

A STUDY OF THE SYMBOLISM IN THREE NOVELS
OF JOHN STEINBECK: TO A GOD UNKNOWN, THE PEARL,
AND THE WINTER OF OUR DISCONTENT

A Monograph 540

Presented to
the faculty of the School of Humanities
Morehead State University

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts

by
Ruth Bradbury Emmett
July 1968

Accepted by the faculty of the School of Humanities,
Morehead State University, in partial fulfillment of the
requirements for the Master of Arts degree.

Charles J. Pelfrey
Director of Monograph

Master's Committee:

Charles J. Pelfrey, Chairman

W. K. Thomas

Robert L. Arends

July 23, 1968
(date)

ACKNOWLEDGEMENTS

My sincere thanks goes to my family for their enduring patience and constant encouragement; to my friend, Faye Spradlin McClay, for providing me with materials otherwise unavailable and for typing the manuscript; and finally to Dr. Charles Pelfrey for his guidance, his cooperation, his encouragement, and his patient answering of multitudinous trivial questions.

R.B.E.

Morehead, Kentucky
June 24, 1968

TABLE OF CONTENTS

INTRODUCTION	1
Chapter	
I. TO A GOD UNKNOWN	3
II. THE PEARL	17
III. THE WINTER OF OUR DISCONTENT	31
BIBLIOGRAPHY	49

INTRODUCTION

Since the deaths of William Faulkner and Ernest Hemingway, John Steinbeck has been considered by many as the most eminent living American novelist. That he was awarded the Nobel Prize for literature in 1962 further emphasizes his deserving a place among the greatest twentieth century American novelists.

However, some critics have assailed him as a writer of melodrama, as a creator of stick figures instead of living characters, and have accused him of falling into allegory, a seemingly unattractive method for writing in contemporary times.¹ Perhaps, the critics are right. Perhaps, since the publication of The Grapes of Wrath in 1939, there has been a steady decline in the quality of Steinbeck's writing. But the purpose of this study is not to convince the reader of the ultimate sad destiny of John Steinbeck, writer. It is, rather, to show the symbolism in three works of Steinbeck and to seek examples and comment on them in an objective manner.

¹Peter Lisca, The Wide World of John Steinbeck (New Brunswick, New Jersey: Rutgers University Press, 1958); Warren French, John Steinbeck, United States Authors Series, (New York: Twayne Publishers, Inc., 1961); Joseph Fontenrose, John Steinbeck: An Introduction and Interpretation, American Authors Critics Series, (New York: Barnes and Noble, Inc., 1963).

Because so much scholarly study has been devoted to The Grapes of Wrath, it was excluded from this project.

As the research and study of the paper progressed, the writer recognized certain types of symbols common in the works. It is hoped that the material in this effort will bring more attention to the works of our greatest living novelist, John Steinbeck.

CHAPTER I

TO A GOD UNKNOWN

Steinbeck's third novel, To a God Unknown, was published late in 1933. The basis for the novel is a short story written while the author was a college student. The story deals with Joseph Wayne and his family's emigration from Vermont to the west coast where they settled in the Valley of Nuestra Senora, translated as the Valley of our Lady. Steinbeck draws upon man's relationship to "The Unknown God" for the material in his book. He deals with the tensions between pagan and Christian, pantheistic and anthropomorphic in the novel's characters and plot. Even the title of the book has symbolic significance. The author took for his epigraph a poem from the Rig-Veda, celebrating the creator of all things. Although, the accuracy of Steinbeck's translation of the hymn is criticized by some, the essential element is that concern Steinbeck has for "man's proper relationship to that God" to whom we shall offer our sacrifice.¹

¹Peter Lisca, The Wide World of John Steinbeck, (New Brunswick, New Jersey: Rutgers University Press, 1958), p.42.

In addition to his calling on the Rig-Veda for his title he looked toward the New Testament for another source:

Then Paul stood in the midst of Mars hill, and said, Ye men of Athens, I perceive that in all things you are too superstitious.

For as I passed by, and beheld your devotions, I found an altar with this inscription, To the Unknown God.

Whom therefore ye ignorantly worship, him I declare unto you.

God that made the world and all things therein, seeing that he is Lord of Heaven and earth, dwelleth not in temples made with hands; neither is worshipped with men's hands, as though he needed any thing, seeing he giveth to all life, and breath, and all things. . . .

For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring.

Forasmuch then as we are the offspring of God, we ought not to think that the Godhead is like unto gold, or silver, or stone, graven by art and man's device. Acts XVII, 22-25; 28-29.

Thus, as the book is embedded in man's concepts of God and the different approaches to finding Him, the symbols in the work clearly allude to that relationship: God--Man--God.

Briefly, the story is this: Joseph Wayne wants to leave Vermont for the West. He asks his father to go with him, but he refuses, promising to follow later. However, the older Wayne dies, and Joseph becomes obsessed with the idea that his father's spirit has traveled across the country and settled in a large oak tree in the yard of Joseph's home.

Joseph's brothers, Thomas, Burton, and Benjamin, all gather into the area, forming a family community, perhaps representative of the group-man concept to appear in Steinbeck in his middle period.² Joseph and his brother Thomas discover a glade containing a huge, strangely shaped rock and a spring flowing from a small cave in the side of the rock. After this discovery, the rock and the tree become objects of veneration for Joseph.

Joseph marries a school teacher, Elizabeth McGreggor, who bears a child the following summer. Above pious Burton's protest, Joseph places his infant boy in the arms of the old oak as a symbolic dedication. Burton, greatly offended by Joseph's seeming paganism, killed the tree by girdling it; then Burton left the valley.

Until the time that the tree was girdled, rain had been plentiful and the land had flourished. But the winter following the oak's death was dry. During this drought Elizabeth visits the rock in the glade, and dies as a result of a fall. The land continued so dry that, at last, the Waynes were forced from their homes. That is, all except

²Steinbeck's philosophy is discussed in E.W. Tedlock, Jr. and C.V. Wicker, Steinbeck and His Critics: A Record of Twenty-Five Years, (Albuquerque: The University of New Mexico Press, 1957), pp. 57-230.

Joseph left. He alone, stayed on the land, ultimately leaving his house for his shelter in the glade where, finally, the spring dries up. On New Years Day Joseph mounted the rock and slashed his wrists. As he died, he felt himself become the rain. And, the rain began to fall at that moment.

