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A Study on John Steinbeck's Works Centralized on Monterey Triumvirate

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GRADUATE SCHOOL

CHOSUN UNIVERSITY

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이건근의 박사학위논문을 인준함

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ABSTRACT

A Study on John Steinbeck's Works Centralized on Monterey Triumvirate

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The purpose of this thesis is to classify John Steinbeck's works centralized on his Monterey Triumvirate—*Tortilla Flat* (1935), *Cannery Row* (1945), and *Sweet Thursday* (1954), discussing the characteristics of each time, and illuminating his consistent philosophy. This periodization roughly corresponds to Steinbeck's biological changes of three wives—Carol Henning (m. 1930), Gwyndolyn Conger (m. 1943), and Elaine Scott (m. 1950). Including his mother Olive Hamilton, four women influenced the author's literary career, and so I divide his works into four periods and give titles according to the relations between the characters and the civilization: The first period is apprenticeship novels: resistance to civilization (1929-1934); the second is *Tortilla Flat*: ordeal by civilization (1935-1939); the third is *Cannery Row*: participation in civilization (1940-1946); and the fourth is *Sweet Thursday*: harmony with civilization (1947-1954).

As everybody knows, Steinbeck is well-known for *The Grapes of Wrath* (1939), which is said to have pictured America's humiliation of the poor by Arthur Miller. Indeed, helped by the wave of inspiration and sociopolitical zeal of the 1930s, the book was acclaimed by critics and received the Pulitzer Prize in 1940. In fact, at that time, California witnessed a severe conflict between the "haves" and the

"have-nots" and the frustration of laborers, especially the migrant workers, the Okies, who were manipulated and trampled by the monopolies and farm conglomerates. However, the negative description of his home folks of California, the detailed pictures of sexual and scatological contents offended conservative middle-class readers. Moreover, he felt skeptic and weary of the political controversy over his labor novels of *In Dubious Battle* (1936) and *Of Mice and Men* (1937), not to mention *The Grapes of Wrath*. Finally, his writings transferred to other phases by divorcing Carol, who was an active socialist thinker contributing to producing these works.

However, Steinbeck's oeuvre should not be limited on the books above written in the relatively short years of 1936-1939 and another cannon, *East of Eden* (1952). Therefore, I treat his fictions and non-fictions from 1928 to 1954 and assign *Cannery Row* as the center of my classification of Steinbeck's whole works, not to mention Monterey Triumvirate. The reason is that the novel is in the middle of the three books in terms of time order, and the author's allegedly deviatory career, propaganda for World War Ⅱ, marked a watershed in his literature. Most of all, *Cannery Row*, his first postwar novel, does not lose his central ideas, such as non-teleological thinking. That is, the philosophy suggests that the causality of why and how a phenomenon occurs is not to be answered, instead of it, what "is" is the most important. Besides, like *Tortilla Flat*, *Cannery Row* emphasizes his unceasing love of the simple humanity against the hypocritical greed that those who claim higher status and moral superiority have. Therefore, besides these thematic similarities, the characters, such as Mack and the boys in *Cannery Row*, including its sequel, *Sweet Thursday*, are nearly in accord with those of the other novels in their acts, thoughts, feelings, and even stories. Especially, the concepts of rent and collecting cover the books as metonym of capitalism and display the author's thoughts and flow of his time. It seems to be interesting considering the time difference of nineteen years, which leads me to writing this thesis.

Now, I introduce the structure of this dissertation briefly. First, in the author's

apprenticeship novels, I treat *Cup of Gold* about Henry Morgan's never-ending loneliness and the meaning of his sad death despite all the wealth and fame, *The Pastures of Heaven* about its panoramic ironies and the necessity of "Arete" for the characters' neurosis, and *To a God Unknown* about the pantheistic mythology and its meaning of the resistance to the civilization.

Second, in the part of *Tortilla Flat*, I observe *Tortilla Flat* about the reason for characters' sadness and Danny's foolhardy challenge to the civilization based on Freud's theory, the paisanos' existing method in the hypocritical conditions provided by the upper class using the book *Tortilla Flat* and the movie *A Medal for Benny*, and the usefulness of availability for the neurotic characters—Lennie of *Of Mice and Men*, Tularecito of *The Pastures of Heaven*, and Frankie of *Cannery Row*.

Third, in the part of *Cannery Row* or the propaganda period, I study the nonfiction *Bombs Away* (1942) and *Memphis Belle* (1990) as its film adaptation, *The Moon Is Down* (1942), the only novelette during this period, criticized by reader-response method, and *Cannery Row* by supposing its characters Mack and Doc act for Steinbeck and Ed Ricketts.

Fourth, in the part of *Sweet Thursday*, I consider *A Russian Journal,* a postwar human report, as the last stop of his propagandistic literature and the start point of post-war works and analyze it based on the essential humanity which is the main idea of Monterey Triumvirate. Also I observe *The Wayward Bus* about neurotic characters' sexual complex and its allegorical connotation by analogizing the sexual response cycle, the failure of *Burning Bright* (1950) as a play-novelette and the possibility of the new genre by comparing it with the relative superiority of *The Moon Is Down*, and *Sweet Thursday* about the ambivalent property in light of Carl Jung's theories.

Lastly, Steinbeck worked in various fields as a screen-writer, letter-writer, story and novel writer, travel writer, and news reporter. Nevertheless, his works are not relatively studied much to undergraduate and graduate students compared to his contemporaries Ernest Hemingway, William Faulkner, and F. Scott Fitzerald. It is

probably because his novels are easier to read, and furthermore the characters might look childish, oversimplified, disorderly, and local colored to the academic professionals. However, readers, including me, love Steinbeck because he emphasizes that humans' virtues are viable enough to overcome their faults, and his literature shows the emotional description vividly and realistic characterization of his works, especially revealed in Monterey Triumvirate.

국문초록

몬트레이 삼부작을 중심으로 한
존 스타인벡의 작품들에 대한 연구

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이 논문의 목적은 몬트레이 삼부작, 즉 『토띨야 평원』(1935), 『통조림공장 골목』(1945), 『달콤한 목요일』(1954)을 중심으로 한 존 스타인벡의 작품세계를 분류하고, 이 시기들의 특성을 논하면서 작가의 일관된 철학을 조명하는데 있다. 이와 같은 시대구분은 대체적으로 스타인벡의 세 명의 아내들 즉, 캐롤 헤닝(Carol Henning), 귄돌린 콩고(Gwyndolyn Conger) 그리고 일레인 스콧(Elaine Scott)과 관련된 전기적인 변화들과 일치된다. 그의 어머니 올리브 해밀턴(Olive Hamilton)을 포함한 네 명의 여성들은 작가의 문학세계에 영향을 끼쳤기에 필자는 그의 작품들을 네 개의 시기들로 구분하고 문명과 등장인물간의 관계에 따라 각각 제목을 달고 있다. 즉 첫 번째 시기는 습작기 소설들로서 문명에 대한 저항(1929-1934), 두 번째는 『토띨야 평원』: 문명에 의한 시련 (1935-1939), 세 번째는 『통조림공장 골목』: 문명에 대한 참여, 네 번째는 『달콤한 목요일』: 문명과의 조화이다.

주지하고 있듯이, 스타인벡은 『분노의 포도』(1939)로 잘 알려져 있는 바, 아더 밀러가 미국의 가난한 자들의 굴욕을 표현하고 있다고 말하고 있듯이 이 작품은 1930년대의 시대적 흐름과 사회정치적 열망에 도움을 받아서 당시 비평가들에 의한 찬사와 함께 1940년에는 플리처상을 받은 바가 있다. 사실인즉, 당시 캘리포니아에는 가진 자와 안 가진 자 사이에 극심한 갈등이 있었고, 오클랜드 출신 이주노동자들을 포함한 노동자들은 독점적 기업들과 대규모 농장들에 의해

서 조종되고 무시되었다. 그러나 작가의 캘리포니아 주민들에 대한 부정적인 서술과 성과 관련된 그리고 조잡하다고 여겨지는 상세한 표현들 때문에 이 작품은 보수적인 중산층 독자들로부터 비난을 당하기도 했다. 뿐만 아니라 그는 『분노의 포도』는 말할 것도 없고, 자신의 노동자 소설 『의심스런 싸움』(1936)과 『생쥐와 인간』(1937)에 대한 정치적 논란에 회의와 피곤을 느꼈던 바, 그의 작품세계는 이 작품들에 기여했던 적극적인 사회주의 사상가였던 캐롤과의 이혼을 기점으로 다른 국면들로 넘어가게 된다.

그러나 스타인벡의 작품세계는 1936에서 1939년까지의 상대적으로 짧은 시기에 쓰인 앞의 책들과 또 하나의 대작인 『에덴의 동쪽』(1950)에 제한되어서는 안 된다. 그러므로 필자는 1929년부터 1954년까지 쓰인 그의 픽션들과 논픽션들을 다루는 동시에 『통조림공장 골목』을 스타인벡의 작품세계의 분류에 있어서 몬트레이 삼부작뿐만 아니라 그의 전반적인 작품세계의 중심에 두고자 한다. 그 이유는 이 소설이 시간의 순서에 있어서 그 세 권의 중간에 위치하고 있으며, 그 저작시기에 행해진 소위 그의 일탈적 경력, 즉 제2차 세계대전을 위한 선전문학이 그의 문학세계에서 분수령을 이루기 때문이다. 무엇보다 중요한 것은『통조림공장 골목』은 그의 전후 최초의 소설로서 그의 전 작품에 일관된 비목적론을 잃지 않고 있다는 사실이다. 즉, 이 철학적 사고는 한 현상이 왜 그리고 어떻게 발생했는지에 대한 인과관계성보다는 현재의 현상(“is”)이 가장 의미가 있다는 것이다. 이외에도『토띨야 평원』처럼 『통조림공장 골목』은 높은 지위와 도덕적 우월성을 주장하는 이들이 가지고 있는 위선과 탐욕에 대항하여 소박한 인간성에 대한 작가의 중단 없는 애정을 강조하고 있다. 그러므로 이와 같은 주제에 있어서의 유사성 이외에도 『통조림공장 골목』과 『달콤한 목요일』에서의 맥과 그의 친구들은 스타인벡의 다른 작품들에서 나타난 등장인물들의 행동, 사고방식, 그리고 심지어 이야기들의 소재에 이르기까지 거의 일치되고 있다고 본다. 특히 자본주의의 환유어로서 임대료와 수집이라는 개념들이 그 작품들 속에 즐비하고, 작가의 생각들과 시대의 흐름을 보여주고 있다. 무엇보다 이것은 몬트레이 삼부작의 십 구년이라는 시간의 격차를 감안해보면 실로 흥미로운 일이고 필자로 하여금 이 논문을 쓰도록 한 동기가 되었다.

이제, 필자는 이 박사논문의 체계를 간단히 소개하고자 한다. 첫째, 작가의 습

작기를 다룬 첫 번째 장에서 필자는 그의 데뷔작 『황금의 잔』에 대해서는 헨리 모건의 끝없는 외로움과 부와 명성에도 불구하고 그가 슬픈 죽음을 맞이한 이유를, 『하늘 목장』에 대해서는 파노라마적 아이러니와 등장인물들의 신경증에 대한 '아레테(Arete)'의 필요성을, 그리고 『미지의 신께』에 대해서는 범신론적 신화와 그것이 문명에 대해서 가진 저항성을 다루고 있다.

둘째, 『토띨야 평원』의 시기로 구분한 두 번째 장에서 필자는 『토띨야 평원』에 대해서는 프로이트의 이론에 기초하여 등장인물들의 슬픔의 이유와 주인공 대니의 문명에 대한 무모한 도전을, 이 소설과 영화 <베니를 위한 메달>에서 나타난 상위층의 위선적인 조건에서 파이자노들이 존재하고 있는 방식을 고찰한다. 그리고 한편 『생쥐와 인간』의 레니, 『하늘 목장』의 툴라레시토, 『통조림 공장 골목』의 프랭키를 연구하여 이들 신경증자 등장인물에 대한 심리치료방법으로서 "같이 있어줌"(availability)의 유용성을 소설들의 텍스트에서 증명하려고 한다.

셋째, 『통조림공장 골목』의 장에서 필자는 이 시기를 선전문학의 것으로 간주하고, 스타인벡의 논픽션 『폭격』을 영화 『멤피스 벨』을 이용하여 영상화하였고, 이 시기의 유일한 소설인 『달이 지다』를 독자반응 비평으로 재해석하고 있다. 마지막으로 『통조림공장 골목』에 대해서는 주인공인 맥과 닥이 실제인물인 스타인벡과 리케츠를 대신한 것으로 전제하고 그들의 사상을 텍스트에서 검토하고 있다.

넷째, 『달콤한 목요일』의 장에서 필자는 『러시아 기행문』을 선전문학 시기의 종점이자 전후 작품들의 시발점으로서 간주하고, 다시 한 번 몬트레이 삼부작의 중심주제인 본질적인 인간성에 기초하여 분석한다. 또한 필자는 『변덕스런 버스』에 대해서는 성적반응패턴을 원용하여 신경증적 등장인물들의 성적 콤플렉스와 그것의 알레고리를 고찰하고, 『벌겋게 타오르다』의 플레이-노블레로서의 실패와 그 장르의 성공가능성을 전 작품인 『달이 지다』와의 비교 분석을 통해 진단한다. 마지막으로 필자는 『달콤한 목요일』을 칼 융의 이론에 비추어 고찰한 바 그 작품이 상당한 양면성을 특징으로 하고 있음이 발견되었다.

끝으로 스타인벡은 그의 다양한 경력 즉, 스크린작가, 편지작가, 단편 그리고 장편작가, 여행기작가, 그리고 뉴스기자로서의 삶을 살았다. 그럼에도 불구하고

그의 작품들은 어니스트 헤밍웨이, 윌리엄 포크너, 스콧 피츠제랄드에 비해서 상대적으로 대학 그리고 대학원생들에게는 연구의 대상이 아닌 것도 사실이다. 그 이유는 아마도 그의 소설들이 읽기에 용이하고 그 등장인물들이 유치하고, 너무 단순화되어 있으며, 무질서하고, 학문적 연구자들의 눈에 지방색을 과도하게 가지고 있는 듯하다. 하지만, 필자를 포함한 독자들은 그를 높이 평가하고 있는데, 그 이유는 그의 작품들이 인간의 덕성이 그들의 단점과 과오들을 극복할 만큼 충분히 변경 가능함을 강조할 뿐만 아니라, 몬트레이 삼부작에서 특히 드러나듯이 인간의 정서를 생생하게 그리고 있으며, 등장인물의 구성이 현실적이라는 점이다.

Ⅰ. Introduction

Steinbeck was born and buried in Salinas, where the National Steinbeck Centre holds a selection of exhibits saluting the author. However, his career as a writer was focused on the town of Monterey, which was immortalized mainly by his novels, *Tortilla Flat*, *Cannery Row,* and *Sweet Thursday*. In fact, the first canning factory there began its operation in the same year of Steinbeck's birth (1902), and from then on Monterey had two sources of income－sardine cannery and tourism. After World War Ⅱ, however, the canning industry slowly decayed because of the excessive production for soldiers, and then tour business has provided for the region up to now. Now, where one of the largest canning plants was, the Monterey Bay Aquarium attracts shoppers, diners, young lovers, and families. Besides the massive building, the historic locations shown in the novels above remain even now, such as Doc's Western Biological Laboratory, Lee Chong's Market, La Ida's Cafe, and Palace Flophouse with other sites－original packing facilities and cannery worker shacks.

Above all things, the denizens of Monterey, not to mention Salinas, continue to love Steinbeck, a Nobel Prize-winning author, who took many Monterey places and townspeople as the motif of his novels. They plaster his name over antique shops, public buildings, and even highways. Especially, Steinbeck and Ed Ricketts's friendship has always been an object of attention or envy, and many scholars study how they influenced each other. As written in the following, the two men shared the insistent love of humanity, especially needy people, discussing the ecological and evolutionary view of human life, well documented in *Sea of Cortez*. Also, in *Cannery Row* and *Sweet Thursday,* Doc (the emblem of Ricketts) and other characters do not convey the actions that are detailed and clearly framed enough to make a film. Instead of it, the novels provide an atmosphere, which motivated me to study the three novels, because the real people resemble the people in my hometown,

a Korean small harbor.

I insist that the heroes of Monterey Triumvirate (*Tortilla Flat, Cannery Row,* and *Sweet Thursday*) are the poor men, paisanos and bums, which is to say that Steinbeck and Ricketts love and sympathize with them most because they are innocent, charitable, and simple-minded. For example, in *Tortilla Flat*, Steinbeck introduces them like this: "The paisanos are clean of commercialism, free of the complicated systems of American business, and, having nothing that can be stolen, exploited or mortgaged, that system has not attacked them very vigorously" (Steinbeck, *TF* 2). In *Cannery Row*, the author compares the bums to weak marine animals like this: "When you collect marine animals there are certain flat worms so delicate that they are almost impossible to capture whole, for they break and tatter under the touch" (Steinbeck, *CR* 6). Also, *Sweet Thursday* succeeds to the fundamental ideas of the two previous works.

Likewise, Monterey Triumvirate have strong similarities, which is rare to see because the time gap is as long as nineteen years and during that time the author went through a lot of changes in his life, such as three marriages, the participation in the war, and the quirks and eddies through the news report and film production. Meanwhile, the author's fictions and nonfictions are well-known for primitivism, physiology, American dream, group-man idea, and non-teleological thinking influenced by Ricketts. Besides, Monterey Triumvirate have the same dark local color and diversity with a lot of anecdotes about whores, mentally challenged people, soldiers as well as the previously stated propagandists. Their carnivals in the novels may be called the field day or community sports event where all the residents and visitors can join. Although the three novels have been treated as second-class works—obscene, vulgar, panoramic, and incendiary, the community spirit based on brotherhood in them provided a solid foundation Steinbeck's cannons: *In Dubious Battle, Of Mice and Men, The Grapes of Wrath* and *East of Eden.*

Interestingly, the periodization of this dissertation nearly corresponds to the changes driven by Steinbeck's women—his mother and his three wives. The first period of

apprenticeship is related to Olive Steinbeck, his mother. She was a confident and outgoing woman, unlike her husband and son, working for Salinas's community and pressing the author to come up to her high expectations, chiefly reading books a lot. However, young Steinbeck showed the rebellious attitude to his mother's instruction, such as the drop out of Standford University and wandering through many works using physical labor instead of intelligence. Along the way, he developed the rebelliousness to the authority of the traditional civilization—capitalism and Christian morality and also established his unique idea of American realism, atheistic humanism, and local color literature. Next, the second period of literary and commercial success was with Steinbeck's first wife, Carol Henning (d. 1983). They first met each other in Tahoe City in 1928, getting married in 1930 in Eagle Rock and moving to Pacific Grove helped by Steinbeck's father. After the writer's first hit, *Tortilla Flat*, they built their first home in Los Gatos in 1936. It is known that Carol is intelligent and strong-willed enough to contribute to her husband's novels, such as suggesting the title for *The Grapes of Wrath*. All in all, it is interesting that despite the seeming antipathy to his mother's oppressive education, Steinbeck loved another confident woman.

However, predictably, Steinbeck walked away from Carol toward Gwyndolyn Conger (d. 1975), who was nearly twenty years junior, even though he was a type of decent man. Their wild marriage life is in accord with his third period of the writing career, distinctive of the propaganda literature. Steinbeck and Gwyn got married in 1943, produced two sons—Thomas Steinbeck and John Steinbeck IV. As much as their age gap implies, their marriage life was not decent to each other. Notably, Steinbeck had to live in New York, making friends with many public figures in the political and entertainment celebrities. During the time, he wrote the second novel of Monterey Triumvirate, *Cannery Row*, probably caused by his nostalgia for his virtual hometown, Monterey. Finally, Gwyn asked him for a divorce after the funeral for Ricketts, killed in a railway accident, putting away Steinbeck in 1948. Lastly, after the failure of two marriages, Steinbeck met Elaine Anderson Scott

in 1949, when her spouse was a movie actor Zachary Scott, getting married in 1950, now remaining in Manhattan and Sag Habor, until his death in 1968.

As a matter of fact, I classify Steinbeck's works centralized on Monterey Triumvirate and strengthen this by the relationship between his works and civilization —mostly capitalist materialism and Christian legalism. However, I do not define or analyze such an American tradition, drawing on the common sense shared by Steinbeck and the prominent literary persons—William Faulkner and Ernest Hemingway. That is, they argued our lives should be honest to human nature, not toward "Otherness" made by external pressures. For example, Steinbeck hated the commodification of humans, that is, the act of estimating humans regarding their exchange or sign-exchange value. Indeed, I also deplore the fact that the product one buys and the person s/he befriends confer the social status on him or her.

In *Tortilla Flat*, the town of Cannery Row, Monterey is introduced to "sit on the slope of a hill, with a blue bay below it and with a forest of tall, dark pine trees at its back" (Steinbeck, *TF* 5). And, in *Cannery Row* and *Sweet Thursday*, it is introduced to be "a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream, [and] the gathered and scattered, tin and iron and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses, and little crowded groceries, and laboratories and flophouses" (Steinbeck, *CR* 5). Meanwhile, the paisanos are described to live on the hill whose streets do not have asphalt and whose corners do not have street lights, and the bums are written to get together sitting on the oxidized pipes in the abandoned space, retired in disgust. Nevertheless, they are certainly heroes of Monterey Triumvirate. Moreover, even though Lukac's starry sky might be invisible to their eyes, and Fortuna's arbitrary luck might not fall on them, Steinbeck would say we should restore the love and respect they need desperately because we might be such people.[1)]

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1) I make Monterey Triumvirate three points of periodization to organize Steinbeck's works, which is the main work done during my doctor's course. Also, I reconstitute my related articles carried in academic

The purpose of this thesis is to classify Steinbeck's works centralized on his Monterey Triumvirate into four periods as stated above by giving the titles according to the relations between the characters and the civilization: The first period is apprenticeship novels: resistance to civilization (1929-1934); the second is *Tortilla Flat*: ordeal by civilization (1935-1939); the third is *Cannery Row*: participation in civilization (1940-1946); and the fourth is *Sweet Thursday*: harmony with civilization (1947-1954). Also, I discuss the characteristics of each time and illuminate his consistent philosophy.

First, the three apprenticeship novels by Steinbeck have the theme of resistance in common. As to *Cup of Gold*, I observe its stories in detail to demonstrate his affluent skills and idea by laying out two topics of discussion: Why Henry chooses to be a privateer and what "Cup of Gold" means. As a result, this study leads to Henry's love to Elizabeth, Old Robert and Merlin's philosophy, and his sadness before dying. Next, as to *The Pastures of Heaven,* I try to interpret its panoramic and ironic styles from a new angle, that is, insisting on the concept of "Arete" that there is also a responsibility to the neurotic characters besides the careless Munroes. Lastly, *To a God Unknown* is analyzed in the way of Baruch Spinoza's pantheism and Joseph Campbell's and Marie-Louise von Franz's mythology. The reason is that Spinozism may be more reasonable than conventional anthropomorphic theism to the author's eyes, and Campbell's belief contributes to the hero's pagan worship of nature and the characters' queer sexuality more persuasively than the non-teleological thinking method.

As a result of this research, Henry's eternal loneliness proves to be caused by his choice of fame and wealth rather than his authenticity represented by the love of Elizabeth. Also, the tragedy in the pasture of heaven is to be cured by "Arete," and

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magazines through this thesis. I express my earnest gratitude for the cooperation and support that the academic societies agree to let me reuse my essays. In fact, self-plagiarism occurs "when authors reuse their own previously written work or data in a new written product without letting the reader know that this material has appeared elsewhere" (Roig 16). Therefore, I list the sources of reused articles in the part of Worked Cited.

Joseph's suicide and belief in natural objects—the rock, the oak, and the glade—is wasteful. Through the works, Steinbeck is seen to pursue cheerless alternatives to facing the awful civilization and in the process emphasize the resistance to the established values of the society.

Second, I discuss the connotation of the paisanos' eccentric and neurotic behaviors and Danny's death according to *Civilization and Its Discontents* by Freud, that is, the civilization gives rise to Eros (life) and Thanatos (death) in humans, which covers *Tortilla Flat.* The brief summary of *Tortilla Flat* is introduced in the second chapter because the first one is treated mainly about Freud's psychological theory, and also although some texts may be repeated, they are used for different purposes of research. Next, I aim to observe the paisanos' lifestyle in *Tortilla Flat*, the hypocritical aspects caused by the civilization in *A Medal for Benny,* and their responses to such situations so as to illuminate the paisanos' existing method in hypocrisy. In fact, the endings of the two works are different (*Tortilla Flat* ends in tragedy while *A Medal for Benny* propaganda or patriotism), but their moods share the pathos, in stark contrast to the other comic parts. Thus, the observations of paisanos' characteristics and their contacts with the hypocritical civilization are focused on the front and middle part of the two works, while their responses are discussed mainly about the end of them, partly including the other parts. This research will reveal an important theme of Steinbeck novels—the commitment between the people and between individuals and the civilization. Indeed, thanks to such a topic, after *Tortilla Flat*, Steinbeck could produce his social and realistic novels such as *The Grapes of Wrath,* well-known for dramatizing something larger than one individual—a community, a group-man, or universal humanism. As the last of this part, I introduce the appearances of three neurotic characters of Steinbeck's works helped by psychological theory: Lennie of *Of Mice and Men*; Tularecito of *The Pastures of Heaven*; and Frankie of *Cannery Row.* This research is caused by the fact that Steinbeck's and Jung's idea have it in common that humans, for a psychotherapeutic way, should respect the way they are and help fulfill the neurotics'

lacking parts, which I call availability.

As the third period, the Steinbeck's participation in civilization was with joining a war-effort during the Second World War, and two journeys open and close this period—*Sea of Cortez* (1941) and *A Russian Journal* (1948), mostly in accord with the marriage life with his second wife, Gwyndolyn. *Sea of Cortez* terminated Steinbeck's second career of labor novels in his biography, after which, the couple moved to New York, starting his third career as a propagandist, working for the Foreign Information Service (FIS) and the Office of Strategic Services (OSS, later CIA) to respond to Axis propaganda and participate in the war actively with other literary professionals of the time—Archibald MacLeish, Robert E. Sherwood. Writing scripts for FIS, Steinbeck produced *The Moon Is Down* (1942) about a small town's resistance to the invaders (meaning the Nazi) and *Bombs Away* (1942) as a recruitment effort. Moreover, he applied for direct commissioning as an Army intelligence officer, only to be rejected because his writings were judged as subversive and suspicious. Instead of that, Steinbeck came in on the development of two screenplays—*Lifeboat* (1944) and *A Medal for Benny* (1945). Furthermore, he applied for a war correspondent, filing from England, North Africa, and Italy, and later cataloged the dispatches in *Once There Was a War* (1954). Among the works, *Bombs Away* and *The Moon Is Down* are introduced because they deal with the author's ideas most effectively.

In the first article of this part, *Bombs Away* does not have a conventional plot and instead of it describes six key members of a crew team and their roles individually, leading to an obvious possibility of a successful mission in the last chapter with extensive training and patriotic attitude. This nonfictional propaganda is meant to reassure Americans that they never fail to win the war by praising Americans' techniques, fighting spirits, war experience, and material especially aircraft. Also, it shows that the author moves to the active and aggressive stance from that of an outsider as in *The Forgotten Village* (1941), where a general character, Juan Diego, just leaves his hometown and its backward culture for his new potential of being

civilized. Given this, I observe the propagandistic aspects of *Bombs Away* mainly by textual evidence. The process has two research trials that other critics have not covered much. The first is to illuminate the fact that Steinbeck extended his particular idea from resistance vs. obedience to justice vs. injustice. The second is to describe the six jobs that make up a bomber crew of the Memphis Belle, helped by the facts of *Bombs Away* after seeing the episodes of *Memphis Belle,* including their final mission in Germany.

Next, I treat the controversy of *The Moon Is Down,* which is attributed to the author's neutral stance between the occupiers and the occupied by focusing on "the reality of human behavior rather than what it ought to be" (Bradbury 203). Factually, this seemingly lukewarm attitude might not have been useful as propaganda, and moreover, its form and language cannot help being wooden or typed in that this style of novel tends to be too one-sided or non-judgemental to allow more dispute.[2] Nevertheless, *The Moon Is Down* is worthy of being reinterpreted from the angle of reader-response criticism because the book throws the question of which governmental system is more reasonable between democracy and totalitarianism, which will compensate "the aesthetic inadequacy of the play-novelette's innocent simplifications" (Levant 144). For this, I introduce the humanness shown in the novel and discuss some controversial parts in the way of reader-response criticism. Considering the fact that *The Moon Is Down* has been a best-seller propaganda work until now, I argue that readers' subjectivity is more acceptable than critics' objectivity or even the writer's intention.[3]

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2) Leonard W. Doob gives a helpful definition about propaganda: systematic "manipulation of stimulus-situations in such a way that, through the consequent arousal of preexisting, related attitudes there occurs within the mental field a new integration which would not have occurred under different stimulus-situations" (54). And Doob further adds that successful use of suggestion is based on the manipulation of four central principles: perception; simplification; auxiliary attitudes and repetition (98). If we consider the above, Steinbeck's propaganda novelette cannot be the topic of Reader-Response Criticism because of its characteristic of "simplification" in stark contrast to Joseph Conrad's *Heart of Darkness* and William Faulkner's *The Sound and the Fury*.

3) See http://unsworth.unet.brandeis.edu/courses/bestsellers/

As to *Cannery Row*, I argue that Steinbeck's "agrarian realism" evolves into a new idea of "counterculture naturalism" by the help of Ricketts's "non-teleological thinking." Also, for convenience, I see *Tortilla Flat* for Steinbeck's original idea and treat Ricketts's idea in *Sea of Cortez*.[4] And then *Cannery Row* is analyzed for Steinbeck's new idea of "counterculture naturalism," assuming that Mack and Doc are acting for the two men—Mack represents his downtrodden boys by insisting their equality in a secure group while Doc accepts them without any prejudice.[5] That is, Steinbeck continues his original notion—humans are more important than material—and suggests communalism is the only way to live decently and survive the loneliness forced by the civilization. In fact, I conceive this article in that Ricketts's non-teleological thinking has been used mainly to understand Steinbeck's strange characters and ironical conditions of his novels, and the other scholars little distinguishes between the two men's ideas, still less observe the relationship of the two.

The fourth period around *Sweet Thursday* begins with *A Russian Journal*, which is considered as the end of his propaganda career domestically and internationally and also as the beginning of his post-war literature. I name it "harmony with civilization," which means the author's idea of resistance to civilization has become mature enough to look for another way to live harmonious with other people, including the richer and poorer, influenced by his unpleasant experience with his second wife and the Second World War. Therefore, in this section, I introduce my essays about *A Russian Journal, The Wayward Bus, Burning Bright,* and *Sweet Thursday*.

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4) *Sea of Cortez* (1941) is of a big size, nearly six hundred pages long, for many years people understood that Steinbeck wrote the first part, narrative, and Ricketts the second part, a phyletic catalog. However, Ricketts is found to have written "non-teleological thinking" section of the former part with other parts called "sea memory." Over time, in 1951, three years after his death, Steinbeck republished the first part of *Sea of Cortez* in the name of *The Log from the Sea of Cortez*.

5) In fact, when Steinbeck gave Ricketts the typescript of *Cannery Row* and asked him to read it to see if he wanted Steinbeck to make any changes, Ricketts sat on his bed, and read it through carefully, smiling, and when he had finished, he said, "Let it go that way. It is written in kindness. Such a thing cannot be bad" (Benson 560).

In the first article of this part, the author writes, "There must be a private life of the Russian people, and that we could not read about because no one wrote about it, and no one photographed it" (Steinbeck, *RJ* 4). That is not to say, he was not interested in politics, even if attempting to report such a public issue, the Russian government would not have allowed it. The two men just tried to be "neither critical nor favorable" (Steinbeck, *RJ* 4) and wrote what they saw and heard, but it is "contrary to a large part of modern journalism" (Steinbeck, *RJ* 8). To illuminate this point, I observe the journal in detail according to time order, mostly about Russians' human aspects. Before that, some novels before *A Russian Journal* are discussed so as to reveal the writer's undying philosophy of humanity—humans are not always good or evil. Given that the past reviewers have regarded *A Russian Journal* just as a light or simple look at another totalitarian country from one writer's angle of view, this research would be a newer attempt to publicize Steinbeck's efforts to see the universal beauty and value the whole humans share regardless of their political tendency.[6)]

In the second article of this part, to re-evaluate its sexual allegory and illuminate Steinbeck's idea of sexuality, I discuss the texts of *The Wayward Bus* in light of psychological references of sexuality and scholars' previous research. It is what the other critics have not covered much. Notably, the structure of this erotic novel is similar to the sexual response cycle—excitement, plateau, orgasm, and resolution. In short, the neurotic characters' sexuality repressed by civilization is titillated by their interaction; goes on a pilgrimage, tensioned much enough to be highly sensitive; bursts up into the modes of intercourse, argument, assault and rape; and returns to its original condition.

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6) It is needless to say that *A Russian Journal* has implicit limits of the factual report about Russians' reality: the Kremlin's censorship, their propagandistic strategies, the journalists' disadvantage of language skills and reporting equipment. Most of all, the two men's journal cannot but treat political and historical materials despite their non-teleological attitude. Nevertheless, this book is worthy of being studied because the people's efforts to overcome the aftermath of war and their affirmative and healthy minds are delineated to compared with those of Steinbeck's downtrodden characters of *In Dubious Battle*, and *The Grapes of Wrath.*

Next, I introduce the causes of the failure of *Burning Bright* by reading the text and compare it with the stories of *The Moon Is Down.* In fact, *Burning Bright* has unrealistic language and a thematic fault, whereas *The Moon Is Down* has relatively rich contents and its stories move faster. However, the significant contrasting point between the two is arbitrary abstractness in *Burning Bright* and abstained clarity in *The Moon Is Down*. In the aspect of contents, *Burning Bright* is seen to be didactic, and in *The Moon Is Down*, as introduced previously, it calls attention to common humanity including the enemies, the evil side of the novel. Although this chapter uses the text of *The Moon Is Down* repeatedly after the Section Three Chapter Two, the purposes of the quotation are different. That is, I strive to illuminate the possibility of Steinbeck's play-novelette, if he gave it up, as a genre of literature. In fact, his play-novelettes contain speech patterns and dialects based on dialogues instead of narratives.

The last article of this part is focused on a similarity between Steinbeck's *Sweet Thursday* and Jung's psychology. In fact, I noticed there are notable appearances of ambivalence in the novel, and Jungian psychology can be helped to explain the reason. I define ambivalence by the texts of the book with the central theory of Jungian psychology and throw a question related to the human psychic structure and look into the psychological duality in the novel.

Lastly, the previous research of Steinbeck's novels has been focused on his most famous novels—Labor Trilogy (*In Dubious Battle, Of Mice and Men,* and *The Grapes of Wrath*). For example, many doctoral theses of Steinbeck's works treat these novels by emphasizing his social realism. Indeed, the works written in the late 1930s are most praised as seen in his collection of short stories, *The Long Valley*. Therefore, his earlier novels have provided a lot of topics to researchers, such as the materialistic cultural approach and a study on the aesthetics of realism. Also, some other papers are about the non-teleology theory, the formation of consciousness, woman characters, and the American dream. However, the space of the academic activities seems to be narrow, just reaching, Steinbeck's later cannon, *East of Eden,*

as a good textbook.

However, Steinbeck produced many works—writings for screens, letters, stories and novels, travels, and news reports. That is, this thesis is significant in that it ranges from his apprenticeship to the post-war period for thirty-five years instead of his five-year heyday or so and treats his non-fictions ignored as a deviation from literature. In fact, Monterey Triumvirate were not designed to be a trilogy by the author. Nevertheless, the three novels can be connected with similar themes and characters. The books have the same topics of rent and collecting with ambiguous properties, for example, comedy vs. tragedy, illegitimacy vs. morality, and poverty in money vs. richness in heart, which dualism continued for nineteen years from 1935 to 1954. Indeed, the activity of collecting and the burden of rent are shown as a metonym of capitalism and modern trend. Besides, Monterey Triumvirate share other themes: "male friendship, the beauty of simplicity, the evil of capitalism, physiocracy, the necessity of community, and the patience of survival" (Lee, "TC" 326). It is based on the author's growth environment, such as the rural valley and the sardine smelling row, and his sympathy with Mexican people.

Meanwhile, *Tortilla Flat* is "about the simple life before capitalism," and *Cannery Row* is "about the more complex life after capitalism," and *Sweet Thursday* means that the author "misses the first life after mature capitalism" (Lee, "RC" 218). Moreover, Steinbeck intends to argue justice with the connotation of rent and collecting meaning that simplicity is above materialism, and the dispossessed should be loved as a member of a community. *Cannery Row* seems to be more radical and participative on the social issues than *Tortilla Flat* while *Sweet Thursday* can be rated as more affirmative and accommodative to the civilization than the two previous works. All in all, as each carnival shown in the three novels expresses the same community spirit metaphorically, it is not too much to say that Monterey Triumvirate are a sort of trilogy.

Ⅱ. Classification Centralized on Monterey Triumvirate

A. Apprenticeship Novels: Resistance to Civilization (1929-1934)

The First World War in Europe seemed to give an enormous blessing to American farmers at first, that is, agricultural production in Europe declined, and the demand for American farm products rose. They invested more money in buying more and more machinery and moved to marginal farmland, such as Wisconsin or the Ozark and Appalachian regions. However, with the price of farm rising and their debt increasing massively, the economic depressions of the 1920-21 and 1929-33 brought about widespread poverty and unemployment. Meanwhile, American modern literature comforted them with the universality based on the state of a period and also the writers' originality: F. Scott Fitzgerald's *The Great Gatsby* (1925), Ernest Hemingway's *A Farewell to Arms* (1929), Thomas Wolfe's *Look Homeward*, Angel (1929) and William Faulkner's *The Sound and The Fury* (1929). Around this time, young Steinbeck produced his apprenticeship novels－*Cup of Gold* (1929), *The Pastures of Heaven* (1932) and *To a God Unknown* (1933). To his disappointment, they showed the lowest record regarding circulation and criticism. Later, Howard Levant criticized the three works had "confusing imprecision [in] *Cup of Gold*, the inoperative framework [in] *The Pastures of Heaven*, [and] the detached, mythological overlay [in] *To a God Unknown*" (157).

As a matter of fact, it may be helpful for understanding his apprenticeship works to look into Steinbeck's family background. Unlike Simon Dedalus in *A Portrait of the Artist as a Young Man* (1916) and Perry in *Dead Poets Society* (1989), an American drama film, Steinbeck's father, John Ernst, was gentle enough to support his son's career.[7] He allowed Steinbeck and Carol (his first wife) to live rent free

7) Stephen Dedalus in *A Portrait of the Artist as a Young Man* escapes the confinement of family,

in his family cottage in Pacific Grove and providing a twenty-five-dollar allowance so that his son could concentrate on writing daily. Nevertheless, Old Steinbeck is said to have been restless and even depressed especially after losing his job at the Sperry Flour Mill, which closed partly because of his mismanagement. Although providing for his family by working for Treasurer of Monterey County, he could not reclaim his previous self-assurance. As contrasted with his case, Olive, Steinbeck's mother, was so strong-willed as to control or suppress his son's character by establishing high standards for him. To this, Steinbeck showed distractions especially in his college life, attending Stanford irregularly for six years, not earning a degree. Along the way, he went through a variety of jobs, such as in a haberdashery store in Oakland, in a labor gang building the first road below Big Sur, in a sugar-beet factory, and even in the *New York American,* a newspaper. Fortunately, Steinbeck could "get on well with all sorts of persons, and he discovered the genuine human qualities of humble people while working with them; he had no snobbery in him" (Fontenrose 3).

In short, his growth process and experience as a manual worker in the depressed economy produced his apprenticeship works in the same color of resistance to the conventional society.[8] First, *Cup of Gold* is based on Henry Morgan, who worked as a British privateer in the 17c, but has many characters the author created because the real-life person does not have enough record about his early days.[9] This novel,

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nation, and church to pursue his artistic dream. Also, Neil in *Dead Poets Society* directed by Peter Weir commits suicide from the frustration of his desire to be an actor. In the two works, their fathers are domineering and oppressive: Simon Dedalus, Stephen's dad, has a strong sense of Irish nationalism, and Mr. Perry, Neils's dad, wants his son to go to Harvard University and to be a medical doctor. In other words, they prove to be oppressors to their sons' desires.

8) In fact, the young Jewish student, Benedict de Spinoza, also was in the same shoes, because his atheistic thinking disappointed his brethren, and his books were not published for fear of controversy. And this paper uses this similarity to the research of the mythological resistance.

9) Privateer means a ship privately owned and crewed, but authorized by a government during wartime to attack and capture enemy vessels; the commander or a crew member of a privateer ship. ("Privateer." *Webster's New World College Dictionary;* Hereafter the citation writing method of the footnote is the same as that of the independent quotation)

Steinbeck's debut, deserves to be studied in that it was not affected by others, such as his first wife, Carol, and his best friend and mentor, Ed Ricketts. In fact, although it is criticized contradictory or disharmonious, I insist that it also shows the author's passionate and exuberant artistry. In the same context, Levant says "many technical devices [of *Cup of Gold*] are evident, such as flashbacks, foreshadowing, inter-chapters, inserted brief narratives, internal monologue, a play on names, a dream sequence, a cluster of images and symbols, ironic confrontations and juxtapositions, parallels and oppositions" (10).

Second, *The Pastures of Heaven,* which has not been well-received even up to now, is worthy of the author's unique theme and artistry. As a few positive comments, Margaret Cheney Dawson says, "[Its style is] the author's charming serenity, and there is clarity, good humor and delicacy in [his] writing that makes the book fine reading," and "each of the chapters presents an individual or group enacting some small drama against the backdrop of Heaven's Pastures" (NYHT 2). Moreover, *Chicago Daily Tribune* (Nov 19, 1932) concludes "the characters are as vitally real as your next door neighbor, and the style and presentation of the novel are restrained, compassionate, as well as compelling" (14).

> In fact, the pastures in the novel are not heaven like their outward appearance, which is one of Steinbeck's favorite artistic skills, and it has the writer's behind-the-scenes stories. First, his grandfather, John Adolph Gross Steinbeck, was born in Dusseldorf, Germany. While traveling to Palestine, Adolf's brother was stabbed to death, and his sister-in-law was raped by the tribesmen. And there Adolph met Almira Dickson, and they got married, beginning to live Massachusettes, and worked as a wood carver. And then after living in Florida, Adolph moved to California with his family, buying ten acres of land north of Salinas, building a dairy farm and orchard, and later even opening a flour mill. To turn to the story of the family of John's mother, Samuel Hamilton, Steinbeck's maternal grandfather, was born in Ballykelly, Northern Ireland. After moving to New York, and married Elizabeth Fagen, also from Ireland. In 1871, the family moved to California and contributed to founding Salinas. Samuel soon moved his family to a ranch near King City, which is regarded as the setting of *The Long Valley* and *East of Eden*. As we see now, the Steinbecks had much more depressing family history than the Hamiltons. (Lee, "Arete" 112-113)

As mentioned in the quotation, this book is distinctive of cosmic irony in that the

characters do not have critical responsibilities about the disastrous results in the novel, only ascribed to the fates that are caused by sharp contrasts between human intentions and reality. Third, *To A God Unknown,* influenced by Joseph Campbell's Hero Myth, has a high ecological imagery with Christian and pagan mythology. And also, the novel seems to say the author's rebellious attitude to the traditional Christianity or its anthropomorphic thinking. Although making readers confused by using syncretic approach and multiple referents to symbols, Steinbeck's allegory inevitably means that nature is to renew itself regardless of humans' interference, that is, their teleological attitude is not reasonable.

Lastly, I argue these three novels share the same structure, emotion, and philosophy. The examples are this:

> The main characters leave their hometown: Henry Morgan leaves Cardiff, Wales, for the Caribbean, all the family including the Munroes move into a pasture of California, and the Waynes except their father, John Wayne, leave Vermont for California. Another example is the unhappy ending: Henry Morgan is dying wanting real love despite all the fortune and fame, the Whitesides's farm house is burned out with their hope of building a dynasty there, and Joseph Wayne holds a ritual of suicide for rain without knowing that it is supposed to rain beforehand. And the last example is the existence of a high-toned woman: innocent Elizabeth whom Henry cannot forget or hate, Molly Morgan who is a school teacher, and has a sad episode about her father, and Elizabeth whose former job is a teacher and who marries Joseph Wayne, and dies with her neck broken. (Lee, "To a God Unknown" 471)

These examples of the apprenticeship novels reveal the tendency of resistance to the superficiality of the modern civilization: fortune and fame as in *Cup of Gold*, seemingly secure society as in *The Pastures of Heaven*, and imaginary beliefs as in *To a God Unknown*. Moreover, I write, "The first novel, *Cup of Gold*, boasts Steinbeck's ambitious and dynamic style as a buccaneer like the main character, Henry Morgan, and the second, *The Pastures of Heaven,* shows the originality, humor and splendid writing devices, such as image, symbol, and irony with a powerfully poetic feeling. And the last novel, *To a God Unknown*, delineates human unconsciousness and a new concept of realities with the accurate name and picture

of the region and the life of the times" (Lee, "To a God Unknown" 471). Therefore, the books, I insist, should be studied more carefully and passionately.

1. *Cup of Gold*: Henry Morgan's Never-ending Loneliness[10)]

a. A Buccaneer's Ceaseless Lonely Life

Henry's father, Robert, in *Cup of Gold*, is a failure, a dreamer, a gardener in his spare time, and a compassionate man loved and respected by others, while Mother Morgan is a pragmatic, down-to-earth, brusque, and iron-willed woman. Their son, Henry Morgan, leaves them and evidently becomes a privateer, but is not shown merely as a carefree swashbuckling one. Instead, he struggles to gratify his unfulfilled desires, greed and hunger for power. In fact, the author created Chapter One and Two－Henry's earlier life in Wales in the 1600's, his flight from Cardiff, and indenture on James Flower's plantation. The reason is that there is no record recognized officially of Sir Morgan before 1655 except The Buccaneers of America by Alexander O. Exquemelin, Henry's surgeon at Panama. Exquemelin's firsthand account of life among the buccaneers was "a bestseller in its time and has been in print almost continuously since the seventeenth century" (Steinbeck, *Cup* x). He said that Henry was an indentured servant in the West Indies while Henry insisted that he initially went to the Caribbean as an English military officer in Hispaniola. To this, Henry sued the publishers for libel and claimed the damages of £200. As a result, Exquemelin was forced to retract his statement, amending subsequent editions of his book. In whatever way, *Cup of Gold* is based on the real buccaneers' lifestyles, and Henry is described as an average man, not as a hero of the war.

To enter the story, one day in Wales young Henry meets an old ex-pirate, hearing his tales of adventure on the high seas, deciding on his future dream. When he is

10) This is from my article: "A Buccaneer's Ceaseless Loneliness: *Cup of Gold* by John Steinbeck," *KAMFE* 22.2 (2015): 391-413. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Cup of Gold."

old enough, his father sends him to a port city to become a sailor, telling him to listen to a wise man, Merlin. The mysterious bard predicts Henry's youthful journey of success and later confession of sorrow and loneliness at the end of life story like this.

> You are a little boy. You want the moon to drink from a golden cup; and so, it is very likely that you will become a great man—if only you remain a little child. All the world's great have been little boys who wanted the moon; running and climbing, they sometimes caught a firefly. But if one grow to a man's mind, that mind must see that it cannot have the moon and would not want it if it could—and so, it catches no fireflies. (Steinbeck, *Cup* 19)

In this kind of extravaganza, the cup of gold seems to symbolize Henry's idealism. That is, Merlin says only young people tend to push forward their purpose of life even if it looks impossible to old men and sometimes succeeds in winning the prize. However, it is not until they are mature enough that they might begin to wonder what they have wanted.

In addition, this novel generalizes a typical character of human life: "People have so often been hurt and trapped and tortured by ideas and contraptions which they did not understand, that they have come to believe all things passing their understanding are vicious and evil－things to be stamped out and destroyed by the first comer" (Steinbeck, *Cup* 102). It means that they should protect themselves by themselves against the possible wound. And also, the author seems to argue that a person's mind could be split into at least two, leading him or her to an indescribable anxiety. For example, Henry says to Merlin, "I must go [to sea], for it seems that I am cut in half and only one part of me here. The other piece is over the sea, calling and calling me to come and be whole. I love Cambria, and I will come back when I am whole again" (Steinbeck, *Cup* 18). However, he never comes back, and his psychologically split condition remains until his death. Like Dante's Beatrice, Elizabeth living in a hut serves as a defective part of his whole self through the novel. Plus, his unrequited love functions as a kind of motive of the

change from an innocent boy to a cruel privateer in his later life.

