head of the household, has greater access to speech, although he often lacks the vocabulary for complex emotional reflection. O-lan has considerable practical agency but limited access to overt emotional discourse. Wang the Tiger uses speech as an instrument of authority. Wang Yuan, shaped by education and transnational experience, develops a greater capacity to observe and verbalize his own contradictions. Linguistic form therefore registers social structure.

The linguopoetic analysis becomes especially productive when linguistic signs are examined within cultural semantics. Buck's characters inhabit a world in which land, family, labor, duty, inheritance, and social hierarchy have culturally specific meanings. Yet these concepts also carry universal human dimensions. The article therefore treats cultural meaning not as an external background but as a psychological resource through which characters interpret their own lives [23].

The concept of "cultural meaning internalization" developed in the dissertation is useful here. It describes the situation in which a cultural rule or value ceases to function as external social information and becomes part of a character's desire, fear, sense of duty, guilt, and decision-making. Land is the clearest example: for Wang Lung it means security, masculine dignity, ancestral continuity, and self-worth simultaneously. When later generations treat the same land primarily as inherited property, the cultural shift is first perceived through emotional distance and altered behavior [24: 72].

The semantic field of family operates similarly. Family can signify protection, belonging, continuity, obligation, hierarchy, and restriction. Its psychological meaning depends on the character's position within the family. O-lan experiences family as both a sphere in which she exercises practical agency and a structure in which her emotional voice is constrained. Wang Yuan experiences family history as both inheritance and burden. Thus the same lexical concept is reaccentuated according to psychological position.

The intercultural dimension of Buck's style also appears in the way culturally marked practices are represented in English. The dissertation describes her narrative style as a form of cultural mediation: Chinese forms of address, kinship relations, ritual behavior, and social interaction are rendered in fluent English without being entirely assimilated into an American interpretive framework [13; 24: 62]. This stylistic mediation is linguopoetically important because the English sentence becomes a site where cultural difference and readability are negotiated.

The result is neither complete domestication nor literal cultural reproduction. Buck selects, organizes, and narrativizes

cultural experience for an English-speaking audience. The linguistic simplicity of her prose may therefore be interpreted as an aesthetic strategy rather than a deficiency. Her own Nobel lecture emphasized the centrality of ordinary people, story, and human life in the Chinese novel tradition; the dissertation links this aesthetic orientation to the fluent, event-centered structure of the trilogy [12; 24: 55].

One of the most significant results of the trilogy's comparative structure is the transformation of psychological vocabulary across generations. Wang Lung's emotional world is organized around survival, land, family continuity, and material security. The second generation inherits the material results of his labor without necessarily inheriting the emotional experience that made those values meaningful. As a consequence, land becomes capital, family becomes a field of competing interests, and authority becomes increasingly explicit.

Wang Yuan enters a different semantic environment. His vocabulary includes freedom, education, political affiliation, choice, love, and cultural belonging. These terms do not erase inherited concepts; rather, they create conflicts with them. His psychological language is therefore dialogic: the inherited voice of the family continues to operate inside his consciousness while new conceptual resources challenge it [4]. The dissertation formulates this transformation as a three-stage movement: experienced value becomes inherited property; inherited property is divided by competing interests; fragmented inheritance is consciously reselected by the next generation [24: 110].

This model demonstrates why the trilogy is particularly appropriate for linguopoetic research. A single novel can reveal the psychological function of a word or image, but a trilogy allows the researcher to trace semantic change over historical time. Repetition becomes development: when the same concept reappears in a different generation, its changed context produces a changed psychological value. The literary language therefore records historical transformation not only through explicit political terms but through the changing semantics of ordinary words.

The linguistic representation of silence also changes intergenerationally. O-lan's silence is closely related to gender, domestic labor, and limited communicative authority. In later generations, silence may indicate emotional hesitation rather than structural speech restriction. Similarly, land can be a concrete object in one generation, a political and economic instrument in another, and a memory-bearing space in the third. The continuity of signs and discontinuity of meanings together create the trilogy's psychological architecture.

A central conclusion of the dissertation is that Buck's psychological representation can be characterized through the analytical category of narrative economy. The term refers to the concentration of substantial psychological and social meaning in relatively limited external signs. Such economy is visible in the use of repeated objects, brief dialogue, silence, bodily action, and landscape [24: 26].

From a linguopoetic perspective, narrative economy has at least four features. First, extensive psychological explanation is often restricted. Second, psychological meaning is transferred to one or several external signs. Third, these signs recur or change through the narrative, allowing the reader to follow psychological development. Fourth, interpretation requires active reader inference [19]. This is especially visible in O-lan's characterization, where the emotional content of a situation may be distributed between a short utterance, an object, a bodily gesture, and the rhythm of work.