The heart of the story is the Joseph story from Genesis. Joseph, the favorite son, received his father's blessing:

And the time drew nigh that Israel must die: and he called his son Joseph, and said unto him, If now I have found grace in thy sight, put, I pray thee, thy hand under my thigh, and deal kindly and truly with me. . . . Genesis 47:29

To a God Unknown: John Wayne nodded and nodded, and pulled his shawl close about his shoulders "Come to me Joseph. Put your hand here--no, here. My father did it this way. A custom so old cannot be wrong. Now leave your hand there."³

John Wayne was a latter-day Jacob. On the second page of the book he, the tribal patriarch, says to Joseph, "Have you an anger for your brothers, Joseph? Is there some quarrel I haven't heard about?"⁴ As Jacob wished to be

³John Steinbeck, To a God Unknown (London: William Heinemann Ltd., 1935), p.4 All references to the book pertain to this edition.

⁴Ibid., p.2.

buried with his father, "bury me not, I pray thee, in Egypt. But I will be with my fathers." Genesis 47: 29,30.. John Wayne also remains in the old land to be buried with his fathers. Another parallel is the series of prosperous years followed by the series of droughts, (Genesis 41:53-54).

However, the latter-day Joseph, resists the paisanos' prophecy of drought to come and does not provide in the fat years for the lean.^{5a}

The central movement of the novel concerns Joseph's growing mystic and ritualistic relationship to the land and to his God. Before he leaves Vermont for California, he, like any other young farmer, has a hunger for land of his own. But as soon as he arrives in the valley of Our Lady, his feeling for the land seems to take on symbolic meaning:

The path went through the long forest that bordered the river. As he rode, Joseph became timid yet eager, as a young man is who slips out to a rendezvous with a wise and beautiful woman. He was half-drugged and over-whelmed by the forest of Our Lady. There was a curious femaleness about the interlacing boughs and twigs, about the long green cavern cut by the river through the trees and the brilliant underbrush. The endless green halls and aisles and alcoves seemed to have meanings as obscure and promising as the symbols of an ancient religion.⁵

⁵Ibid., p.6.

^{5a}Fontenrose, p. 15.

Joseph fears that the land might be the figure of a dream which would "dissolve into a dry and dusty morning." He tries to think of home but the land seems to possess him. To combat the land he thought of his father and feels that he is dead. "He knew that there was no quarrel, for his father and this new land were one."⁶

As Joseph enters the valley, rain falls, soaking his clothing and making his horse shine. This washing away of past and purifying for future is characteristic of other big scenes or happenings in the book. Joseph's possessiveness of the land becomes a passion:

He flung himself face downward on the grass and pressed his cheek against the wet stems. His fingers gripped the wet grass and tore it out, and gripped again. His thighs beat heavily on the earth.⁷

And later that night, another symbolic intercourse takes place as a "black sharp pine tree pierced the moon and was withdrawn as the moon arose."⁸

Druidic practices are evident in Joseph's treatment of the oak tree beside his house. Joseph's veneration of the tree comes about because he feels that his father's

⁶Ibid., p.6.

⁷Ibid., p. 11.

⁸Ibid., p. 12.

spirit lives there. On the pretext of protecting barnyard fowls, he hangs dead hawks on the tree--an ancient custom still practiced by some in the rural Appalachians. However, no such folkish reason explains his nailing cattle ear clippings to it. Another Druidic movement was his pouring the wine on the bark and placing meat on the limbs during the fiesta. Too, when his son is born, he places the boy in the arms of the tree, believing it wouldn't let him fall.

When the tree dies, Joseph believes his father's spirit to have moved to the moss-covered rock in the middle of the pine grove. And so now he performs oblations and his ultimate sacrifice to the rock. He does not reason out his faith. "It was the heritage of a race which for a million years had sucked at the breast of the soil and cohabited with the earth."⁹

When the drought is no longer bearable and the rest of the family leaves the land, Joseph feels that he has not met his responsibility. "I was appointed to care for the land and I have failed."¹⁰ When all his oblations

⁹Ibid., p. 34.

¹⁰Ibid., p. 226.

prove to no avail, including the sacrifice of the poor live calf, Joseph climbs to the moss-covered rock, lies down, and cuts his wrists:

Then his body grew huge and light. It rose into the sky, and out of it came the streaking rain. "I should have known," he whispered. "I am the rain." And yet he looked dully down the mountains of his body where the hills fell to an abyss. He felt the driving rain, and heard it whipping down, pattering on the ground. He saw his hills grow dark with moisture "I am the land," he said, "and I am the rain. The grass will grow out of me in a little while."¹¹

In addition to the old testament Joseph figure, Joseph Wayne is a Christ figure.¹² During the marriage ceremony, Elizabeth looks around for a Christ image and:

When she drew a picture of the Christ in her mind he had the face, the youthful beard, the piercing, puzzled eyes of Joseph, who stood beside her. Outside the church afterward, she peered up at him in wonder, for her vision had not changed; the Christ's face was still the face of Joseph. She laughed uneasily and confessed to herself, "I'm praying to my own husband."¹³

Juanito, near the end when he comes back to meet Joseph, sees the Christ image in Joseph's face:

¹¹Ibid., pp. 264-265.

¹²John Fontenrose, John Steinbeck: An Introduction and Interpretation, American Authors and Critics Series, (New York: Barnes and Noble, Inc., 1963), p. 15.

¹³Steinbeck, p. 72.

"He saw the crucified Christ hanging on his cross, dead and stained with blood." ¹⁴ And when Joseph brings home Elizabeth as his bride, Thomas' wife, Rama, tells her:

Perhaps a Godling lives on earth now. . . . this man is not a man, unless he is all men, the strength, the resistance, the long and stumbling thinking of all men, and all the joy and suffering, too. He is all these, a repository for a little piece of each man's soul, and more than that, a symbol of the earth's soul.¹⁵

Once, while Joseph is working in the barn, he moved in a shaft of light and spread his arms for a moment. Lisca brings out that this Christ posture is accentuated by the crowing of a cock.¹⁶ Thus Joseph's death is developed not only as a sacrifice of the impotent king for his land's fertility, but also as Christ's sacrifice for mankind, the families of the Nuestra Senora Valley.

Joseph's three brothers, Father Angelo, the old man by the sea--all illustrate approaches to "The Unknown God." Burton, the strict Protestant, considers the Catholic church

¹⁴Ibid., p. 249

¹⁵Ibid., pp. 99-100.

¹⁶Lisca, p. 46.

and paganistic mass dancing. He says:

It's devil-worship. I tell you!
It's horrible. On our own place! First
the devil-worshipping priest and his
wooden idols, and then this!¹⁷

Burton is preoccupied with the spiritual. Celibacy was a natural state with him. Burton was never well. His cheeks were drawn and lean, his eyes hungry for a pleasure "he did not expect this side of heaven."¹⁸ Because of a deep disapproval of Joseph's libations to the tree, Burton girdles the tree so it will die and leaves for an evangelistic camp at Pacific Grove. Burton, a puritan, seemingly admired the stark and the sterile in contrast to Joseph's admiration for fertility.