Next, when he gets to the outskirts of Cardiff (the capital of Wales), all his terror is gone, and a new blossoming wonder comes to him. There he meets Tim, who seemingly has a broad and innocent face, and introduces himself as an honest sailor out of Cork. The honest-looking boy takes Henry to the throbbing voyage to the West Indies, and they work in the galley together. However, at this point, *Cup of Gold* shows two fragmentary or oversimplified characters: one is somewhat childish, and the other is tensionless. Tim proves not to be honest, helping sell this innocent kid as a slave. To this, Henry cries, "I don't want to be sold," and "I didn't come to be sold. I want to make my fortune and be a sailor" (Steinbeck, *Cup* 51). Hearing this, Tim sobs like a small and whipped child. On the other hand, James Flower, the servants' owner, is kind to Henry, his newly indentured servant, even from the first time, saying, "Do not be so hurt, child. You are very young to be coming to the islands. In a few years, you will be a man and strong" (Steinbeck, *Cup* 54). Like this, the planter is nice enough to be called a prepared supporter, making Henry be an essential manager. Indeed, even Steinbeck's realist novels of the 1930's—*In Dubious Battle* (1936) and *Of Mice and Men* (1937)—cannot be entirely free from this fanciful or abstract style.

Over time, Henry's homesickness of his parents and Elizabeth makes him even buy a slave woman called Paulette, who is lithe, yet rounded, fierce and gentle in a moment, and whose ancestry is Spanish, Carib, Negro, and French. He thinks of her as a fine machine perfectly made for pleasure, a sexual contraption, but the more he resolves his sexual thirst, the more earnestly he misses Elizabeth. That is, Elizabeth has become not only a sexual object but also an inner goddess at least to him. Furthermore, the loneliness and discontent Henry carries from leaving home and his situation of being indentured for three years have made him a heroic privateer. Even after visiting his uncle, Edward Morgan, Lieutenant-Governor of Port Royal, his malaise is not released, and, what was worse, he has got a news of his mother's death, and his father's insanity. Although he is intelligent enough to become his

master's head boy and eventually inherits his master's land, his past three years gives him so much sadness and fury, too. In the while, he buys a fast ship, hiring a crew, sailing the Caribbean looking for treasure, and this process is as fast as the vessel named Elizabeth.

Chapter Three and Four show the rise of Henry as a privateer, and the taking of Panama and the captivating of Ysobel. This part of real Henry Morgan's career is better known than his earlier life, so Steinbeck gets into the head of his character to explain his bloodthirsty actions. He ruthlessly destroys almost all the Spanish forts by Mansvelt's help, and the main attacks are in Porto Bello, Maracaibo, and Panama, praised as heroic in England while Spanish people are rightly afraid and hateful of it. However, Henry grows lonely even in his glory as Old Merlin spoke the truth that "[Captain Morgan] had come to his success, and he was alone in his success, with no friend anywhere." Henry feels "all his fears and sorrows and conceits, his failures and little weaknesses, must be concealed" (Steinbeck, *Cup* 85).

This kind of acute self-consciousness gives him not only the lonely and reserved personality shown above but also transformative tendency. For example, his true love, Elizabeth's image begins as a little girl in a humble cottage to whom he cannot say a word of farewell. However, Henry adds a tender farewell scene to the scene when meeting Tim. Next, to Paulette, a sexual slave girl, he changes Elizabeth into a wealthy squire's daughter, with whom he could not help part by "a gang of bastard sailors" (Steinbeck, *Cup* 66). To Coeur de Gris, Elizabeth is introduced as a daughter of an earl who sells Henry into slavery. At last, to the King, Henry tells a lie that Elizabeth was a French Princess, who was seen bathing naked by him and imprisoned in a tower, taking poison to death. All this metamorphosis of Elizabeth seems to be due to the romantic idea of his love. As in Merlin's parable that big black ants are born with wings and fly a day or two, then dropping their wings, falling to the ground to crawl for all their lives, Henry might have a remarkable ability to acquire his ideal woman, but instead of it, he spoils the talent and indulges in enjoying a vicarious pleasure out of fame and wealth.

Meanwhile, Chapter Four, the climax part of Cup of Gold, gives the particular connotation to the episode with La Santa Roja. The meaning of Cup of Gold is divided into two－material and human. First, the historical facts of the attack on the richest region of the Caribbean called Cup of Gold are well-known for its cruelty and errors. That is, Morgan's men are shocked to learn that the considerable extent of the wealth of Panama has been transferred onto Spanish galleons and that their decision turns out to be a significant error. Nevertheless, they destroy most of the residents' remaining goods, and torture the people there, but get tiny gold from the unfortunate victims. What is worse, the assault is looked upon as a violation of the 1670 peace treaty between England and Spain. Morgan is summoned to England as a suspect, but rather knighted there before returning to Jamaica to take up the post of Lieutenant Governor.

Second, the human or symbolic meaning of Cup of Gold is the core theme of this novel (and it is explained later). That is, La Santa Roja, is a legendary woman also known as the Red Saint of Panama, and reputed to be the most beautiful woman in the world, whom Henry vows to take for his own. After several bloody battles, he takes Panama from Spain, but she rejects him, and this drives him mad. Although Ysobel, her real name, is a married woman and different from the picture that he has prepared in his mind, she is so beautiful that he lusts after her. He at first tries to ingratiate himself with her－with private quarters, a slave, excellent meals, visits from friends, and gifts of jewels. However, the lady persists in refusing him and tells him that he will have to let her soul go free before he can gratify his carnal appetite. Enraged, he has her stripped, imprisoned, and starved, but she continues to refuse, saying she will never give in so long as she lives. In the while, he is out of his mind and even kills Jones for theft, and Coeur de Gris, his beloved subordinate, merely for the disobedience. Finally, he accepts defeat, returning Ysobel to her husband in exchange for a substantial ransom.

Lastly, Chapter Five shows that Henry returns to civilization, marrying his cousin Mary Elizabeth, daughter of Colonel Edward Morgan, lieutenant governor of Jamaica

and Henry's uncle, and dies in Jamaica. In fact, his love affair is transformed into a kind of loveless marriage of convenience. Nevertheless, until the end, he does not repent his sin and rather says, "I don't remember ever having been consciously wicked. I have done things which seemed wicked afterwards, but while I was doing them, I always had some rather good end in view" (Steinbeck, *Cup* 183). He feels he is not speaking his mind and suffers from many strident and harsh voices. Finally, Elizabeth comes to him and confirms whether he came to see her before leaving hometown. Hearing his answer of yes, she disappears and becomes a red smoldering ember, and the light is dying out of it. Learning his father's peaceful death and Merlin's herding dreams in Avalon, Henry is "conscious of the deep, mellow pulsation of [their tone]" (Steinbeck, *Cup* 187). All in all, it is sure that Elizabeth and Cup of Gold are analogized as the objects of Henry's desire, but they are split in different places—his hometown and the Caribbean. Their meaning is discussed in the following.

b. Meaning of Elizabeth and Cup of Gold

Steinbeck combines modernist prose and naturalistic observation with antique expression and highly decorated image-making. In its thematic use, the ironic relationship between pirate and hero is justified according to the chronic and romantic situation in the Caribbean—*Forever Neverland* by Heather Killough-Walden, *Bound By The Heart* by Marsha Canham, *Steel* by Carrie Vaughn, and the movie series, *Pirates of the Caribbean*. Steinbeck seems to have written this novel as an innocent man's fateful, tragic quest for wealth and love, and can be extended to the themes of the battle of life in an outside world, and Western Imperialism.

It is reasonable to assume that Steinbeck, as a young writer, was desperately trying to get a hit in the circulation and criticism of his book. Nevertheless, it is noticeable that Henry seems to choose the practical benefit of being richer as a privateer rather than his seemingly simple love—Elizabeth, but it continuously torments him. Now, as previously mentioned, several questions are answered: Why an innocent young Henry

turns to be a bloodthirsty pirate leader; what his love of Elizabeth is precisely about; what philosophy Henry's father and Merlin have in common; and what causes Henry's terrible death despite his wealth and fame. It is necessary to study these topics to reveal the reason Henry feels lonely ceaselessly with all his glorious life, and it would imply what is the most satisfactory to humans. Furthermore, a young writer, Steinbeck's view of life could be understood by this.

First, the answers can be found in a subjective way. Positively, Henry's adventure is originated from his parents' attitude. As Anthony Stevens argues that "[T]raditionally, the father's orientation is centrifugal, i. e., towards the outside word . . . his is the primary responsibility for facilitating the transition from home to society" (Stevens 119), Henry's father, Old Robert, encourages his son to go to sea after meeting Merlin, and not to follow his father's precedent. However, It seems to be Mother Morgan that contributes to Henry's unusual activities including the conversion to piracy and an endless love of Elizabeth.

> Old Robert had loved his wife so well and so long that he could think sharp things about her, and the thoughts cold not injure his affection. When she had come home this afternoon, raging over the price of a pair of shoes she hadn't wanted anyway, he had considered: Her life is like a book crowded with mighty events. Every day she rises to the peak of some tremendous climax which has to do with buttons or a neighbor's wedding. . . . Mother Morgan was too busy with the day itself to be bothered with the foolishness of abstractions. Some one in the family had to be practical or the thatch would blow away—and what could you expect of a pack of dreamers like Robert and Gwenliana and her son Henry? She loved her husband with a queer mixture of pity and contempt born of his failings and his goodness. (Steinbeck, *Cup* 3)

In an ordinary case, the self of a boy is to be separated from that of his mother in the name of a father, and then be an independent being. The role of a father is essential for his independence in the process whereby "the toddler has got to see that Mum isn't God. . . . [Father] is part of something bigger too" (Skynner and Clesse 193). Unfortunately, Henry's is not the case, that is, his morality and personality as a mode of consciousness is more from his mother than from his

father. Furthermore, he identifies himself with his father as a kind of weakling. This situation might cause him to be too shy to meet or say a goodbye to seemingly plain looking Elizabeth and to weep secretly.

The young writer, Steinbeck locates these heartbroken episodes at both the beginning and the end, showing that Henry transfers the object of his desire from his mother to Elizabeth. In fact, he does not mention his mother specifically except for his father and Merlin at hometown.

> Then Elizabeth opened the door and stood framed against the inside light. The fire was behind her. Henry could see the black outline of her figure through her dress. He saw the fine curve of her legs and the swell of her hips. A wild shame filled him, for her and for himself. Without thought and without reason he ran away into the dark, gasping and almost sobbing under his breath. (Steinbeck, *Cup* 23)

His sexual idealism is also an important theme of this novel, and his unfulfilled Eros (sexual drive) oppressed by his change of life might change into Thanatos (Death), expressed as bravery in the stink and violent world of men. In response to this beginning of sad memory, Henry sees Elizabeth once again before dying at the end with all his fortune, and fame like this: A figure says that she is Elizabeth, and he did not come to see her before he went away. He says that he was afraid to talk with her, but that he stood in the darkness before her window and whistled. He continues saying, “I ran away. I was motivated by a power that is slipping out of all the worlds. My memories are leaving me one by one like a colony of aged swans flying off to some lonely island in the sea of death. But you became a princess, did you not?” (Steinbeck, *Cup* 186). To sum it up, Elizabeth is the starting point of Henry’s will to live, but, over time, his hardships of life and the temptation of civilization wear him out. Nevertheless, Elizabeth’s identity as Henry’s real love does not disappear perfectly.

It is evident that Henry’s parents help him to go to the New World for his independence, but he does not get out of his strong-willed mother, and instead his love and obsession wants another object to fulfill the lack of his unconscious mind,

in this sense, his "desire is the desire of the Other,"[11] his mother and Elizabeth. What is the essential nature of the love of Elizabeth? It is evident that sexuality is not enough to explain it, as we know in the case of Paulette. In fact, she is a lovely little golden animal although he will not admit to her that he loves her. Be that as it may, "her body was not enough, she knew. . . . [S]he was furiously jealous of [Henry and Elizabeth]. . . . [Elizabeth] must make him love Paulette more than the ships, more than the sea, or anything on earth, so that he would marry her" (Steinbeck, *Cup* 63).

In the meanwhile, the case of Ysobel (La Santa Roja, or the Red Saint) is more remarkable to understand Henry's psychology. After he is made a freeman and begins to maraud around the Caribbean, and hears that Panama is the richest land, and Ysobel is the most beautiful virgin in the world. Unfortunately, the result of his hard efforts is terrible. When brought before his eyes, Ysobel is not a virgin, and somewhat different from what he imagined. The woman's face is sharp and beautiful, but her beauty is harsh, dangerous like lightning. He says, "You are like Elizabeth. . . . You are like, and yet there is no likeness. Perhaps you master the power she was just learning to handle. I think I love you, but I do not know. I am not sure" (Steinbeck, *Cup* 133). Henry coaxes and threatens her for the wedding with him, but it results in a disease called mediocrity or injured pride. In the process, he even kills his subordinate Jones and best friend Gris and is summoned to England for the suspect of disobedience to the King's order without knowing the whole story. Letting Ysobel go to her husband, Henry says, "I think that hereafter I shall be gallant for two reasons only—money and advancement" (Steinbeck, *Cup* 156). It means he will give up the actual love of Elizabeth, but it is not possible (as his unconsciousness might know well).

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11) "Desire is what manifests itself in the interval demand excavates just shy of itself, insofar as the subject, articulating in the signifying chain, brings to the light his lack of being with his call to receive the complement of this lack from the Other—assuming that the Other, the locus of speech, is also the locus of this lack." (Lacan, *Écrits* 524)

All in all, the answer to the first question of what makes him a cruel pirate from an innocent boy is that his desire, originated from not getting out of her mother's high authority with his father's mild power, might be transferred to a weak and slender girl, Elizabeth, and his unsuccessful love of her could make him try to release the fury rightly called Thanatos in the name of a buccaneer and a privateer. The answer to the second question about the nature of his love for Elizabeth can be said to be a desire of the Other, in other words, Henry loves the woman he creates and even decorates as a princess for himself, which is the meaning of Cup of Gold. As a cook compares the leisureless birds flying on the sea to young men's grail questing in Chapter Two, Henry's eternal loneliness is not due to the material or earthly desires, but self-created love, Elizabeth. It is demonstrated in that he is not satisfied with the treasure of Panama and requires Ysobel's deep love without raping her.

Second, the solution to the third and fourth question can be made from the sociological angle of view. It is an individual's quest for freedom from the strict materialism and fetishism against human authenticity, which has been treated as the central theme of this novel. Lisca gives a hint for that by providing an analysis of the symbolic meaning of Cup of Gold.

> After his disappointment with Ysobel, Morgan finds among the loot taken in Panama an actual cup of gold, very curiously inscribed. Around the outside is a frieze of "four grotesque lambs." Inside, however, on the bottom, "a naked girl lifted her arms in sensual ecstasy." Captain Morgan perceives that the contrast between the exterior and interior of the cup symbolizes precisely the contrast between his own naive dreams and the reality which he has been made to face. He violently throws the cup across the room. (Lisca, *WW* 31)

With all the deaths of his subordinates and his pains to get the cup of gold, Henry can not fulfill his cup of the mind. In other words, the achievements he gains demand him too much sacrifice—his parents, his love, and above all himself. That is, when the material is in his hand, he suddenly loses his fascination of it, which becomes just an ordinary cup.

In fact, before leaving Cardiff, Merlin juxtaposes two kinds of people: "The first always has the child's heart for freedom, the challenge of the moon, and is self-destructive like the moth and the flame. The second domesticates and civilizes this freedom and thereby survives" (Timmerman 51). To Henry, fortune and fame are like the flame, and he stops following his true love, feeling lonely all the time. In this context, *Cup of Gold* introduces three Elizabeths one by one. The first Elizabeth is regarded as his true love whom he does not meet before getting the cup of gold, an earthly treasure in Panama. The second is Ysobel, who never gives her mind to him. The last is the one whom he marries just for convenience and does not love. These three negatives mean that Henry does not have what he wants because he chooses the interests of the civilization that forces the people to look at each other as just a commodity for their financial benefit.

At this, the answer to the remaining questions about the two old men's philosophy and Henry's sad ending is the importance of authentic life. Old Robert lives his remaining life with his faithful wife gone, and Merlin does his duty as a wise bard. Old Robert says that Henry rules a wild race of pirates, capturing towns, and pillaging cities, but also fears if his father were a Spaniard, he would take his son for only a successful robber or a great torturer. Also, Robert assumes that there is a great ambivalence in any human act, which means any right thing could be considered from the other aspect, and the success of materialism by using wrong ways, such as marauding or pillaging others, can be translated into the failure to the others' eyes.

In response to this, Merlin says that if Henry does not come to the truth that fortune and fame are not his authenticities, he is just a child, and surely unhappy. He also wishes that a child should be a man by saying, "Those who say children are happy, forget their childhood. I wonder how long he can stave off manhood" (102). Consequently, what causes Henry's terrible death is that humans regard the worldly desire more important than our authentic desire, love. As shown in the text, Henry tries to reveal his love by indulging in his sexual desires with Paulette and

desiring that Ysobel give her spiritual affection. After learning that it is impossible to get himself fulfilled with those activities, he reconciled himself with the civilization.

As to the critical reception of *Cup of Gold*, this novel is said to have been elaborately wrought by an inexperienced and unfearing young Steinbeck and also shows his talents in a psychological and sociological context. However, the most commonly identified feature of *Cup of Gold* is too many episodes, and overindulgence. For example, Merlin's secret words, Sir Edward Morgan's speech before death, and Coeur de Gris's description of death are too long. Similarly, Willa Cather reflects in her first novel that "too much detail is apt, like any other form of extravagance, to become slightly vulgar" (Cather 97). In the same context, Erich Auerbach emphasizes that "with only a slight admixture of the most general considerations upon human identity, the synthetical connection between part and part is clear, and no contour is blurred" (3). For all that, young Steinbeck's experiment to connect romance and allegory with naturalism in *Cup of Gold* should not be neglected as a dynamic factor to bring about his adventurous and challenging works such as *In Dubious Battle* and *The Grapes of Wrath*.

2. *The Pastures of Heaven*: Panoramic Ironies and Arete[12)]

a. Connotation of the Panoramic Stories of *The Pastures of Heaven*

The style of *The Pastures of Heaven* is so panoramic that it has been blamed for its oversimplification and little connection: being broad-brush, fragmentary, too general, and not detailed by seeing a long way over a vast area. In other words, it is worthy of being called "jack of all stories and master of none." However, this panoramic style seems to be influenced by the failure of his debut, *Cup of Gold*,

12) This is from my article: "The Arete behind the Panoramic Ironies of *The Pastures of Heaven* by John Steinbeck." *The New Studies of English Language & Literature* 61 (2015): 111-30. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Arete."

which is criticized for being too verbose and exuberant, and, for example, the characters' speeches and actions are described too long to get an impression or feeling.[13)]

Now the reasons behind the panorama of this novel need to be studied more, because this tendency goes from the privateers of *Cup of Gold* to the paisanos in *Tortilla Flat*, the bums in *Cannery Row*, and *Sweet Thursday*, and the migrant workers in *In Dubious Battle, Of Mice and Men,* and *The Grapes of Wrath*. That is, they are the socially disadvantaged, who are looked upon as weaker, more immoral, more abnormal, less educated, and more excluded from their traditional civilization, and the "grotesque locals" in *The Pastures of Heaven* might belong to the category. And Steinbeck did not neglect the socially disadvantaged, rather loving them as ones with the same feather, allocating much space even to supporting characters, and resulting in oversimplified structures. As is stated previously, with his freewheeling lifestyle, his mother's commandeering influence, especially having to read many kinds of books, and his physical experiences as a worker in many manual jobs, his writing tendency became hardened into a tendency rebellious to the traditional values. He is likely to have thought that anything authoritative becomes overly prescriptive, and diversity is treated as a serious threat to it. Given this, *The Pastures of Heaven* seemed to suit his taste, positive. The odd characters have various neurotic and even psychotic symptoms: epilepsy, insanity, schizophrenia, retardation, humiliation, compulsion, bipolar disorder. In addition to the idea of rebellion to the traditional values as a connotation of this panoramic style, Steinbeck shows an aspect of American realism.[14)] For example, "the Munroes represent the reality that defeats the

13) For example, Merlin gives Henry his enigmatic saying that only a child will use the moon as a golden cup, but the allegory is too abstract and long to understand. Also, Sir Edward Morgan dies in front of his daughter, Elizabeth, leaving his own will. But the speech before death is almost two pages long (qtd. in Steinbeck, *Cup* 16-19, 97-98).

14) The term realism is often defined as a method or form in fiction that provides a "slice of life," an "accurate representation of reality." Such a seemingly straightforward definition belies a number of complexities: the extreme differences in style and form among the texts; representations of the world,

dreams and illusions of men" (Fontenrose 46). Bert is dependent on the nature of things, and only believes in a limited appearance of contemporary reality. We can not call him a dreamer,[15] and Jimmie's dream is just a normal one of his adolescence, and Manny is only sitting for hours in space because of his abnormal mental condition. Also, the Munroes bring about the disgusting things, in a rough way, more by circumstances and coincidences than by intended evils and purposes. In other words, the tragedies are caused because the characters deceive themselves, and they are obsessed by their imagination unlike the Munroes, and so they do not have their abundant resources, which are introduced "Arete" in this paper.

The panoramic stories of *The Pastures of Heaven* are told in the prologue and the epilogue in the same way of beautiful and attractive sights of the pastures, and the characters of the two chapters do not know hidden curses. Now, I introduce the whole structure of these stories in the center sequence: A Spanish corporal dies of the pox, and George Battle bears an epileptic son, and the Mustrovics disappear without any concrete reason, and the Munroes arrive here; Wicks Shark protects his daughter too obsessively; Poncho adopts Tularecisto (a little frog); Mrs. Deventer has a mad girl; Junius Maltby and his son are indolent; Lopez sisters, Maria and Rosa become prostitutes with willingness; Molly Morgan's father is so queer; Raymond Banks follows Bert's advice not to see a hanging show (a death punishment scene); Pat Humbert's challenge to marry Mae Munroe is thwarted; the Whitesides's family house is burned off; and the tourists in a bus dream their own imagined dreams by seeing the beautiful outlook.

Now to get to the point, a Spanish corporal arrives at Las Pasturas del Cielo, chasing runaway Indians, shocked at the spectacular scenery, and settled there. But an Indian woman gives him pox, and he dies lonely. After a hundred years, there

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which are kind of oxymoronic, because the texts should be either realistic or fiction (qtd. in Childers 255).

15) The narrator calls Bert "a sensitive man" (Steinbeck, *Pastures* 16), but he means only that Bert has a lingering attachment to his repeated failures, but in general we can say he has little emotional trend to imagine or sense invisible and inaudible things (qtd. in Fontenrose 46-7).

have been twenty families. A young blood George Battle leaves New York state in 1863, joining them and marrying epileptic Myrtle Cameron. But she dies after bearing a son, John. After his father also dies, John, inheriting his mother's epilepsy and religious mysticism, returns from missionary business, suffering from the illusions of demons, and finally dying of a rattlesnake bite. Later, old Mustrovics and their son work at John's farm, and then all disappear without any reason. Next, the central character, the Munroes (generally called a messenger of curse and misfortune) buy the farm with the hope of ending Mr. Bert Munroe's succeeding business failures; In the while, another grotesque local, Edward Shark Wicks, believed to be a shrewd investor, and apparently wealthy, has his beautiful, stupid daughter Alice, who is protected obsessively by her father. One day, Mrs. Wicks and Alice go to a dance at the schoolhouse, while Ed attends his Aunt Nellie's funeral, and then he hears from a storekeeper Allen a rumor that Jimmie Munroe and Alice have been seen kissing. Being in fury, Shark takes a gun and heads for the Munroe place, and on the way he is arrested and is compelled to pay bail. And here he can't help telling the judge he can't afford the money. After this, he and his family sell the place and move out in humiliation.

To move to the next chapter, riding back from Monterey, Pancho comes into a sick baby who he thinks is talking to him, bringing and raising him on his farm with the name of Tularecito (little frog). He is retarded, but gardens and is good at art. In his school, he makes trouble but is loved by a new teacher, Miss Martin. Unlike the previous teacher, she is kind to him, and so he believes and follows her, which is also another seed of curse. Believing his teacher's fairies, he digs a hole at Munroe's farm to confirm whether gnome people are, but Bert Munroe fills in the hole, and their actions are repeated. During that, Tularecito hits Bert on the head and is sent to the shelter for the insane in Napa.

To turn to Chapter Five, Helen Van Deventer marries Hubert and bears Hilda with their man dying due to a hunting accident. Dr. Phillips suggests treating Hilda for her psychiatric problem, but Helen let her daughter be at home with a Chinese

cook and Filipino boy, and they miss her dead husband. After Bert's calling at their house, Helen discovers her daughter missing in her room and goes to take a shotgun. And then the girl, Hilda, is found dead with her head in a stream. In sequence, Chapter Six says about a lazy man, Junius Maltby. After his wife and two sons' death of illness, he and his only son live in poverty and are content with their freewheeling life. And the son, Robbie, six years old, spreads the gospel of his family's easiness and even becomes a leader at school. But Mrs. Munroe interloped into Robbie's carefree lifestyle by giving a package of clothes, and he is embarrassed. After this, the father and son go back to San Francisco, and never said forever.

Now, in Chapter Seven, Maria and Rosa Guiermo, poor sisters left by their dead father, begin to promote their restaurant with their sexual service and pray to the Virgin. And they are happy with the joy many men give, and not called bad girls. During that, incidentally the Munroes see Maria and Allen Huenneker, a shy man, take a ride to Monterey for four candy bars and red poppy garters. Later, Rosa has to tell her sister that they should shut down their shop, and they are determined to get into the real prostitution business in San Francisco. Next, the eighth chapter is about Molly Morgan, arriving in the Pastures, aged nineteen, and she is invited to the Whiteside's, and says that her father, Tom Morgan, used to go on business trips, and bring presents, one of which was a dog named George, and that its leg was broken, and he killed it with a hatchet, and gave the dog a Chinese funeral. After that, he left and did not return. And, after a while, she hears Bert says that a drunkard he has hired for a hay hand has a different tendency of giving presents to kids after being away everywhere. At last Molly tells Whiteside she must resign.

In Chapter Nine, Raymond Bank is invited to watch hangings by his friend, Ed. In fact, the witness' excitement was the same as that of the boys. But Bert does not agree with the thought because it will affect him and asks to pull out. The reason is that he recalls that he saw a rooster mangled, and never eats chicken, which keeps Banks be at home on the day; next chapter ten goes on like this. Pat Humbert has

grown to be forty, only doing work without any other concern, and the Munroes arrived there. And hearing Mrs. Munroe and Mae discuss his rose-covered house, he begins opening his locked room and tears everything out. He works remodeling, supposing Mae arriving for three months, and orders three thousand dollars of furniture from San Francisco. And then he walks to Munroe's with courage, only to know there's a party going on for Mae Munroe's marrying Bill Whiteside next Saturday. At last his life in seclusion restarts.

Next, the central character of Chapter Eleven is Richard Whiteside. He hopes that he will build a big family with a high house and good blood in Pastures of Heaven. He marries Alicia and purchases a little David for his pregnant wife. But repeated miscarriages turns out her and his health weak, and dead, and the only son, John, returns from Harvard, marrying Willa, and bears their only son, Bill. And he announces he is going to marry Mae Munroe, and she wants to live in Monterey. In the while, Bert suggests that John burn some brush off, but a sudden gust of wind moves the fire to his house and burns it down. And so John and Willa drive into town with Bill. At last, to get to the final chapter, a tour bus drives past Pastures of Heaven, and the tourists imagine their own lives to see the beautiful sight of the Pastures of Heaven: A businessman dreams of developing it and earning big money; a young man of setting there with his new wife; a priest wishes to reside and be buried there; and an old man wishes he stayed there to have time to think.

To sum it up, all these panoramic stories are said to depict the destructive impact of one family, the Munroes, insensitivity and carelessness on the lives of all those around them, and this paper adds Steinbeck's rebellious tendency to the traditional values, and humanism loving the grotesque locals, and American realistic style. And the next part will observe the irony Steinbeck uses in this novel and insists a different view about the conventional idea of the Munroes' responsibility in The Pastures of Heaven.

b. Idea of Arete behind the Ironies of *The Pastures of Heaven*

The panoramic stories of *The Pastures of Heaven* are distinctive in using irony with other literary devices of paradox, ambiguity, and tension, which are "especially important to the American new criticism" (Childers 160), and Steinbeck enjoyed them in his cannons, such as *Cannery Row* and *Sweet Thursday*. Moreover it is the evidence he developed his writing style better than his debut, *Cup of Gold*. Now I observe the general concepts of irony and the textual evidence of *The Pastures of Heaven*. And then I introduce a new idea of "Arete" about the reason of the ironies by emphasizing the responsibilities of not only the Munroes but also the grotesque locals. This idea of "Arete" will contribute to the opinion that the responsibility for the tragedies of *The Pastures of Heaven* is on the queer denizens as well as unlucky Munroe family, and the novel emphasizes the need for brethren love and communication against self-righteousness and social prejudice.

To begin with, Steinbeck is likely to have treated the "grotesque locals" to show real human conditions of neurosis caused by the traditional values and customs. That is, he seems to have been doubtful of the completeness on terms of human personalities and environments, which might be connected to his unprecedented realism raised in the pastures of his hometown. And so the literary skill of irony is the most appropriate to reveal the idea. In other words, the contents and the form of irony seem to have happened together in his mind, as Lois Tyson says: "[T]he form of literary works is inseparable from its content, its meaning. . . . [and] the form and meaning of a literary work develop together, like a complex living organism whose parts cannot be separated from the whole" (138). Plus, especially the relation of short stories like *The Pastures of Heaven* has its inherent dilemma of inorganic unity, for which various forms of irony are used in this novel. And now this paper treats[16] three types of irony by following the definition of "a statement or event

16) John H. Timmerman divides all the stories of The Pastures of Heaven based on the themes: The curse—Bert Munroe and John Whiteside; the conflict with civilization—Tularecito, Junius Maltby, and the Lopez sisters; confrontation with the shadow—Molly Morgan; fantasy and reality—Shark Wicks and Raymond Banks; escape from the past—Helen Van Deventer and Pat Humbert. But this paper treats four textual examples of ironies of all the twelve episodes. (referred to Timmerman 48-116.)

undermined by the context in which it occurs" (Tyson 139).

The first type is "cosmic irony," which means "the contrast between a totalizing view of the world and the perspective of the individual. . . . [and] the irreconcilability of the subjective and the objective" (Childers 160). We can understand this type of irony easily with the name of The Pastures of Heaven, that is, any who see the cover name can imagine how beautiful and peaceful the green is like this:

> It a few minutes he arrived at the top of the ridge, and there he stopped, stricken with wonder at what he saw—a long valley floored with green pasturage on which a herd of deer browsed. Perfect live oaks grew in the meadow of the lovely place, and the hills hugged it jealously against the fog and the wind. (Steinbeck, *Pastures* 2)

> They climbed stiffly from their seats and stood on the ridge peak and looked down into the Pastures of Heaven. And the air was as golden as gauze in the last of the sun. The land below them was plotted in squares of green orchard trees and in squares of yellow grain and in squares of violet earth. From the study farmhouses, set in their gardens, the smoke of the evening fires drifted upward until the hill breeze swept it cleanly off. (Steinbeck, *Pastures* 240)

The prologue and the epilogue of *The Pastures of Heaven* mean the same style in terms of the discordance between appearance and reality because readers don't know the misfortune of the pastures at the beginning like the Spanish corporal, but after reading all the stories and knowing the whole tragedies, they might get their feelings sublimated to see the new praisers at the end of the novel. And "the framework of the discovery of the pastures is the curse of the valley" (Timmerman 56), meaning the contrast between how the world goes and how we see the world, and it is rightly called "cosmic irony." And Lopez sisters' case is in this category, and plus their destination in the cosmos is the organized prostitution, against the traditional value. That is, even though they sell their sexual pleasure, and are supposed to be blamed dirty or immoral, their house or restaurant is crowded with many customers, who do not call the sisters whores, "[f]or these sisters knew how to preserve

laughter, how to pet and coax it along until [customers'] spirits drank the last dregs of its potentiality" (Steinbeck, *Pastures* 119).

And the second type is "romantic" irony, which means the desire is unsatisfiable and gives us general and apparently unreasonable discontents, which can be the "frustration of desire," and at the same time constant attempt. The examples of the "romantic" ironies are the story of Pat Humbert and John Whiteside, who share the misfortune of broken dreams. First, Pat Humbert's desire originated from his parents, that is, "[t]oward the end of their lives, they really hated Pat for being young" (Steinbeck, *Pastures* 178). Even after their death, Pat lives in seclusion with ghosts in his closed room, but his desire to follow his parents' wish of making a noble family does not burn out. At the very time, he overhears a conversation between pretty Mae Munroe and her mother, who are interested in his house. His desire (and his parents') lets him remodel his house to get Mae's attention, and which gives him happiness. And even then, "now that he [is] ready, a powerful reluctance [stops] him. Evening after evening [passes] while he put off asking her to come" (Steinbeck, *Pastures* 199). But his 'romantic irony' is this: He discovers that she has just been engaged to Bill Whiteside and is frustrated enough to retreat to his dark and unutterably dreary house. Secondly, to move to the story of the three generations of the Whitesides: Richard, John, and Bill. Richard Whiteside said that "[he is] founding a dynasty. [he is] building a family and a family seat that will survive, not forever, but for several centuries at least" (Steinbeck, *Pastures* 205). Indeed, the Whiteside house itself means dreams and high expectations rather than a residence. But the descendants are rare, and his only son John and only grandson Bill have to continue his dynasty, and with the unhappy man, Bert Munroe's advice, they have their house shattered with fire, as is stated previously.

Lastly, the third type of irony of *The Pastures of Heaven* is "tragic irony," or "dramatic irony," which shows an unyielding or impersonal fate. One example is the relation between Molly Morgan and her father, George Morgan. Indeed, with her mother's constant demand for love and her self-help because of George's wandering

tendency, he is little more than an extended absence and high expectancy to her. In her childhood, he is "a glad Argonaut, a silver knight. Virtue and Courage and Beauty—he wore a coat of them" (Steinbeck, *Pastures* 141). And the substitution of John Whiteside for George as a figurative father cannot fulfill the emptiness she experienced. And so she leaves the place only because she hears a gossip that a similar figure appears into the pastures, and gives presents to kids after being away everywhere. In fact, we do not know if the drunk wanderer is Molly's father, and there is no evidence of it but a guess. But Molly is afraid that the hay worker might be her father, and it is so hateful to her, and this episode is a typically tragic example of an illusion against reality.

And now we observe whose responsibility is more. Before that, as to the reason for the tragedies, Peter Lisca says it is the Munroes' simple action, and the scholars such as Maxwell Geismar and Howard Levant argues only the fate of curse, and most of them seem to agree that the reason is mysteriously not discoverable. However, this paper insists that the responsibility of the tragedies is on both the Munroes and the locals. That is to say, the Munroes do not intend to cause any harm to them: Jimmie just kisses Wicks Shark's daughter, and it is tolerable to any parents at that time; Bert is a victim, not an offender to Tularecito; he only calls at Mrs. Deventer's, and pays a good favor to her daughter; Mrs. Munroe does an act of charity for Robbie; she informs Allen's wife of his prospective affair; Bert does not know Molly's father; Bert warns Raymond of the terrible memory of hanging; Mae just marries Bill; and Bert tells John about common sense of burning off some branches.

As a result, the Munroes are not evildoers, nor mean thinkers. That is, although they are a precipitating factor, not the real one. As Fontenrose says, "neurotic adjustments cannot stand the strain of new and unusual factors, and the Munroes [only provide] these factors" (*Valley* 9), the substantial cause in these stories belongs to the characters themselves, or rather the illusions and evasions as is stated in the foregoing pages. Furthermore, their causal factors are various in intention and

culpability. As to this, Steinbeck wrote to Amasa Miller, his friend about the Munroes like this:

> They were just common people, they had no particular profundities or characters except that a kind of cloud of unintentional evil surrounded them. Everything they touched went rotten, every institution they joined to broke up in hatred. Remember, these people were not malicious nor cruel nor extraordinary in any way, but their influence caused everybody in the valley to hate everybody else. (Benson, *Bio* 210-11)

That is not to say, they are free from the burden of morality and final results. Their problem is thoughtlessness, which means to consider others' situations and feelings, but it is also a general problem with average men. Rather, the grotesque locals are so narrow-minded, unsociable, inconsiderate that their strategies to solve the problems are just leaving there and retreating to home instead of overcoming the limited situation.

Here we see the idea of "Arete" (virtue), which means something closer to "being the best you can be, or reaching your highest human potential. . . . [and] it involves all of the abilities and potentialities available to humans" (Hooker). In fact, the idea of "Arete" does not have only "efficiency," but also "ethics," and it has a relativism. For example, in Greece, most Sophists (teaching "Arete") thought that "there were no absolute justice or right and wrong, but develop as societies evolve in order to make it easier for communities to get along together" (Domink 200). And this relative rationalism of the Sophists was not too different from Steinbeck's view of humans. In other words, the grotesque locals or neurotics are great neighbors to one another, but the problem he might think is that the characters do not acknowledge their weakness and incompleteness, or try to hide it so much that the communication is not enough to get to understand one another. But the conservative values, such as religion, capitalism, or customs, have become their authorities giving orders to follow and pursue, and if not, the society makes them leave the pastures or retreat to their hidden room. Sometimes, the tragedies seem to be understood in a non-teleological thinking method by the critics of John Steinbeck, such as Joseph Fontenrose or

Louis Owens, and the thought insists that the sad, unhappy, or incidental cases be accepted as what they are, rather than what they should or might be. But at least in *The Pastures of Heaven,* a more intense need is requested to the characters by the writer. As to John Whiteside, a charming man, Melanie Mortlock says like this:

> What makes John Whiteside the most heroic character in The Pastures of Heaven is that unlike the other characters, he has no illusions, delusions, and fantasies or innocent beliefs. What he does have is a dream; and when the dream is destroyed, he is wise enough to let it go and strong enough to carry on, to survive. Realistically, John Whiteside has been an example of virtue for the community; he has taught them how to cope with political and social problems. Allegorically, he is an example of how to cope with the human predicament: he dreams, but he is capable of living with broken dreams. (Mortlock 14)

Like the above, Steinbeck seems to want the readers to be sorry for the grotesque locals' passive attitude, except John Whiteside. In fact, the idea of "Arete" depended crucially on one's sense of gratitude and wonder in the Homeric world. For this, Bernard Knox says "Arete" is also associated with the Greek word for pray, "araomai," and therefore identified with what enables a person to live well or successfully. To apply this idea to The Pastures of Heaven, the responses to the shock caused by the Munroes are shown differently to us; George Battle would go to the city for treatment for his child's epilepsy; Wicks Shark would apologize for his vanity and dishonesty; Pancho would raise Tularecito to be an artist; Junius would correct his and his son's lazy habits; Molly would check if the drunkard is her father; Lopez sisters would decide to go on their style of service there, or look for another way; Raymond would be thankful and warn his friend not to go seeing hanging; Pat would go outside to look for his spouse; John Whiteside would rebuild his farm house. Put simply, the idea of "Arete" means to accept blindfolded Fortuna's ball of fate because we humans cannot expect or drive it, doing our best to get what we want without falling into the vain illusion and pray (araomai) for Gods' grace.

Lastly, we can see the relativism of the "Arete," in Socrates and Meno's dialogue, which emphasizes that we humans are the same virtue. For example, "Socrates then

enlarges on the metaphor of a swarm of bees and compels Meno to admit that bees may differ in respect of characteristics such as size and beauty, but there is some essential nature that still makes them all bees" (qtd. in Domink 223-24). And in the dialogue, they decided that all humans are good in the same way since they all become real by having the same qualities. Also, there is no single answer to cover all cases, and we can't find the one that is common to them all (qtd. in Domink 224-225). This relativism of "Arete" is exemplified by an experiment through prisms. That is, the pure white light, broken down into seven rainbow colors through a simple triangular glass object, can be recovered by the reverse process that seven colors gathered through the same prism are shown as one color, white.

3. *To a God Known*: Pantheistic Mythology[17)]

> The return of the things we've lost: a more solid sense of ourselves, a sense of connectedness to our deeper selves, to other people, to the world, to the animals, and a deeper communication with soul, body, and earth. When we have these feelings, the imagination comes in touch with our deeper selves, and we connect to our long-lost souls. We come back to earth. (Steinbeck, *Unknown* 40)

a. Pantheism of *To a God Unknown*

To a God Unknown begins with a poem from the Rigveda, which glorifies the "God over Gods," and each stanza of which ends with the refrain, "Who is He to whom we shall offer our sacrifice?" And it prays and requests: "May He not hurt us, He who made earth, / Who made the sky and the shining sea?" And the fifth stanza suggests the nature of man's proper relationship to that God. This relationship is explored through various perspectives and reaches its climax of revelation in the great drought and final sacrifice (qtd. in Lisca 42). In addition to the Rigveda, "Hymn to the Unknown God," we can see another source of the novel's title like

17) This is from my article: "A Mythological Resistance Named Pantheism in John Steinbeck's *To a God Unknown*." *The Journal of Mirae English Language and Literature* 20.1 (2015): 469-491. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Unknown."

this:

> Then Paul stood in the midst of Mars' hill, and said, Ye men of Athens, I perceive that in all things ye 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 declare I unto you. (*Acts*, ⅩⅦ, 22-25)

Paul seems to have blamed the men of the Athens for not knowing the name of Christ, but in the name of this novel, "a God" appears to mean "one of the many gods," that is, this book seems to believe polytheism instead of monotheism of Christianity. Like this, Steinbeck's idea is not the same as the traditional one, which gives the tension in this novel: pagan vs. Christian, and pantheistic vs. anthropomorphic. And this contrasting structure brings Spinoza's pantheism into this research, that is, he did not agree with the traditional teleological theism that the anthropomorphic God selects the best of all the possible patterns of this earth, and creates it by the design to his satisfaction. Instead of that, he insisted that God is Nature, and Nature is God, that is, Nature created itself, and shows its attributes of thought and extension.[18)]

Now I describe some important parts of this novel along the abridged plot and also explain philosophical and mythological views with the mentioned texts. To begin with, Joseph Wayne is the third of all the four brothers—Burton and Thomas are older, married, and Benjy is the youngest. While moving to create his own homestead to California, Joseph experiences wandering, plus meeting "Old Juan." Finally after entering Nuestra Senora, the long valley of Our Lady in central California, he builds his house under a great oak tree, symbolizing his dear father, and builds his homestead in the valley. And his Indian vaquero, Juanito, tells him about the "dry years," a lengthy drought that seems to be periodic, which is neglected by Joseph. And then, he let his brothers come and take the land next to

18) Spinoza did not write God as a mode of "he," because he did not think God is not anthropomorphic.

his. While pioneering his farm land, he feels that he is treacherous, because the memories of his past and father, and "[his] old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand" (Campbell 51). And so he tries to think of father's calmness, peacefulness, strength, and eternal rightness, and then "in his thought the difference end[s] and he kn[ows] that there [i]s no quarrel, for his father and this new land [a]re one" (Steinbeck, *Unknown* 5). As Joseph Campbell says that "the energy behind the elemental pair of opposites, fire and water, is one and the same" (Campbell 146), Joseph Wayne's passion for establishing his new homestead cannot help being always with his memory, including his father, and then the consolidation of the two seems to be able to come to him. To elaborate on this, the essence of consciousness is the power of discernment, and if we were aware of an object, it should be distinguished from the opposite, and it makes a real contrast. That is to say, Nuestra Senora gives him a new hope, passion, and sometimes desire, and the shock is too high to remain what he was with his father. But over time, he realizes Nature is like his father, the seed of life. Like this, in the physical world, the opposing objects are consolidated into one, and so is the archetypal unity in subconsciousness, that is, the two polar concepts (old and new) are offset into one (qtd. in Psychology and Alchemy 25), meaning that his father is already in his mind. We can see Steinbeck's artistry based on the world of subconsciousness like this:

> 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. (Steinbeck, *Unknown* 9)

This naked sexuality to nature is worthy of being interpreted into pan-sexualism in that Joseph's love of nature is so strong that his sex drive in the subconsciousness shows itself, that is, nature means endless charger and energizer to Joseph. And to see in another way, Steinbeck's symbolic and significant factors may have been repressed, glutting his own sexual instincts, and they are separated out so that the

genuine instincts can function without being overloaded (qtd. in Von Franz 134). After calming himself, he sits up and wipes the mud from his lips and beard, and asks to himself what it was, what came over him, and if he can have a need that great. That is; the land (nature) awoke his sexual instincts—the origin of human life and death, and the base of human power—to show Joseph is a son of nature. Although he is tired, and his body aches as though he had a high rock, he thinks that the moment of passion frightened him.

In sequence, Joseph with Thomas and Juanito discovers a mysterious and sacred glade in a pine forest—this is the first time to meet the center of nature.[19] The glade is crowned with dark pines, where all the animals hold their noise out, even wind little sounds, and thick green carpets of grass cover the whole floor. When making to an open circular glade with dark trees growing over it, and straight as pillars, they find out an extraordinary rock like this:

> In the center of the clearing stood a rock as big as a house, mysterious and huge. It seemed to be shaped, cunningly and wisely, and yet there was no shape in the memory to match it. A short, heavy green moss covered the rock with soft piles. The edifice was something like an altar that had melted and run down over itself. In one side of the rock there was a small black cave fringed silently and crossed the glade and disappeared into the tangled brush that edged the clearing. (Steinbeck, *Unknown* 31)

As to this glade, only Joseph notices the mossy rock as a holy object of nature or the earth, saying, "[The glade] is holy—and this is old. This is ancient—and holy" (Steinbeck, *Unknown* 32). Like this, the brothers are different from each other in their thinking methods: Benjy Wayne (the youngest) is irresponsible and irreverent, pursuing only his physical pleasure, Thomas Wayne (the second) is worthy of being

19) Every Oriental city was standing, in effect, at the center of the world, Babylon was Bab-ilani, a "gate of Gods," for it was there that the gods came down to earth. The capital of the ideal Chinese sovereign was situated near to the miraculous Tree "shaped Wood" (*Kien-mou*) at the intersection of the three cosmic zones, Heaven, Earth, and Hell. Examples could be multiplied without end. These cities, temples or palaces, regarded as Centers of the World are all only replicas, repeating ad libitum the same archaic image—the Cosmic mountain, the World Tree or the central Pillar which sustains the planes of the Cosmos" (Eliade 41-2).

said that he loves animals more than his wife—Rama, Burton Wayne (the oldest) is a devoted Christian and always opposes Joseph for his pagan worship of nature, and Joseph Wayne (the third) might be regarded as a prophet or messenger of a God unknown, which reaches a peak when committing suicide to wet the mossy rock with his blood.

At this point, I observe Spinoza's pantheism to answer the questions as are stated previously: The objects of symbolization of the natural objects and Joseph's idea, insisting that Spinoza's pantheism is the most reasonable answer to the particular questions rather than American naturalism, ecological idealism, or Christianity. Before that, we need to study the concepts of Spinozism for developing this research correctly. For a start, Spinozism is said to be the pantheism that identifies Nature with God, and humans only experience the thought and the extension that Nature God gives them, and the Nature God's attributes of thought and extension are explained in the aspects of determinism, ecology, and morality in this paper considering the questions this novel asks. And Spinoza calls the one substance two names, Nature and God, and his famous phrase is "God, or Nature—Deus sive Natura." As we see from the names, his idea sounds like a type of pantheism against atheism, but they are said to be the same in thinking that there is not the only one God, that is, there could not be an omniscient and purely active God. Next, the crucial concepts of Spinozism are like this: "Substance" which is in itself and is conceived through itself, i.e., whose concept does not require the concept of another thing, from which it must be formed; "attribute" which is perceived of substance, as constituting its essence; "mode" (pattern) which is called the affections of substance, or through which also it is conceived (qtd. in *Ethics* I Definition 3-5). And Spinoza says, "A finite body cannot be conceived without extension, in that to characterize it as extended is to relate it to that whole" (Delahunty 86). And Nature God's attributes are divided into mental one (thought) and physical one (extension) in parallel, not without the relations of cause and effect between them. Therefore, humans have no choice but to receive or follow Nature God's thought and extension.