Narrative economy should not be equated with Hemingway's iceberg principle. The dissertation explicitly differentiates Buck's method from Hemingway's model because Buck's indirect psychological meaning is also determined by family status, gender role, social dependence, cultural norms, and historical conditions [24: 27]. The same silence can therefore have different meanings in different contexts. Linguopoetic analysis must consequently remain sensitive to pragmatic and cultural conditions.

This principle also explains why Buck's fluent style should not be treated as psychologically superficial. Her prose frequently avoids theoretical vocabulary and long introspection,

but it compensates through concrete semantic density. The reader is asked to observe what a character touches, refuses, repeats, hides, notices, or fails to say. The apparent simplicity of the sentence can therefore coexist with complexity at the level of implication.

The findings demonstrate that psychological characterization in *House of Earth* is fundamentally a linguopoetic phenomenon. Psychological states do not exist separately from the language that represents them. The semantic field of land constructs Wang Lung's sense of identity; restrained syntax and bodily action shape O-lan's psychological presence; argumentative dialogue reveals the second generation's power relations; and first-person interior statements make Wang Yuan's identity conflict more explicit.

At the same time, the trilogy shows that psychological meaning cannot be explained through linguistic form alone. The same word or object can perform different functions because its meaning is determined by narrative context, social position, and cultural history. A pearl can signify personal beauty and dignity for O-lan; land can signify survival for Wang Lung and capital for his sons; a family home can represent continuity for one character and restriction for another. Linguopoetics must therefore operate in dialogue with psychopoetics, narratology, and cultural semantics [15; 16].

The study also confirms the dissertation's broader claim that Buck's representation of China should not be reduced either to idealization or to Orientalist stereotyping. Her Chinese characters are given individual motivations, moral complexity, and the capacity to make consequential choices. The narrative center is frequently located close to Chinese characters rather than a Western traveler or observer. This "internalization of cultural representation" allows cultural difference to become part of individual psychological experience rather than remaining an external catalogue of customs [11; 24: 65].

The comparison of the three novels further suggests that Buck's linguopoetics changes with the historical development of the characters. *The Good Earth* favors concrete detail and behavioral restraint; *Sons* foregrounds conflictive dialogue and

the rhetoric of power; *A House Divided* expands interior speech and reflective narration. These differences are not simply stylistic stages from less to more sophisticated psychology. They correspond to changes in social structure, education, gender relations, political experience, and the characters' ability to articulate their own subjectivity [24: 116].

The article therefore proposes that the trilogy can be read as a linguistic record of psychological and cultural transformation. The repeated semantic fields – land, family, labor, inheritance, authority, freedom, and home – function as longitudinal markers. Their changing collocations, contexts, speech acts, and narrative positions reveal how historical transformation enters individual consciousness. In this sense, Buck's linguopoetics connects micro-level textual features with macro-level cultural change.

CONCLUSION

The analysis of Pearl S. Buck's *House of Earth* trilogy demonstrates that psychological states are represented through a complex linguopoetic system rather than through explicit psychological commentary alone. The principal devices – literary detail, landscape, dialogue, silence, bodily action, focalization, and interior speech – operate in functional interaction. Their psychological value depends on lexical semantics, syntax, discourse organization, narrative perspective, and cultural context.

In *The Good Earth*, psychological meaning is strongly materialized through land, labor, bodily movement, restrained dialogue, and objects such as pearls. Wang Lung's attachment to land is linguistically intensified through metaphoric expressions that connect soil with flesh, blood, ancestry, and identity. O-lan's psychological depth is constructed through the interaction of minimal speech, silence, work rhythm, gesture, and material detail. These techniques establish the trilogy's basic model of indirect psychological representation.

In *Sons*, the psychological center shifts toward conflictive dialogue, commands, financial vocabulary, portrait details, and the semantic opposition between kinship and power. The

language of family is refunctionalized as a language of political and economic pressure. The landscape also changes semantic value: land increasingly represents distance from the agrarian world inherited from Wang Lung.

In *A House Divided*, interior speech and psycho-narration become more prominent. Wang Yuan's psychological language articulates questions of love, freedom, inheritance, education, political commitment, and cultural belonging. Yet interior speech remains connected with external action and landscape. The movement from a dark domestic space toward the open field illustrates how spatial organization can become part of psychological development.

Across the trilogy, repeated concepts undergo semantic reaccentuation. Land changes from lived labor and existential security to property, power, inheritance, and finally memory and possible return. Family moves from protection and continuity to authority and fragmentation, while freedom becomes increasingly central to the third generation's self-definition. These transformations demonstrate that Buck uses language not simply to name cultural realities but to dramatize their psychological consequences.

The study therefore concludes that Buck's linguopoetic method is characterized by semantic density, narrative economy, and the functional interaction of direct and indirect psychological representation. Her apparently simple prose does not diminish psychological complexity; rather, it distributes that complexity across words, objects, actions, spaces, and silences. The resulting system connects individual psychology with cultural semantics and makes the trilogy a significant example of how literary language can mediate between personal experience and intercultural meaning.

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