Benjy, the youngest brother is an irresponsible, ne'er do well drunkard and seducer of women. As Joseph seeks his relations to life through his pagan rituals and Burton through his ascetic Christ, Benjy seeks nothing more profound than the religion of the bottle. Juanito kills Benjy early in the novel while he is making love to Juanito's wife.

Thomas' relation to nature is that of a healthy animal. Rama, his wife understood Thomas, treated him as

¹⁷Steinbeck, p. 133.

¹⁸Ibid., p. 30.

though he were an animal, kept him clean and fed and warm, and didn't often frighten him.¹⁹ Thomas is suspicious of ritual: "It seems a trap, a kind of little trap."²⁰

The old man is the ultimate Joseph-type. However, he at least makes up reasons for his daily sacrifices to the sun even if he knows they are not true. He adds finally:

"I do it for myself. I can't tell that it doesn't help the sun. But it is for me. In the moment I am the sun. Do you see? I, through, the beast, am the sun. I burn in his death."²¹

And the old man yearns to end his life by sacrificing himself on the altar just as he has sacrificed the animals.

Thomas, the old man and Joseph, Burton, Benjy: the characters placed in this order present a scheme embracing man as an animal, man as a pantheist, man as anthropomorphist, and modern man.²² Father Angelo is sympathetically portrayed as a man of religion. He represents the best in Burton and Joseph. Perhaps in him the Rig Veda hymn and Paul's sermon fuse into one.

Almost every action and description in To a God

¹⁹Ibid., p. 29

²⁰Ibid., p. 226

²¹Ibid., p. 219

²²Lisca, p. 49.

Unknown is symbolic. The pass through which Joseph and Elizabeth must travel is obviously symbolic of sexual intercourse and the loss of virginity. In another scene a rain cloud coming over the mountain from the ocean has the shape of a goat. "Something I've read or something I've been told makes it a fitting thing that a goat should come out of the ocean The goat is important," he thought.²³ At another point Elizabeth also sees the foreboding shaggy goat image.

And when Joseph first finds the altar-rock, he sees there a strange bull--a symbol of fertility--"A hornless bull with shining black ringlets on his forehead . . . the long, black swinging scrotum, which hung nearly to the knees."²⁴

Even Father Angelo engages in unconscious symbolic rituals:

As soon as the mass was done,
people gathered close to watch Father
Angelo fold up the Christ and Mary.
He did it well genuflecting before each
one before he took it down and unscrewed
its head.²⁵

²³Steinbeck, p. 86.

²⁴Ibid., p. 44.

²⁵Ibid., pp. 128-129.

There are many examples of predatory animal imagery. These passages are always placed strategically to teach some lesson or set straight some moral. One outstanding section is near the beginning of the book when Joseph sees a monstrous boar eating a squealing baby pig. Another is found near the end of the work where Joseph, contemplating and meditating by the river, sees some wild pigs entering the water to catch some eels; at the same time, one of the pigs is killed by a mountain lion. Here, too, Steinbeck reflects on morality and man's relationship to nature and to God. But more than moralizing, Steinbeck pushes into the mind of the reader the idea that man possesses a biological heritage which always must be reckoned with, no matter what the pursuit. And man is destined to be what he is because of this heritage.

In Steinbeck's explorations of man's need for rituals and symbols, he reflects man's unconscious heritage of the experiences of his race.²⁶ And one does find many symbols in To a God Unknown. As Harry Moore mentions, the symbols

²⁶Charles Feidelson, Jr., Symbolism and American Literature, (Chicago: University of Chicago Press, 1953), p. 49.

are like a list of dream images: snakes, bulls, stones, vultures, pools, and brooks, each playing a significant part in the story.²⁷ But each of these minor symbols almost fades in the shadow of the rock in the glade and the old oak in the valley where Joseph Wayne brought together ancestor worship, tree and rock worship, fertility rituals, divine king and dying god just as heathen have always done. To Joseph Wayne, all gods are finally one god; the whole world is one living being. His final concept of God is that the "World God is the God-Unknown."²⁸

The novel has a message that will be found throughout Steinbeck and many others in American literature, nay not only in American literature, but the literature of all the world. Man struggles as he attempts to find his place to reconcile himself with that awful power, the universe, the God unknown.

²⁷Harry Thornton Moore, The Novels of John Steinbeck: A First Critical Study, (Chicago: Normandie House, 1939), p. 26.

²⁸Fontenrose, p. 17.

CHAPTER II

THE PEARL

Steinbeck's novella The Pearl reveals an awareness of the conflict between good and evil, between the establishment and the outsider. The story itself was published by Woman's Home Companion in December, 1945, under the title The Pearl of the World; Steinbeck himself, as he was writing it, called the book The Pearl of La Paz; finally, when it was issued in book form in 1947 to coincide with its release as a motion picture by RKO, it had become simply The Pearl.¹ Although some of the irony may have been lost with the change in the title, the symbolism is still present.

Steinbeck begins his novella with an epigraph:

If this story is a parable,
perhaps everyone takes his own mean-
ing from it and reads his own life
into it. In any case, they say in
the town that²

I shall neither attack nor defend the allegorical method used by Steinbeck, but will concentrate on the symbolism found in the work.

¹Harry Morris, "The Pearl: Realism and Allegory," English Journal, LII (October, 1963). p. 1.

²John Steinbeck, The Pearl in The Short Novels of John Steinbeck, (New York: Viking Press, Inc., 1953), p. 473.

The structure of the novel is easy to follow. Each chapter contains a central incident which has both cause and effect to tie together the action. In Chapter I the central happening is an accident--Coyotito is stung by a scorpion. The accident provides the desperate need for Kino to find a pearl in order to pay for a doctor's care. The discovery of the pearl, the result of purposeful action for something good in Chapter II, has the effect of making Kino everyone's enemy. That Kino has possession of something valuable causes uneasiness that someone in the town might bring harm to him and his family. Chapters III and IV have as central incidents the attacks on Kino for possession of the pearl. The attacks are made by the evil doctor and the pearl buyers; both arise from a human evil, greed. Also, Kino and his common-law wife Juana show a growing conflict over the pearl. In Chapter V Kino destroys part of himself as the result of purposeful action for something bad. Because Kino has committed murder, he is forced to leave the community. The central happening of Chapter VI is the death of Coyotito, an accident again as in the first chapter. This accident results in Kino's return to the community and the destruction of the pearl.