For example, Spinoza insists that Nature God does not accept animal rights, and coincidentally Joseph is not an animal lover, and so kills sterile animals with ease, and even says, "I could mount a cow and fertilize it" (Steinbeck, *Unknown* 25), while forcing a bull and a cow mate each other in his farm, beating them brutally. And this attitude of Spinoza's sometimes gives a kind of tension in that"his treatment of morality as circumscribed by what is good for human beings […] [and his view] that other species can be ruthlessly exploited for human ends [confuses the people, especially animal lovers like Thomas Wayne in this novel]" (Lloyd 19). Therefore, as to the first question of the symbolization, this paper answers like this: The natural objects symbolizes the extension of Nature God. And Joseph believes that the inanimate matters link humans with his God unknown, and their death—the waterlessness of the inorganic matters—means the ruin of his dynasty of a homestead.

Also, Spinozism has more than a love story of Nature God's extension because it insists that Nature God does not have any purpose or any will unlike anthropomorphic God like Christianity. And so Nature God does not change its action, and humans don't have to pray or worship it. If it is right, Joseph does not have to sacrifice himself to let it rain. In other words, Spinozism means no looking for mercy from Nature God. Instead of it, it expects him to study an exact cause of drought and a solution of it. In other words, in Spinoza's account, an individual's goal can be described as "happiness" through enough knowledge of Nature God, which is interpreted as "[a] means or way, leading to [intelligent] freedom" (*Ethics* Ⅴ Preface). Factually, Spinoza is said to have been disenchanted with the mysticism of the Jewish religion, including Christianity, and have established western materialism. Likewise, Campbell's mythology also tries to show the textual evidence in a rational and logic way while treating human subconsciousness that is expressed symbolically and metaphorically.

Next, to go back to the stories, after marrying Elizabeth, a schoolteacher from Monterey, Joseph returns to the farm, only to find Benjy has been stabbed to death

by Juanito, who caught him seducing his wife. Here, Joseph shows his attitude to the matter of birth and death. He says that real marriage means bearing a child, and it is "a symbol of the undistorted real," and "[the birth of] the child is precious, but not so precious as the bearing of it. . . . It is a proof that we belong here." And he might mean that Nature is more precious, and whether to live or die is meaningful in knowing we are in this world as a natural process. And last, he finds out an archetypical cycle of life, that is, "steady and quick and unchangeable as a fly-wheel" (Steinbeck, *Unknown* 54, 95, 135). Surely, Joseph seems to try to break through the traditional idealism of the god who has free will, and find out more permanent principles of Nature God who has no particular purposes. And we can say Joseph is"more concerned with problems of symbolism, not of historicity" (Campbell 230).[20] And Steinbeck seems to insist that the inherited symbols are employed, and we can be in the presence rather of immense consciousness than of darkness (qtd. in Campbell 257). And he would agree that myths and stories are symbolized to illuminate the real and permanent meaning of their events. For example, even though he knows that his brother, Benjy, was killed, and the killer is before his eyes, he says, "Benjy is dead, and I am neither glad nor sorry. There is no reason for it to me. It is just so. I know now, my father, what you were—lonely beyond feeling loneliness, calm because you had no contract." Steinbeck might reveal the meaning of death by symbolizing this case of murder without judging guilt or innocence. And this paper insists that what Steinbeck pursues as the central idea is to return to Nature, which means that all are one, and all are my part, as we see Joseph's last words, "I am the land. I am the rain. The grass will grow out of me in a little while" (Steinbeck, *Unknown* 63, 184). Plus, this answer of the second question stated previously is in accord with Spinozism or the philosophy of Nature God. Next, the remaining part of *To a God Unknown* is mainly about the appearance that Joseph is

20) The styles of John Steinbeck's three apprenticeship works can be divided into three: *Cup of Gold* is prolix and explanatory; *The Pastures of Heaven* is panoramic and ironic; and *To a God Unknown* is symbolic and mythological.

sublimated like a prophet of the *Bible*, and he goes through the ordeal of life and gets to the absolute truth by sacrificing himself.

b. Mythological Resistance of *To a God Unknown*

Joseph little receives any prominent notice from Nature God, but feels very glad now, for "within him there was arising the knowledge that his nature and the nature of the land were the same." Unlike a biblical prophet, Joseph does not cure the sick, nor propagate his religion to others, nor intervene in somebody's work. Instead, he has to go through harsh trials: his wife, Elizabeth, dies on the mossy rock; his brother, Burton, leaves him for Joseph's acts of heresy; and a long and heavy drought over his homestead. First, Elizabeth says an unexpected word to Joseph: "I loved the rock. It's hard to describe. I loved the rock more than you or the baby or myself" (Steinbeck, *Unknown* 75, 127). It might be hard to believe, but she says that when she went to the rock, she felt like the rock was the strongest and dearest to her. But she climbs and stands on the rock, but slips and dies with her neck broken. After this, we see rough moments: Thomas buries Elizabeth's body instead of Joseph, and he never goes there. Moreover, Thomas's wife Rama and his brother Joseph have a passionate sex. In fact, characters' senseless acts are the unique style Steinbeck uses like this:

> Rama stood naked in the doorway, and the lamplight fell upon her. . . . Rama's breath came panting, as though she had been running. "This is a need," she whispered hoarsely. . . . The strong muscles grew soft; they lay together in exhaustion. "It was a need to you," she whispered. "It was a hunger in me, but a need to you. The long deep river of sorrow is diverted and sucked into me, the sorrow which is only a warm wan pleasure is drawn out in a moment. . . . Joseph?" . . . "I want nothing now. You are complete again. I wanted to be a part of you, and perhaps I am. But—I do not think so." (Steinbeck, *Unknown* 139)

Especially when Campbell tried to exit this scene, Steinbeck is said to have been outraged, saying that he had the most fun there. And some scholars have felt ashamed or awkward about the fictional fact that Joseph and his sister-in-law making

love right after his wife's death to fulfill his need and her hunger. They present "non-teleological thinking method" as a theoretical evidence about this kind of queer act.[21] But this epistemological way may not be enough to explain the sexuality of the sacred natural products: The pine trees are all remarkably straight; the scene Joseph loves the land; the strongest and dearest rock to Elizabeth; the glade covered with undergrowth; the intense use of water in this area. As Benson says that "[non-teleological thinking] is [Edward Ricketts's], not Steinbeck's" (Benson, *Bio* 242), the period of writing this novel (1928-33) may have been more influenced by Steinbeck's own experiences stated above in this paper, or by Joseph Campbell or Carl Jung than merely by Ricketts's.[22] In other words, Campbell's mythology with Jung's psychology of subconsciousness helped Steinbeck produce this novel as it is, positive.

Next, this paper presents human resistance to civilization as another factor that helps understand the violent sexuality more like this:

> Humans can hardly achieve happiness because of the feebleness of the human body, the superior power of nature, and the deficiency of the regulations that keep relations in personal relations such as family, state, and society. As to this, civilization strives to protect humans against nature, to regulate human relations, and to get goals of utility and a measured yield of pleasure. In the while, the power of the community becomes stronger than separate individuals, and results in regulative laws. Allegedly, civilization is established in the name of public benefits, such as safety, comfort, beauty, order, and peace. (Lee, "Freud" 390)

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21) For example, Richard Astro says that it is "an open approach to life by the man who looks at events and accepts them as such without reservation or qualification, and in so doing perceives the whole picture by becoming an identifiable part of that picture" (Astro 38). And Warren French says that "while Joseph makes it clear that he does not understand the reasons that he must do the things that he does, he does them with a full consciousness of what he is doing and of what the expected consequences are. In his concern with the 'how' rather than 'why' of things, he is one of the first and most completely consistent of Steinbeck's non-teleological thinkers" (French 49).

22) Ricketts wrote three essays: *Non-teleological Thinking, The Spiritual Morphology of Poetry*, and *The Philosophy of Breaking Through*. And the first is in *The Log from the Sea of Cortez* (1941) by John Steinbeck and Ed Ricketts.

The world is originally "a majestic harmony of forms pouring into being, exploding, and dissolving" (Campbell 288), but over time controlled more and more by civilization like religion or economic system. And while going through the civilization, individual experiences have been invaded "by some unconscious content, either in a dream or in a waking hallucination" (Von Franz 24), and also"every failure to cope with a life situation must be laid, in the end, to a restriction of consciousness" (Campbell 121). And the sad experiences make us develop both sexual (Eros) and death (Thanatos) instinct in our subconsciousness, and the instinctive drives show themselves in the mode of dream and myth, as Campbell says, "Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche" (Campbell 19). Now, to apply this idea of civilization and human discontents to *To a God Unknown*, Rama, who respects him as a hero,[23] seems to wish to make Joseph intact and say that her sexual service is needed by him because she has the subconsciousness that it is her destiny or hunger. Besides, we see that human subconsciousness is diverted into the personal and the collective one, and the latter looks upon a person as a shadow-hero, more primitive and more instinctive than the hero not necessarily morally inferior (qtd. in Von Franz 114). And the sexuality of the natural matters can be also explained as an expression of subconscious resistance, because human fury and discontents caused by the suppression of civilization are transformed into sexual drive (qtd. in Freud 50), and the sexuality might be released with or without the writer's consciousness into the novel. Therefore, the mythological resistance cannot be interpreted as biography, history or science. Nevertheless, it

23) Rama continued: "I do not know whether there are men born outside humanity, or whether some men are so human as to make others seem unreal. . . . I tell you 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, canceling each other and yet remaining in the contents. He is all these, a repository for a little piece of each man'soul, and more than that, a symbol of the earth's soul. *Therefore, Rama deifies Joseph, hoping that he is complete as he is, and believes this to be her own destiny.* (John Steinbeck's *To a God Unknown* 68-9. italics. mine.)

should not be treated as a pure idealism, but as a physical substantialism. In other words, mythology shows the real world as it is in a subconscious way at the present, not just mysticism.[24] From the same aspect, Spinoza says "the order and connection of ideas are the same as the order and connection of things"(*Ethics* 2 *Proposition* 7), and "the knowledge of an effect depends on, and involves, the knowledge of its cause" (*Ethics* Ⅰ *Axiom* 4).

This mythological resistance named pantheism to civilization is shown in the characters, Burton and Father Angelo, who consider Joseph's acts as those of heresy and abnormality. They are in the sane and fair condition from the general trend of their civilization. For example, Joseph tells the oak tree that there's a storm coming and that he knows he can't escape it and asks for the way to protect them from the rain. And he caresses and prays to the tree, thinking "he began the act because it comforted him when his father was dead, and now it is grown so strong that it overtops nearly everything. And still it comforts him" (Steinbeck, *Unknown* 96). Seeing his brother's pagan acts, Burton warns Joseph that the pagan growth in him, and suggests cutting off the tree, but Joseph says that he should not interfere with his games. As another example, in response to Joseph's request of praying for the dying land, Father Angelo tells Joseph that the God has to do with only men, but prays that the rain might come quickly. That is, both of them are in the mainstream of the civilization, and doubt Joseph's pagan trend, and want to suppress it in the name of their powerful God. But Joseph never forces them to get out of their Christianity or to worship to his Nature God. In other words, Burton's act is to the God known while Joseph's is to a God unknown. And the latter is Nature itself, and non-authoritative, and so it is like that of Spinoza's pantheism, i.e., because it has no will and no purpose.[25]

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24) Campbell says that the latest incarnation of Oedipus, the continued romance of Beauty and the Beast, stand this afternoon on the corner of Forty-seventh Street and Fifth Avenue, waiting for the traffic light to change (qtd. in *Hero* 4)

25) Theists believe in God and a separate world, and so think that God can do his will whether it is benefit or disaster. That is, they believe that God intervenes in the natural system in order to realize

Toward the remaining plot of the novel, Burton, a devout Christian, leaves the farm and girdles the oak tree to kill it, which seems to result in a great disaster to the farm and the brothers. That is, a long time of drought has come, and Joseph reproaches himself, and laments that "the duty of keeping life in [his] land is beyond [his] power" (Steinbeck, Unknown 144). After all the people drive the cattle out to San Joaquin to find green pastures, Joseph stays, and goes to the pine grove with the stream and the soft rock, because he thinks that the mossy rock is the core of the land, and if it is not dead, the land will recover. With poorly remaining water, he keeps the rock wet and alive every day. And Juanito returns and goes to a priest with Joseph to ask for his help, but they are refused as is stated previously. After this, Joseph feels frustrated to find the stream has run dry, and the rock is drying. And realizing that he himself is the core of the land, he sacrifices himself by cutting his wrists to wet the mossy rock with his blood. And he feels the rain falling again while dying on the stone.

Now, this paper discusses the meaning of Joseph's death in two epistemological ways: Joseph is sacrificed for the rainfall, which can be regarded as causality, and his death is useless because the rainfall is coincidental, which can be just called coincidence. Before that, we see Joseph's dying scene:

> "Of course," he said, "I'll climb up on the rock." He worked his way carefully up its steep sides until at last he lay in the deep soft moss on the rock's top. When he had rested a few minutes, he took out his knife again and carefully, gently opened the vessels of his wrist. The pain was sharp at first, but in a moment its sharpness dulled. He watched the bright blood cascading over the moss, and he heard the shouting of the wind around the grove. The sky was growing grey. And time passed and Joseph grew grey too. He lay on his side with his wrist outstretched and looked down the long black mountain range of his body. Then his body grew huge and light. It arose into the sky, and out of it came the streaking

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his own purpose. But Spinoza rejects this in three deepest reasons. (1) Spinoza rejects the opinion that God intervenes in the natural system because everything is supposed to happen by the laws of nature. (2) God is perfect, and so he does not need to act in the furtherance of his purposes, and so God does not have purposes. (3) Spinoza holds that the qualities attributed to God by theists needs limitation or finitude in some ways, and therefore theologically inadmissible. (qtd. in *Ethics* I Appendix).

> 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. Then a lancing pain shot through the heart of the world. “I am the land,” he said, “and I am the rain. The grass will grow out of me in a little while.” And the storm thickened, and covered the world with darkness, and with the rush of waters. (Steinbeck, *Unknown* 183-184)

From the above idea of accepting causality of Joseph’s death, It is possible to say that the drought begins with the death of the oak. Furthermore, it may also be true that if they sacrifice animals when the sun sets down, and a primitive mass dance performs at the Fiesta, it always rain in time. And Joseph is sympathetic to the pagan belief. In this view, Joseph is rightly said to sacrifice his life to redeem his, and his people’s guilts like Jesus, and this scene would impress the readers so much in a mystical tone. But from the second idea of emphasizing coincidence, it might be nonsense. That is, the drought is a periodic phenomenon that has come to the Valley twice in the memory of old men at the beginning of the novel, and Juanito gives a hint that there is a disaster every two years. Furthermore, if Joseph’s death were to call rainfall, Father Angelo’s prayer or Juanito’s burning candle would also influence the miracle. And Spinoza says, “Nature has no end set before it. . . . All final causes are nothing but human fictions” (*Ethics* I, Appendix), and God has no goal since “neither intellect nor will pertain to God's nature” (*Ethics* I.17, Scholium) and so “God does not produce any effect by freedom of the will” (*Ethics* I.32, Corollary I). Furthermore, since “particular things are nothing but affections of God's attributes, or modes by which God's attributes are expressed in a certain and determinate way” (*Ethics* I.25, Corollary). Lastly, Spinoza says that the more we humans try to understand Nature God’s world and its secret, the more happiness the knowledge brings to us. In conclusion, I insist that the mythological resistance named pantheism in *To a God Unknown* is offered against the traditional civilization, such as religion, economy, politics, education and family if this dominating force should control humans arbitrarily. In fact, we humans sometimes tend not to ask a fundamental question of the meaning of our life and lack real communicative touch

with each other because of the alienation and suppression that our civilization habitually gives to us. The discontents might live in our subconsciousness and could be released into our speech and writing like this novel.

B. *Tortilla Flat*: Ordeal by Civilization (1935-1939)

Steinbeck's first hit novel, *Tortilla Flat*, is also the first one to regularize his ideas of group-man and non-teleological thinking through all the text. In a sense, the two concepts seem to be unrelated because the former emphasizes the whole mass rather than its individuals whereas the latter means that the objects in a group exist without a principle of causality, in other words, the whole body, rightly called nature, does not intend to lead the constituents (mostly humans) in its purposeful way. However, I want to say that the two ideas can be integrated into Steinbeck's socialism influenced by Ricketts, which enabled the author to produce his prime works—*In Dubious Battle* (1936), *Of Mice and Men* (1937), and *The Grapes of Wrath* (1939). Also, the non-teleological thinking method covers Steinbeck's Mexican-character novels—*The Pasture of Heaven, To a God Unknown, Tortilla Flat, The Long Valley, Cannery Row, The Wayward Bus,* and *Sweet Thursday*. To the relationship between group-man idea and non-teleological thinking, Cynthia Burkhead says, "Groups consisting of individuals are connected to a larger drive or spirit with a separate will and that, functioning as part of a group, individuals will work to fulfill the will of the larger entity" (6). She argues that "I" thinking, Steinbeck and Ricketts think, causes problems if asserting itself and should shift to "we" thinking. And also, she writes, "Non-teleological thinking restricts all answers to questions about the world to what can be demonstrated through natural explanations. It is scientific thinking that does not allow unverifiable possibilities, such as God, to answer questions of cause or effect" (6).

According to this, *Of Mice and Men* does not ask the reasons Lennie was born

mentally deficient and killed by his best friend, George. In the same context, in *In Dubious Battle*, the author keeps thorough observational attitude through the character, Doc Burton, "who comes to the aid of the strikers but continually questions party certitudes about the likely consequences of mob upheaval" (Zirakzadeh and Stow 124). Meanwhile, this restrained attitude of not imparting political meaning to the literature seems to develop into more commitment to the society in *The Grapes of Wrath* by tracing the transition from denying or transcending the laborers' suffering (qtd. in Saxton 258), and than Steinbeck's new career as a propagandist started, which will be explained later. What is important is that after *Tortilla Flat*, Steinbeck's labor novels and his short stories in *The Long Valley* (1938) imply how much Steinbeck is concerned about the relations between individuals and the society, and therefore, I argue that his group-man idea and non-teleological thinking is in the holistic socialism.[26)]

As Fontenrose writes, "The theorists had the human animal in mind, looking upon state or society as a compound man" (*JS* 87), the author considers a human society as one organic entity. Also, Arthur Lovejoy compares the group-man idea to Leibniz's statement that "all the species which lie near to or upon the borderlands being equivocal, and endowed with characters that might equally well be assigned to either of the neighboring species" (145). In other words, the whole picture of nature force humans to live in a single ecological community, and it is seen to be more reasonable to ask "how" and "what" instead of "why."

> Non-teleological ideas derive through "is" thinking, associated with natural selection as Darwin seems to have understood it. They imply depth, fundamentalism, and clarity—seeing beyond traditional or personal projections. They consider events as outgrowths and expressions rather than as results; conscious acceptance as a desideratum, and certainly as an all-important prerequisite. Non-teleological thinking concerns itself primarily not with what should be, or could be, or might be, but rather with what actually "is"—attempting at most to answer the already sufficiently difficult questions what or how, instead of why. (Steinbeck, *Log* 112)

26) I explain this part more in detail in Part Three Article Three—"Mack and Doc Act for Steinbeck and Ricketts."

Steinbeck might think teleological thinking needs to be complemented by "greater discipline and care, in order to offset the danger of inadequate control and looseness" (Hedgpeth 166). In Chapter Fourteen of *The Log from the Sea of Cortez*, Steinbeck throws some questions about teleology: Why some men are taller than others; why some matches are larger than others (in the same pack); and who is to be a leader. To him, there is no answer. For example, he writes, "The people we call leaders are simply those who, at the given moment, are moving in the direction behind which will be found the greatest weight and which represents a future mass movement" (*Log* 115). In other words, the provisional answer by teleological attitude is just due to wish-fulfillment delusion and "the separate reasons, no matter how valid, are only fragmentary parts of the picture" (*Log* 123). Therefore, he concludes, "The whole picture is portrayed by 'is,' the deepest word of deep ultimate reality, not shallow or partial as reasons are, but deeper and participating, possibly encompassing the Oriental concept of *being*" (*Log*, 125).

Indeed, the novels from *Tortilla Flat* to *The Grapes of Wrath* emphasize the present rather than having a lingering attachment to the past or being impatient at the future. However, in Steinbeck's second period, the civilization gives the people, such as the paisanos, the ordeal based on the pride and prejudice caused mostly by their inborn conditions: "their talents, intelligence, sex, race, class, religion, wealth, conception of the good, etc" (Younkins). In this part, I introduce three articles on the topic of "ordeal by civilization": *Tortilla Flat* analyzed by Freud's theory of civilization, Paisanos' existing method in hypocrisy thrown by civilization, and the psychotherapeutic research on neurotic characters.

First, the paisanos in *Tortilla Flat* offered the first commercial hit to Steinbeck: "It appeared on bestseller lists for several months, received the California Commonwealth Club's annual gold medal for the best novel of a California writer, was produced as a stage play, obtained for Steinbeck a Hollywood contract, and was sold to Paramount Studios" (Lisca, *WW* 75). Indeed, the heroes are notorious for too much

drinking, indolence, concupiscence, pilfering, regarded as the subnormal and even the psychopathic. In fact, this book was "banned in Ireland and denounced by the Monterey Chamber of Commerce, who, fearing for its tourist trade, announced the book was a lie" (JS-MO, 6/12/35; MO-JS, late August 1935). Today some critics say, the main ideas of this book are "picaro's free spirit, friendship and being content amid poverty and taking pleasure in acting in an honest way, non-teleological life, conformity to the ecological nature, and the oriental idea like Taoism" (Lee, "Freud" 386). In addition, Thomas Fensch says, "*Tortilla Flat* examines what is, rather than what should be" (Hart 38) in a non-teleological thinking method. However, I argue that these critical notes do not explain the essential nature of the paisanos' friendship and Danny's hopeless challenge to the civilization. In fact, for a clue to this problem, Lisca writes, "More important than any unity of action given the book by a superficial resemblance to the Morte d'Arthur is the unity of tone and style which makes more clear and effective what Steinbeck called 'the strong but different philosophic-moral system of these people' and the book's 'tragicomic theme'" (*WW* 79).

Second, I treat the hypocritical aspects of civilization, which is not a story only for the paisanos but also for all the ordinary people. In a French film, *Shoot the Piano Player* (directed by François Truffaut 1960), Edouard Saroyan's wife, Thérèse throws herself out of the window through evocation of her adulterous past. Also, in a World War Ⅱ movie, *Memphis Belle* (directed by Michael Caton-Jones 1990), Col. Craig Harriman, the commander of a squadron of US Army Air Force, and Lt. Col. Bruce, an Army publicist, who is visiting the base, have harsh words over decorating the hall for a celebration upon the return of the bombers' crew, who are on a difficult mission in Germany. Thérèse cannot endure her hypocritical situation behind her husband's publicity as an acclaimed classical pianist, and Harriman believes his men's sacrifice is more than newsworthy, and Bruce's propagandistic activity is just a form of hypocrisy that conceals the young soldiers' tragic deaths under the name of victory.

Of such works covering the characters' pursuit of freedom from hypocritical conditions, *Tortilla Flat* (novel), and *A Medal for Benny* (movie), by Steinbeck, are distinctive in that the characters called paisanos show naturalistic aspects of human beings despite the mockery or depreciation from white middle-class white America and make human events that are rightly called a tragicomedy. As described in the preface of *Tortilla Flat*, the town of Monterey is divided into two parts: the lower is "inhabited by Americans, Italians, catchers and canners of fish," and the upper is on a hill where "the forest and town intermingle," and "the streets are innocent of asphalt and the corners free of street light," and the old inhabitants live. They are the paisanos, who are viewed as amoral, immoral, and known to have the pursuit of temporal pleasure, such as drinking wine and thinking up various ways to get more wine, causing most of their adventures. Indeed, the characters shocked readers with intemperate libidos and barefaced disregard for ownership.

A Steinbeck critic, Warren French acknowledges this novel shares "the characteristic pessimism of most Naturalistic writing" though the stylized and condescending humor is not suited to the pontifical fiction of Naturalism (*JS* 70). That is, as in *Cannery Row* and *Sweet Thursday*, the treatment of poverty in *Tortilla Flat* resonates with the themes of human misery and degradation, though it is somewhat gentle and even romanticized, compared to Steinbeck's other aggressive novels—*In Dubious Battle* and *The Grapes of Wrath*. Although Steinbeck tries to obscure the satirical propensity by emphasizing the Arthurian parallels as a motivation item, *Tortilla Flat* is interpreted to assault on America's worship and value of the drive to acquire private property. To this, French suggests many people at the height of the Depression would like the unrestrained paisanos to achieve a triumph over a stifling society that is vicariously the reader's own (qtd. in *JS* 72). In the same context, Howard Levant writes the novel's primary thesis is "the opposition between economic slavery and human freedom" (68).

However, it seems that Steinbeck does not insist that paisanos' lifestyle is the only answer to the problems thrown by civilization. Although attacking the hypocritical

and overbearing attitude of respectable Americans, he suggests the characters' primitivism cannot but yield to the power of civilization, which is revealed in Henry Morgan's observation in his debut novel, *Cup of Gold*, that "civilization will split up a character, and he who refuses to split goes under" (177). As to paisanos' existing method in the civilization, Paul McCarthy asserts that Steinbeck's description of the paisanos is "critical as well as sympathetic" by writing that they are blamed just because "they do not wish to act as their economic betters would act," and accepting that "they are rogues, parasites, and scoundrels, who destroy private property and otherwise act in an asocial manner" (45).

Meanwhile, Steinbeck produced another work about paisanos for a propagandistic movie, *A Medal for Benny* (1945) ten years after *Tortilla Flat* (1935). The earlier book delineates the paisanos' easygoing lifestyle while the movie book shows how a rugged paisano's patriotic death, worthy of the most honorable medal, changes people's conception, possessing humor and a criticism of middle-class hypocrisy. The movie is said to have provided an escape route from the stress of war, but received the phrases like those used about *Tortilla Flat*: "colorful vagrants, amoral and full of small deceits" and "impoverished, improvident, fun-loving California paisanos" (Millichap 89). Besides, it shares comedy and pathos with *Tortilla Flat*. The point is how Benny's father responds to the hypocritical devisal to exploit him by the local people in the leadership, producing another a tragicomedy.

Third, I discuss some neurotic characters in Steinbeck's novels based on Carl Jung's psychological theory. Neurosis is defined "any of various disorders of the mind or emotions without obvious organic lesion or change and involving abnormal behavior symptoms" ("Neurosis"). In other words, neurotics cannot adapt to their environment and their psychological and physical ability is sometimes reduced into being uncontrollable. As seen in the above, Jung's psychotherapy is different from Freud's abreaction or cathartic method in arguing that neurotics' ego should correspond to their selves, that is, the cause of neurosis may be affected by the suppression of civilization. I can say that the average people are likely to get in the

situation if they do not find themselves in the wide-spread otherness.

1. *Tortilla Flat* Analyzed by Freud's Theory of Civilization[27)]

a. Freud's Idea of Civilization

Freud's psychoanalysis and Steinbeck's literature have a lot in common in that their ideas are based on biology. Freud took clinical tests on his patients, and made the concept of subconsciousness, and Steinbeck's literature is about the biological influence on man in the group of society, and the characters of his novels show a variety of personalities and also noticeably similar appearances. Freud investigated ego-psychology in *Das Ich und das Es*, 1923 (*The Ego and the Id*, 1926), and his idea of civilization in *Civilization and Its Discontents* (*CID*, 1929).

Especially the latter treats human unhappiness by looking into the relationship between humans and civilization. Freud clarified the nature of the superego and the feeling of guilt and explored their clash with the destructive instinct derived from the death drive that he had first discovered in *Jenseits des Lustprinzips*, 1920 (*Beyond the Pleasure Principle*, 1922). These concepts of the superego, the sense of guilt, and the aggressive instinct formulated the central theme of *Civilization and Its Discontents*: the fundamental tension between the demands of the individual's instincts and the repression of civilization. In other words, any situation satiating primitive human instincts, such as the desire to kill, and craving for sexual gratification, creates a feeling of mild contentment, but civilization forbids it because it is harmful to the well-being of a human community.

This book begins with the "Oceanic Feeling" of wholeness, limitless, and eternity. It means that an individual feels like there is boundless, and he or she is with the

27) This is from my article: "The Psychoanalytical Research on Steinbeck's *Tortilla Flat*: Based on *Civilization and Its Discontents* by Freud." *Modern Studies in English Language & Literature*. 58.4 (2014): 385-405. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Freud."

whole eternal world. This fundamental undifferentiation of ego-feeling exists along the demarcated and transformed concept of ego. To elucidate this concept, Freud made a remarkable analogy: If there were to be an ancient city beneath Rome in the 21th century, it would be brought back to life given a proper condition. But over time, the infant begins the process of differentiating between what is internal (the ego) and what is external (the world) because of internal pain and response from the external world to that pain. At the moment, the baby gets into the influence of the reality principle, which dominates further development, and the formed ego. Even after this stage, the civilization including science and technology does not give real happiness to humans, and there is a clue like this:

> "Men are proud of those (scientific and technologic) achievements, and have a right to be. But they seem to have observed that the newly-won power over space, this subjugation of the forces of nature, which is the fulfillment of a longing that goes back, thousands of years, has not increased the amount of pleasurable satisfaction which they may expect from life and has not made them feel happier" (Freud, *CID* 34-35).

About this uncomfort, humans try to get in substitutive satisfactions by the action called sublimation by art or intoxicating substances. And they work physically and intellectually to get pleasure and security within the human community and try to gain pleasure by loving and being loved. But he thinks that although religion also offers a path to happiness and protection from suffering, it restricts choice, decreasing the value of life, distorting the picture of the real world, and placing believers in a state of psychic infantilism that draws them into a mass delusion. Freud concludes that "the purpose of life is simply the programme of the pleasure principle" (*CID* 76).

He points out three primary sources of displeasure we attempt to master: "our own painful and mortal existence, the cruel and destructive aspects of the natural world, and the suffering endemic to the reality that we must live with other human beings in a society" (*CID* 77). That is, humans can hardly achieve happiness because of the

feebleness of the human body, the superior power of nature, and the deficiency of the regulations that keep relations in personal relations such as family, state, and society. As to this, civilization strives to protect humans against nature, to regulate human relations, and to get goals of utility and a measured yield of pleasure. In the while, the power of the community becomes stronger than separate individuals and results in administrative laws. Allegedly, civilization is established in the name of public benefits, such as safety, comfort, beauty, order, and peace. But Freud points out the stronger law means a sacrifice of the individual's instincts; members of a community restrict themselves in their possible satisfaction because justice demands that no one escape these restrictions. The struggle of humanity centers on the claim of the individual and the cultural claims of the group. With suppression and repression, civilization is built upon a renunciation of instinct. That is, "a deprived instinct of satisfaction is not compensated, Freud warns, disorders will ensue" (*CID* 97).

Freud states that with the driving forces of the civilization of Eros (love) and Ananke (necessity), civilization tends to restrict sexual life (the vital drive of Eros) as it expands the culture unit. The formal family system made genital eroticism restricted into a chosen love-object and exposed themselves to extreme suffering. The deviation from the norm is judged as perversion because humans with a bisexual disposition are severely circumscribed by heterosexuality. The aim-inhibited libido is in duty bound to strengthen the communal bond through friendship, but for this to be fulfilled, sexual restrictions can't be avoided. Freud emphasizes the danger of this trend like this:

> Present-day civilization makes it plain that it will only permit sexual relationships on the basis of a solitary, indissoluble bond between one man and one woman, and that it does not like sexuality as a source of pleasure in its own right and is only prepared to tolerate is because there is so far no substitute for it as a means of propagating the human race. This, of course, is an extreme picture. Everybody knows that it has proved impossible to put it into execution, even for quite short periods (Freud, *CID* 52).

Besides, the drive of Eros, Freud goes on to insist that humans are aggressive, not gentle, and like to tempt, exploit, rape, steal, humiliate, and even kill. This aggression covers civilization with a lot of energy because it is stronger than reason, and needs an outlet. Freud believes that civilization continues in the name of Eros (life) to combine individuals, families, races, peoples, and nations into greater unities, but the inclination to aggression becomes the largest obstacle to such bonds. Freud's new investigation of the death of his age, including narcissism and sado-masochism, shows aggression is the cause of civilization's need for restrictions. And the repression forces the death instinct to produce neurosis in humans or to turn aggression inward against the ego, which develops into the super-ego as consciousness. The super-ego functions both for committed remorse and for fantasized guilt. Freud says at length that *Civilization and Its Discontents* "corresponds faithfully to [Freud's] intention to represent the sense of guilt as the most important problem in the development of civilization and to show that the price we pay for our advance in civilization is a loss of happiness through the heightening of the sense of guilt" (*CID* 81). This sin remains unconscious and plays as anxiety or discontents.

In conclusion, Freud believes "when an instinctual trend undergoes repression, its libidinal elements are turned into symptoms, and its aggressive components into a sense of guilt" (*CID* 139). The symptoms come out into view in the paisanos' and the neighbors' neurotic or unique lifestyles in both the comic and tragic aspects: impulse-control disorder, sexual addiction, obsessive-compulsive disorder, anxiety disorder, hysteria, dipsomania, bipolar disorder, extreme altruism and other mental tendencies such as constant self-justification and stealing. And the sense of guilt end in Danny's self-destructive activities: transferring his house at a giveaway price, drinking binge, and virtually committing suicide. The following divides these tendencies into Eros (life) and Thanatos (death), and explains the comic and tragic aspects of *Tortilla Flat* with these concepts.

b. Eros Shown in the Comedy of *Tortilla Flat*

The traditional society and morality Freud sees means beauty, order, and cleanliness as much higher standards. And he says that regulations stipulate how we are to accomplish with exact precision, and our mental activities are to be concerned with philosophy and religion. Also, Even in the 1930s young Steinbeck and aged Freud lived, capitalistic fetishism occupied all the world. Given the social background, the paisanos' unusual activities in *Tortilla Flat* were surely the ridiculous burlesque itself. And the readers at that time didn't fully appreciate the paisanos' convoluted logic and morality.

The comedy of *Tortilla Flat* means the ridiculous and ununderstandable activities the paisanos and their neighbors show, originated in the fact that their Eros (life) is suppressed by the norms of the day, and then expressed as symptoms. Before going into their detailed neurotic activities in the comic episodes, we will find the definition of a paisano like this:

> He is a mixture of Spanish, Indian, Mexican and assorted Caucasian bloods. His ancestors have lived in California for a hundred or two years. He speaks English with a paisano accent and Spanish with a paisano accent. When questioned concerning his race, he indignantly claims pure Spanish blood and rolls up his sleeve to show the soft inside of his arm is nearly white. His color, like that of a well-browned meer-schaum pipe, he ascribes to sunburn. He is a paisano, and he lives in that uphill district above the town of Monterey called Tortilla Flat, although it isn't a flat at all. (Steinbeck, *TF* 2)

Indeed they were drunkards, thieves, ruffians, and vagabonds, but their hearts were surprisingly good, requiring little more from life than friendship and a little wine.

The first neurotic example is the "impulse-control disorder" of Mr. Ravanno's death. He wants his son, Petey, to marry Gracie, reasoning that she would not chase men because she has her first baby at the age of twelve. Succeeding in it after Petey tries to hang himself, he also comes to love Gracie's younger sister, Tonia despite the vast age difference. His proposal in the same way as Petey did fails and he dies. In fact, Mr. Ravanno's huge libido would be serious to him, but a funny thing to others. When Danny and his friends hear the episode, broad smiles break out on the faces. It is an example of tragicomedy as Jesus Maria says, "It is funny,

but squeezes in you, too." But Petey does not seem to be unhappy about his father's death and rather praises Tonia's beauty. Their indecent intimacy begins like this:

> Petey told her, and she laughed. Petey laughed too. But he was ashamed. Tonia said, "What an old fool he was," and Tonia looked at Petey that way she had. Then Petey said, "It is good to have a little sister like thee. Some night I will walk in the woods with thee." Then Tonia laughed again, and ran away a little. And she said, "Do you tink I am as pretty as Gracie?" So Petey followed her into the house. (Steinbeck, *TF* 139)

As Pilon complains that it is not a good story, Petey pursues his own Eros (life) into a dirty relationship with his sister-in-law even after his father's death. Without the marriage system of civilization, the father's and son's neurotic activities would be justified (qtd. in Freud, *CID* 52).

The second example of neurosis is the sexual addiction out of obsession, ego-weakness, and libidinal regression, which is shown in the episode of Señora Teresina Cortez. She has eight children by the time she is thirty. She begins to give birth at fourteen at a ball park and leaves the baby wrapped in newspaper, and marries a man by whom she bears two children formally. After her husband leaves her, seeing that life with Teresina will not be easy. Even after that, she keeps giving birth, never sure who the father is or even if a father is necessary to them. She and her mother Angelica support the children by gathering beans after the pickers have been through. And one year, the rain continues to fall, and the bean crop is ruined. The paisanos steal fruits, vegetables, and beans, and give them to the family. Teresina calls it a miracle, and her mother thanks the Virgin Mary. Now we can get a hint of their abnormal activity in this text:

> Teresina discovered, by a method she had found to be infallible, that she was going to have a baby. As she poured a quart of the new beans into the kettle, she wondered idly which one of Danny's friends was responsible. (Steinbeck, *TF* 127)

In this case, Teresina's sexual addiction is shown through all her life: the first birth

at her age of fourteen as an unmarried mother, her husband leaving her because of her strong sexuality, all the sex affairs resulting in other children's birth. Even her economic hardships don't seem to stop her sexual addiction. And we could deduce from the text that her ego has become weak, and got into the condition of libidinal regression and sexual obsession, producing another tragicomedy in *Tortilla Flat*.

The third is the mental tendencies such as habitual self-justification, and stealing as a kind of impulse-control disorder. Danny justifies stealing apples because "the rain would have spoiled them anyway" (Steinbeck, *TF* 34); Pilon steals a chicken by saying that it will not be painfully cold in the morning, or run over by a car; and he justifies his plan to steal the Pirate's money as "charity toward this poor little half-made man" who does not have the brain to spend it the way it is supposed to be (Steinbeck, *TF* 51). In fact, according to Freud, maturity means learning to endure the hardship out of suppressed gratification, and the ego thus educated should be put into the reality principle. But "the ego seeks to obtain pleasure, at the bottom, even though the pleasure is postponed and diminished" (Freud, "Introductory" 357). That is, Pilon's pursuit of pleasure goes on even though his ego feels his activity is forbidden by civilization.

The last example of neurosis in the comedy of *Tortilla Flat* is hysteria. Cornelia Ruiz is said to have hysteria, and always have some curious and interesting adventure, and does not have any peace. One day Emilio picks a little pig in the gulch and gives it to her as a present as other men do for her love. But after this, the mother of the pig chases her baby, and comes in Cornelia's house, and smashes all the tables, and all the dishes. Now She is furious and says she will beat Emilio. In this simple story, the little pink pig and the big sow seem to symbolize Ero (life) or sexuality, and a small box Cornelia uses to put the baby in can not block the stronger force from the sow. Pablo says about her, "It is her way of life. I am not one to cast stones, but sometimes I think Cornelia is a little too lively. Two things only occur to Cornelia, love and fighting" (Steinbeck, *TF* 130). The love and fighting seem to be equal to Freudian Eros (life) and Thanatos (death). In *Beyond*

the Pleasure Principle (1921), Thanatos is introduced to be not only beyond the pleasure principle, but more primitive than it, and independent of it. That is, Thanatos (death) was revealed by examining the role of repetition compulsion in potentially overriding the pleasure principle. The next tries to relate Thanatos (death) with the tragic aspects of *Tortilla Flat*.

c. Thanatos Shown in the Tragedy of *Tortilla Flat*

As Ortego writes *Tortilla Flat* "is a sad book in more ways than John Steinbeck may have ever imagined," the characters are not civilized enough to go along with capitalist and religious society and morality. Their ego is tormented by the suppression of superego that they should collect money with thrift and saving, do the intellectual work especially by the *Bible*, live a virtuous life, and respect others' wealth and privacy. But surprisingly, Steinbeck's view was different. Although Steinbeck was very glad to get Commonwealth Club award in 1935 for Tortilla Flat, he wanted his book to be the winner. Steinbeck seemed to be trying to point out that "in the complexity of modern life, simple pleasures like freedom and friendship are often overlooked in favor of luxury and comfort" (Parini 202).

Judging from a psychological angle, the paisanos' Eros (life) is crushed and suppressed so much by the civilization, owing to the enormous difference between the two, that their sexual drive can't help looking for other places to follow the pleasure principle. As stated previously, their tightly suppressed Eros drive is put into repetition compulsion and raises ferocious Thanatos (death) drive. Seemingly, the characters' questionable activities end in a drinking binge, and the protagonist's death, which cause the collapse of Steinbeck's Arthurian round table group and their castle. Now this paper will show the neurotic and unique mental examples out of Thanatos.

The first one is the paisanos' dipsomania. Fourteen chapters out of the seventeen of *Tortilla Flat* treat drinking wine: Danny and his friends' decision to join the army is done while drinking; Danny and his jailer Ralph are out of the jail to drink;

Danny and Pilon meet again while drinking; Pilon, Pablo, Jesus Maria buy wine instead of rent, but drink it by themselves under the influence of obsession-compulsion; Danny's second house is burned down because of drinking themselves asleep; while gossiping, they always drink; at the end of this novel, Danny's friends prepare for a banquet, and Danny dies drunk. The only case of no drinking wine is "when they (or the paisanos) turned and walked slowly away, and no two walked together" (Steinbeck, *TF* 174) after the collapse of their home. In other words, "although they stand around the corner of Monterey, their wine, songs, and gossips from their own world. Especially, to the paisanos, wine is a temporary shelter where they can contemplate and rest. Wine is a catalyst to consolidate their friendship, and enables their pleasure and meditation."

But they seem to be in the neurosis of dipsomania, or morbidly dependent on drinking. For instance, even after the burning of Danny's second house, Pablo says hopelessly, "Next time, you will take it (wine) outside, and someone will steal it" (Steinbeck, *TF* 41). After the fire of Danny's first house, "Pilon, who profited by every lesson, took what was left of the wine with him," and they miss dead Danny, and say, "Danny liked wine. Danny was happy when he had a little wine" (Steinbeck, *TF* 173, 172). In fact, dipsomania is related to Thanatos (death) in that being drunken means that you are not under the control of superego, justly called civilization, but Eros (life) tends to invite something ferocious like a big sow, and the subject is directed to the stage of love and fighting often toward the level of severe aggression and self-destruction. Freud writes the relationship between Eros (life) and Thanatos (death) like this:

> Starting from speculations on the beginning of life and from biological parallels, I drew the conclusion that, beside the instinct to preserve living substance and to join it into ever larger units, there must exist another, contrary instinct seeking to dissolve those units and to bring them back to their primeval, inorganic state. That is to say, as well as Eros there was an instinct of death (Freud, *CID* 65-66).

The next mental example out of Thanatos (death) is the extreme altruism of the

Pirate and a Mexican corporal. Their death drive makes them try to destroy their health and belongings for others: the former is for his sick dog, and the latter is for his own son. As regards altruism, Richard Dawkins wrote, "We have the power to defy the selfish genes of our birth and, if necessary, the selfish 'memes' of our indoctrination. We can even discuss ways of deliberately cultivating and nurturing pure, disinterested altruism" (*SG* 200-01). However, Dawkins's concept of altruism is boiled down to the argument that we, alone on earth, can rebel against God's command while the Pirate's and the corporal's can break themselves and save their beloved objects, which could be called "extreme altruism," and regarded as a function of Thanatos (death). Before the explanation of this, I summarize the two stories.

First, the Pirate, whose mind is that of a child, lives in a chicken coop with his five dogs and collects big money by chopping wood to buy a gold candlestick for St. Francis, which, he believes, will keep his sick dog from dying. And he refuses to spend the money on himself even though he is told to buy some nice clothes to go to the dedicatory ceremony with his enough money. Even when the Pirate takes his dogs out to the woods after the church ritual, the wind stops, and all the dogs look at one specific spot. The Pirate is sure they saw St. Francis behind him.

Next, a Mexican corporal, sixteen years old, is about to be arrested by a policeman, and then Jesus Maria helps him. He takes his baby to Danny's house, and the baby is so sick as to need a doctor. But he will not hear of it. The corporal says that he married a beautiful woman, and had a child, but a captain took her away. So he has to support his baby by himself and went to America. In the meanwhile, they all watch helplessly as the baby dies. Pilon tells the corporal that he himself must now take revenge on the captain. In response, the boy says he has no plans to do so, and that is not why he wanted his son to grow up to be a general. He reasoned that if a captain could take a man's wife, what could a general take? He wanted his son to have more than he had. He decides he will now return to Mexico and rejoin the army. The friends are amazed at what a courageous young

man he is.

Although both the cases seem to be under the control of the Eros (life) because the Pirate and the corporal wish to save their own beloved ones, Freudian Eros (life) means to create objects from the inorganic to the organic, and to produce new relationships without any destruction, but Thanatos' essence is the opposite to Eros (life) in that it is aggressive and destructive, and its purpose is to return to the primordial state experienced as the Oceanic feeling. The Pirate does not want to live decently with all his big money, which is more than being spent in buying a gold candlestick. And he refuses to buy nice clothes for the dedicatory ceremony in a church, and only complains of not being with his dogs even at the short time, and finally his five dogs burst into the church. His drive of Eros (life) seems to be concentrated on the five dogs as a repetitive and obsessive-compulsive disorder as Freud sees, but not recognized rightly by others or civilization because of his bizarre lifestyles, e.g., his living house, his hair style, his clothes, and his family. In other words, It seems that Thanatos (death) is directed to the Pirate himself as a way of self-destruction, and so he is sacrificing all his time and money only for the dogs, not for himself. Next, the corporal's aggression is more dangerous. He does not allow the paisanos to bring a doctor to save his child, and he seems to identify with his son as a forsaken and impoverished existence but does not know how to do a parent's job. His broken Eros (life) has invited Thanatos (death) into his spiritual world, and he desires to revenge not on the captain and his ex-wife, but on the previous sad and miserable state. That is, his mind wants to return to the beginning and early stage.

The last neurotic example out of Thanatos (death) is Danny's death, which is the most significant and destructive in *Tortilla Flat*. Many critics and scholars have treated Danny's indubious challenge to the civilization in various views: agrarianism, naturalism, anti-capitalism or communism, nirvana, romanticism, social realism, etc. With all these rough ideas, I look on the psychological side of Danny's death based on *Civilization and Its discontents*. Danny's death seems to be due to severe

bipolar-disorder and self-destruction originated from Thanatos (death).

As to Danny, the traditional society of religion and capitalist materialism is the civilization suppressing his Eros (life). It demands that he should have a responsibility of property ownership and leadership, and the tedium of the paisanos' meaningless days seems to wear heavily on him. In other words, his nature as a member of the paisanos might be forced to be changed into the advanced mode with his newly won position as a house owner. For example, his new position removed the chances to enjoy the pleasures that he had enjoyed in his younger days. Indeed, Danny always refused the comforts that were offered to him and liked sleeping in the forest better than in his house and eating stolen grub. But now he can not sleep in the forest because he has a good home and does not have to take food because the Pirate brings plenty of it every day. After brooding for a month, Danny disappears from the house and goes on a crime spree that put the entire town on the defensive. When he returns, Danny is happy and exhausted, but he has not recaptured his youth.

In a psychological term, his love or Eros (life) opposes to civilization, and the culture threatens his love with stronger restrictions. And he stretches his affection into a circle of friends in less erotic love, called aim-inhibited love. As a result, his pleasure principle is damaged, but not disappear. The frustrations of Eros (life) leaves Danny a neurotic and excites Thanatos in his mentality. The following is a result of this psychoanalytic process shown in the binge at the end of *Tortilla Flat*:

> Danny, say the people of Tortilla Flat, had been rapidly changing his form. He had grown huge and terrible. His eyes flared like the headlights of an automobile. There was something fearsome about him. There he stood, in the room of his own house. He held the pine table-leg in his right hand, and even it had grown. Danny challenged the world. "Who will fight?" he cried. "Is there no one left in the world who is not afraid?" . . . "No one?" Danny cried again. "Am I alone in the world? Will no one fight with me?" . . . And no one answered the challenge. . . . "Then I will go out to The One who can fight. I will find The Enemy who is worthy of Danny." (Steinbeck, *TF* 164)

The above is a phase of Danny's foolhardy challenge to civilization and a reflection

of his frantic last-ditch effort to get out of his malaise under the influence of Thanatos (death). Before this binge, he leaves his house to pursue Ero (life), e.g., stealing, fighting, sleeping outside, flirting, and even transferring his house to Mr. Torrelli. But returning to his friends, he is changed into the acute depression justly called the lethargy and ineptness. This paper concludes that this state of Danny's is out of bipolar disorder and that "The One" or "The Enemy" in the above means what keeps Danny from returning to his own Oceanic Feeling and suppresses all his Eros (life) toward Thanatos (death). Freud calls it civilization.