The pearl itself is loaded with symbolisms. One may see the pearl as symbolic of greed, beauty, materialism, freedom from want, evil, good, a spent and wasted society, degenerate religion, unethical medicine, and Kino's soul.³ One sees the pearl as a symbol of greed in the wicked doctor who had refused to treat Coyotito because Kino had no money with which to pay:

The news came to the doctor where he sat with a woman whose illness was age, though neither she nor the doctor would admit. And when it was made plain who Kino was, the doctor grew stern and judicious at the same time. "He is a client of mine," the doctor said. "I am treating his child for a scorpion sting." And the doctor's eyes rolled up a little in their fat hammocks and he thought of Paris.⁴

And after hearing of Kino's pearl, the doctor rushes to the brush house of Kino to heal the baby. He offers to store Kino's pearl in his safe, but Kino refuses, hiding the pearl in the dirt floor of his home. With the darkness comes sleep, and evil works as man rests from his labors. "And then the sound came again! the whisper of a foot on dry earth and the scratch of fingers in the soil."⁵

Steinbeck never says, but we must infer, that

³Morris, p. 494.

⁴Steinbeck, p. 485.

⁵Ibid., p. 495.

greed has sent the doctor on a nocturnal mission. Greed is present in the hearts of the pearl buyers, each trying to gain something for nothing. When Kino is offered only a thousand pesos for the pearl, he knows he is being "taken."

"I am cheated," Kino cried fiercely
 "My pearl is not for sale here. I will go perhaps even to the capital."

Now the dealers glanced quickly at one another. They knew they had played too hard; they knew they would be disciplined for their failure, and the man at the desk said quickly, "I might go to fifteen hundred."⁶

But Kino had found the Pearl of the World! The pearl was beauty:

So lovely it was, so soft, and its own music came from it--its music of promise and delight, its guarantee of the future, of comfort, of security. Its warm luccence promised a poultice against illness and a wall against insult. It closed a door on hunger. And as he stared at it, Kino's eyes softened and his face relaxed. He could see the little image of the consecrated candle reflected in the soft surface of the pearl⁷

The pearl was materialism:

⁶Ibid., p. 504.

⁷Ibid., p. 496.

In the pearl he saw how they were dressed--Juana in a shawl stiff with newness and a new skirt, and from under the long skirt Kino could see that she wore shoes. It was in the pearl--the picture glowing there. He himself was dressed in new white clothes, and he carried a new hat--not of straw but of black felt--and he too wore shoes--not sandals but shoes that laced. But Coyotito--he was the one--he wore a blue sailor suit from the United States and a little yachting cap such as Kino had seen once when a pleasure boat had put into the estuary. All of these things Kino saw in the lucent pearl and he said, "We will have new clothes."

.....

Then to the lonely gray surface of the pearl came the little things Kino wanted: a harpoon to take the place of one lost a year ago. A new harpoon of iron with a ring in the end of the shaft, and--his mind could hardly make the leap--a rifle--but why not, since he was so rich. And Kino saw Kino in the pearl, Kino holding a Winchester carbine.⁸

In addition the pearl provided freedom from want:

This was to be the day from which all other days would take their arrangement. Thus, they would say, "It was two years before we sold the pearl," or, "It was six weeks after we sold the pearl." Juana, considering the matter, threw caution to the winds and she dressed Coyotito in the clothes she had prepared for his baptism, when there would be money for his baptism.... Kino's ragged white clothes were clean

⁸Ibid., p. 487.

at last, and this was the last day
of his raggedness.⁹

But it also stands for evil--the evil that comes
when a person is lost and lust is gained. The townsmen
become jealous of Kino and will stop at nothing to gain
possession of the pearl. Kino is wantonly attacked by
an unknown assailant, and Juana, realizing that the pearl
can bring only more evil tells him:

Kino, this pearl is evil. Let
us destroy it before it destroys us. Let
us crush it between two stones. Let us--
let us throw it back in the sea where it
belongs. Kino, it is evil, it is evil.¹⁰

Again, however, the pearl is many faceted. It can
signify good. Kino, at one point planned to use the money
from the pearl to educate Coyotito:

But Kino's face shown with pro-
phesy. "My son will read and open the
books, my son will write and will know
writing. And my son will make numbers,
because he will know--he will know and
through him we will know."¹¹

Next, the pearl might represent a spent society.
Kino visits the pearl buyers who refuse to offer him a

⁹Ibid., p. 498.

¹⁰Ibid., p. 507.

¹¹Ibid., p. 488.

fair price for his pearl; consequently, he refuses to sell. Now he decides to leave his brush home and go into the darkness of the city, to the capital to sell his pearl. Juan Thomas, his brother, admonishes him:

"It is hard to know," he said.
"We do know that we are cheated from birth to the overcharge on our coffin. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you."¹²

Even the priest in the novella seems to possess a degenerate type of religion, and the pearl uncovers that degeneracy. The priest, as soon as he hears of Kino's pearl, pays a visit to the lowly home. After all, he was concerned about needed repairs to the church. He wondered what the pearl was worth; and, besides, he pondered whether or not he had ever baptized Coyotito, or married Kino and Juana, for that matter. The priest, "a gray, aging man with an old skin and a young sharp eye"¹³ felt it necessary to remind Kino to remember the giver of all good gifts with his own gifts in the future.

¹²Ibid., p. 505.

¹³Ibid., p. 485.

That the pearl is medicine only for money, is demonstrated at the beginning of the work when the fat, lazy doctor refuses to see Coyotito because he has not money with which to pay. The contrast of before and after is seen in these two passages:

The doctor cut down gently before he let his anger rise. "Have I nothing better to do than cure insect bites for "little Indians"? I am a doctor, not a veterinary."¹⁴

And when the doctor hears that Kino has no money to pay, the servant returns to Kino with, "The doctor has gone out. He was called to a serious case."¹⁵

But, when the doctor hears about the pearl, he brags, "He is a client of mine. I am treating his child for a scorpion sting." The doctor can hardly get to Kino's place fast enough. The pearl symbolizes unethical medicine.

Furthermore, the pearl is a symbol of Kino's soul. When Kino and Juana prepare to make their flight from the searchers, Juan Thomas asks Kino about the pearl:

"Go with God," he said, and it was like a death. "You will not give us the pearl?"

¹⁴Ibid., p. 479.

¹⁵Ibid., p. 480.

"The pearl has become my soul,"
said Kino. "If I give it up I shall
lose my soul. Go thou also with God."¹⁶

Finally, the pearl fuses into Coyotito; but Coyotito
is dead, and the pearl is gray and ulcerous. Steinbeck
shows Kino, losing perhaps his own flesh and blood
pearl of great price, gazing into the Pearl of the World:

And in the surface of the pearl
he saw Coyotito lying in the little cave
with the top of his head shot away. And
the pearl was ugly, it was gray, like a
malignant growth.¹⁷

Thus, Kino receives the pearl from Juana and casts
it into the sea from whence it came.

From the pearl he has learned--learned to question,
learned to defend, and learned to accept. There are many
other symbols in the work, but the pearl overshadows them
all.

The predatory imagery commonly found in Steinbeck
is present in The Pearl. In Chapter I it is ants and
roosters, in addition to the most important predatory
animal of them all, the scorpion. In Chapter II the open-
ing paragraphs show the beach and the waters with crawling
and swimming and growing things and the towns hungry pigs

¹⁶Ibid., p. 513.

¹⁷Ibid., p. 527.

and dogs searching for food. One finds an outstanding example of predatory symbolism in the following passage:

Out in the estuary a tight-woven school of small fishes glittered and broke water to escape a school of great fishes that drove in to eat them. And in the houses the people could hear the swish of the small ones and the bouncing splash of the great ones as the slaughter went on. The dampness arose out of the Gulf and was deposited on bushes and cacti and on little trees in salty drops. And the night mice crept about on the ground and the little night hawks hunted them silently.¹⁸

This passage sums up what Steinbeck has to say about society. This attitude is found not only in The Pearl, but in To a God Unknown, Tortilla Flat, Of Mice and Men, The Grapes of Wrath, and The Winter of Our Discontent. It is also in The Sea of Cortez. Steinbeck here shows the predatory fish and hawks as the priests, the doctors, the pearl buyers--the establishment, if you will, preying on the primitive, the unschooled, the unsophisticated, the natural man. Every living thing is parasitic as far as some other living species is concerned.

In Chapter IV the pearl buyers are predators. In

¹⁸Ibid., p. 492

their dark little offices the pearl buyers stiffened and grew alert.

Later, the wind is the predator:

And in that day the wind rose up to beat the Gulf and tore the kelps and weeds that lined the shore, and the wind cried through the brush houses and no boat was safe on the water

The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle, and a fine sandy dust arose from the land and hung in a stifling cloud over the sea. The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.¹⁹

Finally, Steinbeck's passage describing the pursuit and return shows the same savagery of sterile wasteland as one finds in his short story "Flight." Just as the sterility of the words pointed to futility for Pepé¹, the description of the landscape is a foreshadowing of the tragedy which befalls Kino's family. The author plays on darkness and light throughout the book, but a concentration of contrasts is presented here in the last chapter with the dark tracker's anticipation of gaining control of Kino, his pearl, or maybe, his soul. And so the predators hunt:

¹⁹Ibid., pp. 512-513.

They were the trackers, they could follow the trail of the bighorn sheep in the stone mountains. They were as sensitive as hounds. Here, he and Juana might have stepped out of the wheel rut, and these people from inland, these hunters, could follow, could read a broken straw or a little tumbled pile of dust. Behind them, on a horse, was a dark man, his nose covered with a blanket, and across his saddle a rifle gleamed in the sun.²⁰

The hopelessness of this flight is shown by the following passage:

Frantically he gathered the gourds and the little bags that were their property. Kino carried a bundle in his left hand, but the big knife swung free in his right hand. He parted the brush for Juana and they hurried to the west, toward the high stone mountains. They trotted quickly through the tangle of the undergrowth. This was panic flight. Kino did not try to conceal his passage he trotted, kicking the stones, knocking the tell-tale leaves from the little trees. The high sun streamed down on the dry creaking earth so that even the vegetation ticked in protest. But ahead were the naked granite mountains, rising out of erosion rubble and standing monolithic against the sky. And Kino ran for the high place, as nearly all animals do when they are pursued.²¹

²⁰Ibid., pp. 516-517.

²¹Ibid., p. 518.

As Steinbeck carried the imagery further, the land is "waterless"; the earth is not soil, but broken rock, the grass is "sad" and "dry" between the stones, horned toads with their "little pivoting dragon heads" turn away when the family goes by, and even a jackrabbit hides behind the nearest rock.²² The author tries to crowd all of his messages into one small space; even the music symbolism, which has been studied in great detail by Ernest E. Karsten, Jr., is brought to the fore at this point where the Song of Evil prevails.²³

Into such a short work as The Pearl, Steinbeck has packed realism and symbolism. But behind the symbols lies the meaning. According to Warren French, Kino slips back not just half a step, but toboggans to the very bottom of the heap, for his boat is smashed, his baby dead, and the pearl cast into the sea; he has less when the story is over than he had when it started. Further, he considers The Pearl, paste.²⁴

However, one must look beyond that which seems to that which is. True, Kino has lost his baby; he has lost

²²Ibid.

²³Ernest E. Karsten, Jr., "Thematic Structure in The Pearl," English Journal, LIV (January, 1965), 3.

²⁴Warren French, John Steinbeck, Twayne's United States Authors Series, (New York: Twayne Publishers, Inc., 1961), 142.

his property; he has thrown away the Pearl of the World. But, has he gained anything? He has gained experience, and through this experience he has gained victory, victory over the establishment. The pearl buyers do not get the pearl; the dark pursuers do not catch him; he has gained knowledge and awareness; he has traveled the main road, and he has made the necessary adjustments to survive in an environment of materialism. Lisca has stated the position of Steinbeck and The Pearl in this manner:

His great accomplishment in The Pearl is that he has been able like Hemingway in The Old Man and the Sea to give his materialistic level of meaning an archetypal reference, making of this simple story a parable of man's constant spiritual struggle to adjust himself to an essentially materialistic world.²⁵

Much could be made of the moon, more could be said of the goat; but in this work, Steinbeck's symbolism is concentrated primarily on the pearl itself, the predatory animals, and the music which is heard throughout the book.

²⁵Peter Lisca, "Steinbeck's Fable of The Pearl" in Steinbeck and His Critics: a Record of Twenty-Five Years, comp. by E.W. Tedlock, Jr. and C.V. Wicker (Albuquerque: University of New Mexico Press, 1957), p. 301.

CHAPTER III

THE WINTER OF OUR DISCONTENT

The Winter of Our Discontent represents Steinbeck's re-entry into the world of important American fiction. During the period from the early forties through the fifties, Steinbeck was considered, in most literary circles, as has been. Never had he been able to recapture that stature he had reached with his giant, The Grapes of Wrath. Some critics had looked upon East of Eden, published in 1952, as a step on the way back, but East of Eden failed to be acclaimed as the great return.¹ The Winter of Our Discontent deposes Steinbeck from his status as a California local color writer, writing about the common people of the Monterey peninsula, and positions him in an urbane, cruel, sophisticated world where he must deal with life as man struggles against others and himself--not against the land or the lower animals.