2. Paisanos' Existing Method in Hypocrisy Thrown by Civilization

a. Paisanos' Lifestyle Shown in *Tortilla Flat*

The paisanos of *Tortilla Flat* appeal readers particularly with their casual acts of kindness despite their childish acts. John J. Han regards them as "similar to Robin Hood" (Steinbeck, 23). Steinbeck even describes them like angels: "They built a fire and boiled some tea and drank it from the fruit jars, and at last they settled in the sun on the front porch. The flaming flies made halos about their heads" (Steinbeck, *TF* 130). In opposition to the opinion of the Monterey Chamber of Commerce that it is a lie, the author says, "They are people whom I know and like, people who merge successfully with their habitat. In men this is called philosophy, and it is a fine thing," and, to his eyes, the paisanos were not "curious or quaint, dispossessed or underdoggish" (Han 23). Roughly speaking, the paisanos in *Tortilla Flat* are seen to have the ability to overcome poverty, inborn defects, social prejudice, and their creative methods are sometimes with self-delusions and self-justification, but mostly through the sense of fellowship like that of Arthurian Round Table.

The story is not complicae. Returning from the war, Danny is heard that his grandfather has bequeathed tow domiciles in Tortilla Flat. He rents one to Pilon, who lets Pablo Sanchez and Jesus Maria Corcoran move in to shift the responsibility

for rent. However, all the three paisanos never have money. Thus, their relations with Danny, a new house owner, have become strained. In the while, Danny's second house burned down because of his friends' carelessness. However, the three friends move in with Danny. Later, the four receive the Pirate, a dull-witted man, and his five dogs to Danny's remaining house. Especially, Pilon hopes to get the Pirate's bag of money; and he bestows the quarters with his friends, explaining that he has promised a golden candlestick, worthy of a thousand quarters, to Saint Francis because his sick dog has recovered. The bag of quarters lies on Danny's bed, coming into view, and becoming "the symbol of friendship and faith." Soon afterwards, Big Joe Portagee joins the gathering and steals the bag of money. The paisanos fustigate him and recover most of the money, which is enough to buy his candle. Before and after this accident, they have several adventures, but afterwards their happy days of the friendship face a desperately dangerous situation. Danny has become depressed and tries to desert his friends, running amuck; when he is brought back home, he is cheerless and downhearted. To revive his spirits, other paisanos throw a big party, which all the residents attended. However, Danny makes a boisterous whack, having a pack and fighting with his imaginary enemy. Finally, he falls into a gulch and dies. After his funeral, the paisanos burn down the house and scatter.

The first aspect of the paisanos' lifestyle is the collectivism based on a primitive humanity—sharing the pleasure and pain, caring for others, and having a stern group-code. For instance, when Danny has come back after his wandering in madness, Pilon makes a speech: "Where is there a friend like our friend. . . . He takes us into his house out of the cold. He shares his good food with us, and his wine. Ohee, the good man, the dear friend" (Steinbeck, *TF* 154). To this community like *Gemeinschaft*, Steinbeck introduces similarity between Arthurian Round Table and the paisanos of *Tortilla Flat*. For example, Danny's friends' seeking mystic treasure on St. Andrew's Eve in Chapter Eight is intended to be in parallel with Arthur's knights' questing the Holy Grail. However, Arthur's *comitatus* means those who

avow allegiance to the king, but Danny's house-mates are friends on terms of equality. The paisanos' search is more earthly and comic, based on the importance of good friends, no matter what their background is.

The paisanos' primitive collectivism reveals itself in that Danny's Round Table is existent virtually from the inception, that is, it is not constructed around a normative symbol like Arthur in their relationships. Louis Owens says their society is "astride a split between two consciousnesses—the old paisano pastoralism and the world of capitalism into which the paisanos are emerging" (167). In other words, Danny's inheriting two houses is the only dividing standard between him and his friends, and if not, they are perfectly equal. Even the houses are used and disposed of by the group, not only by the owner, which is the most remarkable evidence of sharing the pleasure and pain as their lifestyle. Similarly, Levant argues their friendship is the apex of human relations and writes this.

> *Tortilla Flat* has a serious intention that fuses with its celebration of friendship. That is, the novel has a moral aim that rests on a theological base. The paisano concept of friendship stems from a source that is older and more profound than the Round Table. The paisanos are children of Mother Church. They recognize the basic Christian distinction between temporal and eternal things and translate it into a specific distinction between the temporal value of money and the eternal value of friendship. This specific distinction governs the development of every episode. Again and again some threat to friendship (and, thus, to the good life) is established in some detail. In the end, however narrow the margin, the eternal value—friendship—is sustained in the minds and hearts of the endangered paisanos. (Steinbeck, *TF* 62)

For another example, when seeing Pilon hiding a wine bottle under his coat, Danny offers to share some food he has, not asking for a drink. After that, they should share wine and snack together. Even if one of them does not have a thing, that would be enough.

Next, the paisanos are in the habit of caring for others, sometimes being noisy or a little too curious about what happened to them. For example, when Jesus Maria brings home a corporal and his baby, the other paisanos are responsive and sympathetic to many things about them—who they are, how the corporal comes to

America with his baby, what they want to do, and how he revenges on the bad captain stealing his wife, etc. However, the Pirate's case would be much more impressive as the paisanos' kindness. Danny and his friends provide an amenity for the half-witted Pirate and his five dogs by letting them in. Despite Pilon's bad motivation of the Pirate's money, the paisanos' invitation to share their domicile is the altruistic commitment between them. To this, the Pirate says, "To think, all those years I lay in that chicken house, and I did not know any pleasure. But now . . . I am very happy" (Steinbeck, *TF* 63).

The paisanos are certainly amoral, immoral, and impatient of their pleasure-seeking, but they keep a stern rule—the loyalty to the goodness of their group. One example is around the Pirate's bag of money. It is treated as "the symbolic center of the friendship, the point of trust about which the fraternity revolved. They [are] proud of the money, proud that they [have] never tampered with it" (*TF* 106). However, when Big Joe Portagee steals it, they punish him with a merciless way, which is also an aspect of primitivity.

> [Danny's] stick smashed on Big Joe's shoulder; then the friends went about the business in a cold and methodical manner. Jesus Maria took the legs, Danny the shoulders and chest. Big Joe howled and rolled on the floor. They covered his body from the neck down. Each blow found a new space and welted it. The shrieks were deafening. The Pirate stood helplessly by, holding an ax. . . . Big Joe squalled with fear. "It's buried out by the front gate," he cried. "For the love of Christ don't kill me!" . . . Then Pilon tore off the blue shirt and exposed the pulpy raw back. With the can-opener, he cross-hatched the skin so deftly that a little blood ran from each line. Pablo brought the salt to him and helped him to rub it in all over the torn back. At last Danny threw a blanket over the unconscious man. "I think he will be honest now," said Danny. (Steinbeck, *TF* 109)

Besides, the paisanos, including Big Joe, aid the Pirate in achieving the objective of buying a golden candlestick for St. Francis, and celebrate with a feast of hamburger, onions, and wine.

As to their second lifestyle, the paisanos love drinking, which has a pleasant social effect. In *Tortilla Flat*, they have never considered purchasing food because they can

beg or steal, but all their money, if any, is gone for drinking and loving—only the Pirate works for their daily bread, spending his quarters to buy their grocery. For an example of their obsession over wine, right before Danny's second house burns down, three tenants drink whisky. And even after the fire, Pilon says, "It is a lesson to us. By this we learn never to leave wine in a house overnight" (Steinbeck, *TF* 41). Moreover, the reconciliation between Danny and his friends is reached with the help of grappa, which is enough to promote the attractiveness of their fellowship. Likewise, alcohol makes the paisanos emotional: Danny says, "It is good to have friends. How lonely it is in the world if there are no friends to sit with one and to share one's grappa," and Jesus Mary declaims, "Never shall our friend [Danny] go hungry" (Steinbeck, *TF* 46).

The third lifestyle of the paisanos' is that they believe that friendship is more important than love. Levant argues that their fraternity is "restricted wholly to men. Women are either meanly or cheerfully predatory" (60). For example, the female characters related to Danny are described to be interested in his wealth and material regalement—Mrs. Morales and Sweet Ramirez. Also, Jesus Maria tries to make her a silk brassiere to win Arabella Gross's interest. Cornelia Ruiz continues her wild amorous adventures by going through husbands, not a very steady woman. Meanwhile, Tia Ignacia, a middle-aged widow, attracts Big Joe to be sexually satisfied. Teresina Cortez has nine children, living with her poor mother Angelica, and they are saved by the paisanos' helping them survive the failed harvest.

The paisanos' fourth lifestyle is they know simplicity should not develop into economic sentimentality and be evaluated better than money. Above all, they do not like the financial duties even if it is caused by Amity. The example is found after Jesus Maria's declaration, "It shall be our burden and our duty to see that there is always food in the house for Danny" (Steinbeck, *TF* 46).

> Pilon and Pablo looked up in alarm, but the thing was said; a beautiful and generous thing. No man would with impunity destroy it. Even Jesus Maria understood, after it was said, the magnitude of his

> statement. They could only hope that Danny would forget it. "For," Pilon mused to himself, "if this promise were enforced, it would be worse than rent. It would be slavery." "We swear it, Danny!" he said. They sat about the stove with tears in their eyes, and their love for one another was almost unbearable. (Steinbeck, *TF* 47)

At this, Pilon is smart enough to understand the difference between the pure hope and the feasible reality. Danny does not test this pledge, seemingly knows this is a paradoxical matter. Instead of it, all the paisanos seem to emphasize with their cordiality and economic limit caused by their maladjustment to the capitalistic system.

The last aspect of the paisanos' lifestyle is the nonpossessive disposition. As Peter Lisca writes, "Possessions hold no fascination for them, and even the necessary ones are burdensome" (Steinbeck, *TF* 84), their mentality is entirely inappropriate to their civilization. For example, when Pilon visits Danny's inherited house for the first time, he notices that "the worry of property [is] settling on Danny's face. No more in life would that face be free of care. No more would Danny break windows now that he [has] windows of his own to break" (Steinbeck, *TF* 12). Moreover, to buy wine for Danny's housewarming party, Pilon sells "a washbowl and pitcher, two red glass vases and a bouquet of ostrich plumes" from his friend's bedroom, saying, "It is not good to have so many breakable things around. When they are broken, [Danny becomes] sad. It is much better never to have had them" (Steinbeck, *TF* 15). Meanwhile, Pilon feels oppressed by his unpaid rent of a newly rented house and passes on the burden to Pablo. And later, the responsibility comes to Jesus Maria, but no one pays the money. All in all, the paisanos would like to be free of the rated value of possessions, which means a hypocritical appearance of the civilization.

b. Hypocrisy Thrown by Civilization: *A Medal for Benny*

Steinbeck and his boyhood friend, Jack Wagner, who had introduced the author to his second wife, Gwen Conger, created *A Medal for Benny*. Frank Butler, who wrote the superpatriotic *Wake Island* in 1942, developed a screenplay with the Wagner's

assistance, and Irving Pichel directed it, employing the same style as in Steinbeck's *The Moon Is Down*. With all this teamwork, the original story is not available, and Steinbeck countenanced the final product, and so it might not be proper that the reception of the film is owed to Steinbeck. In fact, as previously mentioned, the film received a mixed reception. It is roughly criticized for its wooden, cliched pictorial manners, plus unsuitable and sentimental performances (qtd. in Millichap 87). Indeed, Wagner, Butler, and Pichel are said to have handled the most egregious cliches. Nevertheless, the touches about the paisanos and their tragicomic situations are evidently ascribed to Steinbeck. In *Tortilla Flat*, he suggests the superiority of the paisanos' easygoing lifestyles. However, *A Medal for Benny* delineates their existing method in the war environment, remarkable in attacking the hypocritical middle-class Monterey. Mainly, Charley Martin (portrayed by J. Caroll Naish) undertakes the task, advancing paisano's simplicity, winning an Oscar nomination for Best Supporting Actor and a prize at the Golden Globe Awards in the same category.

Interestingly, *A Medal for Benny* is centered on Benny, a wild and reckless young paisano who is run out of town by the police, killed during battle in the Second World War, and awarded the Medal of Honor posthumously, but he never appears physically in the movie. Despite a witness' insistence on its exaggeration, Benny becomes a hero, suddenly loved and respected after his death, intended to examine small-town hypocrisy by the author. That is, the townspeople expose warped motives to profit from Benny's heroism, and the principal characters see the shame of fake emotions. Part One opens with the scene that Joe Morales, who is Benny's best friend and remains to care for his family's fishing business, prays for the success of business and romance with Lolita Sierra. Nevertheless, Lolita rejects him, and her young brother reveals that Benny is her fiance. With this tension between them, the scene shifts to Charley Martin, Benny's father, who is about to be kicked out of his house because of the failure to pay back rent. What is worse, his expectation of the venture with Morales comes to ruin because the fishing boat has foundered and sunk. Now to Charley, his son's returning from the battlefield is his last hope.

In Part Two, Charley receives a letter with twenty-five dollars enclosed, which is the repayment of an old debt. Joe, reading it for illiterate Charley, suggests investing it in a bank and earning interest, although Charley intends to pay off the bank rent. Apparently, Joe, an intelligent con man like Pilon in *Tortilla Flat*, wants to embezzle some of the cash to fuel his desire for wine and to woo Lolita. However, discovering how Joe has taken the money, Lolita refuses his favor of a dress and a good dinner. Meanwhile, in Part Three, at a dance opening at the Ocean Beach Pavilion, Joe, and Toodles, who seems to be another woman of Benny's, attempt to destroy Benny's reputation for trust. Soon a fight ensues between Toodles and Lolita, and in the process Joe is decked by a pot of chili and beans by Toodles. Surprisingly, Joe is impressed by Lolita's caring for him after all.

Eventually, Part Four and Five show Steinbeck's theme of simplicity vs. hypocrisy. Discovering Joe's deception about the money, Charley faces eviction from his house, and his loan application is rejected again. At this time, Zack Mibbs, a banker, and Edgar Lovekin, a publicity figure, and Same Smiley, the local Mayor of Pantera, have found out that Charley's son, Benny has won heroic status (death in Philippines —killing over a hundred Japanese) and decide to exploit Benny's accomplishments for an opportunity of improving local business and awareness—a million-dollar break. Hoping for his son's return and being unaware of his death, Charley does not understand the message from the town fathers, even when the Mayor tells him the award has been presented posthumously.

For the moment, the Pantera Telephone Exchange intensifies the flurry of interest regarding Benny. Moreover, the townspeople cooperate in exaggerating and upgrading the reputation of Benny and his father, whether sharing the knowledge of its economic benefits or not. The mayor and his minions move Charley from the battered house into a new, more prestigious domicile and raise him to a respectable middle-class status, deceiving the media about Benny's real background. A radio announcer even paints the love of Benny and Lolita, and his listeners sympathize with her, which has made Lolita a sort of female heroine of a martyr. It means Joe

and Lolita's relationship will be more difficult by the world's attention. Behind this circus atmosphere is Edgar Lovekin, who plans to hold a special ceremony in the local ballpark and provide the new household furnishings, saying to Charley, "you get the honor and we got the gravy." At this, realizing that the manipulation is dramatized, and the ceremonial presentation is merely a ruse to use his son's publicity, Charley leaves the new house, deciding he will not participate in the play.

In Part Six, the last one, the authors let the characters speak the central theme of this movie. General H. Taggart, who has traveled from Washington and intended to present the Medal of Honor, marches with his honor guard to Charley's shack instead of City Hall or the local ballpark. Finding that Charley has returned to his old house and original appearance, the General notes that many American heroes were born and raised in lower-class areas, like the Slough Town area of Pantera. In response, Charley makes an impressive speech: He is very disappointed to know some of the local people have the prejudice that great honor cannot be obtained by those who are in a humble background. "A man is only what he grows out of," he declares, "his family, his friends, and his home." Moreover, he adds that it is important to depend on all kinds of people for American development. After the parade, Lolita and Joe meet Charley in Slough Town, where Joe pronounces that he will enlist in the army and return with two medals, which is the only way to marry Lolita without dishonoring Benny's memory, an evident propaganda of the director's style. And then, the train Joe is riding in departs, and Lolita stands with a wistful smile, which scene seems to say that maintaining the freedoms that America stands for is unrelated to class or ethnic group.

c. Paisanos' Responses to the Hypocritical Situations

Lisca points paisanos' existing method with hypocritical situations in *Tortilla Flat*, such as no electricity in Dolores's house, "The paisanos' adjustment toward property, their delicate code of manners: both are a part of 'the strong but different philosophic-moral system of these people" (*WW* 86). To the point, I emphasize "no

plunderous attitude" besides their unique lifestyles introduced above, exemplifying the corporal's case. Pilon interprets the soldier's plan to make his son, Manuel, a general is just for revenge to the captain and his ex-wife. However, the corporal's thinking is different from Pilon's:

> "My wife was so pretty, and she was not any puta, either. She was a good woman, and that captain took her. He had little epaulets, and a little sash, and his sword was only of a silver color," said the corporal, and and he spread out his hands, "if that captain, with the little epaulets and the little sash could take my wife, imagine what a general with a big sash and a gold sword could take!" There was a long silence while Danny and Pilon and Jesus Maria and the Pirate and Big Joe Portagee digested the principle. And when it was digested, they waited for Danny to speak. "It is to be pitied," said Danny at last, "that so few parents have the well-being of their children at heart. Now we are more sorry than ever that the baby is gone, for with such a father, what a happy life he has missed." All of the friends nodded solemnly. "What will you do now?" asked Jesus Maria, the discoverer. "I will go back to Mexico," said the corporal. "I am a soldier in my heart. It may be, if I keep oiling my rifle, I myself may be an officer some day. Who can tell?" The six friends looked at him admiringly. They were proud to have known such a man. (Steinbeck, *TF* 100)

However, I do not believe the paisanos can follow the corporal's suit. The corporal's logic is a typical capitalistic thinking method, that is, a stronger man is worthy of a beautiful woman. He argues he should be in a higher position than the plunderer if he would get his wife back from the captain, in other words, wishes to be another destroyer. The paisanos do not have such a competitive sense as rightly required in their society.

Additionally, this agrarianism of "no plunderous attitude" is implicated in Pilon's attempt to gain control of the Pirate's money to buy a golden candlestick for the church, which is seen to be Pilon's greed or plunderous personality from an angle of capitalism. His indecent desire for others' wealth looks evil and cunning. Nevertheless, from the view of the paisanos' primitive collectivism, his act is understandable because their possessions should be shared equally, and the gap between the rich and the poor should be narrowed even though the saving is used for their drinking, including Danny's houses. In the sense, the Pirate's dollars are a

nuisance as well as an interesting thing to Pilon.

> It is astounding to find that the belly of every black and evil thing is as white as snow. And it is saddening to discover how the concealed parts of angels are leprous. Honor and peace to Pilon, for he had discovered how to uncover and to disclose to the world the good that lay in every evil thing. Nor was he blind, as so many saints are, to the evil of good things. It must be admitted with sadness that Pilon had neither the stupidity, the self-righteousness nor the greediness for reward ever to become a saint. Enough for Pilon to do good and to be rewarded by the glow of human brotherhood accomplished. (Steinbeck, *TF* 51-52)

Pilon is wise enough to note that "the worry of a property was settling on Danny's face. No more in life would that face be free of care. No more would Danny break windows now that he had windows of his own to break" (Steinbeck, *TF* 13). And also, he represents how to exist as a paisano—the simple or possession-free life. Although seen to be hypocritical in his interest in the Pirate's bucks, he tries to keep his community rolling as it is, which looks fallible, imperfect, and fragile in the overwhelming capitalism.

In fact, Steinbeck describes him as "a cunning mixture of good and evil," and also as a creature with "generosity and selfishness" (Steinbeck, *TF* 21, 22). What is important is the author tries to show the paisanos' incompatibility in their society with Pilon's seemingly irresponsible thoughts and actions. For example, Pilon makes up an alternative to paying the rent to Danny: "If I give him hard money, it does not express how warmly I feel toward my friend. But a present, now. And I will tell him the two gallons [of wine] cost five dollars" (Steinbeck, *TF* 20). Besides, he says to himself with joy, moving in Danny's remaining house after burning the rented house, "Gone was the worry of the rent; gone the responsibility of owing money. No longer was he a tenant, but a guest. In his mind he gave thanks for the burning of the other house" (Steinbeck, *TF* 55). As everybody knows, Pilon's and his paisano friends' existing method is impossible to keep in the established society, but the readers might be interested in their easygoing lifestyle because theirs are not so, which is the evidence that the capitalism modern people think fairest has

tormented or restricted humans' desire to live freely from the worries to support themselves and their family, which I should call one aspect of hypocrisy.

As supposed in advance, the paisanos' castle is burnt down with Danny's death as Pilon tosses a burning match to the house, and the paisanos "[look] at one another strangely, and then back to the burned house. And after a while they [turn and walk] slowly away, and no two [walk] together" (Steinbeck, *TF* 207). It is needless to say that the paisanos might reconnect, maybe in jail or at Chin Kee's plant, but it is not important to Steinbeck. In *A Medal for Benny*, Charley will live in poverty without any help from the society. The reason is that Charley does not want to cooperate in the hypocritical business by using his son's heroic status for the town's welfare. Frankly speaking, Charley, even if trying to deceive other people and act in disguise, cannot do the unnatural public performance as a publicity. Even Benny's brave death in the battle and his love of Lolita as the intended bride are depicted to be unbelievable. Nevertheless, it is certain that the simple paisanos merely like living in the simple environment without any interference from outside, but, unfortunately, it seems to be difficult to do so.

3. Psychotherapeutic Research on Neurotic Characters[28)]

a. Neurotic Characters: Lennie, Tularecito, and Frankie

Generally speaking, we humans try to solve current problems with our inherent abilities and acquired knowledge as well as possible. However, the challenge may be above the level of our capability, and also become an anxiety. The stress extends itself into other physical and emotional reactions in a variety of ways according to individual traits. Also, repeated stress and anxiety might develop our activities of avoidance and patterns of recognition. If not, they can produce adverse conditions:

28) This is from my article: "Novel and Psychotherapy: On John Steinbeck's Neurotic Characters." *The Journal of Foreign Studies* 31 (2015): 293-312. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Neurotic."

sadness, depression, anger, irritation, mental confusion and a weak sense of self-worth (qtd. in Boeree). And we see the typical appearances of Steinbeck's novel characters.

For a start, *Of Mice and Men* shows a tragic friendship between George Milton and Lennie Small. Lennie is big and lumbering, but mentally handicapped, and needs George as a guardian. Although they work on a ranch, hoping to have their farm later, Lennie's prodigious strength and reduced intelligence continue to be a severe tension in the novel. That is, while an old timer Candy, a respected lead hand Slim, and ranch hands Carlson and Whitney are comfortable co-workers, the boss's arrogant son Curley and his wife are so dangerous to Lennie's neurotic conditions. Curely is so short-tempered that he always looks to pick fights, and his wife is flirtatious. Unfortunately, when Lennie is mourning the death of his pup, Curley's wife approaches him in a barn. Lamenting her destiny, she let Lennie touch her soft hair. At this point, Lennie's obsession with sweet things bursts out into holding the hair tightly and frightens her too violently. Next, Lennie covers her mouth to calm her down not to be scolded by George, and she died from suffocation. And discovering her dead body, they chase Lennie. At the prearranged place, Lennie is glad to see his best friend, but George shoots him.

In this story, Lennie has a merely childlike personality—innocent and not understanding complex things. And he is so dependent on George that he cannot tell good from evil except for George's order and advice. In the meanwhile, another source of his feeling of security is petting soft things like mice. That is; he is in the habit of caressing something with tender skin when the world gives him anxiety and sadness. In short, Lennie can survive his harsh environment with George's help and the relief from sweet things, and it enables him to hope to own his farm.

The next is about Tularecito in the fourth story of *The Pastures of Heaven*. Pancho, a labor hand in Franklin Gomez's ranch, arrives home drunk on his horseback every three months from Monterey. One day Pancho sees a strange baby talking to him in a field and takes him to his boss. And then they name the boy Tularecito (little frog). Over time, Tularecito shows good traits in farming and art

even though being ugly and retarded in other ways. But at eleven, Tularecito has to go to school by the law of the time. And there Tularecito surprises everyone by drawing animal pictures on the blackboard so beautifully. But when they are erased by someone, Tularecito becomes mad enough to terrify all at the school. In the meantime, Miss Morgan comes to him and his friends, encouraging Tularecito to continue drawing pictures as much as he wants to. Especially Tularecito believes in Morgan's story of gnomes and digs the ground under a tree in Bert Munroe's land to meet them. However, Bert refills the ground hole and Tularecito responses it by hitting Bert with a shovel. And finally Tularecito goes to the asylum for the criminally insane at Napa.

Now the last story is about Frankie in *Cannery Row*. Frankie is an eleven-year-old boy who is large-eyed, dark haired, gentle natured, dim, and filthy, and Doc, a biologist at the area, is the only friend to him. Frankie tries to help Doc around the Western Biological Laboratories (Doc's laboratory)—sweeping the floor and grading crayfish, but not too good. And also Frankie enjoys Doc's party and serves a tray of beer. Even one day Frankie spills the beer to the guest's lap, fleeing, and whimpering inconsolably.

Lastly, Frankie hears about Doc's birthday party, breaking the window of Jacob's Jewelry Store, and getting arrested by the police. And later answering Doc's question of why he does so, Frankie says to Doc, "I love you." Anxiety can be assessed by the ratio of "what one has done or can do" to "what one is supposed to do by oneself or others." Especially, mentally deficient persons feel anxious about their intelligence and sometimes dream about another world where they can be free from the negative. For example, George and Lennie dream that they are going to have a little house and a couple of acres and a cow and some pigs and do not have to be told what to do. However, Lennie seems to be anxious about not being intelligent by repeating "I won't get in no trouble, George. I ain't gonna say a word" (Steinbeck, *MM* 17). And also, he confirms his anxiety when and after killing Curley's wife by saying, "I don't wantta hurt you, . . . but George'll be mad if you yell. . . . I done

a bad thing. I done another bad thing" (Steinbeck, *MM* 90). In other words, his unconscious anxiety might be in his psyche from the beginning.

The second negative affect from neurosis is depression. Typically, negative thinking and behaviour can result in psychological problems, such as depression and anxiety disorders (Davies & Bhugra 89), and the negative cognitive triad is experienced by people as automatic negative thoughts, characterized by pessimistic ways of thinking (Davies & Bhugra 87). For example, Frankie tends to crawl in the excelsior crate when there is a crisis at home—some of his mother's men hit him and tell him to get out to make love to her. And also, his need to be loved is one aspect of depression. That is, when Frankie is praised for serving beer to one invited woman at Doc's, he cannot forget that, and does the thing in his mind over and over. However, when another service of beer fails by collapsing forward into the young woman's lap, Frankie is again in the excelsior box burrowed down clear to the bottom of the pile of excelsior on top of him, whimpering.

The third negative affect of neurosis is anger (or irritability). Tularecito grows rapidly, but after the age of five, his brain does not grow anymore. At eleven, Tularecito is forced to go to school and study like others, which is the primary factor of his neurosis. That is; his dexterity is not about reading or calculating. Instead of this, Tularecito is remarkably gifted in his fingers: He can carve in a growing category of diabolical traits traceable to his supernatural origin. However, Tularecito is so childlike that he cannot consider others' work or rights except for his. If someone erases his pictures on the blackboard, Tularecito cannot help being mad at not only him or her but also all the others there. Even his anger is strong enough to stand Gomez's whipping, smiling at his attackers, a representation of severe violence. Additionally, the mental confusion can be regarded as the fourth negative affect of neurosis. For instance, when the chief summons Doc after Frankie is arrested, the boy smiles a little welcome to see Doc. Hearing the whole story of his theft, Doc accepts the plan to put him away to an asylum.

At his activity of foolhardy theft and his attitude after being arrested, Frankie

shows a terrible confusion about the realization of thoughts and feelings, and he is subjected to a confusion about how to describe his world, and how to experience himself in his reactions to the world. Also, it is said that this process of exporting a part of Frankie's identity into Doc causes considerable confusion in his sense of identity (qtd. in Hinshelwood 68). All in all, the three characters have a little sense of self-worth in common as the fifth negative affect although they might be running away from themselves and will not admit their neurosis.

In fact, in *Models of Psychopathology*, Davies & Bhugra argue that apathy and low energy are said to be the results of neurotics' expectation of failure and its punishment, and if they think, this condition will last for a long time, they will get self-defeating cognitive styles into their conscious and unconscious psyche—they will not, they hates to do anything, they cannot and others are to blame. They list the cognitive disorders: "depressive disorder, hypomanic episode, anxiety disorder, panic disorder, phobia, paranoid personality disorder, obsessive-compulsive disorder, suicidal behavior, anorexia nervosa, and hypochondriasis" (87). Now we see the cognitive problems in the characters of novels.

First, Tularecito shows his unpleasant, negative and cynical thoughts and feelings to others. In addition to the examples stated above, Tularecito clings to finding out the gnomes Miss Morgan say by digging out a hole under a tree in Mr. Munroe's farm despite his custodian Pancho's objection.

> Tularecito stared hard at the ground and drilled his old thoughts with this new information [the gnomes live under the ground]. "Thou hast said they are my people," he exclaimed. "I am not like the others at the school or here. I know that. I have loneliness for my own people who live deep in the cool earth. When I pass a squirrel hole, I wish to crawl into it and hide myself. My own people are like me, and they have called me. I must go home to them, Pancho." (Steinbeck, *Pastures* 51)

In other words, Tularecito seems to try to justify his physical and mental traits by differentiating himself from other children, which is also his strong desire to be out of his unpleasant world.

And also the second cognitive problem is the repetition of thoughts, obsession and habitual fantasizing. As an example, Lennie is abnormally obsessed with soft things: a girl's dress in the last town before moving to the present ranch; a dead mouse; rabbits in his fantasy; pups born in the bunkhouse; and Curley's wife's hair. Compared with his tremendous strength and size of his body, soft things are likely to be small or weak, with which we can analogize Lennie's unconscious psyche. In fact, in his childhood, Lennie is raised by his aunt instead of his parents, and his intelligence is so poor that he is left out of his friends except for George. That is; the lack of balanced love from his biological parents and peer rejection gives him a neurotic affect. It is possible that his unconsciousness of sadness may need to be consoled and loved and surface into his consciousness as soft things.

Next, we observe the behavioral symptoms of Steinbeck's novel characters. First, they have a tendency of phobic avoidance and vigilance. As stated previously, Tularecito is ceaselessly vigilant of erasing his drawings on the blackboard and Frankie ceaselessly avoids his mother and her visiting uncles (Frankie's mother's job is virtually prostitution). Another example is Henri's case in Sweet Thursday. Doc's friend, Henri loves his boat-house and also is afraid of the sea, and so has built a boat up in the woods. However, Mack and the boys play a trick on Henri by gluing barnacles to the ship, and then Henri is so scared that he sells the only house and leaves town within twenty-four hours. The reason is "he can't shake the persistent and horrifying notion that the boat is going to sea while he is asleep" (Steinbeck, *CR* 4). At this, we might infer Henri fears a symbolic thing associated with the sea, such as his mother's reproach or his father's corporal punishment. In fact, a phobia may represent an exaggeration of a major or slight fear that a developing child has observed in a parent (qtd. in Davies & Bhugra 79).

Also, the second behavioral symptom is impulsive and compulsive acts. In fact, these seemingly different actions are both based on the unconscious and the spiritual. Plus, Jung argues experience might also contribute to forming the acts—"the vision often assumes the form of sexuality or some other unspiritual impulse" (1975, 345).

For example, even though Lennie is innocent and good-natured, his physical strength is formidable. Nevertheless, when the boss's son, Curley, picks a fight with Lennie, cruelly beating him, Lennie is compelled to endure the pain by remembering George's saying he should not do a wrong thing and the possibility of losing a chance to keep rabbits later if he does so. That is, if Lennie is not a neurotic, he is sure to make a counterattack with his stronger power. However, Lennie's impulsive act happens in spite of himself. After killing Curley's wife, Lennie says, "I tried, Aunt Clara, ma'am. I tried and tried. I couldn't help it" (Steinbeck, *MM* 100).

The third behavioral symptom of neurosis is lethargy. Jung compares hysterical lethargy with apparent death: "superficial respiration, lowering of the pulse, corpse-like pallor of the face, also peculiar feelings of dying and thoughts of death" (Jung, 1983, 71). For this example of neurosis, Frankie's appearance and activity are this: "He has very large eyes, and his hair is a dark, wiry dirty shock. His hands are filthy. He picked up a piece of excelsior and put it in a garbage can" (Steinbeck, 1995, 55). After Frankie fails grading crayfish as Doc says, he habitually crawls in the excelsior box and does not come out all afternoon. And this type of neurosis rightly comes from maladjustment based on personal weakness.

Lastly, as the last symptom of neurosis, we see social aspects. First, neurotics tend to dependent on others. For instance, George acts as a guardian like this: to tell Lennie not to speak a word to others before being admitted, and to come to their arranged place if anything should happen; to chafe at Lennie's successive mistakes by ordering that Lennie should not have a dead mouse in his pocket; to appease Lennie with a promise to get him pups or rabbits if they own a small ranch; to speak for Lennie before their boss of the ranch; to advise Lennie to be far from Curley's wife; to counterattack Curley; and at last to shoot as a kind of euthanasia because Lennie will be killed by the ranch hands. In short, Lennie's intelligence is below the level of the old civilization, and also George can be looked upon as a caretaker and suppressor.

Second, neurotics are likely to be aggressive to others. In fact, a child may learn

that aggression is the best way to deal with a dispute if one of the parents copes with frustration with violence (qtd. in Davies & Bhugra, 79). For example, though Pancho loves Tularecito, they are not real parents, that is, Tularecito seems to need especially motherly love. In other words, Tularecito has been raised to do the hard farming work, feeling closer to animals rather than plants in a robust way. Certainly we may understand Tularecito's temperament is closer to anger or aggression rather than to sadness or lethargy.

Third, sometimes these neurotic factors of dependency and aggression are so extreme that it might bring about socio-culturally inappropriate behaviors. In addition to the fact Lennie's obsession with sweet things results in killing Curley's wife, Tularecito hits Bert Munroe with a shovel because the landowner fills the hole that Tularecito dug to meet the gnomes. That is; he does not have the capacity to think over the result of his activity. And Frankie's obsessive and compulsive tendency caused by lack of love is so strong that he would love anyone if praised and loved. Also, neurotics' activities may go even to the level of schizoid isolation. It means a personality disorder whose characteristics are the lack of social relationship, secretiveness, solitary lifestyle, emotional coldness, apathy, and the affected persons are into an inner fantasy world. The representative example of the three characters is Frankie, whose personality is so fragile that any amount of praise and blame might be too excitative to him, but usually he avoids others except for Doc.

b. Availability Can be a Useful Psychic Cure

Steinbeck suggests availability as a feasible psychic cure in treating his neurotic characters in addition to the fact that their neurosis has negative, behavioral, cognitive and interpersonal affects. And, in this case, availability is defined having the qualities and the willingness to understand and support others as one of the cognitive psychotherapies, meaning "to be with you." For this part, Davies and Bhugra state like this: The purpose of the cognitive psychotherapy is to find out negative cognition, to develop alternatives and more useful designs, and to rehearse

new cognitive and behavioral methods of reaction. And the theory argues psychological affect and cognition are correlated, trying to strengthen each other and cure emotional and cognitive damages. And the brains are useful verbal or pictorial representations out of the conscious, and they function as a preassumption to organize and filter incoming cognitive data about the way to interpret the world, and they are usually based on the memories of the past, especially when we are infants.

To discuss availability as a psychotherapy actually, I show three crucial aspects related to this cognitive therapy to neurosis. First, we can notice conscience as another factor in neurosis except for hereditary one to neurosis and emotional instability. That is; an extremely high or weak conscience will bring about neurosis. Conscience is a complex phenomenon consisting on the one hand in an elementary act of the will, or in an impulse to act for which no conscious reason can be given, and on the other side in a judgment grounded on rational feeling (qtd. in Jung, 1975, 437) as we know Raskolnikov's neurosis in Dostoyevsky's *Crime and Punishment*.

Second, human acquired factors—culture, nurture, education and general learning—can prepare neurotics for the treatment of their stress of life. And they will cover or worsen their natural conditions of neurosis, which is the purpose of Jung's analytical psychology. In fact, Jung insists "a neurosis or any other mental conflict depends much more on the personal attitude of the patient than on his infantile history. No matter what the influences are that disturbed his youth, he still has to put up with them, and he does so by means of a certain attitude" (1985, 31). In other words, the task of psychotherapy is to correct the conscious attitude and not to go chasing after infantile memories even though it is an essential reference. Therefore, the object of therapy is not the neurosis but the man who has the neurosis.

Third, an interpersonal relationship can control neurotics' ability to learn how to face all the stressors, and it will be transmitted to their children. In other words, as doctors strive to go into the psyche of their patients, we should establish a psychological fellowship with neurotics because they are suffering from the absence

of it. At this, Jung explains that transference is the patient's attempt "to get into psychological rapport with the doctor. He needs this relationship if he is to overcome the dissociation" (1985, 134).

Now, I discuss the importance and the appearances of availability as a crucial psychic cure for neurosis by textual evidence. First, Doc must be sad and depressed by the transference from Frankie. It takes three weeks to say hello to each other despite seeing around Doc's laboratory. Answering the question of why he comes every day to Doc, Frankie says Doc does not hit him or give a nickel for a price of getting out of sight. Frankie does not know if his father is alive, or if his mother is a whore, just neglected. Doc clips Frankie's hair and gets rid of the lice, and gets him a new pair of overalls and a striped sweater. We may say Doc is undoubtedly available or willing to be with Frankie. And then "Frankie becomes Doc's slave" (Steinbeck, *CR* 56), and his lover because of the unhealthy dependency. In other words, the people around Frankie, including his parents, friends and the society, should be available to Frankie, and Doc's availability alone is not enough to get Frankie out of neurosis.

In fact, it goes without saying that Frankie's family is to blame for his neurosis. Given the slight textual evidence, his mother and father might transmit abnormal genes, not playing a role in dealing with the stress of life, and rather giving Frankie tremendous stress and confusion. That is not to say, all the neurotic children automatically have neurotic parents necessarily. With all normal parents, a lot of stress caused by other factors might overcome the children and the adults. For example, the stressors are listed parents' death, divorce, remarriage, homelessness, domestic violence, sexual harassment and bigotry at home.

Second, Tularecito also makes us know that he needs availability to get out of his neurosis. In the story, Tularecito talks with his foster father, Pancho, about the reason he digs the ground and efforts to find the gnomes, believing they are Tularecito's real parents.

> The heart of Tularecito gushed with joy at his homecoming. All his life he had been an alien, a lonely outcast, and now he was going home. . . . Tularecito was listening for another sound, the movement of two-footed creatures, and the hushed voices of the hidden people. Once he stopped and called, "My father, I have come home," and he heard no answer. Into squirrel holes he whispered, "Where are you, my people? It is only Tularecito come home." But there was no reply. Worse, he had no feeling that the gnomes were near. He knew that a doe and fawn were feeding near him; he knew a wildcat was stalking a rabbit behind a bush, although he could not see them, but from the gnomes he had no message. (Steinbeck, *Pastures* 52)

Over time, Tularecito shows even a little schizoid symptom, hearing the hushed voices of the hidden people. That is, hearing no reply to his cry, Tularecito has become a mad dog, not a man. Only after half a dozen men strike him on the head, Tularecito is tied up and taken into jail.

At this scene, Steinbeck certainly does not seem to produce this story just for entertainment, and still less for the sympathy for the mentally disadvantaged. As Hinshelwood says, "Painful emotional states, or anxiety, are not entirely overlooked nor disappear" (152), Tularecito symbolizes humans could get into neurosis or let others do so in spite of themselves if their psyches should be in torture with stressors. And what is more significant is that human ego's defence mechanisms attempt to ward off threats of being overwhelmed by anxiety resulting from some intrapsychic conflict through instigating different kinds of compromises (qtd. in Davies & Bhugra 36). In other words, neurotics, such as Tularecito, are fighting between good and evil in their unconscious stage every day, and so we need availability as a cognitive therapy for the neurotics and also the average people.

This theory is important especially to our teenagers because the most neurosis is likely to begin at that age. And, in fact, Tularecito and Frankie are adolescents and Lennie's mental age is not beyond adolescence. The young children ostracized by peers are likely to have hardships of their own: overweight, appearance, weakling, shyness, race, underdevelopment, academic slump, maladroitness, sexual orientation, ethnicity and nationality. If they overcome these problems and get supported by the others, they will get out of neurosis. But teenagers are still in the process of development, and more burdened with a new social skill—joining the sexual

competition. Broadly speaking, teenagers might learn their techniques and successes by imitating their role models—friends and celebrities. And so these learning patterns are justified by others in the way of acceptance and approval. But if a teenager does not get such a support, he or she does not feel confident and lives in anxiety. As stated previously, the stress tends to go into neurosis, not knowing what to do. For this reason, the teenager cannot help falling in the feeling of isolation and self-hatred. Unfortunately, Tularecito does not have anyone available to him like Doc in *Cannery Row*.

Lastly, Lennie has relatively good friends who are available: George Milton assumes responsibility for Lennie; Candy makes George and Lennie's dream of buying a farm more feasible with his three hundred dollars; Slim gives Lennie one puppy and saves Lennie out of the fight with Curley; and Crooks is a black stable hand, disarmed by Lennie's innocence. Not to mention his sad episodes and tragic ending, Lennie's neurosis is relatively tempered by the availability of other characters in the same bunkhouse, and plus even Curley's wife before dying. Of course, Lennie's mental disorder is hard to correct because normality means being more or less in full possession of his mental faculties. But at least, familiar characters can share a mutual unconsciousness with Lennie in the name of transference and counter-transference. Moreover, Jung insists we may learn so much for our recovery from neurosis itself, and what the neurotic flings away as worthless contain the real gold we should never have found elsewhere.

C. *Cannery Row*: Participation in Civilization (1940-1946)

Steinbeck's second phase of career (1935-1936) starting from the time of producing the first Monterey novel is reorganized in *Sea of Cortez* in 1940. However, right after the expedition, the author entered upon a new phase, propaganda literature until returning the second Monterey novel, *Cannery Row*. In this section, I introduce three

chapters—the representative non-fiction, *Bombs Away*; the only novel in the propaganda period, *The Moon Is Down*; and the second Monterey novel, *Cannery Row*. I illuminate *Bombs Away*, with its similar fiction, *Memphis Belle*, to activate the report and re-read *The Moon Is Down* from the angle of Reader-Response Criticism, and try to link *Cannery Row* to *Tortilla Flat* so as to emphasize the author did not forget his thematic and artistic trend centering on his virtual hometown, Monterey.

The first chapter of this section gives a shape to the previously mentioned propaganda works. That is, after his cannon, *The Grapes of Wrath* (1939), he is said to have changed his writing style, leaving the socially controversial labor works, including *In Dubious Battle* (1936) and *Of Mice and Men* (1937), which attacked the reality that the poor people could not live as a human being or realize their simple dream of having a happy family even though they worked their fingers to the bone, not because of their laziness or immorality, but because of the structural imbalance in American capitalist society. However, after producing a non-fiction, *Sea of Cortez* (1941), with Ed Ricketts, as a student of marine biology, Steinbeck divorced his first wife, Carol Henning; married Gwyndolyn Conger; and moved to New York from Monterey, California. Also, coincidentally in the month *Sea of Cortez* was published, the United States entered the war. Steinbeck was "shocked at [the fact] that wars are a biological trait of man, [but] he was also eager to participate in the struggle" (Lisca 183).

Steinbeck's joining the war effort is described as "Group Man Goes to War" by Rodney P. Rice. That is, Rice insists that the idea of group man, meaning "how a unit functions as a whole and how the identity of that whole is distinct from that of individuals composing the group" (Coers et al. 52), is analogous to a bomber team in the US Army Air Force, shown in *Bombs Away,* Steinbeck's propagandistic nonfiction, in that six separated roles in a team—the bomber, the bombardier, the aerial gunner, the navigator, the pilot, the aerial engineer, the radio engineer—contribute to producing a harmonious whole for one mission. This commitment to a

society introduced in the book means Steinbeck's interested area was expanded from the previous labor issues to the national and international problems, and also his conviction of the importance of human community based on democratic equality is maintained consistently in *Bombs Away* through the repeated emphasis on a team spirit and alliance as a way to transform individuals into united fighting units. Moreover, sometimes even a propaganda or recruiting is worthy of being another weapon for overcoming a national crisis if it has a justifiable cause, not bearing the same relationship to literature as a recruiting poster does to art.

However, as Ernest Hemingway once said he would rather have cut three fingers off his throwing hand than to have written such a book as *Bombs Away* (Baker 371), some scholars underestimated this book, criticizing "now the great days [of *The Grapes of Wrath*] were done" (Fontenrose, *JS* 98). Meanwhile, Warren French says, "*Bombs Away* may be . . . [t]he key to understanding the slow decline that began in the artistic power of Steinbeck's work . . . [H]is awesome talent could be channeled into the production of propaganda as well as into the embodiment of his own vision" (*JS* 110). On the other hand, although *Bombs Away* was not successful compared to his previous novels, Steinbeck turned over all his royalties of $250,000 to the Air Force Aid Society Trust Fund, trying to reveal that he was thinking more of the integration to his motherland than his past resistance to its conventional system. Moreover, it is not too much to say this experience of the war is a turning point in his literature style; from exuberance and rebellion in *Tortilla Flat* and *The Grapes of Wrath* to reflection and morality in *East of Eden* and *Sweet Thursday*.

In fact, there were already the same kinds of magazine articles and newspaper stories about bombers and their crews as Steinbeck's *Bombs Away*.[29] Notably,

29) The heroes of these stories, even more explicitly than those in the Blitz stories, symbolized in democracy in action. John Steinbeck used this theme in his nonfiction treatise *Bombs Away* (1942), as did William Wyler in his documentary film *Memphis Belle* (1944), but it was aired most extensively in fictional films. The bomber crew in the documentary *Target for Tonight* (1941) is a carefully chosen cross-section of British society, and the crew in the *Air Force* (1943) is America in miniature. *Desperate Journey* (1942) takes the metaphor a step further, with a multinational crew (led by Errol

William Wyler's documentary *Memphis Belle: A Story of a Flying Fortress* (two years later than *Bombs Away*) covers the twenty-fifth and last mission of an American Boeing B-17 Flying Fortress bomber, The Memphis Belle, based in England during the Second World War. Subsequently, Catherine, Wyler's daughter, and David Puttnam produced its film version in 1990. Indeed, *Bombs Away,* a war nonfiction, may be reviewed to be no romance and merely a precise life-history produced as requested by the US Army Air Forces at that time, while *Memphis Belle,* a commercial movie, shows male friendship, human fear of death, and dramatic tension with cinematic techniques developed over forty-eight years between them (1942-1990). Interestingly, the characters of the film can be supposed to act to the screen scripts of *Bombs Away,* in this paper, because these two works share Steinbeck's idea of phalanx (or group-man), and this assumption is intended to estimate their propagandistic works more correctly and vividly and appreciate the young soldiers' sacrifice to world peace and security.

Second, as to Steinbeck's propagandistic fiction, *The Moon Is Down*, I treat its political and philosophical value, not to mention its controversial literary style. As Arthur Miller said Steinbeck's high achievement was his picture of America's humiliation of the poor (qtd. in Shillinglaw, *JS* 66), the novelist had been well-known for his social novels—*In Dubious Battle* (1936), *Of Mice and Men* (1937), and *The Grapes of Wrath* (1939). However, his propaganda means the extension or development of his resistant trend with more participatory and patriotic contents. It is likely that this period might be his "second puberty," when, Carl Jung introduces, humans' "outlook shifts from emphasis on materialism, sexuality, and having children to concerns about community and spirituality" (*AP* 75). That is, in this season, the middle-aged writer seems to have re-evaluated his earlier beliefs, especially around the time of leaving Carol in 1942 and felt somewhat antagonistic or hateful to what he had cherished—the resistance to the society.

Flynn and Ronald Reagan) that mirrors Anglo-American alliance. (Van Riper 68)

Therefore, the author worked for American Office of Strategic Services (the forerunner of the CIA) and produced the only one novel, *The Moon Is Down,* during the Second World War, composed in 1941 before the Pearl Harbor attack (Steinbeck, "Reflections on a Lunar Eclipse" 3). As understandable from his fame as a novelist, the book aroused an echo—unlike most propagandistic works, even after the war, it has been kept in more than ninety-two editions, and recorded the circulation of millions in seventy-six languages. According to Coers, the book was so useful for keeping the resisters' willpower to oppose the Nazi in the European occupied countries that they even copied and circulated it by hand (qtd. in *JS* 32). Therefore, the king of Norway awarded King Haakon V Liberty Cross to Steinbeck in 1946 for his effort to promote freedom over the German oppression.[30]

Third, the advantageous condition of the war seems to have given Steinbeck a chance to write his nostalgic novel, *Cannery Row* (1945). Indeed, *Cannery Row* rubbed up the readers' memory of the novel set in Monterey: "Florida Atlantic University, the Smyrna Public Library in Tennessee, the Calcasieu Parish Public Library in Lake Charles, Louisiana, the Moore Free Library in Newfane, Vermont, and the Lincoln Correctional Center Library in Nebraska are just some of the places where people have given or will give tribute to Steinbeck's novel set on the Monterey waterfront" (Chiang 347).

In fact, *Tortilla Flat*, Steinbeck's first hit, is distinctive of agrarian realism, which emphasizes the ironical condition facing the capitalist materialism. Describing it as a "second rate book, written for relaxation" (Steinbeck, LL 111),[31] Steinbeck is plainly

30) Steinbeck created a new term of play-novelette. In the foreword of *Burning Bright*, he defines the play-novelette is "a play that is easy to read or a short novel that can be played simply by lifting out the dialogue" (Steinbeck, *BB* ix), and adds for its necessity that the play-novelette will be more widely read because of its presentation as an ordinary fiction and give the director and the set designer more leeway in demonstrating their imagination with its relatively terse description (qtd. in Steinbeck, *BB* x). In this context, a play-novelette, *The Moon Is Down*, seems to be practical with its brevity and shorter performance. Nevertheless, this appears to provide abundant material for discussion, which is one cause this paper is written.

31) John Steinbeck may have meant that he hoped those people during the Great Depression would be a

seen to have loved the paisanos and their lifestyles so much as to point out that "in the complexity of modern life, simple pleasures like freedom and friendship are often overlooked in favor of luxury and comfort" (Parini 202). Meanwhile, in Sea of Cortez, as stated many times in this dissertation, Steinbeck sees eye to eye with Ricketts, during the six-week philosophical and biological expedition—the book reveals Ricketts's non-teleological thinking method.

1. Nonfiction *Bombs Away* and Its Film Adaptation

a. Legitimacy of a Propagandistic Nonfiction, *Bombs Away*

Steinbeck seems to have tried to contribute to his country and the world, and *Bombs Away* is one example. However, most scholars accept the nonfiction is just a propaganda, and also the war effort is a hurried service for three months between April and June in 1942, a disastrous effect on Steinbeck's art. In the same context, Alan Brown argues Steinbeck "[prostituted] his art . . . [And] his war work [had] a corrosive influence on his writing ability" (214-15). On the contrary, the newspaper and magazine reviews of the time mostly favored the propaganda work, and praised the patriotic fervor after the U.S. entered the war by the phrases of "extraordinary fine job of recruiting propaganda," and "a careful, fulsome report and as exciting as any Steinbeck novel" (McElrath 262, 267).

As to this controversy over Steinbeck's propagandistic work, it is necessary to see Garth Jowett and Victoria O'Donnell's definition of it: They say propaganda is the "deliberate and systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist" (16). Meanwhile, Leonard Doob argues the suggestion of propaganda is "systematic manipulation of stimulus-situations in such a way that, through the

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little more relieved because of the theme of escape from grinding poverty, such as worrying about the rent or the groceries.

consequent arousal of preexisting, related attitudes there occurs within the mental field a new integration which would not have occurred under different stimulus-situations" (54). Furthermore, Doob adds that successful use of suggestion is based on the manipulation of four central principles: perception, simplification, auxiliary attitudes, and repetition (98).

Based on Doob's idea, Rice, who used to serve on the faculties of the US Army Air Force Academy, points out four aspects of propaganda of *Bombs Away*. First, the perceptual aspect means the propagandist makes the "stimulus-situation stand out from the competing ground" (Doob 98). Audiences are faced with the choice of which is better because several stimuli tend to bombard their fixed ideas (Rice 182). Second, propaganda is pure enough to bring it within range of perception (Doob 98), such as the photograph of the Commanding Officer of a Bombardment Group, which "features the likeness of a cigarette-toting, seasoned warrior with strong features such as a prominent nose, chiseled chin, rolled up sleeves, and sweat-stained shirt" (Rice 185). Third, propagandists use auxiliary attitudes, which mean "baiting the audience with an attractive object, symbol, or idea that induces them to perceive that which the propagandist wishes" (Rice 187). For example, Steinbeck praises the right of all Americans to bear arms because it implies they will know how to use them (join the Army). As to the last aspect of propaganda, repetition, Rice introduces rhetorical devices called *anaphora*, *conduplicatio* and *parataxis* as techniques of repeating the same word. One example is: "He was bound to be an aerial engineer. . . . He was the proper kind of man for the job. . . . He wanted to know things. He studied navigation in his spare time" (Steinbeck, *Bombs* 146).

Whether we regard this work as a loss of artistic power or a gain of heroic reputation, the legitimacy of *Bombs Away* is inseparable from the need of wartime. Now, its texts are discussed so as to support the utilitarian value of *Bombs Away*. For a start, *Bombs Away* has a preface and an introduction, and nine chapters. The first two parts reveal at first America sought to avoid the war with Germany and Japan and merely attend to overcoming a national economic crisis. In fact, before

Japan struck Pearl Harbor on December 7, 1941, President Roosevelt addressed, "I have said before. And I shall say it again and again and again. Your boys are not going to be sent to any foreign wars." But after the air raid, Roosevelt and the American government called off their non-intervention policy by saying this:

> As commander in chief of the Army and Navy, I have directed that all measures be taken for our defense. Always will we remember the character of the onslaught against us. No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory. (Roosevelt)

Subsequently, the following nine parts describe the key members of the team—the bomber, the bombardier, the gunner, the navigator, the pilot, the aerial engineer, and the radio engineer. Regardless of the order, Steinbeck might believe each job is equally significant and constitutes a bomber crew as one thing (group-man). Besides, his descriptions of the skilled military organization are intended to inspire the people with confidence in the victory of democracy over totalitarianism.

However, the actual conditions were wretchedness itself. For example, the United States Strategic Air Force and the Royal Air Force Bomber Command conducted round-the-clock bombing campaigns unrelentingly, and their combined operations dropped some 2,790,000 tons of bombs upon Axis targets, alone (Boyne 282; Rice 178). Plus, by V-E Day, the death toll of American aircrews serving in Europe was 79,625 while that of their British counterparts was 79,281 (Boyne 284; Rice 178). As to such horrible statistics, the self-confident, lofty propaganda of *Bombs Away* cannot help being reproached.[32] For example, Lester Jay Marks notes a "pathetic" quality in *Bombs Away*, not so much because of its blatant Air Force propaganda, but because, in making it, Steinbeck intruded upon his ethical and esthetic standards (Steinbeck, *Bombs* 85, 87). However, we can not have the best of both worlds. In other words, this propagandistic nonfiction is a necessary evil: the victory of the war (starting with the defense of motherland) is more important than the sacrifice of

32) See the materials of http://warchronicle.com/numbers/WWII/deaths.htm.

young men.[33] Similarly, Steinbeck would say, "What should I do with my talent of writing for our country and the struggling citizens of the world?"

Moreover, the Bomber, the first chapter of *Bombs Away,* is valuable in efficiency —American fathers might be comforted and relieved to see their children get into the well-developed bombers and understand how they are trained in a systematic and fair way. For a start, Steinbeck says the heavy bomber is "the champion and the backbone of air power" (*Bombs* 3) and "an intricate and marvelous machine capable of climbing to great altitude, capable of tremendous range, capable of carrying great bomb loads" but "it is still only as good as its bomber crew" (Steinbeck, *Bombs* 8). In other words, the bomber entirely depends on the aircrew—the navigator and the pilot—for its task, and training a good team is one of the most important tasks. While "the ships were being built, bomber crews were being trained all over the country to be assembled at last for their missions" (Steinbeck, *Bombs* 8). Once they organize a team, "each member is responsible for the whole and the whole is responsible to the members . . . Here is no commander with subordinates, but a group of responsible individuals functioning as a unit while each member exercises individual judgment and foresight and care" (Steinbeck, *Bombs* 5).

> Each member of a bomber crew has a function to perform which must come out of himself. Each member of a bomber crew has two functions—that of command as well as that of obedience. The pilot and the copilot must fly the ship, that is true, but they must take their directions from the navigator, for he knows where they are and where they are going and how to get there. Arriving at the target, the bombardier must take command, for it is he who must drop the bombs on their target, who must destroy the ship or break up the power line or riddle the factory. And all during flight, the engineer commands the engines and sees that they function. The radio man is the voice and ears of the plane, keeping it in contact with its squadron and with its base, and all the time the aerial gunners are charged with the defense of the ship. On the sharpness of their eyes

33) At first, Steinbeck was wary of writing this recruiting nonfiction, mainly because he did not want to be held responsible for someone going to war and getting killed. Nonetheless, he was ultimately persuaded to do the job, partly through the combined ministrations of General Arnold and Steinbeck's close friend, actor Burgess Meredith, but primarily as a result of a mandatory meeting with Franklin Delano Roosevelt, during which the president affably, yet assuredly, commanded Steinbeck to take on the task. (Railsback 31)

and the accuracy of their aim the safety of the whole crew depends. (Steinbeck, *Bombs* 4-5)

Steinbeck says a bomber team is based on democracy in that no man can give all the commands, and instead their mission is made up of each view and judgment as stated above.

In fact, Steinbeck shows such a "phalanx" spirit in the earlier books: Jim Casy in *The Grapes of Wrath* voices, "all men and women are 'a little piece of a great big soul'" (Steinbeck, *Grapes* 24); Rama in *To a God Unknown* says "a man is not a man, unless he is all men" (Steinbeck, *Unknown* 66); Doc in *In Dubious Battle* declares "[One] might be an expression of group-man, a cell endowed with a special function, like an eye-cell, drawing [one's] force from group-man" (Steinbeck, *Battle* 131); and in *The Red Pony*, Jody's grandfather depicts the pioneers moving westward as "a whole bunch of people made into one big crawling" (Steinbeck, *Long* 91). However, the concept of community in Steinbeck's earlier novels is somewhat different from that of *Bombs Away*. The reason is that the former is mostly about "individual vs. society" and naturally found, and the latter is about "justice vs. injustice" and militarily established.

In addition to this sense of community, Steinbeck propagandizes recruiting in the Air Force; at the induction center, the cadet master "takes [recruits] in hand and from now on they will have little time to be lonely or dispirited" (Steinbeck, *Bombs* 17); "careful Army psychological and physical tests will prove which qualities the applicant has" (Steinbeck, *Bombs* 14); the cadet will work harder and longer than he thought he could, study harder than he has ever examined in school, and be a crew mate in the hardest-hitting and most competent team (Steinbeck, *Bombs* 15). Moreover, Steinbeck promotes fairness in the training center: The process of testing and appraising is done automatically and mechanically; the tests have indicated that some would make better navigators and bombardiers; and they are assigned to the jobs for which they are best suited—pilots, navigators, and bombardiers (Steinbeck, *Bombs* 24). Steinbeck argues "this [training] not only makes it impossible for any

favoritism to be shown but also is much quicker and more accurate" (Steinbeck, *Bombs* 20).

Lastly, in Introduction, Steinbeck writes, "their arguments and disunity might have kept them in effective or only partly effective until it was too late" (Steinbeck, *Bombs* x x x). At the same time, he speaks eloquently that Germany and Japan destroyed not only American allies, but it is a chance to kill Americans' sluggishness, selfishness, and disunity, too. Additionally, he seems to think that their half-hearted leaders are to blame for avoiding the thought of war and argue that Americans' fighting capabilities are outstanding because of the advantage of techniques and fighting experience. Also, he struggles to convince young men by his propagandistic message intended to propose a direction to the young men, who find no jobs or goals after graduating from school and then become despondent and cynical. In fact, *Bombs Away* is a pseudo-documentary, not an academic documentary, because it is "not concerned with 'names and statistics' but the creation of a 'collective image'" (French, *JSNR* 47). That is, the book is easy to read and intends to tell the whole people of the necessity of strengthening the US Army Air Force and participating in the war effort.

b. *Memphis Belle*: Film Adaptation of *Bombs Away*

Steinbeck states the intention of *Bombs Away* explicitly: "It is to set down in simple terms the nature and mission of a bomber crew and the technique and training of each member of it. [They] will have a great part in defending [the United States] and in attacking its enemies" (Steinbeck, *Bombs* x x x iii). Meanwhile, *Memphis Belle* displays the aircrew's roles and their cooperative mission introduced in *Bombs Away* perceptibly through the most famous scenes, seemingly adventitious. Therefore, as stated previously, the six jobs of the book are said to be explained by the characters' acts in the film. Primarily, regardless of a military hierarchy, the men are treated to be equally important during the fighting. To such a situation of national crisis like a war, Steinbeck emphasizes the community spirit

(group man idea) and its propaganda by saying, "The young men of now are the equals of any young men of our history" (Steinbeck, *Bombs* x x vii).

The name of *Memphis Belle* is related to the "Bomber" chapter of *Bombs Away*. It introduces two kinds of long-range bombers—the B-17 "Flying Fortress" and the Consolidated B-24 "Liberator" (Steinbeck, *Bombs* 6-7). The former has "long wings and a graceful and serene flight. . . . It is a graceful and beautiful ship, capable of great altitude" (Steinbeck, *Bombs* 6). On the other hand, the latter is an "earnest, deadly-looking ship—pugnacious, stubby. Its wings having a different air foil from that of the B-17 seem short and stubby by comparison" (Steinbeck, *Bombs* 7). Both B-17 and B-24 "bristle with defensive machine guns, in the nose, in top, in belly turrets, and in the tail so that every inch of it is covered against attack" (Steinbeck, *Bombs* 8). Notably, the B-17 "Flying Fortress" attacked German manufacturing and industrial infrastructure directly.[34] At this point, the sense of community is seen not only in the structure of the bomber but also the manufacturing process in America. Boeing could not meet the massive demand of B-17 bombers quickly enough and had to involve other manufacturers in a complicated production scheme.[35]

Next, the 91st Bomb Group (in the film) was an air unit of the US Army Air

34) The first B-17 flew on July 28, 1935. The B-17E, the particular model that Steinbeck describes in *Bombs Away*, was the product of prior operations with the British Royal Air Force and became the first mass-production model for the USAAF. Improvements found in the B-17E over previous models included more armor, extra machine guns, and self-sealing fuel tanks. But the most significant upgrade was the more powerful radial engines. In the end, 512 B-17E airplanes were built by Boeing before being upgraded to the B-17Fs and finally to the G models, the very last of the B-17s produced. For its time, the B-17 was a formidable war machine. It flew at a maximum speed of 287 miles per hour, powered by four Wright Cyclone R-1820-97 engines, which generated 4,800 horsepower. The airplane had a range of two thousand miles, fully loaded with a payload of 12,800 pounds. (Holmes 127)

35) The demands of American rearmament were such that far many more B-17s were required than [those] which Boeing alone could supply, and the Army Air Force encouraged the organization of a manufacturing pool in which Boeing, the Vega division of Lockheed, and Douglas would all participate in the building of the B-17E. The pool became rather irreverently known as "B.V.D.," after the trade name for a popular line of underwear which had become a household name in America. ("Boeing B-17E Fortress")

Force in England, whose primary task was bombing German mainland. The group was made up of the 322nd, 323rd, 324th, and 401st Bomb Squadrons, and most noted for having recorded the greatest losses, as well as the heaviest hits to Germany.[36] The Memphis Belle is a Boeing B-17 Flying Fortress in the 324th Squadron. It was the first heavy bomber to complete 25 missions over Europe and return to the United States. Also, "less than a year after the publication of *Bombs Away*, the U.S. Eighth Air Force was experiencing casualties in excess of eight percent" (Boyne 306).

The film of *Memphis Belle* delineates young air crews and their last mission, beginning with this subtitle and grave music: "In the summer of 1943, a fierce battle raged in the skies over Europe. Every day, hundreds of young airmen faced death as they flew bombing raids deep into enemy territory. Fewer and fewer were coming back." In fact, the members are between the age of eighteen and twenty-two and most of them are a little too young to complete the onerous task of bombing. Therefore, it is sure that teamwork is their only way to survive the enemy's attack, implying Steinbeck's group-man idea or phalanx.

To introduce the characters, Col. Craig Harriman is a seemingly callous leader whose work is to let his subordinates go into enemy camps. Also, Lt. Col. Bruce Derringer, an Army publicist, interviews the Belle members with a view to helping war effort because they have left just one mission before completing their service of duty. Steinbeck's job corresponds to Derringer's although the former is for recruiting in 1942, and the latter is for war bonds in 1943. The night before the day of a campaign, all the airmen in the base commemorate their biographical time by

36) On November 3, 1944, The U.S. Strategic Bombing Surveys released the following statistics: In Germany, 3,600,000 dwelling units, approximately 20% of the total, were destroyed or heavily damaged. Survey estimates show some 300,000 civilians killed and 780,000 wounded. The number made homeless aggregates 7,500,000. The principal German cities have been largely reduced to hollow walls and piles of rubble. German industry is bruised and temporarily paralyzed. These are the scars across the face of the enemy, the preface to the victory that followed. (Steinbeck, *Bombs* x vii).

drinking, talking, making love and weeping. On D-day, bombers and their escorting fighters of North American P-51 Mustang engage the enemy fighters German Messerschmitt Bf 109 fighters on the way.

Over time, the escorting fighters returns because they are short of fuel, and now the bombers have to fight alone. Meanwhile, at the base, Harriman gets mad at Derringer to see the propagandist decorating the hall for a celebration in the case of the Belle's return. After being accused of being too cold-hearted and concerned only with the promotion in his career, Harriman shows many letters he received from the bereaved family of the killed aircrews. In the meanwhile, the German defending forces focus on the leading bomber, and so the first lead one, Windy City, explodes and also the replacement lead one, C Cup, crashes to the ground. Next, the young men of the Belle are terror-stricken to see another boy fall out of the shot plane without a parachute. At last the Memphis Belle is the third lead one and the target from the enemy.[37]

Before the climax scene of the film, I observe the specifics of ten characters and six jobs of the team, Memphis Belle, with the explanations of *Bombs Away* to illuminate Steinbeck's idea of community (or the Phalanx) and respect for diversity and emphasize that the combination of six different jobs of the crew wins the wa r.[38] The opening scene of the film shows a football game in progress, and "six guys on each side . . . [,] wearing khaki pants, work shirts, T-shirts."

The narrator (Lt. Col. Derringer's voice over) introduces each member of the

37) "The crew met their plane in Bangor, Maine for the first time in September 1942. They flew their ship to Memphis, TN on a shakedown flight, where she was christened MEMPHIS BELLE in honor of the pilot's wartime sweetheart, Ms. Margaret Polk. From there they flew across the Atlantic to their home base in Bassingbourn, England, just north of London. Bassingbourn is still an active English army base today" ("B-17 MEMPHIS BELLE Story").

38) John Steinbeck's novels are distinguished by the artistry of panorama. For example, his second novel, *The Pastures of Heaven*, is composed of twelve different stories and characters. His Monterey triumvirate—*Tortilla Flat*, *Cannery Row*, and *Sweet Thursday* cover a variety of humble persons, such as weak Mexican immigrants, sad whores, a lonely lab-technician, poor artists, mentally damaged kids, etc.

Memphis Belle team. Five of the six young men are the aerial gunners for their first job: Virge Hoogesteger is a top turret gunner and flight engineer, whose nickname is "The Virgin." "He is youngest of six. He worked in the family diner before joining up and writes home every week"; Jack Bocci is a left waist gunner from the south of Chicago. He is hot-tempered enough to have "graduated from several reform schools. [We] [b]etter keep him in the background"; Eugene McVey is a right waist gunner. "This is the religious one. Nineteen from Cleveland. High strung, nervous, always coming down with something"; Richard Moore is a ball gunner. "[He is] called the Rascal, [and] has a real reputation as a ladies' man. [It is] what he says"; and Clay Busby is a tail gunner and a farmer's son. "When his father lost their farm in a poker game, [he] started playing the piano in a New Orleans cathouse."

In the chapter "The Aerial Gunner" of *Bombs Away*, "the ideal gunner . . . [is said to] be a small, wiry man of cold courage" (Steinbeck, *Bombs* 47). That is, "a small man is usually quicker than a big man" (Steinbeck, *Bombs* 45), and he has only to be bigger than anything he can hit, sitting in the turret of a bomber, with his hands on the controls of his turret and on the trigger of his two 0.50-caliber machine guns (Steinbeck, *Bombs* 44). Meanwhile, the photos of this chapter show various conditions of practice: in a [real] power-turret, on the skeet range, from a moving base, on the machine gun range and from a power-driven turret. Remarkably, all the gunners in the film have small, solid bodies and show wild nature.

Next, the second job is "Radio Engineer" of *Bombs Away*, and Danny Daly takes the assignment. *Bombs Away* says, "[A] radio man and his instrument are the contact of the ship with the world outside. . . . He must maintain communication at all times. He must sometimes even repair his set under fire" (Steinbeck, *Bombs* 121). For this job, the candidates should have intelligence and keen hearing sense as well (Steinbeck, *Bombs* 122-23). In the film, the narrator Derringer says, "[Daly] couldn't be more Irish if he tried. [He is so intellectual that he was] an 'A' student, editor of the school paper, valedictorian. He volunteered the day after he graduated from college." Additionally, "he will learn gunnery, for everyone in a bomber crew must

in some emergencies be a gunner" (Steinbeck, *Bombs* 123).

The third job is "The Pilot" of *Bombs Away*, divided into two: pilot and co-pilot. Captain Dennis Dearborn is a pilot. He is twenty-six years old, the most aged, and a serious and humorless perfectionist. He "named the plane after [his] girl back home." Next, Luke Sinclair is a co-pilot. He is carefree, relaxed, smiling because he thinks himself handsome enough to love attention. He seems to believe Dearborn is overvalued than him. In "The Pilot" chapter of *Bombs Away*, there are two kinds of combat planes: fighter and bomber. "[The independent pilots of] pursuits and interceptors [fighters] are assigned to protect their own bombers and to attack the bombers of the enemy" (Steinbeck, *Bombs* 87). However, a pilot and a co-pilot of a plane are "no longer individually the most important man in the Air Force. Just as the ship is a highly complicated unit. . . . [E]ach member is equally important" (88). As Steinbeck emphasizes in his group-man idea, "it is more difficult to fly as one ship in a formation" (Steinbeck, *Bombs* 90). The pilots become lieutenants, not cadets after finishing an elementary, a basic and an advanced course. Steinbeck propagandizes the job of pilots by saying a pilot has only to "find the enemy and destroy him, whether it be his factories, his troops, his supply line, or his invasion ships" (Steinbeck, *Bombs* 112), because of the simplicity of the bomber man's mission.

The fourth job is "The Bombardier" of *Bombs Away*, and Val Kozlowski is one sitting in the hot seat. Though everyone thinks he is confident and strong-minded to be a doctor, he feels restless and nervous about something. As *Bombs Away* says, the safety of the whole crew depends on the sharpness of Kozlowski's eyes and the accuracy of his aim (Steinbeck, *Bombs* 4), we might understand his tension. Therefore, careful Army psychological and physical tests prove which qualities the applicant has. In this sense, Kozlowski's medical career might be suitable for this job. However, it is later discovered he was in a medical school only for two weeks, which adds a dramatic element to the film.

Next, Phil Lowenthal is an official who takes up the fifth job, "The Navigator" of

Bombs Away. He also is nervous before leaving their final mission and believes he will die. Even when he "looks up at the camera [in an interview], a big cloud [seems to be] over his head." Now, *Bombs Away* suggests "the ideal candidate for the commission as an aerial navigator will have some background in mathematics and astronomy" (Steinbeck, *Bombs* 69). With this practice, Phil should determine three: a place to go, how to go there, and whether you get there (qtd. in Steinbeck, *Bombs* 79). It means Phil passed the initial testing because a second-rate man rarely gets into navigation school (qtd. in Steinbeck, *Bombs* 75).

Lastly, Virge Hoogesteger has the duty of the sixth job, "The Aerial Engineer" besides a gunner of the top turret. In *Bombs Away*, the engineer is called crew chief, that is, the boss of engines. And so, we can guess Virge might have some experience with machines. The chapter says the nature of his job: flying with multi-engine bombers, transporting planes, and making repairs and adjustments during flight; helping the copilot in operation of flaps, raising and lowering landing gear, and other mechanical operations (qtd. in Steinbeck, *Bombs* 114). Also, he serves as an aerial gunner, which is his second duty as Virge does in *Memphis Belle*.

Now, the climax scene of the movie is nearly coincident with the last chapter, "The Missions" of *Bombs Away* in realizing the young men's survival skills. As a lead bomber, the Memphis Belle tries to find out the target－an aircraft assembly plant in Bremen. However, smokescreen keeps bombardier Kozlowski from pressing the button, and pilot Captain Dearborn orders all the crew and the other bombers to endure the attacks from the Germans so as not to destroy civilians near the drop point. Finally, Kozlowski spots the plant and bombs away succeed in hitting their target. However, on the flight back, Daly is wounded in his left belly by a German fighter, and their bomber has the fourth engine set on fire. In response, Kozlowski manages to save Daly's life, and also Dearborn and Sinclair put the fire out with a steep dive. At last, all the other bombers land on the runway ahead of the Memphis Belle, the lead one. However, this film strives to heighten the dramatic effect in the final scene. As the B-17 is about to drop the landing gear, they find one wheel is

not functioning electronically. The aerial engineer Virge knows what happened and shouts at Bocci, "Hurry up!" They attempt to turn the crank faster alternately. Finally, the two wheels are extended further, and they narrowly land on the ground.

This last scene of escaping by a hairbreadth originates from the documentary film, *Memphis Belle: A Story of a Fortress* (1943), made by William Wyler, an Academy award-winning Hollywood director. Thanks to its success by the graphic, precise presentation of the war, the bomber (the Memphis Belle), the returning crew and the little Scottie dog have become icons.[39] It is needless to say that the propagandistic properties (including embellishments, illusions, eloquence) cover *Bombs Away* and *Memphis Belle* for the reason of political machinations and commercialization. However, even if they are removed from the works, the accomplishments of recruiting and fighting should be deemed significant in that they contributed to comforting Americans during those dark days of 1942-1943 when young blood and good news were desperately needed.

2. *The Moon Is Down* Viewed by Reader-Response Criticism[40]

a. Humane Treatment Shown in *The Moon Is Down*

Before writing *The Moon Is Down*, as Peter Lisca writes, Steinbeck seems to have wanted to escape "from the public harassments" after his canon *The Grapes of Wrath* and "his increasing preoccupation with imminent world catastrophe" (*MN* 200). However, Steinbeck's desire to participate in the national and global affairs caused him to volunteer to get into the war effort.[41] Unfortunately, the span of literary

39) The aircraft, the Memphis Belle, the returning crew, and the Scottie dog became icons even today, more than seventy years after the film was released for the first time. To Americans, the Memphis Belle is a kind of legend. They know the story of the aircraft and its crew, making a pilgrimage, either to see the aircraft, or to visit its spiritual home at USAAF Station 121. (Simons 4)

40) This is from my article: "*The Moon Is Down* by John Steinbeck from the Angle of Reader-Response Criticism." *American Fictions Studies* 22.2 (2015): 167-88. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "Moon."

41) Initially, the writing of *The Moon Is Down* started as Steinbeck's volunteer work with the U. S.

work (from summer of 1941 to March of 1942) was too short given his writing style of long duration (qtd. in Fontenrose 98).[42] Additionally, his supporters' higher expectations to read a more artistic and inspirational novel must have burdened Steinbeck too much, including the fact that he had not experienced the war in Europe. To this, John H. Timmermann even argues that "the writing of the book was hasty and superficial, at best a mechanical hack work, and the weaknesses show elsewhere" (*JSF* 98).

However, the most controversial part of *The Moon Is Down* is about the humanness shown in the conquerors as well as the conquered—Colonel Lanser would like to negotiate with Mayor Orden instead of violence, and his staff officers are not militarists in a strict term—human, sometimes kind, sensitive, and medium built except for Captain Loft.[43] For example, the second chapter introduces the staff officers' humanness—human nature in contrast to machines or divine entity—one by one in six consecutive pages.

> There was Major Hunter [the engineer], a haunted little man of figures, a little man who, being a dependable unit, considered all other men either as dependable units or as unfit to live. . . . Captain Bentick was a family man, a lover of dogs and pink children and Christmas. . . . Captain Loft was as

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intelligence and information agencies in 1940 and 1941. In other words, out of his deep desire to help the Allied in Europe, Steinbeck seems to have decided to examine the psychological effects on the invaders as well as the people in the countries occupied by the Nazi after meeting President Franklin Delano Roosevelt. The original draft was set in America, but the seniors of the U. S. Foreign Information Service rejected the idea for the fear such a suggestion that a foreign force invades their land should demoralize the citizens. It also means Americans were already afraid of getting into the war with the Axis powers of Adolf Hitler and Benito Mussolini.

42) Harry Moore emphasizes Steinbeck was careful in writing his work by saying he "does not enjoy being a best-seller; the fact that he is one causes him to doubt his work, and to wonder if it is lacking in ideas, since it attracts so many readers" (96).

43) Humanness is a core concept of Humanics as a study of human nature, distinguished from the angle of mechanics and theology in that humans are emotional and incomplete. In fact, this term of Humanics is so rare that it does not have current usage, and does not appear in most dictionaries, but it is worthy of being studied, meaning that humans are the same as a whole on the basis of Carl Jung's the collective unconscious or archetype (qtd. in Seth Arsenian's *The Meaning of Humanics* 1).

> much a captain as one can imagine. He lived and breathed his captaincy. He had no unmilitary moments. . . . Lieutenants Prackle and Tonder were snot-noses, undergraduates, lieutenants, trained in the politics of the day, believing the great new system invented by a genius so great that they never bothered to verify its results. They were sentimental young men given to tears and furies. . . . These were the men of the staff, each one playing war as children play "Run, Sheep, Run." (Lisca, *WW* 192)

In "My Short Novels" (1953), Steinbeck writes "[he] had written of Germans as men, not supermen, and this was considered a very weak attitude to take" (7). Nevertheless, the New Republic then offered its pages as an arena for the dispute and printed indignant letters from both camps: the Blue (anti-Steinbeck forces) and the Green (defending Steinbeck's moon) (Lisca, *MN* 186).

This novelette begins in a terse and clear style: "By ten-forty-five it was all over. The town was occupied. The defenders defeated, and the war finished" (Steinbeck, *MID* 1). Like the title of this work, this unnamed town starts to suffer from the conquerors' oppression.[44] Meanwhile, Mr. Corell, a local traitor and storekeeper, guides the invaders' officers into Mayor Orden's house called the palace, where they stay with the mayor, his wife, their servants, Joseph and Annie, and the mayor's friend Doctor Winter. At their first meeting, Colonel Lanser asks Mayor Orden for cooperation:

> "I [Lanser] am more engineer than soldier. This whole thing is more an engineering job than conquest. The coal must come out of the ground and be shipped. We have technicians, but the local people will continue to work the mine. Is that clear? We do not wish to be harsh. . . . We know that, and so we are going to keep your government. You will still be the Mayor, you will give the orders, you will penalize and reward. In that way, they will not give trouble." (Steinbeck, *MID* 15-16)

In response, Mayor Orden does not stand up to the colonel at first, only saying he

44) The title of *The Moon Is Down* was borrowed from Act 2, Scene 1 of Shakespeare's *Macbeth*, suggesting darkness. In the play, just before Banquo and Fleance encounter Macbeth on his way to murder King Duncan, Banquo asks his son, "How does the night, boy?" Fleance replies, "The moon is down; I have not heard the clock," foreshadowing the descent of devil on the kingdom. Steinbeck's allusion suggests that the Nazi had brought a similar spiritual darkness to Europe (qtd. in John Steinbeck's *The Moon Is Down* ix).

is a just elected mayor and cannot control the townspeople. Meanwhile, the first rebellion occurs in the kitchen of the palace: A strong-minded servant, Annie, throws boiling water on a soldier because of his guarding the back porch. On the contrary, a man-servant Joseph is always concerned about not moving any furniture out of its right place, and Madame is ceaselessly worried about the protocol because she holds on to the status quo.

Over time, the first martyrdom takes place with an accidental murder of Captain Bentick by Alex Morden, a local miner, refusing to return to work. To this, Colonel Lanser puts him on trial instead of shooting him, demanding that Mayor Orden sentence Morden to death with an intention to deter any potential revolt.[45] It is from this time that Mayor Orden shows a more apparent attitude of resistance to the wrong oppression, requesting Lanser's troops should be responsible for the six local soldiers' death when they attacked for the first time.

Even before the execution of death penalty, the mayor says to Alex in front of the soldiers:

> "Alex, these men are invaders. They have taken our country by surprise and treachery and force. . . . When they came, the people were confused and I was confused. We did not know what to do or think. Yours was the first clear act. Your private anger was the beginning of a public anger. I know it is said in town that I am acting with these men. I can show the town, but you—you are going to die. I want you know. . . . Alex, go, knowing that these men will have no rest, no rest at all until they are gone, or dead. You will make the people one. It's a sad knowledge and little enough gift to you, but it is so. No rest at all. . . . Good-by, Alex." (Steinbeck, *MID* 54-55)

After this, Colonel Lanser confines the mayor in the palace, and warns him that he will retaliate his soldier's death up to one hundred times.

Next, from Alex's execution and Mayor's imprisonment, the story goes into a new

45) To this, It is said the occupiers apply rules-based ethics too rigidly as in the overly strict enforcement of orders or laws. In other words, a show trial is held in the mayor's house instead of a public place, and without any right of defense, the miner or killer is sentenced and executed (qtd. in Bowman et al. 72).

situation. The soldiers' stay for months makes their mentality go weaker notably because of the people's distinct hatred. Additionally, townspeople begin to sabotage working in the mine, destroying the rails, and interrupting the flow of transportation of coal. The invaders responses to this by withholding the food supply. Over time, more exhausted physically and mentally the violent offense and defense make the young soldiers, the stronger the residents' resentment becomes. It seems that democracy has the upper hand over totalitarianism, designed by the author. Finally Lieutenant Tonder even shows manic symptoms, saying, "The flies has conquered the flypaper" (68).

In the meanwhile, Mayor Orden and Doctor Winter conspire a more concrete plan at Molly Morden's house: The Anders brothers—Will and Tom—swim to England and ask for explosives. At the time, young Lieutenant Tonder visits the home to have fun with the young widow for his companionship and attention. Molly revenges his husband's death by killing the lieutenant with prepared scissors. Some weeks later, the battle has become more fierce with dynamites English bombers dropped. And here the writer puts another appearance of humanness: Lieutenant Prackle confesses to Colonel Lanser that he falls in love with a girl in the town, feeling empty and frustrated because her family and friends hate him. In response, the colonel advises him with a smile: "You may rape her, or protect her, or marry her —that is of no importance so long as you shoot her when it is ordered" (Steinbeck, *MID* 99).

Towards the end of the story, according to Mr. Corell's demand, Colonel Lanser orders his soldiers to shoot the mayor for the complicity in the uprising with dynamites. The mayor, however, refuses to help him with suggesting more powerful resistance, insisting townspeople's will is invincible. After admitting his coward attitude to avoid dying and think escaping, Mayor Orden goes to an execution ground driven by Lieutenant Prackle, and it shows another pathetic scene:

> Orden looked at his watch and then he took his watch and chain and put them in Doctor Winter's hand.

> "How did it go about the flies?" he asked. "The flies hae conquered the flypaper," Winter said. . . . And Orden said, "Annie, I want you to stay with Madame as long as she needs you. Don't leave her alone." . . . In the doorway he turned back to Doctor Winter. "Crito, I owe a cock to Asclepius," he said tenderly. "Will you remember to pay the debt?" . . . And Winter nodded slowly. "Yes, you remembered. The debt shall be paid." (Steinbeck, *MID* 112)

The last propagandistic message teaches "a good man should not calculate his chances of living or dying, but rather should do what is right" (Schultz 139).

Considering the whole texts that describe the occupiers humanely—they are "under pressure, capable of cowardice or courage, as everyone is" (22) and imply that Colonel Lanser knows the consequences of their war, Steinbeck seems to intend to treat public service ethics in an impartial background and the two leaders—Mayor Orden and Colonel Lanser—are compared so that readers can judge whose idea is preferable. Orden is a democratic leader insisting that he is just a civil servant and should step down his position of mayor while Lanser is a traditional, militaristic bureaucrat in charge of the oppressing forces, showing not a little tolerance and diplomacy. Colonel Lanser's ethics seems to be teleological and utilitarian, focused on the greatest good for the greatest number, but Mayor Orden's is rather based on non-teleological and individualistic, which is discovered in that the residents' resistance takes place after a considerable space of time, especially Alex's sacrifice. In other words, their violent action is made naturally, not by what it ought to be. In the same context, Mayor Orden observes that "free men cannot start a war, but once it is started, they can fight on in defeat. Herd men, followers of a leader, cannot do that, and so it is always herd men who win battles and the free men who win wars" (111). In conclusion, the question of which ethics is right can be answered more accurately in the way of reader-response interpretation.

b. Interpreting Humanness by Reader-Response Criticism

It is certain that the human stories of *The Moon Is Down* have been interpreted in various ways. As stated previously, the naysayers or negative critics see this work in

an objective way: abstract parable form, typed characters, inadequate interpretation of society and history, arranged logic, sentimentalism, fraudulent rhetoric, allegorical stiffness and simple parallel. Indeed, most of the criticisms are on the unreality of this work, and it even seems to be harsh and rare about a propaganda literature. Nevertheless, the readers at the time loved this novelette not only in the United States but also throughout the world, and the function as a propaganda proved to have worked well in direct opposition to critics' prediction.[46] That is not to say that their arguments are merely objective. Rather the skeptics should be included in the category of the whole readers, and the result of good effectiveness of propaganda during the war is rightly looked upon from another angle of view such as the political, cultural, and historical view.

For a start, in the light of Hans-Robert Jauss's view, the humanness in *The Moon Is Down* is a kind of challenge to the horizons of expectations of the time during the Second World War.[47] The given cultural norms are this: The German soldiers should be valiant and gallant; not worried about their private matters, e.g. love, nostalgia, and family; patient in the war effort; and not terribly affected by others except for the only victory and command. However, Major Hunter is just an arithmetician or a man of numbers, not convinced of his leader's command; Captain Bentick is a family man, so generous that he sacrifices his life to Captain Loft; Lieutenant Prackle and Tonder are young boys who romanticize war without their justification of warfare; and Captain Loft is worthy of being called a more solid, but

46) The examples are "England, Denmark, Norway, the Netherlands, Spain, Mexico, Hungary, France, Belgium, Turkey, Germany, Switzerland, pre-Communist Mainland China, Taiwan, Japan, Egypt, Sweden, Italy, Portugal, Brazil, Korea, India, Greece, Iran, Poland, Czechoslovakia, and Burma. The novel's endurance suggests that while *The Moon Is Down* may have been conceived, written, and used as propaganda, it is probably best described as a work of literature that served as propaganda" (Steinbeck, MID xxiv).

47) Jauss writes "the artistic character of a work is determinable by the nature of the audience's reaction (e.g. spontaneous success, rejection or shock, scattered approval, gradual or belated understanding), which corresponds to the aesthetic distance between a given horizon of expectations and the appearance of a new work, [resulting in a change of horizons" (Jauss 25).

he also does not know why he is there except for his ambition and honor.

Next, I answer the question why Steinbeck designed this humanness of the imaginary enemy. If this work were in accord with the norm of the Germans' bestiality, it would go into the direction of an action or heroic drama and digress from the main subject of the comparison between democracy vs. totalitarianism. In fact, to Steinbeck's eyes, the German soldiers might not be enemies, but victims of totalitarian government, the Nazi.[48] In other words, the political systems are separated from humans and compared in a more clear and reasonable way, regardless of invaders' harassment or wrongdoing. In a sense of reader-response, Alex Morden's and her wife's activities may be judged to be accidental homicide and murder.

Also, the reason Steinbeck did not name the invader and invaded in the same context is significant. If the names were revealed in the text, the competition of the two would be confined to Germany vs. Norway instead of democracy vs. totalitarianism. Moreover, democracy means believing in human plurality and diversity, people's freedom and equality. Thus, readers can have an opportunity to understand its relative superiority to totalitarianism gradually by these human characters. Therefore, the reader-response theory may insist that the implied readers of *The Moon Is Down* are like this: The Nazi soldiers who need to know their entity as an entirely free man; Americans who do not understand the tragedy and sadness of soldiers, the oppressed people, and the democratic values; and the conquered people who wish to be convinced of their independence. However, the interpretive communities,[49] such as anti-Moon critics, could not but be comfortable about seemingly unimaginable realities about the humanness of the soldiers. Thus, readers and critics might not agree with the worth of this work.

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48) Hannah Arendt issued a controversial concept, "the banality of evil," which means that "the totalitarian powers like Nazism or Fascism can bring about a new type of person, i.e. a thoughtless or unconscious mediocrity, who is content on doing a job that his or her Big Brother gives" (Arendt 250-52).

49) Interpretive Communities mean "a concept, articulated by Stanley Fish, that readers within a community share reading strategies, values and interpretive assumptions" (Fish, *Doing*, 142).

Next, two examples of humanness are interpreted by reader-response. The first is the case of Lieutenant Tonder. In Chapter 5, the German officers begin to question the veracity of the radio news that the conquerors of other regions are welcomed with flowers and smiles. Instead of a warm reception from the conquered people, there are distrust, anger, and depression growing after many deaths on both the sides in this small town. Over time, the soldiers become weary of the town and the townspeople. Finally, Lieutenant Tonder pours out his feelings like this:

> "I dreamed the Leader was crazy. . . . Conquest after conquest, deeper and deeper into molasses." His laughter choked him and he coughed into his handkerchief. "Maybe the Leader is crazy. Flies conquer the flypaper. Flies capture two hundred miles of new flypaper!" His laughter was growing more hysterical now. . . . And gradually Loft recognized that the laughter was hysterical and he stepped close to Tonder and slapped him in the face. . . . Suddenly Tonder's laughter stopped and the room was quiet except for the hissing of the lanterns. Tonder looked in amazement at his hand and he felt his bruised face. . . . "I want to go home," he said. (Steinbeck, *MID* 68-69)

After that, Tonder goes to Molly, widow of the executed Alex, and pleads with her to make love for his comfort instead of raping her. To this, Molly carries a pair of long sheers, blowing out the lamp, and answering gentle knocking, Tonder's death scene. In fact, readers may interpret this in a lot of ways: Molly's activity can be understandable in that without killing him, she would be raped or killed by the crazy man; Tonder's case is pitiful because he tries to keep his pure romance; Molly is a murderer because Tonder is not related to Alex's death directly; and a crazy and idle soldier deserves to be killed, etc.

As Wolfgang Iser says, the text of literature offers determinate and indeterminate meaning.[50] For example, *The Moon Is Down* does not show how Molly kills Tonder, who is more responsible for his death, and what is the lesson of this scene.

50) The determinate meaning is what might be called the facts of the text, certain events in the plot or physical descriptions explicitly provided by the words on the page. And "the indeterminate meaning, or indeterminacy is 'gaps' in the text—such as actions that are not clearly explained or that seem to have multiple explanations—which allow or even invite readers to create their own interpretations" (Tyson 174).

In the same context, Timmermann comments "when Steinbeck is working with sophisticated, complex structures, he normally propels the reader along in the narrative" (184). Therefore, this seemingly simplified propaganda rather gives readers more freedom to understand it. Additionally, the interplay of determinate and indeterminate parts of this novelette might result in new experiences for the readers —"retrospection, anticipation, fulfillment or disappointment of our anticipation, and revision of our understanding of characters and events" (Tyson 174), which might attract so many supporters of *The Moon Is Down*.

Now, the second example of reader-response is about the last scene of Mayor Orden going to his execution. In fact, the readers of the time might be impressed by Mayor Orden's honesty, bravery, intelligence, and morality. However, from another angle of view, the scene "asserts the nobility of resistance, then, [it is] not a figuring forth, and [its] intended function is spurious as well as melodramatic" (Levant 157). For a textual example, in response to Colonel Lanser's conciliation to make him stop townspeople's dynamite attack, Mayor Orden assures him that "I prophesy to you who are my murderers that immediately after my—departure punishment far heavier than you have inflicted on me will surely await you" (108).

This part supports Stanley Fish's view in that a reader-response theory cannot be an anything-goes-free-for-all and should be a coherent, purposeful methodology. In other words, a response to literature must be correlated with objective knowledge. Besides, it should be about readers' experience of a particular text, not readers themselves. For example, Fish insists if students see only their preferred thing, they will be "spared the unseemly sight of their teachers washing their dirty linen in public, but the price they pay for their peace and quiet is intellectual sterility" (Fish, There's, 36). And also Fish's social reader-response theory emphasizes an interpretive strategy as a consensus because "it is always easier to argue for the continuing influence of an older way of thinking than for the retroactive relevance of a method only newly discovered" (Fish, Doing, 279).

Lastly, the former scholars felt uncomfortable about the simplification of this work

as a wartime propaganda. However, as the two examples of humanness show, the text is tremendously practical to the readers of the time in the world. In other words, Steinbeck writes exactly what he means to write. There is "none of the vague, confusing imprecision of *Cup of Gold*, the inoperative framework of *The Pastures of Heaven*, or the detached, mythological overlay of *To a God Unknown*" (Levant 157). All in all, I should conclude that the difference of reaction between critics and readers may be easier to understand and explain with the reader-response theories of Jauss's subjective and Fish's social criticism. Moreover, given that this work was produced as a play and a novelette partly for the purpose of being distributed to the oppressed countries in a war, its simplified and precise composition is unlikely to be underestimated.

3. *Cannery Row*: Mack and Doc Act for Steinbeck and Ricketts[51)]

a. Steinbeck and Ricketts in *Tortilla Flat* and *Sea of Cortez*

To begin with, *Tortilla Flat*, "written rather quickly and casually and published almost by accident, was the thing that raised him out of obscurity" (Benson 276). As to "agrarian realism" for Steinbeck's original idea, "agrarian" means that the denizens of a community may prefer a simpler rural life to a complex city life and seek to redistribute their wealth equally, and "realism" means that their challenge seems to be impossible owing to the overwhelming power of modern capitalism. In a literary usage, "realism" is understood as a "method or form in fiction that provides a slice of life and an accurate representation of reality" (Childers 255). The features of "realism" are complexity and oxymoron, that is, the characters and the stories are so representative of realities and concerned with nonfiction that the literature cannot avoid being complex, and also "realistic fiction" seems to be unreasonable, because

51) This is from my article: "A Thematic Study on John Steinbeck's *Cannery Row*: Mack and Dock Act for Steinbeck and Ricketts." *English 21*. 28.1 (2015): 265-87. Here Dock means Doc. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "SR."

"realistic" and "fiction" are contrasting, and bring about the problem of the extent or ratio of the two in one novel.

For an example of "realism," in *Cup of Gold*, Henry Morgan dies lonely with all the fortune and fame because his ambition of success is not his own and his idealism breaks out because of a terrible reality while his father Robert and a bard Merlin predict his misfortune of a sad ending. Moreover, in *The Pastures of Heaven*, Pat Humbert remodels his attractive house to impress Mae Munroe, only to know she is engaged and restarts his life inside the house. In this case, his imaginative idealism or hope fails because of Miss Morgan's mean reality. In *To a God Unknown*, Joseph Wayne has a religious philosophy of Nature God, and even sacrifices himself by lying on a sacred rock and cutting his wrist for a rainfall during the drought. But it begins to rain only on a natural clock, which shows his religion is not worthy of being realistic. And in *Tortilla Flat*, Danny's agrarian idealism of sharing all the wealth and even sexual pleasure is ghastly defeated by the cold reality of the civilization—capitalist materialism, and he dies drunk in the end.