As with The Pearl, no attempt will be made to criticize nor defend the allegorical method used by the author, but it is evident that in his later less prosaic works, Steinbeck has lost his once-cherished objectivity toward his characters. For example, in In Dubious Battle the author

¹Joseph Fontenrose, John Steinbeck: An Introduction

never introduces a message commenting on the feelings of a character. The reader is left to judge the person for himself. The Grapes of Wrath, to a large extent, evidenced that objectivity for which Steinbeck was so noted. But in his later works, there seems to be an attempt to preach, to moralize, to do away with that non-teleological thinking. Certainly, in The Winter of Our Discontent there is much to lead the reader to ponder. For instance, why does the author make four of the twenty-two chapters third person point of view and the other eighteen first person, Ethan's point of view? Could he not decide how closely he wished to draw the reader into Ethan? The reader tries to believe in Ethan, strives to believe in the honesty, the moral integrity which he so earnestly defends, but it becomes difficult to accept the new Ethan, the "resurrected" Ethan who, instead of rising into a better life, falls into the trap which has ensnared the other prominent townsmen for so long. But the present purpose of this paper is to present

and Interpretation (New York: Barnes and Noble; 1963), p. 119.

Peter Lisca, "Steinbeck's Image of Man and His Decline as a Writer," Modern Fiction Studies, XI (Spring, 1965), 4.

Warren French, "Steinbeck's Winter Tale," Modern Fiction Studies, XI (Spring, 1965), 67.

the symbolism in the work; thus, the literary merits of The Winter of Our Discontent will be disregarded in this study.

Briefly, the story is this: Ethan Allen Hawley, the last in a long line of a staunch New England whaling family, although a graduate of Harvard, a captain in the war, and in general, one of those whom the townspeople had thought to admire and respect as a leader, is a grocery clerk in the grocery store of an Italian immigrant.

The Hawleys own neither a car nor a television set, and the constant reminders throughout the book that money would provide the means toward happiness, relay to the reader that the society of New Baytown is really not much different from American society anywhere. Ethan's wife Mary appears to be docile and stupid, but it is apparent at the end of the book that she is as concerned with affluence as her neighbors. She insists that her friend Marge Young-Hunt tell Ethan's fortune with cards to prove that the Hawleys are going to be rich. The cards show Ethan as a snake changing its skin. Thus, the future indicates change. Allen and Ellen, present a contrast. The boy is the stereotyped brat who will stop at nothing to get what he wants, and the girl is the honest, upright model of maidenhood. Allen wishes to appear on coast to

coast television, so he enters a contest, which has as a prize, an appearance on CBC television. He wins the contest, of course, but the test comes when the television officials find that the essay is plagiarized and offer Ethan money and a scholarship for Allen if the family keeps the matter secret.

By this time, Ethan himself has stooped low to wrest the store from Marullo, (who does not know that Ethan has informed the government of his illegal entry into the country); he has given his friend, the town drunk, Danny Taylor, money enough to drink himself to death, hoping to be the benefactor of Danny's will, thereby getting possession of the only land in the area suitable for an airport. And, in a particularly weak part of the book Steinbeck has Ethan plan down to the second a bank robbery, which, by chance, does not take place. But even if Ethan joined that society which he has condemned, he feels no wrong, because crime is crime only when it is the other fellow's crime, and he is caught. However, that his son has cheated to win money and prestige is too much for Ethan, so he decides to commit suicide. He goes to the seashore to his special place, and when he feels in his pocket for the razor blades, he finds his treasured talisman

instead. At that moment, thinking of his daughter, Ellen, (who, we infer, is the one to turn Allen in for plagiarism), he decides against suicide "else another light might go out."²

Steinbeck, writing in a New York setting, of a New York setting, has given the reader a change from the predatory imagery of the animals he used so constantly in his earlier works with a western setting. In The Winter of Our Discontent, the predators are the cat at Marullo's store, the people with whom Ethan Allen Hawley associates, and finally, Ethan himself. The time of the story is also symbolic. It starts with Good Friday and ends with Independence Day weekend. The names of the characters are symbolic--Mary, Ethan Allen Hawley, Morphy, Young-Hunt, Baker, Taylor,--all have that quality of saying more than they appear to say. Also, Ethan's Knights Templar hat has a yellowed plume, one which would adequately fit into a society of yellowed, corrupted people. His spiritual death and rebirth--the cave, the water, the talisman--all will be dealt with in this paper. The same theme runs through the work. Materialism degrades the human being; man must concern himself with the spiritual, not simply

²John Steinbeck, The Winter of Our Discontent (New York: Viking Press, 1961), p. 279.

affluent.

The title, The Winter of Our Discontent, is, of course, taken from Shakespeare's Richard III.³ The title seems paradoxical because Richard was evil and stopped at nothing to gain his own will. On the other hand, Ethan Hawley is presented, at least at the beginning of the work, as a saviour, the one good moral man in New Baytown. But then Steinbeck turns Ethan into Judas, a betrayer, with the reporting of Marullo to the immigration authorities and with payment of a thousand dollars to his friend, Danny, in order that Danny might buy enough liquor with which to kill himself. Finally, Ethan might be compared with Richard. After violating the principles which he had adhered to all his life, Ethan becomes a success. So does Richard become king.

Just as Richard's physical malformity causes his alienation from the society of royal courtiers, Ethan's moral malformity, honesty, brings about his withdrawal from an affluent society where there is no place for an honest, virtuous man. Thus, after decades of war and

³Shakespeare Richard III. I, i, 1.

depression comes the time when affluent America is seemingly at peace, yet really is in a period like Richard's "winter of discontent".

The predatory animal images exist in the cat and the preying townsmen. As Ethan goes to the store each morning, he encounters a cat. Numerous references are made to this predator:

"No, you don't," he remarked to the cat, "mice and rats are fee for cats, but you're a sausage nibbler. Aroint! You hear me--aroint!"⁴

And the cat, which is always in the way, chasing the other animals or trying to steal cheese, is absent when Ethan plans to rob the bank:

"Okay, Morph," I said and turned to my own door on my own side of the alley, and looked for the cat that always tried to get in, but he wasn't there."⁵

The cat was associated with the moon by ancient Egyptians, and the black cat, of course, is associated with darkness and death.⁶ The fact that Ethan uses the rhyme-like structure and the term "aroint" used by Shakespeare's Hecate, also a symbol of the moon responsible for madness,

⁴Steinbeck, p. 9.

⁵Ibid., p. 133.