Now we see two aspects of "agrarian idealism," before it is frustrated by "reality" of civilization. One of the two aspects is the beauty of simplicity. For example, Danny's house is made up of sweetness and joy rightly called male friendship, and in the end, a mystic sorrow. The paisanos, who are Danny, Pilon, Pablo, Jesus Maria, Pirate, and Big Joe Portagee, have only simple happiness. And their chief purpose seems to be simply to earn enough to buy wine, which is different from the respectable "downtown" Monterey culture. Especially, to Danny, property is an inconvenience and heavy responsibility. Even after Danny's friends burn his second house carelessly, Danny eases himself and recognizes real friendship like this:

> "It is good to have friends," said Danny. "How lonely it is in the world if there are no friends to sit with one and to share one's grappa." . . . Although no one had mentioned it, each of the four knew they were all going to live in Danny's house. . . . Pilon sighed with pleasure. Gone was the worry of the rent; gone the responsibility of owing money. No longer was he a tenant, but a guest. In his mind he gave

> thanks for the burning of the other house. . . . "We shall be very happy living here." he said. (Steinbeck, *TF* 44-7)

The other aspect of the "agrarian idealism" of Tortilla Flat is the satire on capitalist materialism. For example, hearing that Danny has become an heir, Sweets, well known for picking up gentlemen, naturally desires to become his lady, as most of the single women of the region would do so. Danny offers a vacuum cleaner to Sweets whose house has no facility of electricity. With the vacuum cleaner, she "makes a giant leap up the social ladder" (Parini 198). She shows herself at all times as if she were cleaning in a loud noise of the motor, and then the satire reaches its apex when they discover that the vacuum cleaner has no motor. But these two ideas of agrarian simplicity and its satire of capitalist materialism are drastically destroyed by civilization:

> Danny, say the people of Tortilla Flat, had been rapidly changing his form. He had grown huge and terrible. His eyes flared like the headlights of an automobile. There was something fearsome about him. There he stood, in the room of his own house. He held the pine table-leg in his right hand, and even it had grown. Danny challenged the world. "Who will fight?" he cried. "Is there no one left in the world who is not afraid?" . . . "No one?" Danny cried again. "Am I alone in the world? Will no one fight with me?" . . . And no one answered the challenge. . . . "Then I will go out to The One who can fight. I will find The Enemy who is worthy of Danny" (Steinbeck, *TF* 164).

In the last binge the paisanos prepared for, Danny shows "his foolhardy challenge to civilization and a reflection of his frantic last-ditch effort to get out of his own malaise under the influence of Thanatos (death)" (Lee, "Freud" 402). In short, the paisanos are worthy of being free out of the traditional capitalist system, and their challenge to it is so dubious that Danny dies, and his friends finally scatter in all directions. In conclusion, "agrarian idealism" cannot help being defeated by the real facts of wealth and its responsibility in *Tortilla Flat*.

Now as the counterpart of the above, Ed Ricketts is the co-leader of the expedition to the Sea of Cortez and the co-author of *Sea of Cortez*. It says that Steinbeck and Ricketts wanted "to see everything their eyes would accommodate, to

think what they could, and, out of their seeing and thinking, and to build some kind of structure in modeled imitation of the observed reality" (*Log* 1-2). At the expedition, Steinbeck might be convinced of Ricketts's "non-teleological thinking." Talking broadly, scholars might take the same view that this idea contributed to giving Steinbeck the shape of a novelist. Astro says, "It is an open approach to life by the man who looks at events and accepts them as such without reservation or qualification, and in so doing perceives the whole picture by becoming an identifiable part of that picture" (*SR* 38). To understand it more clearly, we see more developed idea of "group-man" that every part belongs to one whole, and the whole also shows itself in each part. It is so much related to "non-teleological thinking" that it is hard to distinguish, but the difference is that the idea of "group-man" is that what we see, record, and construct might be warped both by collective tendency and by individual personalities. Steinbeck says that "[he] is much more than the sum of his cells. . . . [T]hey are much more than the division of [him.] There is no quietism in such acceptance, but rather the basis for a far deeper understanding of us and our world" (*Log* 137). That is, he seems to accept that there might be another identity besides that of individuals, and so to get to the truth, it is necessary that we should know what the whole thing wants.

And also, "non-teleological thinking" is a kind of epistemology to get to the "group-man." It emphasizes the "now" or "is" rather than the "why" of a situation, and examines "what is," rather than "what should be," or "what might be." In fact, "teleology" is defined that it is "the philosophical study of design or purpose in natural phenomena, or the use of ultimate purpose or design as a means of explaining natural phenomena" ("Teleology"). In other words, "teleology" holds that final causes exist in nature, meaning that—analogous to purpose found in human actions—nature inherently tends toward definite ends. Also, its ideal case is theism or the belief in anthropomorphic God. In other words, in the modern secular days, most scientific or social attitudes are rightly called "non-teleological," but Ricketts's is different because it is connected with "group-man" idea (*Renaissance* x x vi), and

so I assume that the two concepts are nearly the same. Advocates of "non-teleological thinking" say that the two concepts reflect their point of view and attempt to look at all things as a part of a larger whole. That is, they think that if one should trace the cause and effect of one situation, his or her questions and answers lead to yet more questions, which begin to give a larger picture of what is happening. This larger picture is still a subset of the whole and one never really reaches the end of the questions. Ricketts and Steinbeck draw frequent analogies between animal groups and human society, emphasizing man's closeness to other species. From this biological standpoint, they suggest that a proper study is not of individual species but the whole creatures living together in a system. Therefore, when we employ non-teleological thinking, there is room for more than just right or wrong, so the goal of the epistemology becomes a greater understanding of the whole called "group-man." The following explains the background of this thinking method actually:

> What we personally conceive by the term "teleological thinking," as exemplified by the notion about the shiftless unemployed, is most frequently associated with the evaluating of causes and effects, the purposiveness of events. This kind of thinking considers changes and cures—what "what should be" in the terms of an end pattern (which is often a subjective or an anthropomorphic projection); it presumes the bettering of conditions, often, unfortunately, without achieving more than a most superficial understanding of those conditions. In their sometimes intolerant refusal to face facts as they are, teleological notions which are assumed to be undesirable, in place of the understanding-acceptance which would pave the way for a more sensible attempt at any change which might still be indicated. (Steinbeck, *Log* 112)

Considering the concepts of "non-teleological thinking," and "group-man," this paper observes how Ricketts's idea affects Steinbeck's novel, *Cannery Row*. As Astro stresses that "Steinbeck used Ricketts's non-teleological thinking 'not as theme, but as fictional method' and that Steinbeck is at his best when he uses the non-teleological approach as a means of handling the data of fiction" (*SR* 106), Steinbeck could describe many eccentric characters and their weird actions in a freer style with the help of Ricketts's idea. What is more important, initially, Steinbeck

liked treating maladjusted people in his novels: Henry Morgan and his privateers or pirates of *Cup of God*; the grotesque denizens of *The Pastures of Heaven*—epileptic Battle's wife and son, mysteriously disappearing Mustrovics, patronizing Wicks, insane Tularecito, morbidly sensitive Mrs. Deventer, lustful Lopez sisters, indolent Maltby, melancholy Molly, curious Raymond, seclusive Humbert, bankrupt Whiteside and interfering Munroe; opposing Wayne brothers of *To a God Unknown*. These kinds of stories of the maladjusted people go on: The paisanos of *Tortilla Flat*; the bums of *Cannery Row* and *Sweet Thursday*; the migrant workers of *In Dubious Battle, Of Mice and Men,* and *The Grapes of Wrath*; and other abnormal or perverted people of *The Long Valley, The Red Pony, The Wayward Bus*, and *East of Eden.* With all these maladjusted characters, what did Steinbeck wish to show to the readers? And how did Ricketts help him? Perhaps Steinbeck, having a painful and agonizing experience at the time, would nod in agreement to this paper's argumen t.[52)]

b. Steinbeck and Ricketts in *Cannery Row*

Scholars have researched *Cannery Row* as much as any novels written by Steinbeck: Lisca says that "the twin themes of *Cannery Row* . . . are the escape from Western material values—the necessity to 'succeed' in the world—and the escape from Western activism—the necessity to impose order or direction" (*WW* 118-19); Hughes emphasizes the moral and the ecological aspects and says that "Steinbeck inverts conventional morality by denigrating middle-class values—especially prudery and materialism—and championing the simple pleasures of his Cannery Row dropouts, namely, companionship, ease, and sense gratification" (119-20). That is, this novel is discussed mostly regarding the relationship between humans and civilization

52) Steinbeck's second marriage was not happy: his second wife, Gwyndolyn Conger, resented about her own chances of a singing career slipping away with two children, home, and Steinbeck's busy career. In the mean while, in 1948, Steinbeck conducted research for the novel of *East of Eden*, hearing of Ricketts's sudden death from a train crash, and being hit with Gwyn's request for a divorce (qtd. in Benson 609-650).

as stated above.

All in all, I insist that Steinbeck's idea of "agrarian realism" and Ricketts's of "non-teleological thinking" and "group-man" are compounded into "counterculture naturalism," on the common ground that all these ideas are resistant to the traditional and authoritative civilization—especially theism and capitalist materialism. To begin with, "naturalism" is defined that it is "conformity to nature or realistic or factual representation in literature and art, and philosophically the system of thought holding that all phenomena can be explained in terms of natural causes and laws without attributing supernatural significance to them" ("Naturalism"). In other words, it is worthy of being called "strengthened realism" in that human condition is not controlled by either human will or divine assistance, but by the scientific facts of heredity and environment. To say logically, "realism" and "non-teleological thinking" are against any mysticism or romanticism, and can be changed stronger into "naturalism."[53] And "agrarian" and "group-man" mean the resistance to the authoritative civilization, and also can be "counterculture." And now we have a newly coined concept of "counterculture naturalism," this paper insists. Furthermore, in *Cannery Row*, Mack is sensible enough to tell a reality from idealism, believing in equality between all the members in the Palace Flophouse, and living by fidelity in his way. In the while, Doc is a biological scientist, believing in only factual truth, and far from the prejudice or pride though he knows various knowledges. And now we could analogize Mack and Doc with Steinbeck and Ricketts, even though it

53) Naturalism, associated with realism in the nineteenth century, is an attempt at even greater "scientific" and "objective" depiction of characters and the events in their lives. Emile Zola, who considered his novels "scientific experiments," asserted that both the actions and the nature of humans were wholly determined by evolutionary and biological forces beyond our control. His works unflinchingly portray the results of these forces in a dispassionate and "objective" manner. Especially characteristic of naturalistic novels is their detailed elaboration and their frankness in regard to bodily functions. Stephen Crane, Frank Norris, and Theodore Dreiser are often categorized as practitioners of naturalism. *And it should be distinguished from the religious doctrine that all the truths are derived from nature, and the psychological thought or conduct based on natural desires or instincts* (qtd. in Childers 256. Italics are mine).

might be controversial. But this likening is only for the indirect demonstration of Steinbeck's and Ricketts's idea shown in *Cannery Row*. From now we see the characters' ideas and other textual evidence for the new concept, "counterculture naturalism."

First, the underdogs like Mack have developed remarkable survival skills of their own even though they might be ridiculous from the view of the urban and relatively richer society. Mack and the boys are a group of cold-in-hand but always intelligent men who live together in the shabby fish-meal shack called the Palace Flophouse and Grill. Especially, Mack is their field commander, a clever, charismatic man who can adapt anything to altering conditions; as Hazel says, Mack could be "a president of the United States if he wanted to be" (Steinbeck, *CR* 80), but he would not wish to do anything boring. Moreover, Mack sets up the boys' individual zones and Eddie, Hazel, and Gay decorate theirs in their own ways of picking up or stealing. Mack's attempts to do things to his convenience and advantage often backfire, but he solves it in the end. In Chapter One, the fish-meal shack Horace sold to Lee Chong is occupied by the bums because of Mack's diplomatic tactics, and in Chapter Thirteen, Mack overcomes the crisis from the Captain, the proprietor of Carmel Valley, by his relaxing gift of gab and keen insight of the enemy's situation. By caring for the disease of Captain's sick and beloved dog, the bums got a full harvest of frog for Doc's party. All through the long frog expedition, the bums invent something cleverer under the Mack's leadership.[54] In addition, the bums are also realistic about their lives. For example, Gay is good at fixing a car, and "[is] the little mechanic of God, the St. Francis of all things that turn and twist and explode, the St. Francis of coils and armatures and gears" (Steinbeck, *CR* 63), and Hazel skillfully gets food for them, and when he cooks a chicken, they all come to the

54) This inventiveness once necessary for survival has become a part of American dream. It is a rich irony that the clever machines and machinery system are from the time when agrarian simplicity had to survive urban capitalism. Similarly to this, Steinbeck pointed out that "the dreams of a people either create folk literature or find their way into it; and folk literature, again, is always based on something that happened" (Steinbeck, *AA* 337).

fire and complimented him. Nevertheless, "[they] all do the same things when they wake up. Mack's process [is] loosely the one all of them follow" (Steinbeck, *CR* 74), and so he is the leader. Besides, Mack ceaselessly plans to throw a party for Doc, rightly called carnival, and almost all the residents join it in spite of not being invited formally. The party for Danny in *Tortilla Flat* and that of raffle in *Sweet Thursday* are the same cases and representative of Steinbeck's idea of "agrarian realism." Almost all of the characters live on quiet agrarian fringes and need one another to survive. To explore this theme, *Cannery Row* follows a loose, organic structure instead of the usual pattern of rising action, climax, and falling action. French has likened this pattern to "a wave that grows slowly and gains momentum, then divides, re-forms, and ultimately disperses upon the shore" (*JSF* 112). Accordingly, eighteen chapters proceed for the party for Doc and show the disaster of the first party, the pathos that follows, the gradual rejuvenation of hope, and the last celebration of the second party, and cozy conclusion. The opposite of this agrarian carnival is capitalist materialism. In fact, Danny, the guests of the party in *Tortilla Flat*, seem to be outside the materialism, but the bums in the Palace Flophouse are in the mature materialism. For example, when the fleet comes to the harbor, the managers and office workers, most of whom are Caucasian, the cannery workers, the owner-operators like Lee Chong, and the paisanos get together from their dens. This crowd get together only for their bread or economic use with little care for others' conditions. But Doc's party is not in such a capitalist materialism, but in "agrarian simplicity, and communalism which are Steinbeck's idea" (qtd. in Steinbeck, *AA* 316).

Second, Doc recognizes Mack's efforts to struggle for his life and the boys' living, which shows his idea of "group man" learned from his ecological research. And Doc explicitly contrasts the boys to civilization:

> I think they survive in this particular world better than other people. In a time when people tear themselves to pieces with ambition and nervousness and covetousness, they are relaxed. All of our so-called successful men are sick men, with bad stomachs, and bad souls, but Mack and the boys are

> healthy and curiously clean. They can do what they want. They can satisfy their appetites without calling them something else. (Steinbeck, *CR* 149)

As to Ricketts, "the whole picture of Row is portrayed by 'is,' the deepest word of deep ultimate reality, not shallow or partial as reasons are, but deeper and participating, possibly encompassing the Oriental concept of being" (*Log* 125). Indeed, Doc is interested in everything and makes wisdom out of nonsense as Ricketts pursued his transcendence throughout philosophy, science, and arts, and literature. In the meanwhile, Doc's gentle nature always seems to turn to be destructive and violent in collecting many animals for specimens. His paradoxical ideas of living and killing can be useful for the explanation of Cannery Row's digressed episodes, such as a dead woman in La Jolla, a flag-pole roller skater, painter Henri, Joey and Frankie. These melancholy characters are all beautiful and lovable to Doc, and he could say, "they are what they are" in non-teleological thinking. Maybe it is the reason all the residents are his friends, and also the feasible cause of his depression. The loneliness and the depression have contributed to the motive of "counterculture naturalism."

To sum up, Mack is the representative of the jovial pariahs who have viability to survive all the hardships their civilization gives them, and the carnival, he holds, can be said to be a metaphor for communalism open to anyone there. Moreover, Doc is available to anyone there, which means that he thinks much of others' struggle for their living, and opens himself to them without locking the door of his lab all the time. At the same time, he makes a bridge to the intellectual and artistic world for the residents there. Therefore, Mack and Dock might represent Steinbeck's and Ricketts's idea. Also, as Timmermann says "*Cannery Row* is no easy book, with its good guys versus bad guys. It is a work in which the presumed heroes totter on feet of clay" (*JSF* 161), and they are neither heroes nor landlords. Rather Doc demonstrates "counterculture naturalism" in an exact way like this:

> "It has always seemed strange to me," said Doc. "The things we admire in men, kindness and generosity,

> openness, honesty, understanding and feeling are the concomitants of failure in our system. And those traits we detest, sharpness, greed, acquisitiveness, meanness, egotism and self-interest are the traits of success. And while men admire the quality of the first, they love the product of the second." (Steinbeck, *CR* 135)

We can say that Doc is literally the incarnation of Ricketts's idea, and he is so available that he is there whether breaking a bone to fight for friends, half-listening to Frankie or treating Darling the pup. "This is a decisively naturalistic world, stripped of the vertical dimension exercised freely if imaginatively in *Tortilla Flat*, and peculiarly open in its non-teleological being to the position of civilization" (Timmerman, *JSF* 166), in other words, resistant to the traditional culture.

From now, I observe the two properties of "counterculture naturalism," which are radical resistance and the need of communalism. The former means that the bums and the denizens of *Cannery Row* idealize agrarian equality based on mutual understanding and cooperation, but the civilization of morality and capitalist materialism keeps their agrarianism from being realized, and so they become depressed and frustrated about their conditions, which results in tragedies and weird activities of the characters. On the other hand, the latter concept of communalism is not certainly inherent in "counterculture naturalism," but *Cannery Row* presents it for the strategy for the violence of the resistance.

To begin with the radicality of the resistance, the peaceful, moderate, and natural resistance to the civilization of *Tortilla Flat* has become violent, immoderate, and complex in *Cannery Row*. If we infer more reasons besides the above, Steinbeck had a terrible private experience,[55] and Ricketts's non-teleological thinking might make Steinbeck free from the pressure of the morality of civilization of the time because the idea means accepting "what is" rather than "what should be" like this:

> When you collect marine animals there are certain flat worms so delicate that they are almost impossible

55) After the traumatic time documenting the war in the Mediterranean campaign in 1943, and his difficult family circumstance, such as his second waning marriage, Steinbeck is known to have written *Cannery Row* in 1944 to recover a Depression era world in Monterey, which was already inaccessible to him (qtd. in Schultz 41).

> to capture whole, for they break and tatter under the touch. You must let them ooze and crawl of their own will onto a knife blade and then lift them gently into your bottle of sea water. And perhaps that might be the way to write this book to open the page and to let the stories crawl in by themselves. (Steinbeck, *CR* 6)

And so, "radical" can be understood as being "without the censorship of the civilization," and "naturalism" means that *Cannery Row* shows the specific things as they are without any interruption, this paper insists. The first example is many deaths including suicide are shown through the text of *Cannery Row*: Horace Abbeville has to sell his dilapidated storage shed to Lee Chong to repay his debt, leaving behind two wives and six children; William commits suicide for the reason of being a watchman at the Bear Flag Restaurant and being out of any group: Josh Billings was an excellent writer, and honored Monterey by dying there, but degraded because his intestine was abandoned and dragged by a dog; a beautiful girl lies put under the rocks of a tide pool in La Jolla. The number of deaths and the description of them are severe enough to be said to be violent. And the second example of "radical resistance" is the story of lonely people: a large and stoop shouldered captain owns a posted land, but he is dissatisfied with his wife newly elected Assemblywoman who neglects her husband; an old, lean, wizened unnamed Chinaman who flip-flops his way down the street each sunset carrying an empty wicker basket; a flagpole skater hired to perform outside Holman's department store during a promotional campaign; Eva Flanegan, one of the prostitutes at the Bear Flag Restaurant, who is a pious, red-haired Catholic girl from a prominent East St. Louis family and an unpredictable drunk; Frankie, a large-eyed, dark-haired, good-natured, dim, and utterly filthy eleven-year-old, who is befriended and cleaned up by Doc and given sanctuary from an abusive home life; Gay, who seeks refuge from marital violence; Hazel whom neither grammar school nor reform school teaches anything, because he retains everything he hears but understands nothing; Henri the Painter, swarthy and morose, wearing a beret long after they are out of fashion, and smoking a calabash pipe, who is not French, not a painter, and not born with that name. Lastly, the third

example is about the women who feel so sad about their poor conditions that they live like a neurotic: Mr. and Mrs. Sam Malloy who become squatters in the Hediondo Cannery's discarded boiler in 1935 and subsequently rent out large pipes as bedrooms to cannery workers; Mary Talbot, who is a lovely, graceful woman. Her great passion is organizing parties for any occasion, but her husband Tom, a freelance writer and cartoonist, is depressed that they are scraping bottom financially.

As the second property of "counterculture naturalism," communalism is the powerful alternative to the loneliness in the name of humanism. But in the other part, even if the communal idealism or perfect equality is so beautiful, we should know that capitalism also is a part of natural, evolutionary and historical facts for a long time, and it has given so many opportunities as to get out of the restraint of a born class, and affected humans with active and healthful motives of competition. Moreover, no one would return to the age of no machines, no banks, and no capitalist system of convenience. Despite the ambivalence over capitalism, this paper insists that we should put humans before capitalist material. Before discussing this topic, we see the bums in *Cannery Row*. As stated above, Mack and the boys do not fit into capitalism like the paisanos in Tortilla Flat. Among them, Eddie is a part-time bartender in Ida's Bar, whence he supplies the boys with the dregs of customers' drinks intermingled into an interesting, sometimes surprising punch. And Gay moves into the Palace Flophouse and Grill, seeking refuge from marital violence. Moreover, Hazel was not taught either at a grammar school or reform school. He is now twenty-six, dark-haired, pleasant, strong, willing, and loyal, but retains everything he hears but understands nothing. Before Doc arrives, the boys drink too much while decorating, and gets into fighting so quickly. Now I show one textual example that shows human loneliness caused by capitalist materialism:

> Doc's small hard fist whipped out and splashed against Mack's mouth. [. . .] "What happened?" he asked. [. . .] "I and the boys wanted to give you a party. We thought you'd be home at night." Doc nodded his head. "I see." [. . .] "I had a wife," Mack said. "Same thing. Everything I done turned sour. She couldn't stand it any more. If I give here a present they was something wrong with it. She only got hurt from

> me. She couldn't stand it no more. Same thing ever' place 'til I just got to clowning. I don't do nothin' but clown no more. Try to make the boys laugh." [. . .] "Same thing when I was married. I'd think her out and then—but it never come off that way." [. . .] "I and the boys will clean up here—and we'll pay for the stuff that's broke. If it takes us five years we'll pay for it." [. . .] "No you won't, Mack," said Doc. "You'll think about it and it'll worry you for quite a long time, but you won't pay for it. There's maybe three hundred dollars in broken museum glass. Don't say you'll pay for it. That will just keep you uneasy. It might be two or three years before you forgot about it and felt entirely easy again. And you wouldn't pay it anyway." [. . .] "Got damn it, I know you're right. What can we do?" [. . .] "Let's forget it." (Steinbeck, *CR* 124-25)

As we see, after arriving at his lab, Doc gets mad at them and hits Mack three times. Unexpectedly, to Doc's attack, Mack responds with confessing his past story. He reveals his loneliness, saying that his life has not been successful in any time, especially to his wife. To the others he is a mentor, a sage, sometimes an exploiter, and loves food, drink, and sometimes women and fighting, but to himself, he is a weak and lonely person, because the tremendous threat of capitalist materialism seems to cause him to get out of his home, and live with his bums. Moreover, Doc is also lonely, even if intelligent relatively, which is the leading cause of the party. However, the solution to their loneliness is different: Doc likes art, music, and beer, which is possible because he is relatively richer and intelligent. On the contrary, Mack and the boys look for another way to fill their loneliness, which is a carnival. It seems to be another name of communalism, which is closer to Steinbeck's idea, "agrarian realism" rather than "capitalist materialism." The carnival in *Cannery Row* does not need to promote it, and so the residents plus anyone with good will can come to it. To be extended, Steinbeck and Ricketts might wish that their world were cheerful and harmonious in the name of love and simplicity, and did not calculate profit or loss in one community. Finally, Doc says that he will bear all the losses from the failed party, not demanding compensation to his poor friends.

D. *Sweet Thursday*: Harmony with Civilization (1947-1954)

After the career as a propagandist during World War Ⅱ, Steinbeck started his fourth period. His resistant and challenging style of literature was tempered by his experience as a reporter or a propaganda writer or a co-producer of movies, that is, participating in the social work himself. Also, with his terrible marriage lives with his first wife, Carol, and second wife, Gwyndolyn, and his mentor, Ricketts's death, he reached the works that are focused on the morality ranging from the individual to the social, near Rawls's cosmopolitanism. In this section, I put four essays among which two have been printed in journals, and the other two are not yet.

First, I treat *A Russian Journal* (1948). As mentioned previously, the non-fiction means the end of Steinbeck's propaganda career and the start of moralist literature. As Gilbert K. Chesterton says, "The whole object of travel is not to set foot on foreign land; it is at last to set foot on one's own country as a foreign land" (Cavendish-Jones, 183), John Steinbeck, a Nobel-Literature-Prize laureate, seems to have looked into himself for a newer style in every reportorial writing and been away from social stereotypes. For example, Steinbeck's dispatches from Europe for the *New York Herald Tribune* during World War Ⅱ were nearly like storytelling, focused on human aspects—soldiers' feelings, fears, lifestyles, gossips, favorites, religions, and other ordinary stuffs—rather than the progress of battle situations.

Given this situation, when Steinbeck and Robert Capa traveled to Joseph Stalin's Russia, after the war, Americans and Russians might have anticipated Steinbeck's exuberant stories about the Communist country and its people to suit their palates. However, at this time, the journalists' goal was only to show the daily life of Russians themselves and their thoughts exactly or precisely. In other words, they "would try to do honest reporting, to set down what we saw and heard without editorial comment, without drawing conclusions about things [they] did not know sufficiently, and without becoming angry at the delays of bureaucracy" (Steinbeck, *RJ* 4). Their intention of objective journalism matches up with Chesterton's argument that "the traveler sees what he sees. The tourist sees what he has come to see" (Sparks 3). That is, helped by the experience of their reporting in Europe during the war, Steinbeck shows curiosity and

compassion for the average Russian farmers and factory workers while Capa makes for an intriguing study with his sharp visual perspectives.

As a matter of fact, before *A Russian Journal*, Steinbeck's literary reputation and career as a humanitarian writer for *The Grapes of Wrath* (1939) were entwined with dedicated war efforts during the war. Steinbeck wrote *The Moon Is Down* (1941) and *Bombs Away* (1942) as his chief propagandistic works of this period. The former, a hybrid form of play and novelette, was angrily attacked for treating the enemy Nazis as human-hearted beings, and the latter, requested by the Office of Scientific Intelligence (later CIA) and President Franklin Roosevelt, recruited young blood for the US Air Force. As a result, Steinbeck was criticized his talents were declining by joining those teleological jobs and other experimental works, such as *The Forgotten Village, Zapata,* and *Burning Bright,* where the factors of a novel, movie, and drama are mixed. Even so, whether he wrote works as a storyteller during the war or a journalist after the crisis, Steinbeck's non-fictions are the same in describing his idea of human values—physical comfort and mental peace, emphasizing the apolitical and private lives his news subjects have.

Interestingly, his new literary tendency, before and after the war, began and ended with travel journals: *Sea of Cortez* (1941) and *A Russian Journal* (1948). First, Steinbeck's concepts contained in *Sea of Cortez* are said to be "non-teleological thinking, ecology, the possible individuality of a group-animal, 'survival of the fittest,' group psyche-memory, and the mystic unity of all life" (Lisca, *WW* 181). Since writing this voyage log, to its biological trend, he added the deliberate issue of democracy vs. totalitarianism in his later works, but they have not been praised or appreciated highly by not only earlier critics but also contemporary perspectives. What was worse, Steinbeck's best friend, Ed Ricketts, died from a train crash on May 7, 1948, and his second wife, Gwyndolyn, asked him for a divorce (in October 1948). All these painful conditions in the 1940s led to his second cannon, *East of Eden* (1952).[56)]

56) In *Journal of a Novel,* Steinbeck wrote, "I have purged myself of the bitterness that made me suspicious of the self" (Shultz and Li 62) Having made his biography a core part of the work, the

Now, his second travel, *A Russian Journal*, is significant in that it informed the world citizens of the Soviet Union: at least, most of the Russians were ordinary people and should be treated as such. Moreover, after this travel, Steinbeck transferred his literary focus from political issues of the war to individual and creative ones. In fact, American reports at that time were mostly about Stalin's aggressiveness and the political issues of the Soviet government, but very little was known about ordinary people of Russia: what they wear and eat and how they celebrate their anniversaries.

Second, I treat *The Wayward Bus* (1947) and call it Steinbeck's manifesto of sexuality as a human nature, which was produced from his lifelong experience with shame and humiliation. In fact, Steinbeck is one of the most beloved writers around the world to readers, not necessarily to critics. The central themes of his works are said to be a social protest. Above all, as Arthur Miller praises the writer's "picture of American's humiliation of the poor [. . .] challenged the iron American denial of reality" (Shillinglaw 66), his novels emphasize a strong sense of social responsibility.

Besides this commonly accepted reputation, Steinbeck's idea of sexuality should also be covered as an indispensable component of the human nature or Carl Jung's collective unconsciousness in almost all of his novels. One example is his apprenticeship novel, *To a God Unknown* (1933). In the book, the glade and the rock seem to symbolize the vagina and the clitoris. Seeing this, Joseph says, "This is holy—and this is old. This is ancient—and holy" (Steinbeck, *Unknown* 32). On the spiritual rock had Joseph the first intercourse with his new wife, Elizabeth. And later, she reveals that she loved the rock more than her husband or their baby or herself. Moreover, right after her sudden death on the stone, Rama, his sister-in-law, succeeds to the holy sexuality by a passionate sex with Joseph.

Even after this mythological and seemingly obscene work, his idea of sexuality lasted long until the last novel, *The Winter of Our Discontent.* Among them, *The*

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author opens himself to speculation about his personal life. This statement demonstrated that he went over to a newer phase of individual morality from social participation, contrasting to the past detached and non-teleological style.

Wayward Bus stands out in that it allegorizes sexuality as a kind of concomitant denominator for describing the eleven individuals through the whole pages. His manifesto of sexuality, *The Wayward Bus* enjoyed a tremendous success in a market, over seventy-five million copies, a fame of The Book of the Month, and the trade with Warner Brothers in 1949. However, like his other works, it has also been underrated and misunderstood by many critics. For instance, Orville Prescott says, "It is a tired and tiresome reworking of a shopworn formula, the arbitrary throwing together of a group of strangers into one common danger so that each of them may reveal his character under stress" (17). Also, Frank O'Malley laments *The Wayward Bus* represents that Steinbeck's work is deteriorating and blames "the lure of Hollywood or the submission to the point-of-view, the literary fascism of the New York dictators over literature that vulgarizes and enfeebles them" (44).

However, *The Wayward Bus* is delineated with the author's unique skill of "camera eyes" from his long experience in the film industry, and his idea of "is" thinking is not suitable for the instructive and cryptic allegorical properties. In other words, as the protagonist Juan Chicoy says he likes what does not make any sense, this novel is based on a hypothetical reasoning and a practice of the play-novelette to refrain from any artificial and didactic style (qtd. in Levant 210).[57] Rather, this kind of allegory is mainly on the thematic aspect of sexuality, not the artistry. That is, despite the formal weakness of abstracted characters and a common background, its contents display Steinbeck's long philosophy of sexuality as a totality of human unconsciousness. In such a context, Levant insists that just a division between the allegorical system and the type-specimen characters is "the essential reason for the simple and puzzling impact" to critics, but the novel fuses "the two into a

57) Steinbeck attempted his play-novelette style for his three works—*Of Mice and Men* (1937), *The Moon Is Down* (1941), and *Burning Bright* (1950). Steinbeck writes in the foreword of *Burning Bright* "it is a play that is easy to read or a short novel that can be played simply by lifting out the dialogue." In the same context, *The Wayward Bus* tells itself and affects the passengers through emotion to let them know the truth for themselves. Thus, the question of whether they realize it or not is thrown to readers, Steinbeck would say.

harmonious unity" (211). In conclusion, the criticism that *The Wayward Bus* is merely made up of all the paste-up stories and ordinary people might be a shot in the dark without considering the author's intention and readers' massive response.

Third, this period witnessed the end of Steinbeck's new genre of play-novelette because *Burning Bright* failed both as a novelette and a play, which makes me disappointed and write this article. After this try, American literary persons attempted to make works read like novel and drama simultaneously—*Everything is Illuminated* (2002) by Jonathan Safran Foer, *The Intuitionist* (1999) by Colson Whitehead, and *Infinite Jest* (1996) by David Foster Wallace. Also, Northrop Frye supports this idea, "[Novel is] flanked by the drama on one side and by the lyric on the other" (250). Nevertheless, the works are far from a play-novelette, because they are seen to be just adapted into dramas. In fact, Steinbeck tried experimenting it at least for thirteen years: *Of Mice and Men* (1937), *The Moon Is Down* (1942), and *Burning Bright* (1950). Levant introduces Steinbeck's intention like this: "If a novelist can simplify narrative and characterization by ordering a novel as if it were a play, the result must be an immediately powerful communication of theme and an enormous intensification of all the other novelistic values" (30). As a consequence, the first two works attained good outcome.

However, the two play-novelettes are considered as being short novels rather than plays because the books were partly dramatized again, and so *Burning Bright* was designed as a pure play-novelette freed from a novelistic style that the author took great pride in before its running. Nevertheless, unfortunately, it did not receive a good review, giving a massive shock and dishonor of an artistic decline: "typed characterization, stock plots, cardboard settings, feeble themes, and sentimental style" (Lee, "PN" 229). Moreover, the author accepts this failure, saying it lacks "the curious thing no one has ever defined which makes a play quite different from everything else in the world" (*LL* 414). All in all, I compare it with *The Moon Is Down* and reveal the causes of the failure of *Burning Bright*.

Fourth, the last Monterey novel, *Sweet Thursday* (1954), like *Cannery Row*, gives

a hint that Steinbeck did not lose his emotion based on the place, and his feeling and thought, if living in New York, were always toward his virtual hometown. In this article, I discuss the ambivalent dualism implicated in the texts, resembling Jane Austen's novels, *Sense and Sensibility, Pride and Prejudice*. Besides, this novel is characteristic of a happy ending, different from the other two Monterey novels. In fact, Timmerman supports this idea by writing that *Sweet Thursday* has "a divine benefaction that seems to sanction [human] feeble efforts at the close of the festivity" (*JSF* 176). As Sypher says, "Comedy is a momentary and publicity useful resistance to authority and an escape from its pressures, and its mechanism is a free discharge of repressed psychic energy or resentment through laughter" (241-42), this novel continues his lifelong theme of the resistance to the authority and also emphasizes the harmonious attitude to the social order and structure after the war. Meanwhile, as to the concept of ambivalence, I refer to Carl Jung's psychology because it has distinctive of many dualistic concepts—"persona and collective, conscious and unconscious, hero and shadow, anima and animus and neurosis and psychosis" (Lee, "ST" 461).

1. *A Russian Journal*: Postwar Human Report

a. Ideas of Humanity Before *A Russian Journal*

Unlike Earnest Hemingway and William Faulkner, Steinbeck's winning the Nobel-Literature-Prize was blamed by critics and scholars, especially in America. For example, a *New York Times* editorial runs, "we think it interesting that the laurel was not awarded to a writer . . . whose significance, influence and sheer body of work had already made a more profound impression on the literature of our age"; additionally, Arthur Mizenger, again in the *Times*, says Steinbeck's "limited talent is, in his best books, watered down by tenth-rate philosophizing" (Benson 923).

Although Steinbeck may not be "a (high) abstract thinker or theorist," his books

sold out over million copies a year even decades after his death (Gottlieb 80). For example, *The Moon Is Down,* which was harshly criticized for its wooden characters and experimental style between play and novelette, has been a best-seller book around the world for more than seventy years until now.[58] In such good works, Steinbeck's idea of the human condition is remarkable for the resistance to the overwhelming and traditional society, usually seen to be philanthropic, tragicomic, overexuberant, obscene, and even eerie. In addition, he seems to believe in humans' beauty the way they are regardless of richness, fame, jobs, ethnicity, and gender. Moreover, the disadvantaged people should get together to fight injustice and inequality of their society, Steinbeck might say. Let's see some examples for this.

First, Humanics of Steinbeck's first three novels is not expressed maturely and graciously. For example, the description of Henry Morgan of *Cup of Gold* is imprecise, vague, and confusing; the perverted townspeople in *The Pastures of Heaven* are not framed operatively; and Joseph Wayne of *To a God Unknown* is the hero of the detached, mythological overlay (Levant 157). These apprenticeship works, like other writers', show the protagonists' rebelliousness to the authoritative mainstream society. For instance, Henry Morgan searches for a physical and vulgar pleasure by buccaneering or plundering the Caribbean islands so as to suppress his uncompleted sexual desire for a plainly looking girl, Elizabeth, of his hometown. However, he dies sadly and lonely with all his fortune and fame. Next, the Munroe family harm their neighbors by interfering in their businesses despite no evil intention, except for Raymond Banks. Lastly, Joseph and his elder brother's wife, Rama, act too mysteriously or obscenely to understand—she comforts him soon after his wife, Elizabeth, dies.[59]

Indeed, this rebellious attitude seems to have been triggered partly by his family—

58) See http://unsworth.unet.brandeis.edu/courses/bestsellers/

59) I insist that *Cup of Gold* shows humans are likely to pursue what they did not fulfill in the earlier days; *The Pastures of Heaven* means the cosmic irony as a human condition; and *To a God Unknown* reveals human instinct to be integrated to nature.

a dominative and coercive mother, a stern but relatively forceless father, and their burdensome expectations for their only son, not his three sisters. However, more reason is in the ordeal of part-time jobs caused by poverty in his early twenties. For example, in caretaking a summer house in Lake Tahoe, he used to spend "two fierce winters in almost total isolation, alone with his dogs, his books, and his typewriter," besides, he "came close to starving during a miserable sojourn in New York when he was twenty-four, working as a laborer on the construction of Madison Square Garden" (Gottlieb 80). In other words, young Steinbeck seems to have experienced labors' sadness and nobleness as a human being, as well as the unequal and unfair treatment from the capitalists.

Second, after marrying capable Carol Henning and receiving a free-rent house and an allowance of $50 a month from his father, Steinbeck managed to produce his first hit, *Tortilla Flat,* where its central characters, Danny and his paisanos, added a more refined and exact impression to the writer's opulent creativity. Its idea of Humanics emphasizes "the simplicity without worry about rent, male friendship, and human sexual freedom as a metaphor for the separation and civilization" (Lee, "Comparative" 330).

After this, *In Dubious Battle* and *The Grapes of Wrath* put Steinbeck on the top level of American writers by his prominent idea of group-man or phalanx. That is, "a unit of [stationery and migratory labors] functions as a whole and the identity of that whole is distinct from that of individuals composing the group" (Coers, Ruffin, and DeMott 52). This sense of community, which was influenced by Ed Ricketts's non-teleological thinking method, emphasizes downtrodden people should be united to fight the abominable force richer people have. For example, in *The Grapes of Wrath*, Tom Joad, on the lam, steals out to join the larger fight for the poorer. And in the last scene of *In Dubious Battle*, labors' strike seems lost, and the morale of the men is lowest and Jim Noran is fired upon and dies. However, the remaining strikers stick together and come forward in one body.

Next, *Of Mice and Men* is the other of the labor trilogy, where a semi-idiot,

Lennie, and his smart friend, George, dream of a small land of their own. Over time, their hope turns into an illusion by Lennie's mistake caused by their boss' son Curly's sensuous wife, and George cannot but shoot his ward in the end. Owing to this pathetic drama and evident message of class strife stated above, Steinbeck was burdened by the left and the right. However, he was not a revolutionist, just a curious writer. And so, Steinbeck refused to react to the negative attack and went on an expedition to the Sea of Cortez. After that, *Cannery Row* and *The Pearl* followed the anti-social tendency. That is, Mack and the boys can be analogous to the paisanos of *Tortilla Flat.* Kino and Juana, naive natives, have the first contact with capitalism by discovering the treasure of pearl but lose their son and house because of it. In conclusion, the human aspects of Steinbeck's works can be said to "illuminate those most baffling and dangerous places on our planet, our human minds and hearts" (Shillingshaw 43). In the meanwhile, Steinbeck finds this human condition is not different in Russia.

b. Reporting Humanism in a Totalitarian Russia

The time Steinbeck and Capa traveled Russia (from July to September 1947) was in highly increasing tension between America and Russia, and so, if their plan had been delayed for about seven to nine months, they could not have entered the strongest Communist country, Russia, or returned to their motherland, the most powerful Capitalist one. In 1946, Russian Central Committee secretary Andrei Zhdanov pronounced a Soviet cultural doctrine, Zhdanov decrees, compelling Soviet artists, writers and intelligentsia to conform to their line on all the literary and artistic activities.[60] What was worse, Russia blocked the Western Allies' transportation access to the Western Berlin from April 1, 1948 to May 12, 1949 for the newly introduced Deutchmark. To this, the Western Allies had to supply by "over 200,000 flights in one year, providing up to 8,893 tons of necessities daily,

60) During this period, many intellectuals were purged—the satirist Mikhail Zoshchenko, the poet Anna Akhmatova, and foremost composers, Dmitri Shostakovich, Sergei Prokofiev and Aram Khachaturian.

such as fuel and food, to the Berliners" (Nash 828). This tension means an extreme competition of ideology between both the forces, but they did not want more crisis.

In the meantime, at this time in the U.S., Americans were fearing the widespread Communist subversion and cautioning against any spying and sympathizing activities, resulting in the Red Scare Wisconsin Senator, Joe McCarthy, propagated in the late 1940s and 1950s. Indeed, Steinbeck and Capa's travel seems to have been partly intended to avoid such an overload of political issues of the day. As a matter of fact, Steinbeck's *The Grapes of Wrath* was the most popular American literature among Russians thanks to the atmosphere as an ally against the common fascist enemy for its proletarian sentiments (Tuttleton 80).[61]

In addition to the intention to avoid the typical ideological bias that he had suffered by publicizing an exact coverage of Russian conditions, Steinbeck seems to have been really curious about the ordinary people's real states because he heard they were one of the most isolated and tormented nations. Thus, his observation had to be strictly objective and gained from first hand, not from others' words for his earlier newspaper series of *The Harvest Gypsies* (1936). Thus, the resulting journal is politically naive, but provides an interesting and entertaining look at the postwar Soviet Union (Schultz and Li 184). To this, Ben Clare wrote "there is little about Communism or officialdom, and some of that is favorable, some angry or puzzled—but it is all understanding, for they tried to put themselves in Russian caps and figure out how they would feel toward foreigners in the land" (5).

The first chapter reveals that the non-military or private aspects of Russia were

61) Although the 1940 book publication in Russia totaled only 25,000, in 1941, *The Grapes of Wrath* ran to 300,000 copies. No other American author has received so large a single printing in the Soviet Union as John Steinbeck. (See Glenora W. Brown and Deming B. Brown's *A Guide to Soviet Russian Translations of American Literature*, 195). The reason for the popularity is said to be this: "the realism of his description of the problems of the deracinated Oakies; their simplicity, courage, and fierce pride; their closeness to the land from which they had sprung and Steinbeck's personal feeling for it; the basic optimism of the novel, despite the suffering and sorrow of the Joads—*all these intrinsic qualities of Steinbeck's are worthy of having impressed Russians and Americans, and what I emphasize in this paper as his undying aspects of Humanics"* (Tuttleton 80. Italics, mine.)

wholly inadequate, which was one reason for the tensions and weak understanding between both the countries. In such a context, before leaving, the two men are advised and warned about their physical insecurity, but Steinbeck believes it is just a hearsay or rumor, because there is nobody knowing anybody who has disappeared. Instead, the journalists decided on this, searching for only truth.

> We should not go in with chips on our shoulders and we should try to be neither critical nor favorable. We would try to do honest reporting, to set down what we saw and heard without editorial comment, without drawing conclusions about things we didn't know sufficiently, and without becoming angry at the delays of bureaucracy. We knew there would be many things we couldn't understand, many things we wouldn't like, many things that would make us uncomfortable. This is always true of a foreign country. But we determined that if there should be criticism, it would be criticism of the thing after seeing it, not before. (Steinbeck, *RJ* 4)

In the second chapter, this determination to do a simple reporting job, backed up by photographs faces several obstructions: Although they think someone has arranged for their reception in Moscow, no one comes to the airport; and a French courier manages to take them to their hotel, but there is no reservation for them. Thus, they cannot but sleep in rooms for American correspondents until their room is arranged.

Not until the third chapter do they cover Russia, but the first report is about the ridiculous system of bureaucracy which requires the two journalists to apply for the permission to do their coverage: arranging for a restaurant, taking photos, and moving out of Moscow. On the contrary, *VOKS*, the official writer's union, and its dispatched interpreter, Svetlana (Sweet Lana), help them to visit the Lenin Hills, the Lenin Museum, and an air show. In addition, they see the citizens restoring and decorating jobs for the buildings and public places, preparing for Moscow's 800th anniversary and the 30th of the November Revolution.

Next, Steinbeck writes a few differences in the people's attitudes or personalities between the Russians and the Americans or British. For example, the Russians are "taught, trained, and encouraged to believe that their government is good," but to Americans and British, "all government is somehow dangerous . . . [E]xisting

government must be watched constantly, watched and criticized to keep it sharp and on its toes" (Steinbeck, *RJ* 26). Additionally, as to their guide, Sweet Lana, however attractive she is, her thoughts are serious and competitive, as is often the case with Russian youth.

> Sweet Lana was so moral that she made us, who had never thought of ourselves as being very immoral, feel rather bawdy. We like a well made-up woman, and we have a critical eye for a well-turned ankle. We lean toward mascara and eye-shadow. We like swing music and scat singing, and we love the pretty legs in a chorus line. These were all decadent things to Sweet Lana. These were the products of decadent capitalism. And this attitude was not limited to Sweet Lana. It was true of most of the young people we met. And it was interesting to us that the attitudes of our most conservative and old-fashioned groups are found in the attitudes of the young people of the Soviet Union. (Steinbeck, *RJ* 31)

In the meanwhile, as an official, Mr. Karaganov, speaks straight and unconfusedly, "Just tell the truth, just tell what you see. Don't change it, put it down as it is, and we will be very glad. For we distrust flattery [and blame]," they seem to complain that many Americans have arrived and spoken well of Russia, only to write negative or propagandistic reports about his country (Steinbeck, RJ 27). At last, the two men are permitted to travel outside Moscow to the republics, and they prepare to move to Kiev.

In the fourth and fifth chapters, the two collaborators note the conditions of Kiev and Ukraine. Here they interview the local people and write the evident traces of a destructed village and the residents' tireless efforts to rebuild and counteract it. With a new interpreter, Mr. Chmarsky, they see a lot of images of Stalin and a considerable number of German prisoners of war working to repay their guilt by removing the rubble. Here they cover human hearted people and human communities: Alexis Poltarazki, who has an excellent command of English, and a great sense of humor, a man of warmth and friendliness; a Ukrainian woman, who has the finest fight, attacking a man for cutting in line for the bus; the play Storm, which is a nineteenth-century drama enacted in the nineteenth-century manner and the scenery was quaint and old-fashioned, and the acting was outdated; a good circus, which

goes on all year long, with the exception of a little while in the summer (qtd. in Steinbeck, *RJ* 51, 54, 62, 64). Lastly, Capa takes a picture of a nightclub, where, the faster the music grows, the more people come to dance, and colored lights begin to be thrown on the floor, and the lights of the city reflected far below the river (qtd. in Steinbeck, *RJ* 66). Steinbeck and Capa seem to have tried to show Russians' indefatigability in spite of their harsh labor and sadness caused by the Nazis.

When visiting a Ukrainian farm village, where only eight of 362 houses are left intact after the war, the two journalists report its peasants' rebuilding their village and harvesting cucumbers, potatoes, and tomatoes. The poor people work by hand, and there is a noticeable shortage of men. To their surprise, a family serve their American guests a splendid lunch and even praise Franklin D. Roosevelt. To this, Steinbeck says "in the minds of little people all over the world, [Roosevelt] has ceased to be a man and has become a principle" (Steinbeck, *RJ* 81), and seems to tell Americans these people do not hate or attack them because humans are the same intrinsically regardless of the political tendency.

At last the meal was ready. Ukrainian borscht, which is a meal in itself, and hard fried eggs with bacon,

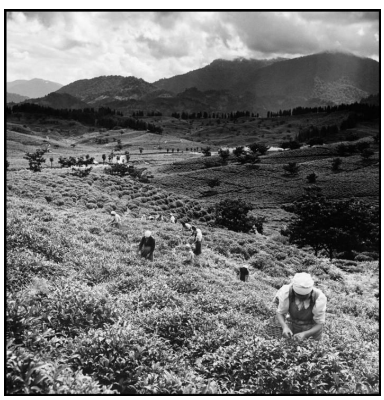
> fresh tomatoes and fresh cucumbers and sliced onions, and the hot flat cakes of sweet rye, and honey, and fruit, and sausages, were all put on the table at once. And then the host filled the glasses with pepper vodka, a vodka in which pepper grains have been soaked so that it has an aromatic taste. (Steinbeck, *RJ* 81)

Besides these episodes, Steinbeck writes a lot of narratives, anecdotes, and dialogues relying on novelistic techniques. While covering their project, the two men wishes "to avoid politics, but to try to talk to and to understand Russian farmers, and working people, and market people, to see how they lived, and to try to tell our people about it, so that some kind of common understanding might be reached" (Steinbeck, *RJ* 24). The examples are: a driver who used to be "a pilot during the war as well as a tank-driver," and whose great gift is to "sleep at any time, and for any length of time" (Steinbeck, *RJ* 89); Mamuchka, a farm wife, who works hardest (they have seen), keeping a large picture of her son on the wall, and only mentioning him only once: "Graduated in biochemistry in 1940, mobilized in 1941, killed in 1941" (Steinbeck, *RJ* 92).

In the sixth chapter, Steinbeck and Capa return to Moscow, visiting Gorki Park to see the display of war trophies and watch the boat races on the Moscow River. Next, he describes the wretched condition after the devastation: many people are living in cellars and holes underneath the rubble but dressed neatly in clean clothes. Moreover, housewives "come out of other holes and go away to market, their heads covered with white headcloths, and market baskets on their arms. It was a strange and heroic travesty on modern living" (Steinbeck, RJ 115). Subsequently, they visit the weaponry factory, and Capa's shooting is banned here, cruising the Volga River, and seeing the donations to Stalingrad from around the world so as to rebuild a new

museum. All in all, the fourth to sixth chapter find "the postwar rebuilding, the great sadness for those killed in the war, the Soviet pride in defeating fascism, as well as the dancing, the drinking, the harvesting, the school plays, the wrestling matches, and the factory work" (Railsback and Meyer 324).

The seventh and eighth chapters record Tbilisi, the capital of Georgia, which is formerly Tiflis, a 1,500-year-old city close to the Turkish border. They find it is less damaged by the war, and so attractive with many ancient castles and churches as to be expected to have more tourists by keeping its significant architecture. After touring the churches and monumental valley, they attend a soccer game that is one of the most popular sports in Russia. In addition, Gori, the birthplace of Stalin, has the Soviet leader's images displayed ubiquitously to memorialize him. And then they witness a large state-run tea plantation, which Steinbeck associates with an American corporation shown in *The Grapes of Wrath*. In returning to Tbilisi via Batumi, a vacation resort on the Black Sea, the two Americans are surprised to be feted at a lavish feast where various members of the Georgian arts field. From such an attitude, Steinbeck feels the Soviet people are more respectful of literature and other arts than Americans.



The ninth chapter features the two American journalists at Moscow's 800th-anniversary celebration, and Capa asks for the required clearance from the Kremlin to export the thousands of photo to America he has taken. The last itinerary is Klin, the home of Tchaikovsky; the University of Moscow; and the performances of the Russian ballet. Especially, during the tour of the Kremlin, Steinbeck speculates on the former Russian royalty and makes a reference to how removed the Russian tsars must have been. At last, they attend a farewell party by the Moscow Writers' Union, and Capa receives a notice of approval to take back his photos to America, and they fly home with one more thing—the fears that their book would produce

another misunderstanding.

Steinbeck concludes the journal, saying it "will not be satisfactory either to the ecclesiastical Left, nor the lumpen Right. The first will say it is anti-Russian, and the second that it is pro-Russian" (Steinbeck, *RJ* 212). To this human report, a Steinbeck critic, Warren French throws some implications in his *John Steinbeck's Nonfiction Revisited*. The first is his naivete, one of his "paradoxically greatest assets and worst liabilities," that is, "he could be too easily taken in by displays of affection and too easily shocked and depressed by commonplace examples of greed, hatred, and envy" (Steinbeck, *RJ* 63). French guesses that Steinbeck's alleged shyness might be at a disadvantage in communicating with Russian people, and relatively cheerful Capa would be helpful for that. The second problem is a language barrier— in the Ukraine and Georgia, their messages have to go through two sets of translators (English, Russian, and the regional language). In other words, their serious intention might produce just a superficial understanding of the reality. And the last is the supporters' excessive hospitality—"Toasts are constantly being offered throughout the book, but the conversation rarely gets down to what the people actually have on their minds" (Steinbeck, *RJ* 65).

Nevertheless, Steinbeck is a novelist rather than a journalist. His apolitical and naive personality might let him be merged into the commoners more easily, so they are likely to have been plunged into his sweetness. Especially, Capa's trenchant photos show the Russians' lifestyles efficiently in the book. Above all, the target of their reporting is the people and their private appearances, not the political and ideological situations. Moreover, Steinbeck and Capa are intelligent enough to capture a few Russian souls who endures in their system which is likely to kill their creativity like this: "The Russians have been doing such bad things lately with their art stultification and their silly attacks on musicians and the decree about no Russian being allowed to speak to foreigners that it makes me sad" (Steinbeck, RJ xxv). In other words, the seemingly weak points of Steinbeck's naivete, poor language skills, and the Russian propagandistic environment cannot debase this book. Rather,

through this postwar human report, the formerly sheepish Steinbeck seems to have come out into the spotlight and shown his exploration of unknown land, Russia undoubtedly.

2. *The Wayward Bus*: A Sexual Allegory Thrown into Civilization[62)]

a. Excitement: Neurotics' Sexuality by Civilization

At first, Steinbeck conceived the name of this novel to be El Camion Vacilador based on the background of Mexico. He writes its definition is "you're aiming at some place, but you don't care much whether you get there" (Steinbeck, *LL* 284). That is, it is less important to get the destination, San Juan de la Cruz; what is more valuable is the activity of going to a right place itself, if possible, in a group. It is similar to what Jody's grandfather misses, in The Red Pony when he led pioneers to the west of America. He is sorry that "the westering" is over because they have reached the Pacific (Steinbeck, *Valley* 225).

This concept is deeply related to the epigraph from *Everyman* noted in the foreword of this paper. Levant interprets the "mater" is sexuality and should be "placed in a moral context and expressed 'by fygure' or method as an allegory" (208). Additionally, Frank William Watts says, "How utterly removed from the dignity of permanence are the daily lives of these modern pilgrims," and emphasizes there is nothing permanent except for "one inseparable unit man plus his environment" (88). To this, Louis Owens concludes "Nature (sexuality) does not change, but humans' lives are transitory, which is called a triumph of Nature" (69).

Meanwhile, as Joseph Fontenrose says this novel "symbolizes the contrast between appearance and reality" (*JS* 110), neurotics are introduced that they do not find their

62) This article was presented at the 2015 ELLAK International Conference that was held in Busan Bexco on 12 Dec. 2015. It is abbreviated as "Bus." Besides, it is closely related to my article: "Neurotics' Sexual Complex in *The Wayward Bus*: with John Steinbeck's Biological Facts." *Comparative Literature* 67 (2015): 211-232. Abbreviated as "Complex."

ways out of sexual illusion into real life. In other words, civilization represses their free sexuality, transforming it into the unconsciousness. Thus, their discontents drive them into "impulse-control disorder, obsessive-compulsive disorder, anxiety, hysteria, dipsomania, bipolar disorder [and other sexual aberrations]" (Lee, "Freud" 392). To this, Sigmund Freud insists "neurosis is the negative of perversion" (*TE* 31), and neurotics' healthy infantile sexuality is directed by the civilizational interference in the way of "shame, disgust, pity and the structures of morality and authority erected by society" (*TE* 97), resulting in anormal conditions. Furthermore, they could lead to serious perversions: "homosexuality, fetishism, voyeurism, kleptomania, sadism and masochism, transvestism, coprophilia, undinism, frottage, chronic satyriasis and nymphomania, necrophilia, pederasty" (Weeks 70).

One example of neurosis in *The Wayward Bus* is Louie's sex and love addiction. Indeed, almost all of Chapter Seven delineates Louie's neurotic syndrome. "Nearly all his waking hours [he thinks] about girls. He like[s] to outrage them. He likes to have them fall in love with him and then walk away. He calls them pigs. 'I'll get a pig,' he would say, 'and you get a pig, and we'll go out on the town" (Steinbeck, *Bus* 82). Additionally, Edgar, a ticket clerk, admires and has faith in him, and even the swamper and the punk working in the bus station follow Louie's debased sexuality. Edgar always "ends up by going down the line"—to the whorehouses (Steinbeck, *Bus* 89).

Owing to his sex/love addiction, Louie loses his sense of reality and even believes "if [he looks] directly into a girl's eyes and smile[s], it ha[s] an effect" (Steinbeck, *Bus* 82). During a ride to Rebel Corners, he puts Camille Oaks's heavy suitcase down right behind his seat and tries to pick her up on pain of losing his job. However, her refusal gives him "a dry and grainy sense of loss," and a bulky burden to justify the failure. To such a sex/love addiction, Eric Griffin-Shelley insists its characteristics are dependent, obsessive, and compulsive. According to him, they might feel "only a sexual or romantic encounter will prevent the feeling of discomfort that signals the beginning of withdrawal and loss of functioning" (14),

having “the obsessive thoughts and fantasies,” and their compulsion, as a driving force behind the behavior, even develops rather extensive and elaborate rituals [of sex/love] (26). Camille sees through Louie’s sleazy sex/love addiction, and his love falls into a comedy.

Next, before the ride to San Juan de la Cruze, this novel introduces characters one by one: a couple, Juan and Alice Chicoy run a kind of travel and restaurant business and hire two teenagers: Pimples Carson, an assistant mechanic, is addicted to sweets as sex substitutes and sensitive to his facial disfigurement, and Norma, a counter clerk, lives eating her dream to meet her idol Clark Gable and enter the film industry. And then, Elliott Pritchard runs a successful business and is traveling to with his bumptious wife Bernice and his freewheeling college-student daughter Mildred. The others are a veteran Ernest Horton, who received a Medal of Honor from the US Congress; a hypochondriac Old Van Brunt, who feels he is about to die of heart stroke; and Camille, who is a provocative stripper. Notably, their sexuality is mixed intricately in a small bistro.

Among them, the Pritchards, Van, and Alice can be classified as neurotics. For a start, Elliott has sacrificed sexual desires to the business-dominated social life while Bernice is worthy of being called an anti-sex lady. Her other interests, such as a fur coat, a greenhouse, and trips, caused by civilization have suppressed her and her husband’s sexuality.

> [Bernice’s] married life was fairly pleasant and she was fond of her husband. She thought she knew his weaknesses and his devices and his desires. She herself was handicapped by what is known as a nun’s hood, which prevented her experiencing any sexual elation from her marriage [. . .] Her husband’s beginning libido she had accepted and then gradually by faint but constant reluctance had first molded and then controlled and gradually strangled, so that his impulses for her became fewer and fewer and until he himself believed that he was reaching an age when such things did not matter. (Steinbeck, *Bus* 51)

However, Elliott’s sexuality has not disappeared entirely. On seeing Camille coming into the diner, he approaches her and asks if she has seen him somewhere. In fact, still not remembering that she is a stripper he saw at a stag party, he even says he

will remember sooner or later. Indeed, his sexual interest in Camille has already been hardened or erect as soon as she enters. After this, his sexuality continues to increase. And later, when the bus turns a curve, he pretends to miss clutching at the seat-back, and his right hand "whip[s] Camille's short skirt up and his arm [goes] between her knees" (Steinbeck, *Bus* 126).

Next, Van Brunt shows a neurotic syndrome based on anxiety from a genetic disease. His twisted mentality and body make him cynical, and he complains about Juan's driving all the time. In other words, with his self-righteousness, he tries to hide his vicious and filthy soul. "He had his head bent permanently forward on the arthritic stalk of his neck so that the tip of his nose pointed straight at the ground [. . .] His long, deeply channeled upper lip was raised over his teeth like the little trunk of a tapir. The point over his teeth seemed to be almost prehensile" (Steinbeck, *Bus* 63). Interestingly, although he feels his health is in crisis—a series of mild strokes and numb hands, his remaining sexuality attracts him to women and even young girls.

In Elliott's and Van's case, "aphanisis" is the underlying concept of their neuroses. Ernest Jones insists that it is "the total annihilation of the capacity for sexual gratification" and "consists of total inhibition, the death of desire" (Steinbeck, *Bus* 37). Also, their sexuality can be interpreted to intensify their fears and make them more humble, guilty, and obedient (qtd. in Flugel 162). Nevertheless, Van's sexuality is healthier in that Elliott is too timid and dishonest to pursue human nature and not so aware of his crisis as Van.

Lastly, Alice is a typical hysteric, revealing the symptom of bipolar disorder and "exaggerated sexual craving and excessive aversion to sexuality" (Freud, *TE* 31). "All relations and all situations [are] person-to-person things in which she and the other were huge, and all others were removed from the world. There was no shading" (Steinbeck, *Bus* 27). Also, she habitually drinks in a closed lunchroom when she is left alone. Steinbeck adds a delusional disorder to her like this:

> [Alice] imagined herself in bed with Juan, but her mind slipped on past that. "I could have had any man I wanted," she boasted. "Enough made passes at me, God knows, and I didn't give in much." Her lips writhed away from her teeth a little salaciously. [. . .] She saw the fly. [. . .] Her flesh crawled with hatred. All her unhappiness, all her resentment, centered in the fly. With an effort of will she forced the two images of the fly to be one image. "You sone of a bitch," she said softly. "You think I'm drunk. I'll show you." (Steinbeck, *Bus* 149)

While drunken Alice is attempting to kill the fly with a wet dish towel, the room is reduced to a shambles. At last, the tired fly "sense[s] in all directions for danger," and makes a frantic last-ditch effort to restore his sexuality by "deliberately [dipping] his flat proboscis into the sweet, sticky wine" (Steinbeck, *Bus* 150). This parable shows that Alice's "cathected mental processes, wishes and desires" which are repressed, not discharged to consciousness, that is, "held back in a state of unconsciousness," strive to break their way out (Freud, *TE* 30).

All in all, the neurotic characters share the fear of aphanisis in their unconsciousness—like a hunger for food. Therefore, they are dishonest to their sexuality, lacking a sense of reality and sexual attractiveness. Meanwhile, before leaving Rebel Corners, including these neurotics, the ten people's sexuality is excited more and more. For example, Mildred finds Juan's active nature; Pimples fills tremendous testosterone into his body by eating sweets—cany bars named "Love Nests" and "Coconut Sweethearts"; Norma is about to leave for Hollywood to meet her idol; and above all, Camille, the "Aphrodite of California" (Ditsky, "Bus" 94), acts as a catalyst to enkindle the other characters' sexuality, including Ernest and Juan—increased muscle tension, quickened heart rate and blood flow, accelerated breathing, and flushed skin. Now, during the bus ride, their nature of sexuality comes to fight the depressing worries caused by civilization—money, religion, law, regulation, fame, family relations and other bodily dysfunctions.

b. Plateau: Pilgrimage of Wayward Sexuality

Steinbeck treats sexuality as a crucial basic instinct and does not assume the prostitutes fallen persons against the traditional morality. For example, Dora in

Cannery Row, a landlady of a whorehouse Bear Flag, helps the downtrodden and contributes to the community by her tax and volunteer work, and Suzy, a whore in *Sweet Thursday*, acts as a strong and independent role model and ends up being Doc's fiancee. Similarly, Camille, a voluptuous stripper, is portrayed as a plucky and sensible person, whose dream seems to be relatively unattractive: "a nice house in a nice town, two children, and a stairway to stand on. She would be nicely dressed, and people would be come to dinner" (Steinbeck, *Bus* 91).[63] However, as her doctor tells her to put her sexuality in the air for her health, Camille's existence is supposed to bring her overpowering nature into other people so that they will not forget or ignore their sexuality. In a sense, she seems to be a missionary of sexuality. For example, she demonstrates clemency to peeping men in a conversation with Mildred by saying about Pimples, "He's just a little goaty. Most kids are like that. He'll probably get over it," and about Van, "He's pretty old" (Steinbeck, *Bus* 165).

As mentioned above, this phase of the novel shows the characters' sexuality is being intensified. Most of the male passengers enjoy their sexual imagination by seeing the female bodies, except for Bernice. In this sense, Mildred also has an attractive and honest sexuality.

> She had remembered that Van Brunt had never missed any show of legs all morning. [. . .] "I'll go out and fix my strap." She looked at [Van] and then, deliberately, she said, "You see, there are two straps on each shoulder. One is for the slip and the other supports the brassiere and the brassiere holds the breasts

63) Robert Morseberger criticizes this is a stereotype of female and bourgeois aspects of her dream, and Steinbeck's idea is still a boring sexism in his "Steinbeck's Happy Hookers." On the contrary, Steinbeck seems to have attacked that kind of attitude some women had at that time. In fact, his second wife Gwyn was a beautiful girl with a long leg. She was eighteen years younger than Steinbeck and had one son and another baby expected. Furthermore, her ambition was much more than this comfortable family life. See this text: "She'd have a husband, of course, but she could not see him in her picture because the advertising in the women's magazines from which her dream came never included a man" (Steinbeck, *Bus* 91). In other words, Camille in the *Wayward Bus* accepts this dream is just an illusion and so she can be called an intelligent and realistic person. Steinbeck seems to emphasize this.

> up firmly." She saw Van Brunt's color come up out of his collar. "There isn't any below that until the panties, if I wore panties, which I don't." Van Brunt turned and walked away and Mildred felt better. Now the old fool wouldn't have a comfortable moment. (Steinbeck, *Bus* 161)

Mildred, in contrast to her parents, is a freewheeling college girl, who knows how to enjoy her sexuality and feels her heart rate, breathing, and blood pressure have continued to increase from the moment she saw Juan, meaning that her sexual drive goes wayward.

Another case of excited sexuality is seen in the teenagers Norma and Pimples. Their sexual drives are immature and developing as is seen in Norma's hives and Pimples' pimples, and their sexuality and morality are still vague and unformed. They are in the bus because Juan suggests outing to Pimples, and Norma decides to leave there permanently after a fight with Alice. Peter Lisca says that "[Norma's] soul is an odd combination of sexual frustration, illusions, and cliches" (235) and "[Pimples'] is made up of advertising slogans and cliches of the 'You too can be successful' type" (Steinbeck, *Bus* 239). And also their sexual experiences are in the level of imagination: Norma keeps Clark Gable's picture on her dresser, going to bed wearing a gold wedding ring, loving her image of sexy pose in the mirror, which might be auto-erotic, and Pimples eats prodigious amounts of sweets rich in food energy, producing sexual urges, showing even a symptom of voyeurism.[64] His

64) In 2000, Clay Calvert pointed "the World Wide Web is awash in more pornographic and graphic voyeurism pages" and "this type of voyeurism is akin to the voyeurism defined as a sexual disorder or form of sexual deviance" (10). Additionally, he exemplified http://www.voyeurweb.com, where "further levels of sexual, voyeuristic fetishes—pictures of unsuspecting women taken while they sit on a toilet, pictures of women's underwear shot from underneath their skirts (so-called upskirt voyeurism), and pictures taken from above women looking down their blouses (downblouse voyeurism)" (51). Now, over a decade after Calvert's paper, this tendency of voyeurism is so rampant that we could say it is "banality of sexuality" borrowed from Hannah Arendt's "banality of evil." On the contrary, a healthy person's looking at the other sex is supposed to be just a preparatory behavior and his or her sexual energy is not only in eyes but also the whole body, most in the genital organ. That is, "the normal sequence of courtship is: seeking a partner, pretactile interaction, tactile interaction or foreplay, and finally intercourse" (Langevin 78).

nature was focused on Camille's curvy body and shifted toward Norma's. The reason is Camille invokes sexuality from Norma by changing her face with a beauty make-up, in other words, Norma and Pimples come to give shape to their abstract sexuality.

Lastly, Juan and Ernest are healthy men who are honest and realistic in their and others' sexuality—Juan and Mildred succeed in fulfilling theirs, and Ernest might go out with Camille after reaching their destination. Ernest stands out with his honesty, "frankly gazing at the blonde's legs" (Steinbeck, *Bus* 102), and Juan is reasonable enough to control his violent nature by asking a question of a small metal Virgin of Guadalupana on the dashboard, but not religious. The two strong-willed men deserve to save the others from a wayward condition, but their sexuality is swollen enough to burst out by Mildred's and Camille's.

Now, this novel goes to the scene right before its climax. The bus "Sweetheart" reaches a bridge over San Ysidro, but the heavy rain has caused them to make a detour along the past road although it is more slippery and longer. While driving, Juan suddenly feels like running away from the current moment and going to Mexico not to return to his hysterical wife. In this plateau phase of the novel (when analogized to the sexual response circle), the busy water of San Ysidro River means the overwhelming power of civilization, and the bridge is where human weak sexuality can cross to the Collective Unconscious or the total humanity. As the civilization prevents the passengers from accessing their cosmic nature, Juan, their leader, makes a wise decision to choose a mountain road. And there, the mountain infuses the people's dilapidated souls with abundant sexuality.

c. Ejaculation of Wayward Sexuality and Its Resolution

The passengers' swollen sexuality clogged up. Juan drives his bus into the mud, leaving them, and saying he will ask for help. Bernice displaces her rage to Elliott hysterically, and Mildred gets out of them, following Juan. With her hatred against her parents' neurosis, her sexuality is about to burst out—needing a rapid intake of

oxygen and ready for a sudden, forceful release of sexual tension. She bravely enters a barn of the abandoned Hawkins farm barn and meets Juan, who is resting on the stack of straws. And then, they ejaculate their sexuality under an agreement, and their stress melts away with it.

> Juan laughed. "What do you want?" "Why did you come down here? Did you think I'd follow you?" "You want the truth or do you want to play games?" he asked. "Well, I'd like both. But no—er—I guess I want the truth first." "Well, I was running away," said Juan. "I was going to beat my way back to Mexico and disappear and let the passengers take care of themselves." "Oh, and why don't you?" "I don't know," he said. "It went sour. The Virgin of Guadalupe let me down. I thought I fooled her. She doesn't like fooling. She cut the heart out of it." "You don't believe that," she said seriously. "I don't believe it either. What was the real reason?" "For what?" "Fro you coming down to that old house?" Juan walked along and his face broke into a wide smile and the scar on his lip made the smile off-center. He looked down at her and his black eyes were warm. "I came down here because I hoped you would go for a walk, and then I though I might—I might even get you." She wrapped her arm around his arm and pulled her cheek hard against the sleeve of his jacket. (Steinbeck, *Bus* 242-43)

Another release of sexual tension is made by Elliott. The gentleman makes a bed for Bernice, who feigns to be sick, in a cave. After that, Elliott, exhausted by his wife's whining, is humiliated by Ernest's attack on his double-faced morality helped by the sense of achievement in the industry. Disappointed with it, Elliott seeks for Camille's response by offering a job to her, but she refuses it mercilessly by asking, "What'll your wife have to say about that" (Steinbeck, *Bus* 237)? After all, Elliott's enraged sexuality breaks out its suppressing wall made by civilization. He goes to the cave and rapes his wife.

> "Elliott! what are you doing? Elliott!" "Shut up," he said. "You hear me? Shut up! You're my wife, aren't you? Hasn't a man got any rights with his wife?" "Elliott, you're mad! Someone'll—someone'll see you." She fought him in panic. "I don't know you," she said. "Elliott, you're tearing my dress." "I bought it, didn't I? I'm tired of being treated like a sick cat." Bernice cried softly in fear and in horror . . . Her eyes were ferocious. She raised her hand and set her nails against her cheek. She drew them down experimentally once and then she bit her lower lip and slashed downward with her fingernails. [. . .] She put out her hand and dirties it on the cave floor and rubbed the dirt into her bleeding cheek. (Steinbeck, *Bus* 240)

Meanwhile, Norma, the only virgin in this novel, experiences her first physical contact from Pimples in the bus. After her makeover by Camille, as noted before, his sexuality has been focused on her. He uses the bait of marriage by saying "it's good for a young guy to have a wife. It gives him kind of—ambition" (Steinbeck, *Bus* 249) and tries to arouse her sympathy by pretending to sob for his facial disfigurement. To this, she responds by laying her hand on his arm and invites his sexual attack—throwing his arms around her and plucking at her skirt. Norma manages to repulse it by Camille's appearance outside the bus. Gonzales and Gladstein conclude "even for an insecure and unattractive man, a woman's attractiveness and kind-heartedness will only be construed as invitations for aggression" (Steinbeck, *Bus* 162).

Back to the barn, after Juan and Mildred's gratifying intercourse, they wish it could go on a little more, but know it can not, which means their swelled and erect sexuality returns to its previous condition, resolution. They come back to the bus separately, and then Juan and the passengers dig the bus out of the mire and restarts to drives them to the destination. To this phase of resolution, Fontenrose thinks negatively that "the bus represents the world, whose inhabitants journey toward death" (Steinbeck, *Bus* 109) and the town looks like the heavenly city covered with the civilizational traces—money, position, Hollywood glamor, and cosmetics. Besides, with a detached manner, Owens judges "the novel ends on a note of triumph precisely because nothing has changed. Steinbeck's message is that this is the way things are, and in spite of this the world will endure and flower and grow" (Steinbeck, *Bus* 69).

However, all in all, after experiencing the ejaculation of their sexuality, Juan and some passengers seem to feel a general sense of well-being, enhanced intimacy with some fatigue. For example, Ernest, an honest and energetic man, and Camille, a beautiful and wise woman, are likely to have a romantic relationship after meeting each other at Hollywood Plaza. Meanwhile, other passengers hear Juan call their

arrival. All the passengers would have different lives and so forget how they spend time together because the power of civilization is too high for them to look back on this ride. This novel ends up with sentimental allegory—"little lights winking with distance, lost and lonely in the night, remote and cold and winking, strung on chains" (Steinbeck, *Bus* 261).

3. Research on *Burning Bright* as a Genre of Play-Novelette[65)]

a. Causes of the Dramatic Failure of *Burning Bright*

In the foreword of *Burning Bright*, Steinbeck says the purpose of publishing a play-novelette: "A play that is easy to read or a short novel that can be played simply by lifting out the dialogue" (ix). Additionally, the reasons for this form, he argues, are "to provide a play that will be more widely read," and "to give the director and the set designer greater leeway in exercising their own imagination in production" (x). Moreover, Steinbeck lectures on the aspects of form and language of a good play: "There can be no waste, no long discussion, no departure from a main theme, and little exposition [. . .] [T]he action must be immediate, dynamic, and dramatic enthusiasm must occur entirely through the characters themselves" (xi).

Ironically, Steinbeck did not abide by this regulation in *Burning Bright*. Most critics heaped abuse on the play although Joseph Henry Jackson praises the author's experiment for "a very interesting move in the direction of something fresh in fiction" (Steinbeck, *BB* 16). For example, Stephen Longstreet says, "It shows no

65) This is my article: "John Steinbeck's Play-Novelette Would Be Burning Bright: On *Burning Bright* and *The Moon Is Down*." *Foreign Literature Studies* 59 (2015): 227-51. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "PN." In this article, some quotations can overlap with Part Three Article Two, and so considerable parts are removed as much as is needed. However, the purposes of using them are different in that I intend to demonstrate the efficiency of the text as a genre of the play-novelette, not the humane description of the enemy like the previous example.

signs of any talent, it has no form, not one word that sounds real" (11). The play was called "a puppet show" or "a soap opera," and only ran less than two weeks on Broadway. On the contrary to the result, before the premiere of his play, Steinbeck was assured enough of its success to say "it's a good play, strong and simple and basic with no smartness" (*LL* 408). However, this disastrous failure both as a play and a novelette discouraged Steinbeck from trying producing more play-novelettes.[66]

Towards the story of *Burning Bright*, it is simple. Joe Saul, a lithe and muscular man of middle age, desires a child, but none even by two wives: his first wife, Cathy, dies three years, and then he remarries a young and nice wife, Mordeen. Discovering her husband's sterility, Mordeen chooses Victor, a cocky young man, for a stud to give a child to Joe. Mordeen's pregnancy becomes a great happiness to the couple, but the birth of the child has become a misfortune after Joe hears he cannot have his baby from his doctor. Meanwhile, Victor woos Mordeen and does not refuse to give the child up. Right here, Victor's friend Ed, solves the dilemma in two ways: One is to make Joe know the morality—every man is father to all children, and the other is to remove Victor by throwing him into the sea for Mordeen.

Despite this ingenious theme, many scholars point out the causes of the misfortune of *Burning Bright*. For example, Peter Lisca says the play is "too abstract and too much preaching" (*WW* 258). Martha Heasley Cox argues the flaws lie in the script with its peculiar language, overly symbolic figures and cheap tricks displayed in the play (47). Moreover, French criticizes the use of "unimpressive and confusing

66) As a matter of fact, "Steinbeck loved Broadway and had toyed with playwriting since 1932. After marrying stage manager Elaine Anderson Scott in 1950, he especially craved a Broadway success. Unfortunately, it did not happen until twenty-two years after Steinbeck's death when *The Grapes of Wrath* was awarded the 1990 Tony Award for Best Play and won the Outer Critics Circle Award for Best Play. It also won a Tony for Best Director. And also Western Stage at Hartnell College in Salinas for twenty years has been mesmerizing audiences with *Of Mice and Men, East of Eden, Cannery Row, Travels with Charley,* and *Viva Zapata.* In the same context, Bronson notes, 'Steinbeck's writing has always been attractive to adaptors and composers [. . .] The curtain never falls on John Steinbeck' (100)" (Koenig 395).

gimmicks in unfolding the parable in order to universalize the message or to attempt to increase the appeal of the work" (*JSF* 139). Also, according to Carroll Britch and Clifford Lewis, the unfortunate result was due to biological facts: Steinbeck's second wife, Gwyndolyn Conger, lied that his second child, John, was not his; and it might worry him and contribute to his psychological breakdown (218).[67]

As to these criticisms, Steinbeck responds for an apologia in "Critics, Critics, *Burning Bright*": "I can find no play, poem, essay, or novel which uses sterility as its theme [. . .] Pregnancy was a matter for laughter and in some cases for great distaste" (*BB* 20). However, some critics rather seemed to accept the theme of sterility and Everyman idea—all men must be all children's fathers—is acceptable as a concept that demolishes a continuing biological immortality (Cousins 27). In fact, instead of this thematic issue, the most significant causes of the failure of *Burning Bright* are the author's violation of the regulation of form and language written in the foreword.

First, the cause of failure in terms of form is arbitrary abstractness. That is, Steinbeck tries to dominate the story too much by his narration, instead of by the actors' dialogue, geographical wandering on the stage, and close-built action. However, this style emphasizes a depictive and novelistic factor, giving too much leeway to actors and directors in other aspects and confusing readers as well because they cannot make images in a dramatic way. In other words, abstractness means the writer is so arbitrary or timid that [s]he cannot transfer the responsibility as a messenger to actors or actresses.

Notably, one aspect of abstractness of the form is overextension: voice-over, over-preaching, over-exuberance, verboseness, imprecision, waste, long discussion, departure from a central theme, over-exposition, over-implication, vagueness, and

67) They write more: Gwyn is the model for Cathy, who dies three years before Joe Saul's marriage to the nice Mordeen (in *Burning Bright*); Mordeen is modeled after Elaine Scott (Steinbeck's third wife, married in 1950); and Waverly (Elaine's daughter and Steinbeck's step-daughter) is the subject of the main idea of this play—every child must have all men as father. (Carroll Britch and Clifford Lewis 219)

artificiality. The following example is over-implication:

> "I know!" Joe Saul said quietly. "I guess I'm getting that way—digging like a mole into my own darkness. Of course, Friend Ed, I know it is a thing that can happen to anyone in any place and time—a farmer or a sailor, or a lineless, faceless Everyone! I know this and maybe all of these have the secret locked up in loneliness." (Steinbeck, *BB* 9-10).

The words of lineless, faceless, and Everyone mean one of Steinbeck's "mystic conception of the unity of all life in the group animal" (Lisca, *WW* 259). Not to mention the thematic use, this artistry is not suited to drama, which is supported by French with his comment of "singularly unfortunate choices in the context" (139). Moreover, he argues in *John Steinbeck's Fiction Revisited* that this idea of community is "pure allegory, with stick figures preaching a 'Brotherhood of Man' doctrine, and his universalized message is led by his 'flawed experiments'" (35). In short, Steinbeck seems to assume that readers and audiences may share his view of human nature with him.

Next, the abstractness brings about excessive abridgment, which is often confused with using the form of universality or brevity, and the writer wants to impress more people by dramatizing his story. In the same context, Howard insists that "[Steinbeck] sacrifices content to form [. . .] [and] leaps across the need for realized particulars and strikes at once for universalization" (160). For example, *Burning Bright* has three acts, and each act is located in a different place—a circus tent, a farm kitchen, and the cabin of a freighter, plus a hospital bed. Each content of the acts is Mordeen's choice Victor as a surrogate father, the tension between the actors over the new baby, and Joe's epiphany and Victor's murder. However, the three different places seem to be wasteful because the audiences can already understand the story progresses. Rather, the intervals of the acts are too large even though the same Christmas tree may keep the continuity, and the dialogues may inform the change of time and weather. In this case, the substitution of a stage direction is a heavy task as a play-novelette.

For the last example of abstractness of this work, Steinbeck describes substantial parts too minutely in *Burning Bright.* The following is a scene of Act Two, which is one example inappropriate for a drama.

> The secrets of her body were in her eyes—the zygote new thing in the world, a new world, but formed of remembered materials: the blastoderm, the wildly splitting cells, and folds and nodes, the semblance of a thing, projections to be arms and legs and vague rays of ganglia, gill slits on the forming head, projections to be fingers and two capacities from which to see one day, and then, a little man, whole formed, no bigger than the stub of a pencil and bathed in warm liquor, drawing food from the mother bank and growing. This frantic beingness lay under her loving hands embraced in a slow ecstasy in her lap. (Steinbeck, *BB* 45-46)

In the scene, Mordeen reveals her pregnancy, expecting Joe to be glad. While Joe and Friend Ed are profoundly affected, the narration goes on with a parable that is not visible or audible because its space is in the mother's womb.[68] In fact, a parable story usually teaches morality or lessons and stands for universality, not for individuality. Unfortunately, this parable above does not help even the careful audiences understand the dramatist's intention because actors cannot express it with their vocal and bodily action with ease.

The second cause of failure of *Burning Bright* is the unrealistic language. This mistake is another one Steinbeck violates his regulation of universality in the foreword. Lisca accepts this by saying "the language [of *Burning Bright*] is a kind of incredible hash of realism, coined archaisms, and poetic rhetoric" (*WW* 256). One example is the repetition of synthetic gems, such as "Her son Tom, 'my-son-Tom'," "Friend Ed," "Oh, yes! Oh, very yes," "Your old man" (Steinbeck, *BB* 3, 5, 19, 33). Another one is cryptical and figurative languages and expressions with them: "I remember holding a piece of white cake with black frosting and pretending it was not mine [. . .] The red is gone out of your eyes. You have the blackest eyes—like

68) In fact, this distracting form is what Steinbeck uses much in his other works: *The Grapes of Wrath* (1939) has sixteen inter-chapters out of all thirty chapters, which delineate social realism without narrating any characters. Notably, Chapter Three is a parable about a turtle plodding on the baking highway, symbolizing migrant workers; and *Cannery Row* (1945) has as many episodes as chapters, among which Chapter Thirty-one is about a gopher leaving his secure home to look for a love.

new split coal—that black" (Steinbeck, *BB* 12). The last one is the over-preaching expression:

> "[Man] is the race, the species that must go staggering on. Mordeen, our ugly little species, weak and ugly, torn with insanities, violent and quarrelsome, sensing evil—the only species that knows evil and practices it—the only one that senses cleanness and is dirty, that knows about cruelty and is unbearably cruel." (Steinbeck, *BB* 92)

Besides, the ending part of the play lectures the morality of men's holiness and attracts deep sympathy from audiences. However, it repeats these sermons seven times with such words as "Listen to me, Mordeen" (Steinbeck, *BB* 91) in the only three pages. At this, Ditsky summarizes it more efficiently: "[Steinbeck's error] is novice poet's mistake of stating grand ideas in universal terms, instead of grounding them in recognizable human experience" ("BB" 226-27).

The third cause of failure of *Burning Bright* is the ineffaceable thematic fault about Victor. To this, Joseph Fontenrose writes, "Victor was a disruptive force that had to be destroyed. His alien quality is emphasized in every act: he did not belong" (*JS* 116). On the other hand, Mimi Reisel Gladstein says, "Steinbeck's characterization often suffers because of this reverence for motherhood" (25). In Act Three Scene Ⅲ, Mordeen pleads "[D]on't destroy three people for the sake of one" (Steinbeck, *BB* 77). This paradox is an active and attractive theme as a drama. However, Friend Ed sacrifices his morality by killing Victor. This idea is driven from American pragmatism or utilitarianism in that Victor's death solves all the others' happiness and security.[69] What is important is that Victor is a physical father and does not harm anyone, that is, he has a right to claim the baby and be

69) Pragmatism is defined as "the view that all objects and abstractions can be known based upon an experiment handling of them and a knowledge of the results of that experimentation" (Childers and Gary 239) Meanwhile, Utilitarianism is defined as "the doctrine that considers utility as the criterion of action and the useful as good or worthwhile; and the ethical theory that all moral, social, or political action should be directed toward achieving the greatest good for the greatest number of people" ("Utilitarianism").

respected as one of the holy human beings, not to be killed.

Consequently, Steinbeck brought failure on himself by disobeying the regulations he set up for a play-novelette. Had he followed them, he would have produced precisely the contrary effect. As a matter of fact, the honors of the Best Drama Prize were attributed to his works only twenty-two years after his death. As a happy feature of a misfortune, Steinbeck managed to recover his reputation as one of the most famous writers by producing *East of Eden* (1952) after the failure of *Burning Bright*. Now, another play-novelette, *The Moon Is Down,* is distinctive of the humane description of the Nazi oppressors and the different response between readers and critics to the reality of its episodes. Also, it is clear that *The Moon Is Down* can be reviewed by considering the weak points of *Burning Bright* in the form and language, which will be helpful to revive a genre of Steinbeck's play-novelette.

b. Hope of the Dramatic Structure of *The Moon Is Down*

As I wrote previously, *The Moon Is Down* was well-received as a play-novelette around Europe beyond the U.S. even after the war. Most of the attack on this is about its humane description of the Nazi (virtually). To this, Astro writes this is "a quasi-fictional philosophical debate, cut off by definition from World War Ⅱ or any other war" (150). Meanwhile, to the value of a play, Brooks Atkinson, a famous New York theatre critic, argues that the work is "assured; it is not rousing and provocative, and it does not remind us of the stupendous job that has to be done now and tomorrow" (22). Also, I insist that "Steinbeck expresses a fundamental truth about man's will to be free without pretension or tricks on a plot, and the work uses words and phrases sparingly, producing a stronger dramatic message" (Lee, "PN" 239).

Now, I discuss the causes of the success of *The Moon Is Down* as a play. "It is abstained clarity in the form and language—not relatively vague nor discursive—and does not have a large self-contradiction such as Victor's sacrifice in *Burning Bright*" (Lee, "PN" 239). Similarly, Lisca supports this play-novelette because it is "[not]

perpetrated by [the writer's] purely descriptive, sketchy, 'filling-in' passages" (*WW* 196). To demonstrate the positive parts of *The Moon Is Down* as a play-novelette, I observe some of its texts without repeating those mentioned in Section Three Chapter Two. Above all, *The Moon Is Down,* with a speedy flow of episodes, contain much more characters in a simple background and does not lecture audiences with allegorical or didactic meaning. The textual evidence follows like this:

> Colonel Lanser sends a letter to the town's Mayor Orden by Captain Bentick and visits the palace (Mayor's residence). In the house, the mayor's wife and their servants, Joseph and Annie, have prepared for the reception of guests. Mayor Orden and Doctor Winter, a physician of the town, meet Colonel Lanser. And also, they are surprised to find Colonel Lanser behaves himself with sincere consideration and deference, and Mr. Corell assists the enemy with the list of the town residents with their firearms. At this meeting, Colonel Lanser asks for cooperation as if they were partners of business associates: The Conquerors will merely take coal and fish, and inconvenience as little as they can. Only if the townspeople do not cooperate, they will use force. And also, Mayor Orden keeps the citizens obeying the soldiers' order to protect their lives and properties. Plus, the colonel and his officers can be quartered in the palace. As to this, the mayor answers "some people accept appointed leaders and obey them. But my people have elected me. They made me, and they can unmake me" (Steinbeck, *MID* 16). And then, the first rebellion against the invaders occurs in the palace: A hot-tempered servant, Annie, throws boiling water on one of Lanser's soldiers, who is guarding the back porch. However, Colonel Lanser does not punish her because he tempers his tolerance and diplomacy over the mayor and his people. (Lee, "PN" 241)

Its clarity cannot help making a flatly typed characterization as seen in Section Three Chapter Two (the six consecutive pages of the second chapter of the book introduce the invaders' staff officers like *dramatis personae* in a play). However, this humane description of the soldiers contributes to the audiences' understanding this play by setting up a seemingly fair foundation between democracy and totalitarianism (qtd. in Brousseau 36-37). That is, *The Moon Is Down* considers the conquerors' human virtues as in Colonel Lanser, which is a stark contrast to *Burning Bright* delineating Victor as a perfect villain.

> Colonel Lanser seems to know first-hand the terrors of war: treachery, hatred, torture, and killing. And so the wisdom he gained in the previous war keeps him from savaging the townspeople. Meanwhile, the

> traitor, Mr. Corell, wishes to be a new mayor as a reward for helping the invaders. However, Lanser tells him to return to his job because his life is in great danger owing to his betrayal. If he should change the present administration, order and discipline of the moment will collapse and then lead to a fatal situation—violent resistance. Indeed, he understands the people have been only momentarily defeated and will soon fire back if not appeased or eased. (Lee, "PN" 242)

Meanwhile, this clear structure is useful to war-propaganda by the tension such as Alex Morden's martyrdom and the sentimentalism such as the young enemies' frustration because they are also humans needing sympathy (qtd. in Lee, "PN" 242-43). Especially, Lieutenant Tonder's asking for Mrs. Morden's love and Lieutenant Prackle's confessing to Colonel Lanser of his love for one girl in the town are rather impressive, giving a hint that they are also victims of the war. Besides, Mayor Orden's admission of his cowardice at the first time to save his life and Dr. Winter's reassuring its natural tendency reveal the complex property of human mind, reaching the propagandistic appeal: "The mayor recites a passage from the Apology, Plato's classic dialogue of the trial of Socrates, which teaches that a good man should not calculate his chances of living or dying, but rather should do what is right" (Schultz 139).

Therefore, the morality of *The Moon Is Down* is social and political, whereas that of *Burning Bright* is somewhat individualistic. That is, the former requires its clear expression to influence the average audiences. What is important is the strategy is clever because it draws on the abstained mood, compared with *Burning Bright*'s arbitrariness. Also, the humble lecture that free men will surely win herd-men invites readers' and listeners' participation in the resistance to the Nazi's moral deformity.[70]

> Free men cannot start a war, but once it is started, they can fight on in defeat. Herd men, followers of a leader, cannot do that, and so it is always herd men who win battle and the free men who win wars.

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70) This pro-social moral reasoning means the sensational change in the writing style considering his earlier one—the resistance to the traditional civilization as in *In Dubious Battle* and *The Grapes of Wrath*. In other words, after this propaganda literature during the Second World War, he began to produce morality-oriented works—*East of Eden* and *Sweet Thursday*. (Lee, "PN" 245)

(Steinbeck, *MID* 111)

In the last scene where the mayor refuses to persuade the townspeople to stop attacking with dynamite, Steinbeck expresses the theme of political justice by hiding it in the characters' brave behaviors, even though they are artificially designed to be tear-jerking and melodramatic. On the way to the executing ground with soldiers, Mayor Orden says to his friend, Dr. Winter, "Crito, I owe a cock to Asclepius. Will you remember to pay the debt" (Steinbeck, *MID* 112)? Given the clarity of this novelette, this quote of Socrates' dying words does not seem to be too philosophical, if epigrammatic, just meaning Mayor Orden does not accept his and other residents' deaths are fair.

In conclusion, the abstained clarity and simple expression by dialogues rather than narratives give *The Moon Is Down* a stronger and more appealing power. Notably, given the disadvantages of propaganda literature such as "simple parallels, loaded contrasts, typed characters, arranged logic, false rhetoric, or a sentimental grasping at abstractions like freedom" (Levant 158), *The Moon Is Down* has a literary value to study more for reviving the genre of play-novelette.

4. Ambivalence Shown in *Sweet Thursday*[71)]

a. Dualism of *Sweet Thursday* and Jung's Dualism

To begin with, I will treat the concept of ambivalence. Generally speaking, it means the existence of mutually conflicting emotions or thoughts about a thing or uncertainty as to what cause to follow ("ambivalence"). This paper regards this concept as "ambiguous duality." First, dualism is understood in terms of philosophy and religion: the unique distinction between mental and physical process; and the

71) This is from my article: "The Ambivalence of John Steinbeck's *Sweet Thursday*: Based on Jungian Psychology." *The JoongAng Journal of English Language and Literature* 57.1 (2015): 459-79. I revise some faulty parts of grammar and vocabulary and abbreviate this essay as "ST."

antagonistic forces of good and evil. However, duality means the quality or state of being two-folded and includes all the concepts of dualism and dichotomy. But the ambivalence is distinguished in that one subject has two different aspects at the same time. In the while, ambiguity is defined as "any verbal nuance, however slight, which gives room for alternative reasons for the same piece of language"(Empson 1). It means the indeterminacy of meaning and produces much of the richness and subtlety of literary works (qtd. in Childers 10). To sum it up, this paper insists that "ambiguous duality" is the main property of ambivalence.[72] Moreover, this concept is shown in allegory, paradox, irony, ambiguity, symbolization, analogy, comparison, tension and conflict in literature. All these ideas are caused and developed by human unconsciousness.

Next, to summarize Jungian psychology before entering the stories, it is said to be mainly about the nature of a human psyche and the individual quest for wholeness. Two essays on "The Unconscious in the Normal and Pathological Mind" and "The Relation of the Ego to the Unconscious" are its starting point. And he developed his theory and criticized that Freud's psychology is too narrowly centered on sexual energy and Adler's libido as a will to power is too simplistic. Although he considers Freud's dream analysis is the best way to get to the unconscious, he insists that Freud and Adler reduce human motivation with elective forces too much. Also, he turns to mythology and folklore for the most useful means of understanding the unconscious while Freud continues his theory with a person's childhood experience from the confinement of his or her parents. That is; Jung extends the range of psychology into primitive religions and the mythology of Europe and the Far East besides the experimental research of natural science.

The most characteristic feature of Jungian psychology is the assumption of the

72) In the Christian concept the archetype is hopelessly split into two irreconcilable halves, leading ultimately to a metaphysical dualism—the final separation of the kingdom of heaven from the fiery world of the damned. *But in this paper, "ambiguous dualism" is co-essentialness of two or more concepts in one body, not separation* (qtd. in *Aion: Researches into the Phenomenology of the Self* 42. Italics are mine).

collective unconscious. And it has certain mental patterns called archetypes, which are influenced by a person's experience of thoughts and memories, synchronized in a strange way, and much more obscure and powerful with the potential of morality than the conscious. Jung tries to reveal the archetypes with primordial images and figures in the myths and religions of the past. Moreover, he insists that anything within a human mind is doubled or paired, rightly called dualism. As to his eyes, the conflict of the dual ideas is not only destructive but also crucial because psychic energy arises from the tension between the opposites, such as the hero and the shadow aspects of the collective unconsciousness. The former gives humans health and vividity, but the latter is dark and nihilistic. Over time, the hero wins life through individuation, which means the attainment of the archetype of wholeness(self). In the process, the symbolic languages show themselves in types of dreams, art, religion, and drama. We can express this as the surfacing of self. These symbolic images are prominent in the figures Jung calls the shadow. As stated previously, the hero of human mind usually fights with the shadow and gets to the self of wholeness. However, if this fails, that is, the person's hero does not attain his or her higher self in diverse states, neurosis and psychosis come out. In other words, complex and profound mental obstacles cause this unsatisfactory condition called "complexes." As to this, Jung says that the person's psyche does not adapt to his or her realities, and his psychotherapy can give the help of adaptation, projection and compensation to his patient. In fact, Jungian psychology emphasizes the balance between the desire of the unconscious and the condition of the world, and the creation of the person's authenticity through individuation. However, if the demonic unconscious controls his or her psyche entirely or disproportionately, he is in the psychosis or the neurosis. Similarly to this, if the unconscious does not release itself in a proper way, and the powerful libido is not harnessed, the person's psyche cannot help but be paralyzed by constant tension and anxiety. It is concluded that the person should open to his or her self beyond the suppressed ego.