⁶J.E. Cirlot, A Dictionary of Symbols, trans. by Jack Sage (New York: Philosophical Library, 1962), p. 38.

obsession, and lunacy,⁷ shows Ethan using the language of the world of darkness before he realizes he is to be a member of that world. There are other pointed references to the cat throughout the book. As the cat preys on smaller animals, man plays and preys on other men. One of the most outstanding examples of a human predator is Mr. Baker, the well-respected banker of New Baytown. The Bakers have invited Ethan and Mary to their house for tea on Easter Sunday. In the ensuing conversation Mr. Baker talks business with Ethan. He reminds Ethan that the town is destined to grow, that new industries will be brought in, and that the town needs a site for an airport. Danny Taylor, Ethan's alcoholic friend, owns the only suitable land and Baker begins to see if Ethan can help get Danny to sell, at a very low price, the land. But an interruption occurs and the matter is left.

While at the Bakers, Ethan is advised by Mr. Baker to invest what capital he has in the town. But Ethan decides to secretly give Danny Taylor a thousand dollars to get a cure for his alcoholism. But Ethan knows Danny will use

⁷Ibid., p. 137.

the money for whiskey. This matter slides because Ethan knows Baker is after Danny, and Ethan, becoming corrupted decides to take advantage of the situation. Ethan gives Danny the money and later finds under his door a brown envelope containing Danny's will:

Three sheets of paper from a five cent lined school pad, written on with a soft lead pencil. A will: "I being in my right mind " and "In consideration I " A note of hand: "I agree to repay and pledge my " Both papers signed, the writing neat and precise. "Dear Eth: This is what you want."⁸

And at this point, Mr. Baker, who had tried to involve Ethan, and had tried to bribe Danny has succeeded in transforming Ethan into a wretched member of the society of influence and affluence. This morning as Ethan entered the store by the alley door, he heard a sound:

... looking up, I saw that damn cat on one of the top storage shelves, hooking out with its claws for a hanging side of bacon. It took a long-handled broom and quite a chase to drive it out into the alley. As it streaked past me, I swiped at it and missed and broke the doorjamb.

.....
And I sang, too:

⁸Steinbeck, p. 158.

"Now is the winter of our
discontent
Made glorious summer by this
sun of York."

I know it.'s not a song, but I sang it.⁹

Ethan further plays the predator by reporting Alfie Marullo, his boss of many years, to the authorities. Because Marullo likes Ethan, because he does not want to be imprisoned, he lets Ethan have the store for almost nothing. Poor Marullo never knows that Ethan is the informer.

Perhaps Doc Peele puts it best. Mary's brother Dennis died at the home of Ethan and Mary from an infection of the thyroid. He convulsed so wildly before his death that Ethan states:

Then as I sat waiting by his bed, a monster swam up out of my dark water. I hated him. I wanted to kill him, to bite out his throat. My jaw muscles tightened and I think my lips fleered back like a wolf's at the kill.

"I don't think it's unusual," he (Doc Peele) said, "I've seen it on people's faces, but few admit it."

"But what causes it? I liked him."

"Maybe an old memory," he said.
"Maybe a return to the time of the pack when a sick or hurt member was a danger. Some animals and most fish tear down and eat a weakened brother."

⁹Ibid.

"But I'm not an animal--
or a fish."

"No, You're not. And perhaps
that's why you find it foreign. But
it's there. It's all there."¹⁰

According to Peter Lisca, Steinbeck is not merely
decorating the novel with incidents such as this, but
"this imagery is the consequent, objective expression of
his physical image of man."¹¹ Whether or not he is success-
ful in portraying this picture of man is not to be determined
here.

The time of year covered in the story is significant.
It begins with the highest holiday weekend in the Christian
church, Easter weekend, and concludes with the most important
national holiday in our country, Independence ^{Day} Weekend. These
times, taken as symbols, are somewhat problematic because
Ethan sees the church not as a cathedral because the bank is
the cathedral, the banker is the priest. Church ritual
has been replaced by the sales deals, kick backs, price fixes,
and quiz show scandals. The new god is success, no matter how
it is gained, and the new concept of sin and crime is that it

¹⁰Ibid., p. 87.

¹¹Peter Lisca, "Steinbeck's Image of Man and His
Decline as a Writer," Modern Fiction Studies, XI (Spring,
1965), 4.

is only being caught that is wrong. Yes, Americans are religious, but where is the sacrifice? Now Easter is eggs, hats, and being seen in church. Independence Day is Ethan Allen, Jr. entering an "I Love America" contest and winning with a plagiarized essay. Allen concentrates on the essays of the patriots, wins (or almost) wins wealth and fame, only to have it stolen from him by an informer who told that the essay was stolen. Allen was patriotic, even if he did cheat to prove it. The only sin was "getting caught."

It is difficult to understand the exact aim of Steinbeck in using this time structure. If at the end of the book Steinbeck implies a new beginning, the time of the story is meaningful in a logical way. But if Ethan has become a Prince of the Darkness, the time of the novel is very inconsistent with the meaning intended. The reader would hope that the ending is an awakening to moral truth, but the implication is vague.

The names of the characters hold some interest. Mary, Ethan's wife, is referred to as Mary Madonna. But again, this is confusing if one considers Ethan a Jesus figure. Ethan himself possessed a name which held aristocratic respect. From the beginning of the country,

Ethan Allen has been known as a super patriot, and the Hawleys were considered staunch Puritan aristocracy. Ethan is every American of the 1960's who is proud of his heritage. Morphy, the employee of the bank, who almost unknowingly guides Ethan to rob the bank, may be interpreted as a kind of hermaphroditic person or a seer like Teresias who has known all and suffered all.¹² Perhaps this explains Joe Morphy's presence in a different light. Margie Young-Hunt, the would-be other woman of Ethan, the closed-mouthed lady who knows the closed sins of various New Baytown men, the woman with witches in her ancestry, does hunt. Her past two husbands were only stepping-stones to her useful and necessary life in the town. Margie is constantly hunting for ways to look young and stay young. She never quite seduces Ethan.

Perhaps, Mr. Baker is called so because he "tailor bakes" Ethan into the success which he so desires to be. Even Great Aunt Deborah is the symbol of justice. Deborah was one of the great judges in the Old Testament. Perhaps this is the reason Ethan looked to her for advice.

¹² Donna Gerstenberger, "Steinbeck's American Wasteland," Modern Fiction Studies, XI (Spring, 1965), 62.

But the two symbols which really play an important role in the life of Ethan are the talisman and the cave by the sea. The cave down by the sea is very much like the rock in the glade in To a God Unknown.¹³ The cave is Ethan's place of refuge:

It is odd how a man believes he can think better in a special place. I have such a place, have always had it, but I know it isn't thinking I do there, but feeling and experiencing and remembering. It's a safety place--everyone must have one, although I've never heard a man tell of it.¹⁴

And Ethan, like Joseph Wayne in To a God Unknown, believed he could talk with his dead father, the old Cap'n, when he went to the place. It was here at the place that Ethan heard about the Belle-Adair, the ship owned by the Hawleys and the Bakers. The Belle-Adair burned at anchor and old Captain Hawley always blamed Mr. Baker for setting the fire. The burning of the ship had brought an end to the Hawley fortune.

Although Steinbeck denies it, Ethan returns to the place when he meets problems he cannot solve alone, re-enacting the back to the womb theory or the death wish.

¹³Cirlot, p. 38.

¹⁴Steinbeck, p. 36.

The fact that the author makes his persona deny the possibility serves only to emphasize its probability when coupled with the evidences in the novel.

At the end of the book when Ethan decides on suicide, he goes to the place. That he goes to the place in the darkness is significant, too, because a light is needed to show him the way. Also, light itself represents innocence, while darkness means evil or experience. Another symbolic gesture by Ethan is that he wades into the water, signifying death, into the darkness of the cave. The mast light on a passing craft goes out. Ethan's light is out. And nothing is blacker than a wick. Ethan does have the death wish:

Inward I said, I want to go home--no not home, to the other side of home where the lights are given.

It's so much darker when a light goes out than it would have been if it had never shone. The world is full of dark derelicts. The better way--the Marulli of that Old Rome would have known it--there comes a time for decent, honorable retirement, not dramatic, not punishments of self or family--just good-by, a warm bath and an opened vein, a warm sea and a razor blade.¹⁵

¹⁵Ibid., p. 281.

The place is the womb-like structure of security to which man returns. But The Winter of Our Discontent does not end with suicide as did To a God Unknown. Another primary symbol saves Ethan, gives him rebirth through the baptism of water. The talisman was the "magic thing" in the Hawley family:

Ours was a--how shall I say--a kind of mound of translucent stone, perhaps quartz or jadeite or even soapstone. It was circular, four inches in diameter and an inch and a half at its rounded peak. And carved on its surface was an interweaving shape that seemed to move and yet went no place. It was living, but had no head nor tail, nor beginning nor end. The polished stone was not slick to the touch but slightly tacky like flesh, and it was always warm to the touch. You could see into it and yet not through it.¹⁶

The talisman changed meanings as the possessor changed. Ethan's daughter, Ellen, a sleepwalker, had the same love and fascination for the charm that he did. Ellen, asleep, unlocks the glass case, removes the talisman, and fondles it as one would fondle a puppy. Then she grasps it compulsively to her breast. As Ethan sees her with the talisman in her hands she is not only a small child, but

¹⁶Ibid., p. 127.

a mother, lover, a child. It seemed to Ethan that:

...a glow came from my daughter Ellen, not only from the white of her gown, but from her skin as well. I could see her face and I should not have been able to in the darkened room. It seemed to me that it was not a little girl's face at all, nor was it old, but it was mature and complete and formed. Her lips closed firmly, which they normally did not do.¹⁷

The feeling that Ellen had for the talisman drew her closer to Ethan than the other members of the family.

The day Ethan plans to rob the bank he carefully carries the talisman with him. Perhaps the talisman in some way saved him from committing the crime.

Steinbeck clearly attributes the happy ending of The Winter of Our Discontent to the talisman. Ethan is at the place ready for the suicide:

I rolled on one hip and reached in my side pocket for my razor blades and I felt the lump. Then in wonder I remembered the caressing, stroking hands of the light-bearer. For a moment it resisted coming out of my wet pocket. Then in my hand it gathered every bit of light there was and seemed red--dark red.

A surge of wave pushed me against the very back of the place. And the tempo

¹⁷Ibid., p. 128.

of the sea speeded up. I had to fight the water to get out, and I had to get out. I rolled and scrambled and splashed chest deep in the surf and the waves pushed me against the old sea wall.

I had to get back--had to return the talisman to its new owner. Else another light might go out.¹⁸

Granted, Steinbeck's The Winter of Our Discontent does not merit the literary praise awarded The Grapes of Wrath, but the work is replete with symbols and allusions which give to the reader a lucid picture of contemporary affluent society.

¹⁸Ibid., p. 281.

BIBLIOGRAPHY

I. Primary works

- Steinbeck, John. The Grapes of Wrath. New York: Viking Press, 1939.
- _____. To a God Unknown. London: William Heinemann Ltd., 1935.
- _____. The Short Novels. New York: Viking Press, 1953.
- _____. The Winter of Our Discontent. New York: Viking Press, 1961.

II. Secondary Sources

A. Books

- Cirlot, J.E. A Dictionary of Symbols. Translated by Jack Sage. New York: Philosophical Library, Inc., 1962.
- Feidelson, Charles, Jr. Symbolism and American Literature. Phoenix Books. Chicago: University of Chicago Press, 1953.
- Fontenrose, Joseph. John Steinbeck: An Introduction and Interpretation. New York: Barnes and Noble, Inc., 1963. American Authors Critics Series.
- French, Warren. John Steinbeck. New York: Twayne Publishers, Inc., 1961. United States Authors Series.
- Gannett, Lewis. "Introduction" in Portable Steinbeck. Edited by Pascal Covice. New York: Viking Press, 1958. pp. VII-XVIII.
- Kazin, Alfred. On Native Grounds: An Interpretation of Modern American Prose Literature. New York: Reynal and Hitchcock, 1942.

Lisca, Peter. The Wide World of John Steinbeck. New Brunswick, New Jersey: Rutgers University Press, 1958.

Moore, Harry Thornton. The Novels of John Steinbeck: A First Critical Study. Chicago: Normandie House, 1939.

Tedlock, Ernest W., Jr. and Wicker, C.W., editors. Steinbeck and His Critics: A Record of Twenty-Five Years. Albuquerque: University of New Mexico Press, 1957.

Shakespeare. Richard III

B. Periodicals

French, Warren G. "Steinbeck's Winter Tale." Modern Fiction Studies, XI (Spring, 1965), 66-74.

Gertenberger, Donna. "Steinbeck's American Waste Land." Modern Fiction Studies, XI (Spring, 1965), 59-65.

Karsten, Ernest E. Jr., "Thematic Structure in The Pearl." English Journal, LIV, No. 1 (1965), 1-7.

Lisca, Peter. "Steinbeck's Image of Man and His Decline as a Writer." Modern Fiction Studies, XI (Spring, 1965), 3-10.

Morris, Harry. "The Pearl: Realism and Allegory." English Journal, LII, No. 7 (1963), 487-495.

Scoville, Samuel, "The Weltanschauung of Steinbeck and Hemingway: An Analysis of Themes." English Journal, LVI, No. 1 (1967), 60-63+.