Now, we enter the stories of *Sweet Thursday* to observe the activities of

ambivalence. This novel begins with an irony that World War Ⅱ gave to Monterey: "The canneries themselves fought the war by getting the limit taken off fish and catching them all. It was done for patriotic reasons, but that did not bring the fish back" (Steinbeck, *ST* 1). In other words, when the war comes to an end, hospitalities ceased, but everyone had his wounds. Also, Cannery Row has been changed a lot: Doc's laboratory called Western Biological has covered with dust and mildew because his friend Old Jingleballics did not maintain it; "A well-dressed man of Mexican appearance stood behind the counter" instead of Lee Chong, and his name is Joseph and Mary called the Patron; "Gay was dead, killed by a piece of anti-aircraft fallback in London"; Whitey No. 1 and No. 2 have returned wounded; Eddie had stayed on his job with Wide Ida at the Cafe La Ida" (Steinbeck, *ST* 2), but he was seen "technically dead for twelve years"; and Dora Flood died in her sleep, leaving the Bear Flag bereft to her older sister Fauna, who "had been running a Midnight Mission on Howard Street at a profit" (Steinbeck, *ST* 3). Warren French emphasizes Steinbeck's ceaseless idea of resistance to civilization by saying that the writer's "long-running attack on middle-class respectability reaches an absurd climax in the portrayal of Fauna" (Steinbeck, *ST* 156). She does not find her new profession of a brothel hostess immoral and rather "[thinks] of both [the jobs] as a public service" (Steinbeck, *ST* 3). And it can be another evidence of ambivalence: prostitution vs. social service.

Also, this novel has many appearances of ambivalence rightly called symbolization, analogy and tension based on human unconsciousness. The first example is Henry's case. He has built a boat in the woods because he is afraid of going to sea. Mack and the boys play a trick on Henri, and "take a sack of barnacles up and glued them on the bottom of his boat with quick[ly] drying cement. . . . Henri sells his boat and leaves town within twenty-four hours" (Steinbeck, *ST* 4). Here we can analogize "woods" and "boat" with "land" and "sea." It is likely that Henry symbolizes a man who might not be brave enough to do what his unconsciousness wants, and it could be his discontent to himself caused by the lack of courage. In

fact, Carl Jung tells his readers that the unconscious is the source of conscious human actions.

> There is plenty of evidence to show that consciousness is very far from covering the psyche in its totality. Many things occur semiconsciously, and a great many more remain entirely unconscious. Thorough investigation of the phenomena of dual and multiple personalities, for instance, has brought to light a mass of material with observations to prove this point. The importance of such phenomena has made a deep impression on medical psychology, because they give rise to all sorts of psychic and physiological symptoms. In these circumstances, the assumption that the ego expresses the totality of the psyche has become untenable. It is, on the contrary, evident that the whole must necessarily include not only consciousness but the illimitable field of unconscious occurrences as well, and that the ego can be no more than the centre of the field of consciousness. (Jung 1980, 276).

The second example of surfacing of the unconscious is Hazel. He is "a dim-witted character resurrected from *Cannery Row* to play a heavy-handed cupid [in *Sweet Thursday*]" (French, *JS* 155). As to him, his unconsciousness usually shows itself in his daily life. For example, after leaving the Army, he "enrolled at the University of California for training in astrophysics by making a check mark on an application" (Steinbeck, *ST* 4). In other words, his unconsciousness keeps him believing he is an intelligent being although he is ineligible for the try. Naturally, three months later, his admittance is canceled. Moreover, Chapter Eleven is covered with Hazel's grotesque activities: experiencing an earthquake and searching for the shaker; going up the hill and touring the basement of Holman's Department Store; joining any kind of celebration with enthusiasm; by instinct, creeping under the branches of the black cypress tree (qtd. in Steinbeck, *ST* 60-62). In his case, it is likely that the unconsciousness that he is wiser and higher than others sometimes makes him believe he is or will be so, especially when Fauna says his horoscope of being a president. And so he wishes to do something helpful to others, such as breaking Doc's arm so that Suzy can go for caring for the wounded man. Next, as the third example of ambivalence, we see a furtive and secretive man, Lee Chong, who gives tension to this novel. He was the owner of Heavenly Flower and the Palace Flophouse. To sail the South Seas, he sells his grocery, but not the Palace

Flophouse, and leaves the Palace Flophouse to Mack secretly. Without knowing the fact, Mack infers that Joseph and Mary is the owner and prepares for a raffle party so that their shelter will belong to Doc. In other words, this novel provides a tension.[73] That is, the tension of the ownership of the Palace Flophouse is simply an expression of Mack and the boys' polarized structure of their mental condition. Rather they can be energized by it. That is why "there are no general psychological propositions which could not just as well be reversed; indeed, their reversibility proves their validity" (Jung 1980, 269).

Now, we see an appearance of ambivalence in the comparison between Doc and Joseph and Mary. They are available to others: Doc always supports his neighbors irresponsible of their social status, and Joseph and Mary is generous to the Mexican immigrants.

> [Joseph and Mary organized a Mexican music team], and they called themselves the Espaldas Mojadas. . . . Business was so good he screened new wetbacks for talent. It was Joseph and Mary's first entrance into show business, and its native dishonesty reassured him that his course was well chosen. . . . Doc looked around his moldy laboratory, and he shivered. "Maybe I'm changed too," he said. "Hell, Doc, you can't change. Why, what could we depend on! Doc, if you change a lot of people are going to cash in their chips. Why, we was all just waiting around for you to get back so we would go on being normal." . . . "You play some of the churchy music to [a girl] on your phonograph. And then I'll come in and hustle you for a couple of bucks. Make a try, Doc. You owe it to your friends." "I'll try," said Doc, "but I have no confidence in it. I'm afraid I've changed." (Steinbeck, *ST* 13)

However, they have opposite attitudes to honesty. For example, when Joseph and Mary cheats Doc by moving his chessmen, but Doc says that he should not do that because no one can cheat truth. But "untruth or cheating is just foreign, it has no place [to Joseph and Mary]," and "Doc's honesty is exotic" (Steinbeck, *ST* 25, 24). Like this, Doc is a man whose whole direction and impulse is legal and legitimate. However, Sweet Thursday does not seem to agree with this traditional morality. The

73) Tension means the linking together of opposites. And it integrates the abstract and the concrete, and reveals general ideas embodied in particular images, one aspect of ambivalence created by the text's opposing tendencies (qtd. in Tyson 140).

illustrative person is Joseph and Mary. The Patron used to enter all kinds of crimes —a pool hustler, a gang leader, and even running the biggest marijuana ring in the Plaza in L.A. as a city official. Now, he brings illegal immigrants from Mexico, giving them jobs for his shop, and organizing a Mexican band. Moreover also he thinks every business should be run by a man, not by a woman, and so looks for ways to take over the Bear Flag instead of Fauna. "Everything [Joseph and Mary] did naturally turned out to be against the law. . . . He rejected the theory of private ownership of removable property almost from birth. . . . No sooner had he mastered these arts [of every criminal technique] than he abandoned them, reasoning that the odds were too great" (Steinbeck, *ST* 9). As to this kind of case, Carl Jung introduces "the shadow," which is the part of ourselves that we don't know. "On the civilized level, it is regarded as a personal 'gaffe,' 'slip,' 'faux pas,' etc., which are then chalked up as defects of the conscious personality" (Jung 1980, 262). And it shows itself only when its existence can be explained in a person's actual situation, because "the shadow is so disagreeable to his ego-consciousness that it has to be repressed into the unconscious" (Jung 1980, 265). Given this theory, Joseph and Mary's thought and feeling can be interpreted as a kind of shadow of Doc's and the civilization. Moreover, Steinbeck accepts Joseph and Mary's function as a dynamic factor from a realistic and naturalistic view of society. This novel says "Doc and Joseph and Mary [are] about as opposite as you can get, but delicately different. Their differences balanced like figures of mobile in a light breeze." That is, though "anybody is likely to throw a sneak-punch at Joseph and Mary because he's in there dancing and feinting all the time, he is nice too, in a way" (Steinbeck, *ST* 9, 8), and "the shadow is a living part of the personality and therefore wants to live with it in some form" (Jung 1980, 20). In other words, the shadow is the hidden aspect of ego, and all civilizations and moralities consist of the two. Steinbeck and Carl Jung would nod agreeing that both these opposites are necessary to reveal the whole and look for the best way to live happily all together.

Now I observe the most psychological ambivalence in this book. That is, Doc

hears three voices roaring at the same time in his mind in Chapter Three and Nine. The top and the middle voice are audible, but the third voice is too low to hear.

> [T]here would be three voices singing in him, all singing together. The top voice of his thinking mind would sing, "What lovely little particles, neither plant nor animal but somehow both—the reservoir of all the life in the world, the base supply of food for everyone. If all of these should die, every other living thing might well die as a consequence." The lower voice of his feeling mind would be singing, "What are you looking for, little man? Is it yourself you're trying to identify? Are you looking at little things to avoid big things?" And the third voice, which came from his marrow, would sing, "Lonesome! Lonesome! What good is it? Who benefits? Thought is the evasion of feeling. You're only walling up the leaking loneliness." (Steinbeck, *ST* 18)

This situation is another change the war made. In fact, at the last scene of *Cannery Row*, Doc's mentality was peaceful and wholesome despite "hearing the scampering of white rats against the wire" (184) like Freud's "Oceanic Feeling." In a sense, the abominable war and its horrible result gives him a chance to find what he really is. Considering Jungian psychology, his "self" remains as it was, that is, "this centre is not felt or thought of as the ego but, if one may so express it" (Jung 1980, 357).

However, the post-war burden of re-establishing his business functions as the shadow and makes him begin to feel his "self" from the bottom of his mind. In other words, his psyche has got excited or vitalized. And so, in Chapter Nine, when he moves to the aquarium and stares at it, his voices begins to roar: His top voice is to write—a new research paper about "twenty-eight baby octopi with tentacles four or five inches long (it would be a little bonanza to him)"[74] (Steinbeck, *ST* 19); his middle voice is to search, and it gives him a struggle to calm the sound; and the

74) Doc says "the octopi do have some traits that seem to be almost human. Mostly they hide and avoid trouble, but I've seen one deliberately murder another. They appear to feel terror too, and rage. They change color when they're disturbed and angry, almost like the rage blush of a man" (Steinbeck, *ST* 19). *It is one example of ambivalence, allegory. Although this does not seem to be arbitrary like the fable of gopher of Cannery Row, Steinbeck might allegorize human life pattern with the animals'. Moreover,* an allegory portrays abstract things as humans or as entities with human characteristics. Sometimes it is more useful because it calls attention to its distance from its origin (qtd. in Childers 8. Italics are mine).

lowest voice sighs, “Lonesome! Lonesome!” and it does not leave him. At this point, we can apply Jungian “the collective unconscious” to the third voice. Like “what is attributable to the genetic endowment” (Faber 131), it is mysterious and analogous to our great grand mothers, because they lay down our collective unconsciousness. And it has a particular pattern, which Jung calls “the archetype.” And it designates “only those psychic contents which have not yet been submitted to conscious elaboration” (Jung 1980, 4).

Admitting the subtle difference, the self, the collective unconscious and the archetype have almost the same meaning in that they are not active but passive. So, the lowest voice of “Lonesome” is muffled by itself, but existent innermostly, and does not disappear. Mack and the boys help Doc to find or feel the faint voice, and this activity is called “individuation” by Jung. That is, it means the realization of a whole or a self, and needs a certain carrier to go to the self and load it in. But every carrier is charged “with an individual destiny and destination, and the realization of these alone makes sense of life” (Jung, *PA* 222). In other words, Doc’s individuation carrier might contain Suzy’s existence beforehand. And so his second voice of “search” means the unconscious.

Steinbeck uses the ambiguous dualism to this. We cannot know exactly whether the object of a search is the girl for his loneliness or the sample for his paper. Indeed, until Doc finds his real love or self is a hooker Suzy, he has to distress himself so much because the self does not become conscious by itself. Plus, Jungian psychology can see that his top voice is certainly Doc’s personal consciousness of writing a paper. This work provides the following stories between the persons: Doc has to go to La Jolla to search for specimens; Mack and the boys and the others all want Suzy to go there with him; Suzy refuses it to search for her self; Doc has got his arm broken by innocent Hazel; Doc cannot drive by himself and gets into trouble; and finally Suzy drives his car and goes on a trip with Doc as a girlfriend.

b. Connotation of the Happy Ending of *Sweet Thursday*

The next stories of *Sweet Thursday* are focused on Doc's and Suzy's individuation of Jung's psychology, and Mack's manipulative raffle party to get his and the boys' shelter. And also ambiguous dualism covers almost all the contents of the novel. To begin with, Suzy comes to Cannery Row with no money in her pocket and goes into the Bear Flag as a prostitute. But she is not fit for the job, and their owner Fauna would like her to be Doc's wife. And also Doc crashes into her from the first time: "Doc cannot see her face, but she has a fine walk, thigh and knee and ankle swinging free and proud, no jerk and totter the way so many women with her shoulders back and her chin up and her arms swinging in rhythm." Moreover, "the bottom voice mourns, 'Lonesome.' 'Lonesome.' Let me up into the light and warmth" (Steinbeck, *ST* 34, 35). However, at their first meeting, they quarrel over their life style: Doc's seemingly messy and dirty living with reptiles; and Suzy's immoral and cheap job as a whore. Nevertheless, their unconsciousness goes to each other. And with Fauna's efforts, they have a sweet Thursday date at a fancy restaurant. But their lovely feelings rather make them tormented by the imbalance of social status the civilization gives. Although they join the raffle party and everyone else expects to celebrate their engagement, Suzy runs out of the place, saying "[she] could marry a yellow dog and be nice to him. . . . Not Doc" (Steinbeck, *ST* 164). At this ambiguous case, we could not understand correctly why Suzy rejects Doc. It is likely that Suzy thinks she is not worth marrying him because she was a hooker, or that she is not ready to get married to someone, especially Doc. Steinbeck gives a hint to this. Fauna tells Suzy that "people don't know what they want. They got to be pushed [to get married]" (Steinbeck, *ST* 97).

> "He don't want a wife, and if he did, he don't want nobody like me," [said Suzy.] "People don't know what they want," said Fauna. "They got to be pushed. Why would guys in their right mind want to get married? But they do." "Maybe they fall in love," said Suzy. "Yeah—and that's the worst that can happen. Know something, S? When a man falls in love it's ninety to one he falls for the dame that's worst for him. That's why I take matters in my own hands." "How do you mean?" S asked. "Well, when a guy picks out a dame for himself he's in love with something in himself that hasn't got nothing to do with the dame. . . . Fella that studied stuff like that told me one time—a man don't fall for a dame. He

> falls for new roses, and he brings his own new roses. The best marriages are the ones pulled off by someone that's smart but not sucked in. I think you'de be good for Doc." "Why?" "Because you ain't like him." (Steinbeck, *ST* 97-8)

In other words, Suzy is so wise that her consciousness can try to get her self through the unconsciousness. In this process of individuation, Jung's anima and animus concepts are presented and defined (qtd. in Rothgeb 37). That is, Jung argues "the minority of genes belonging to the other sex does not simply disappear. A woman therefore has in her a male side, an unconscious masculine figure—a fact of which she is generally quite unaware, which is called 'animus,' and its counterpart in a man the 'anima'" (Jung 1980, 284). Considering 'animus' is more objective and rational, and 'anima' is more subjective and emotional, their gender role is worthy of being reversed in their unconscious way. For example, when Doc asks Suzy what she wants in a man, she says he should "not be tough with her. And he got to need the hell out of her" (Steinbeck, *ST* 205). That is, she hopes that he will show motherly love at least to her, not fatherly authority.

In the meanwhile, the big failure of making engagement gives a significant confusion and depression to the whole community around Suzy and Doc the night after. But Suzy goes to the Golden Poppy and asks Ella, the waitress-manager, to hire her, and Joe Blaikey to lend her twenty-five dollars as he promised her at their first time they met. Moreover, Suzy begins to live in the abandoned boiler across from the Bear Flag, and everyone pretends not to see what she is doing. Only Fauna shows attention and says that her condition is bothering Doc because "he cannot look out his window without [seeing her]." In response, she says that "[she] is going to be good enough for him, inside and outside, public and private; but mostly [she's] going to feel good enough" (Steinbeck, *ST* 171, 172). In fact, we can not say "trouble builds character, for just as often it destroys character," but "if certain traits, mixed with certain dreams, are subjected to the fire [of passion or life]" (Steinbeck, *ST* 166).

Over time, Cannery Row finally has another sweet Thursday: The season is spring,

and the sun takes a leap toward summer; the Monarch butterflies came in from across the bay and landed in their millions on the pine trees; the tide is very low that morning, preparing for the spring tides; the warm sun dried the seaweed so that billions of flies came on excursion to feed; and all the denizens are happy with this bright Thursday. Toward the end of this novel, Doc has his arm broken without knowing the cause, but only Mack finds out it is Hazel who did it, and begs Fauna to change the horoscope because he could even kill someone so that he thinks he is going to be a president. Moreover, he uses this chance to make Suzy go with Doc to La Jolla, if then, the travel is worthy of being a honeymoon. As is planned, Suzy races to Doc's and tells Doc that she will be with him to La Jolla. And he says that "[he] need her. It will be terribly hard work and [he's] pretty near helpless" (Steinbeck, *ST* 221). Also, he reveals the news that he will be in charge of Cephalopod Research Section at California Institute of Technology in six thousand a year and expenses, and Old Jingleballics is making arrangements for him to read paper in California Academy Sciences at the end of year.

In the other side of this psychological drama, Mack and the boys experience an extremely impressive story, and we can call it a romantic irony of ambivalence. That is; they have got a half success from the raffle party despite the half failure of the above. The rigged raffle is drawn, and so Doc is given the Flophouse, and it means that Mack and the boys do not have to get out of the Palace Flophouse. Joseph and Mary cannot claim his ownership that is, they suppose, transferred from Lee Chong. However, Doc reveals "Chong wanted [Mack] and the boys to have a home. He deeded it to [Mack] and put up the money for ten years' taxes" (Steinbeck, *ST* 161).

In addition to this episode, *Sweet Thursday* is covered with remarkably many factors of ambivalence or ambiguous dualism: Joseph and Mary tells Fauna to transfer the Bear Flag to him by saying that it is a little indecent for a woman. However, it looks like philanthropy and self-justification as well; in Chapter 8, Pacific Grove witnesses a Roquet match separate the region into two—the Blues and the Greens, an ironically bloodthirsty competition; when Wide Ida takes an unlabeled

pint bottle of brown liquor, asking Doc to work the stuff over and knowing it is against the law, Doc is torn between bootlegging and murder. It seems to be the dilemma of distinguishing good and evil to him; when Suzy meets Doc for the first time, she speaks out her hate about Doc's place. It is understandable that she is not only impolite but also candid; Fauna's speaking a horoscope to Hazel that he will be elected president means supporting his confidence and deceiving himself as well; Hazel's attack on Doc's arm can look like unhappiness and happiness as well; and Mack and the boys don't distinguish between microscope and telescope for a gift to Doc. In other words, Doc could wonder if it is a real thing to him; and lastly Mack puts his arm around Hazel's shoulders, and calls him a hell of a president.

Lastly, this paper observes an elaborate ambiguous dualism. In Chapter 10 Doc meets a seer at the beach. French argues "this character is resurrected from *To a God Unknown*" (*JS* 156) on the basis of the text: "I have to go see the sunset now. I've come to the point where I don't think it can go down without me. That makes me seem needed" (Steinbeck, *ST* 39).[75] But I juxtapose this seer with Merlin of *Cup of God*: The word descriptions of the two scenes are similar—a half moon, a mermaid, at the beach, gold, love, mist, lonesome and color; mysticism with which they appear and disappear at a time of sunset; foreshadowing Doc's and Henry's destiny, that is, Doc has his real love, Suzy, and Henry understands the true meaning of youth and age. What is the most important, the two old men urge Doc and Henry to get synchronized with their "self" or "the collective unconscious." For example, the seer delineates the process of individuation of the unconscious like this:

> The seer said, "I saw a mermaid last night. You remember, there was a half moon and a thin drifting mist. There was color in the night, not like the black and gray and white of an ordinary night. Down at the end of the beach a shelf of rock reaches out, and the tide was low so that there was a smooth bed of kelp. She swam to the edge and then churned her tail, like a salmon leaping a rapid. And then she lay on the kelp bed and made dancing figures with her white arms and hands. She didn't go away until the rising tide covered the kelp bed." (Steinbeck, *ST* 38)

75) In *To a God Unknown*, an old man sacrifices a small animal to the setting sun every day as a way of relating himself to nature (qtd. in Lisca 283).

Carl Jung insists that synchronicity means the unconscious seeks to get its archetypal self, and finally establish the wholeness by discovering we are rooted in one matter. That is, it says "we are not 'strangers' in the universe; if we are feeling 'isolated,' then synchronicity terminates that feeling" (Faber 95). Indeed, the languages of the unconscious are so symbolic and complex that the ego cannot interpret it with ease. For example, Merlin tells Henry that "[he] wants the moon to drink from a golden cup; and so, it is very likely that [he] will become a great man —if only [he] remain a little child" (Steinbeck, *Cup* 19), disappearing in a purple misty sunset. Moreover, the two scenes emphasize that the two younger men should look for real love, not fortune, fame or civilizational prejudice.

III. Conclusion

As in the Introduction, I argue that Monterey Triumvirate should be considered as three stations for the periodization of Steinbeck's works. Although the intervening nineteen years witnessed the three novels change regarding their themes and writing skills, they certainly keep the author's unchanged idea that humans cannot help influenced by the civilization, but should have the value of existence before any outside conditions. For example, the Monterey Triumvirate have significant common denominators externally and internally. First, the concepts of rent and collecting are particularly scattered in their texts, and I look upon them as a metonym of capitalism and find they can call authenticity in ourselves. Besides, these topics are meant to show the paradoxes of the American dream. In the three novels, rent functions as an economic burden and a malaise of the modern society and also as an energizer toward more comfortable life. On the other hand, collecting causes the interaction between the members of a community, meaning destruction or harm if it

is beyond the proper level. Steinbeck thinks highly of the beauty of simple life in *Tortilla Flat,* warning the vanity of capitalist fetishism in *Cannery Row*, and accepts capitalism as a necessary evil in *Sweet Thursday*. However, it is needless to say that they continue to cherish the value of human simplicity and plurality.

Since the end of the Middle Ages, when the manorial system in Europe collapsed, capitalism, through mercantilism, has produced winner and losers in a free market. For example, in Monterey Triumvirate, "rent is judged to be another indebtedness to debtors and the fall into capitalist fetishism to creditors, which is the main reason of Danny's queer activities resulting in his death at the end of *Tortilla Flat* and Mack and the boys' worries through the stories of *Cannery Row* and *Sweet Thursday*" (Lee, "RC" 219). As textual evidence, the beginning part of *Tortilla Flat* lets rent be the central topic,[76] and, in *Canner Row*, Mrs. Malloys' curtain is analogous with Ramirez's vacuum cleaner in *Tortilla Flat* in that the women want the materialistic value rather than the utility.[77] Also, the stories of *Canner Row* and *Sweet Thursday* center around the rent of the Palace Flophouse.[78] However, in *Sweet Thursday*, Steinbeck writes rent may be a happy dream. Despite the depression to taking up the burden of rent as a debt, the lessees wish to be lessors through their effort and thrifty living, introduced as "home dream" in Steinbeck's *America and Americans* (1966).[79] Indeed, the author seems to see it from a humanistic standpoint. That is, he wrote Mavis McIntosh: "Far from having a hard theme running through the book (*Tortilla Flat*), one of the intents is to show that rarely does any theme in the lives of these people survive the night" (Steinbeck, *LL* 97).

On the other hand, as to the matter of collecting, *Cannery Row,* not different from *Tortilla Flat*, has many actions of collecting through the text like this:

> Mack and the boys collect chairs, cots, footstools, and other niceties after occupying the Palace Flophouse,

76) See Lee's "RC" 219 and Steinbeck's *TF* 12-13.
77) See Steinbeck's *CR* 48.
78) See Lee's "RC" 220-221.
79) See Lee's "RC" 221.

> an old Chinaman collects some fish or the things in a covered wicker basket through the night, Doc collects starfish in the tidepool under the Western Laboratory, Hazel helps him collect them, Eddie collects all kinds of alcohol left in Bear Flag, Mr. and Mrs. Sam Mallory collect the pipes for their rent house, Mack and the boys collect parts of Model T truck for their frog expedition, Frankie collects beers for Doc's party, Josh Billings' liver is collected by a dog, in Carmel Valley a load of frogs are collected, huge taxes are collected from Dora Flood, Doc collects Beer Milk Shake on the road to La Jolla, a flag pole skater collects commercial attention for the department, the painter Henri collects girls into his boat, gopher collects his food into his perfect burrow, and Doc collects all the glasses that were not broken after his false birthday party. (Lee, "RC" 223)

However, in *Cannery Row*, the activity of collecting appears to be more violent and harmful to nature, influenced by over-fishing during World War Ⅱ.[80] This action assumes Arendt's plurality as in the story where even the reclusive China man in *Cannery Row* affects Andy with his mysterious image of loneliness and nostalgia, and Dawkins's memes in that the property of collecting tends to be selfish and ruthless because they are always in the condition of competition.[81]

Nevertheless, the heroes of Monterey Triumvirate display different attitudes clearly to materialism. *Tortilla Flat* shows the beauty of simple life without collecting rent, which is the idealism before capitalism,[82] and *Cannery Row* describes the emptiness of greedy life.[83] In the same context, Doc says, "It has always seemed strange to me. . . . The things we admire in men, kindness and generosity, openness, honesty, understanding and feeling are the concomitants of failure in our system. And those traits we detest, sharpness, greed, acquisitiveness, meanness, egotism and self-interest are the traits of success. And while men admire the quality of the first, they love the product of the second" (Steinbeck, *CR* 143). Meanwhile, *Sweet Thursday,* though a sequel to *Cannery Row*, is more complex and has more comic stories such as throwing a raffle party for Doc and Suzy, not attacking the traditional society. Also, it does not have much text about rent and collecting compared to the other two

80) See Michael 127 and Lee's "TC" 224.
81) See Arendt 7, 22 and Dawkins 196.
82) See Steinbeck's *TF* 46, 54.
83) See Lee's "RC" 227-228.

Monterey novels. Similarly, Lisca says, "The plots of the two earlier [Monterey] novels are tenuous, and the principle of structure is primarily tonal and thematic [while] the plot of *Sweet Thursday* is strong and organizes most of the material" (Lisca, *WW* 277). In short, *Sweet Thursday*, cherishing the beauty of simplicity of *Tortilla Flat* and the human plurality of *Cannery Row*, respects the capitalistic civilization.

Second, I connect *Tortilla Flat* and *Cannery Row* with the same themes and characterization, assuming that *Sweet Thursday* is a sequel to *Cannery Row*. First of all, the novels share the need for healthy human relationship and the negative result of isolation. The paisanos, whose genes are primitive, and the bums, who can be rated as losers in capitalism, are always seen to be concerned about their neighbors without any self-interest. Besides this particular similarity, it is interesting that the characters' personalities and roles are analogous. For example, Danny and Doc function as symbolic leaders of their community; Pilon and Mack as realistic or active leaders; and Jesus Maria and Dora as philanthropists.

As to the thematic aspects of the three works, they emphasize the love of humans itself based on their simple lifestyle in stark contrast to the capitalism. The paisanos and bums are not to be regarded as born losers at least in the novels, free from commercialism because they have nothing to be stolen, exploited, or mortgaged.[84] Secondly, Monterey Triumvirate delineate the satire of the material fetishism and the disadvantaged people's sadness, and deride the economic success and property ownership.[85] At the same time, they reveal that indebtedness is a crucial aspect of the poor, which is related to materialism or capitalism.[86] For example, in *Cannery Row*, Mack confesses to his repeated failures as a breadwinner, which describes the sorrows of the poor elaborately, which is mostly from the commodification of human values. That is, even a poor husband and father should be respectable as a human

84) See Lee's "TC" 328-329 and Astro's *SR* 164.
85) See Lee's "TC" 330-331.
86) See Steinbeck's *CR* 125.

being especially if he tried hard. Lastly, Monterey Triumvirate have carnivals justly called the party of love and community spirit, which are held at the climax of the novels or in the transition to the stories. Notably, Chapter Sixteen of *Tortilla Flat*, Chapter Twenty-seven of *Cannery Row*, and Chapter Twenty-eight of *Sweet Thursday* are distinctive of spontaneity and diversity, sometimes even vulgar and wild.[87]

Next, as to the characterization of the novels, as the first pair, Danny and Doc, drive the other persons.[88] It is reasonable that they are "the heroes of the parties prepared and joined by almost all the friends and neighbors. Both of them are relatively richer, more educated, and womanizing, lonely, and remote men" (Lee, "TC" 337). The second duo is Pilon and Mack, who are acting and realistic leaders though Danny and Doc symbolic ones. They are brilliant, affectionate, imaginative, and leading their friends (paisanos and bums). As the last pair, Jesus Maria Corcoran and Dora Flood are humanitarians associated with the persons in the *Bible*: Jesus Maria is to Jesus Christ as Dora is to Mary Magdalene. Notably, his humanism comes out plainly in Chapter Ten and Thirteen: He takes care of a Mexican corporal and his ill son and poor Teresina and her eight children with the help of his friends. Next, Dora keeps up with Jesus Maria in charity. During the Depression, she pays the money for many local people's groceries and even organizes an aid effort with Doc during a severe influenza season. Her existence in this novel means the author's satire on the social hypocrisy and double standards. That is, brothel madams are usually described to exploit women's sexuality and seize on men's lust and money. However, Dora and her heritor Fauna in *Sweet Thursday* regard their jobs as a just social service and abide by the law that is harsh to them, even paying twice as much tax as any other business person.

Now, I trace up all the essays about Steinbeck's works around Monterey Triumvirate introduced in this dissertation. I define Steinbeck's apprenticeship novels during 1929-1934 show the resistance to civilization and write three essays: *Cup of*

87) See Lee's "TC" 334.
88) See Lee's "TC" 340-342.

Gold: Henry Morgan's Never-ending Loneliness, *The Pastures of Heaven*: Panoramic Ironies and Arete, and *To a God Unknown*: Pantheistic Mythology. First, *Cup of Gold* expresses Steinbeck's rebellious attitude against the traditional idea of sexuality. Henry's first love, Elizabeth, is virtually made in his mind by himself, and two other Elizabethes (Ysobel and his wife) are not agreeable to his idealism. Therefore, the author seems to say that real love already exists in one's mind and is not found in others. Also, sexuality should not be restricted in a social norm. To his eyes, many sensual prostitutes at Port Royal and Coeur de Gris's mother, who is a free woman regarding sexuality, are dear and lovely women. This resistant idea is partly influenced by the unpleasant experience during his apprenticeship. He might have been concerned about the real meaning of life, and this debut novel was made up of a novel and brash idea noticeable in a young writer. In fact, Henry Morgan is a pirate who robs, loots, rapes and kills so many people, nevertheless, respected as a hero in England. In other words, the standard of being right and wrong is not fixed from the beginning. As wise Old Robert and Merlin predict, wealth and fame should be behind human love, and it should be looked for in one's inner mind. If not, neurosis and psychosis happen to rise in him or her.

Second, *The Pastures of Heaven* is also resistant to the current civilization and teaches a morality of "Arete" is meant to consider others and not to draw on self-righteousness or prejudice. In fact, most of human stress is from the irony that one's reality is not with his or her expectations and then s/he denies him/herself. As a result, the worry and fury make queer or even unnatural acts like the resident of the pastures of heaven. Therefore, this novel says the dichotomy of right and wrong is not fair or perpetual because it is mostly forced by others or civilization. As Arendt says, "Love, by its very nature, is unworldly . . . The most powerful of all antipolitical forces" (242), human affection should be mutual, if not, only misunderstanding cannot help being made. That is, the human plurality or relativism is contained evenly in this relay of short stories. In this context, the panoramic structure based on ironic situations, which is blamed and underestimated by critics, is

rather useful to communicate Steinbeck's philosophy.

Third, *To a God Unknown* is resistant to the current religious control of humans. The novel can be separated in two: the positive and negative part of Joseph's homestead. In the former part, the hero has his farming land built, getting a beautiful wife from Monterey, and having a son. However, his wife's death opens a hardship to Joseph: his brothers breaking up and a severe drought there, finally making him sacrifice his blood to wet his sacred rock as a ritual for rain. During the process, I find Spinoza's pantheism and Campbell's mythology in the book. That is, to the author, Spinozism is better than a traditional anthropomorphic theism, and the mythologic thinking is more reasonable than the non-teleological attitude in understanding the phenomena of this novel. Therefore, I wish to call the topic of this book a mythological resistance named pantheism.

As Steinbeck's second period of writing, I label the characteristics of the novels around *Tortilla Flat* as the ordeal by civilization during the years of 1935-1939: *Tortilla Flat* Analyzed by Freud's Theory of Civilization, Paisanos' Existing Method in Hypocrisy Thrown by Civilization, and Psychotherapeutic Research on Neurotic Characters. First, the heroes of *Tortilla Flat*, the paisanos, may be looked on as born losers. However, this thought is a kind of prejudice or even arrogance because the author praises them as a natural or innocent creature. Additionally, I study Freud's cognitive thinking of psychology: Humans know the Oceanic feeling in the unconscious level; over time our instinct of sexuality (Eros) dashes against the current civilization; it decreases into "aim-inhibited" love; the discontents change into Thanatos (death), and produce various neurotic symptoms. In short, Freud's *Civilization and Its Discontents* provides a hint at the question of why Danny challenge to the civilization.

Second, the paisanos' lifestyles in *Tortilla Flat* are summarized as follows: primitive collectivism, caring for others, cherishing friendship, simplicity, and nonpossessive disposition. Meanwhile, Charley and the other paisanos wish no discrimination based on classes or ethnicity and demonstrate their patriotism by

joining the war at the risk of their and their family's lives. Moreover, the paisanos' simplicity is treated to be more valuable than the capitalistic and commercial value at the end of the movie. Therefore, the paisanos suffer from the ordeal by the current civilization—stealing, frank sexuality, self-justification, alcoholism. Probably from this reason, despite its thematic and artistic richness, *Tortilla Flat* has been underestimated by critics. However, with a keen awareness of hypocritical white America and the paisanos' easy-going, inoffensive, and simple lifestyle, *Tortilla Flat* is worthy of presenting an honest and human milieu in today's material and commercial society.

Third, the novels around *Tortilla Flat* suggest a psychotherapeutic strategy rightly called availability. The mental disorders as in Lennie's obsession, Tularecito's lunacy, and Frankie's depression are found in the contemporary times. As to this, Freud insists on the chimney effect, but the recent trend of strengthening the neurotics' mentality is preferred in various ways based on physical exercise, art, sport, and communication. However, these novels introduced here emphasize that healthy people should understand and support the mentally disadvantaged by being with them, not forcing them to follow their ways. Similarly, Jung recommends patients' personal confrontation by saying, "Psychotherapy knows first and foremost—or rather should know—that its proper concern is not the fiction of a neurosis (the memories) but the distorted totality of the human being" (1985, 88).

As Steinbeck's third period of writing, I treat three novels around *Cannery Row* and name it the time of participation in civilization during the years of 1940-1946. The essays about the three are Nonfiction *Bombs Away* and Its Film Adaptation, *The Moon Is Down* Viewed by Reader-Response Criticism, and *Cannery Row*: Mack and Doc Act for Steinbeck and Ricketts. The central issue of this time is the author's propaganda for the Second World War. First, the Memphis Belle is a long-distance bomber, and its purpose is to fly and drop its bombs on a given target. This seemingly simple work cost over 150,000 young men's lives in the air on both the Allied and Axis sides. For this, Steinbeck's writing hand might be partly accountable

for the inexperienced aircrews' death and fatal injuries and their family's sadness. As Rice observes, Steinbeck "was able to manipulate forms and organizations so as to outline sharply the rhetorical focus of his training scenario by using simplified characters, careful arrangement of materials, and photographs" (Steinbeck, *Bombs* 187). Also, Steinbeck wrote *Bombs Away* during his turbulent time, including divorce with his first wife, and the short deadline of three months might not give him enough time to produce more dramatic literature except for a mere propaganda given his style of writing in longhand.

However, *Bombs Away* is worthy of academic research in that this non-fiction shows the development of the thematic idea of his literature, that is, the sense of community and patriotism from the resistance to the traditional society shown in the *Grapes of Wrath*. That is not to say that he withdrew his idea of human equality. We can see the textual evidence in *Bombs Away*: "Here is no commander with subordinates, but a group of responsible individuals functioning as a unit while each member exercises individual judgment and foresight and care" (5). The point is that Steinbeck sublimated his group-man idea into an intense love for his motherland, America. Moreover, he argued it was possible that Americans would win because Americans were more advantageous in a war of transport, machines, and mass production. In other words, his affected area as a community increased from laborers to the whole country and globe. In such a context, Steinbeck faced sophisticated technology, offensive warfare and honest talk with young men. It is wrong that his war efforts and his propaganda were in vain. Lastly, I insist literature will be another weapon if the purpose and outcome should be for the happiness and justice of humanity. For instance, when confronted with abominable, formidable fascism of the Nazi and the Japanese imperialists, Americans needed the publicity and writing skills from influential writers. Steinbeck would have been more ashamed if he had not done anything to fight the atrocious totalitarianism.

Second, in *The Moon Is Down*, the only novel during this period, the occupiers and the occupied have one contrasting attitude: The former has a sort of

non-teleological thinking because they do not control their destinies, only receiving the command from their superior office; the latter in the state of teleological mind because they should get out of the terrible state and resist the soldiers at the risk of their lives. In this intersectional situation, the book treats the enemies with a humane touch. For example, Colonel Lanser seems to cajole Mayor Orden into agreeing to the cease-fire and save his life. Not to mention the feasibility of friendly enemies, I apply a reader-response theory to this work. Unlike the objective critics, readers can see the book in an unbiased way, and the criticized points of over-simplification or unreal plot might be understood as a suitable means for propagandistic, political, and even educative effects.

Third, in Chapter One of *Cannery Row*, Horace Abbeville repays his debt by selling his old house to Lee Chong, committing suicide. After that, the house is rented to Mack and the boys, but the bereaved family (two wives and six children) are not mentioned any longer. This novel is not careful about the poor people, showing they cannot fight the overwhelming power of capitalism and difficulty of survival in the system. Likewise, the mild or peaceful atmosphere of *Tortilla Flat* is different from that of *Cannery Row*. Therefore, I argue the concept of agrarian realism of *Tortilla Flat* and non-teleological thinking or the group-man idea of *Sea of Cortez* are mixed into the idea of counterculture naturalism of *Cannery Row*. As stated in the main text of this dissertation, *Cannery Row* shows the dark side of our civilization and the bums' existing method in it. In the process, I point that the ordeal by the civilization is from the human relationship and the status-exchange value of materials.

Steinbeck's fourth period of writing (1947-1954) is characteristic of the harmony with civilization based on Sweet Thursday. I introduce four articles: *A Russian Journal*: Postwar Human Report, *The Wayward Bus*: Neurotics' Sexual Complex and Allegory, The Research on *Burning Bright* as a Genre of Play-Novelette, and Ambivalence Shown in *Sweet Thursday*. First, *Sea of Cortez*, one of Steinbeck's two travel narratives and collaborative projects, is paradigmatic of his rushing 1940s, and

A Russian Journal, the other travelogue, means the culmination of his new challenge around World War Ⅱ. In the process, his personality shifts from a social tendency to an individual and moral one—*Burning Bright* (1950) and *East of Eden* (1952). In this period between the travels, Steinbeck married and divorced his second wife, Gwyn Conger and had tow sons between them. The new life with much younger wife (nearly twenty years his junior) forced him to change his residence from Monterey to New York, which meant the severe decline of his artistic inspiration and caused frequent vacations and trips abroad. What was worse, serious operations on his legs, falling from the upstairs right before the Russian travel, contributed to his depression and drinking with his domestic problems with Gwyn.

Indeed, *A Russian Journal* seems to have intended as an escape from his hard daily life, meaning that this travel might give him a chance to arrange his marriage and writing career as a propagandist working for the American government by looking into Russian grass roots and discovering the same human nature as his home folks had. Especially, the journal is distinctive of the intersection of Steinbeck's reporting and Capa's photojournalism—the writer's photographic narrative and recording only what is seen and heard. Also, Capa's work is in tune with Steinbeck's point of view of a layman. In this sense, Steinbeck remembers him like this: "He could photograph motion and gaiety and heartbreak. He could photograph thought. He made a world and it was Capa's world" (*America and Americans* 217). In fact, *A Russian Journal* is an important book in the Steinbeck works, least read or valued book. This journal sensitively takes a moment in the Russians' history and lifestyle, expressing his emotion to the country and the war-stricken people. He is sorry that they are tired of the propaganda, unable to speak freely, and what was worse, made to believe the forced truth. Steinbeck seems to say they are also people. Indeed, he wished to make sure that *A Russian Journal* only attempts to observe a Russian citizenry from an objective angle of human universality and so refuses any other prejudices.

However, some critics differ in opinion even though they mind looking too lopsided. For example, Oriana Atkinson, in *New York Times*, criticizes Steinbeck does not see

misery, despair, degradation of Russians' human spirit, and the journal does not cover any political prisoners, slave laborers, fear, poverty-stricken people broken under Stalin's cruel government (qtd. in 3). In the same context, Louis Fischer points the author is too careless to probe the matters like friendship, family relations between individuals under a dictatorship, relations of persons to the dictatorship, relations of the artist to the state, freedom of speech, of movement, of conscience, etc (qtd. in 13).

Whether on the left or the right in the political orientation, it is sure that Stalin was a dictator no less cruel than Adolf Hitler. After Vladimir Lenin's death on January 21, 1924, he governed Russia by the horrendous and cruel policy of "full-scale collectivization of agriculture and liquidation of the kulaks" (Wood xviii). Even before the Second World War, his "'Height of the Terror' policy executed the accused and purged the officer corps of Soviet armed forces" (Wood xix). In all the process, 20 to 40 million people were killed, which is in peacetime "more communists of all nationalities, than all his fascist, Nazi, and Western democratic enemies combined" (Faria). To these casualties, the Second World War witnessed the population losses of 26.6 million according to the current official Russian report.[89]

Nevertheless, Steinbeck and Capa's goal in *A Russian Journal* was evident—to write about the Russian people in such a way that mutual misunderstanding would be shattered, and their writing should contribute to the peaceful relations between the United States and the Soviet Union. In the same context, Rosa Magnusdottir writes the real value of this book lies "not in his objective reporting but in his interactions as an American celebrity with Soviet people and his struggle to correct what he deemed inaccurate or false ideas about the United States" (142). Therefore, Steinbeck and Capa sought to approach Russia in an apolitical way and feel for the shared values based on human nature and found out that the citizens of Russia were afraid of more war, willing to know Americans, and looked well fed and healthy against the expectation of the

89) It is available from Andreev, E. M., et al., *Naselenie Sovetskogo Soiuza*, 1922–1991. Moscow, Nauka, 1993; Sherekh, Yuriy. "Why Did You Not Want to See, Mr. Steinbeck?" *The Ukrainian Quarterly* 4 (1948): 317-24.

Western world. Steinbeck said to his son, Thom, "a writer's greatest challenge is to reconnect humans to their humanity. To remind the species that its virtues are no less viable than its faults" (Shillinglaw 91). In other words, humans are the same in that they are not necessarily good or evil, and this idea corresponds with that of *A Russian Journal*. However, unfortunately, Capa died seven years after their trip while photographing in a battlefield in Indochina, and Steinbeck died in 1968. The two journalist did not see a restoration of diplomatic relations between America and Russia in their lifetime.

Second, *The Wayward Bus* is indissolubly linked with Steinbeck's stormy marriage life with his second wife, Gwyn Conger. The time of writing this was two years after their marriage (March 1943) and the film of *The Pearl* brought to completion. In contrast to his first wife, Carol Henning, Steinbeck's work at that time isolated Gwyn in New York. Indeed, in the 1940s, the writer concentrated his energy on war-effort works and film production, which required him to travel a lot to Europe and Mexico. However, Gwyn was not a generous wife to understand his career.

According to Parini, Steinbeck confessed to his neighbor Benchley that "his marriage was a mess, a mistake, a wrong turn in his life" (375). From their friends' interview, Parini writes, "Gwyn was deceitful and would flirt with other men," and "Steinbeck was no model husband and put his writing first" (393). Notably, when he worked on *The Wayward Bus* in the spring of 1946, Gwyn had a difficult pregnancy with their second son, John Steinbeck Ⅳ. After that, she showed psychosomatic syndromes—a hysteric and whiner. It is said that she felt his son's birth would repress her opportunity to become a showy singer. Furthermore, even after their divorce (August 1948), she was a thorough alcoholic, and under the influence of spirits, became somewhat grand and pretentious.

That is not to say that this novel describes a cheap misogyny; instead; it reveals the author's anxiety over the decline of sexuality, male/female marital relationships, and the suppression of civilization or commercialism. Also, sexuality is his lifelong theme, and he showed the manuscript to Gwyn and she loved it. In fact, revealing it

in Cosmopolitan, he seems to have studied sexuality ceaselessly from Chaucer, the Heptameron and Boccaccio's Decameron (qtd. in Van Gelder 123). To this matter, In fact, as its name suggests, Steinbeck confesses he "[does not] have any idea as to whether it is any good or not," and "the people in it are alive, so much so that sometimes they take a tack he did not suspect they were going to" (Parini 364). In other words, he does not wish to answer the question of what sexuality is and what humans should do with it. In the same context, Antonia Seixas says, "He is like an entomologist describing the antics of a group of insects; he neither praises nor blames. He understands them, as specimens; perhaps he even loves them in a way" (279), and Steinbeck's object is just homo Americanus.

His panoramic stories are helpful for the exactness of observation, and sexuality should be seen to be an essential aspect of human nature. Thus, the criticism of paste-up stories and vulgar people is not too superficial. The neurotics in The Wayward Bus show the negative aspects of perversion, and its reason is that their minds have been repressed by the civilization: Louie and his colleagues—sex/love addiction from lack of self-confidence, Elliott and Van—anxiety and rage from aphanisis, Alice and Bernice—excessive aversion to sexuality from hysteria. Meanwhile, Norma and Pimples are seen as a kind of immature kids before neurosis, and Mildred possesses a healthy sexual appetite. Camille and Ernest are wise enough to be honest about their sexuality and control it. However, their sexuality is likely to be thrown into the domination of overwhelming civilization. Lastly, Juan has a transcendent or allegorical role of a shepherd. He does not interfere with others' relations or try to sermon morality, but his unplanned acts of stalling the bus into the mud and returning after the happy intercourse with Mildred give the people the opportunity to receive sexuality from the mountain. At the last scene, Juan says, "That's San Juan up ahead."

Third, as to the final play-novelette, *Burning Bright*, it is a pity that the book failed to get attention from the audiences as well as the critics, and I argue the hope of play-novelette as a new genre is in *The Moon Is Down*, a propagandistic

work. The reason is that the book has "more abundant contents and fast moving stories, clear characterization, dramatic tension, competitive composition, change of characters' thought and emotion, factor of initiation, description of plain humanity, and reflection of the spirit of the times. On the contrary, *Burning Bright* is full of arbitrary abstractness—overextension, abridgment, and minute description. Also, it has overblown language overwhelmed by the author's intemperate and connotative style. In short, *The Moon Is Down* is relatively clearer to understand in terms of the form and language as a drama" (Lee, "PN" 246). As a matter of fact, emphasizing the spirit of endless expression, Steinbeck insists that "if a novelist can simplify narrative and characterization by ordering a novel as if it were a play, the result must be an immediately powerful communication of theme and an enormous intensification of all the other novelistic values" (*Stage* 50-51; Levant 130). Nevertheless, though at that time he was busy working with others—*Viva Zapata*, the piece "About Ed Ricketts," and his long novel *East of Eden,* he should not have violated the regulations for making a good play-novelette—"the writer's optimum intervention and the actor's dynamic action" (Lee, "PN" 247).

Fourth, as to *Sweet Thursday*, the last Monterey novel, I treat the ambiguous dualism that covers the novel based on Jungian psychology. That is, like Virginia Woolf and Laura Brown in the film, *The Hours*, Doc is described to hear his self. Jung calls this the process of individuation—getting to one's self or the collective unconsciousness as a human being as a kind of nostalgia. In *Sweet Thursday*, its many characters feel discontented because they do not try going on a trip to their selves. Notably, the pattern of the self is paired or dual and has duality, making itself symbolical and ambiguous.

Lastly, with all the same aspects of Monterey Triumvirate, they also show some remarkable changes.[90] *Cannery Row* and *Sweet Thursday* use intercalary chapters, but *Tortilla Flat* not. To this, French refers to the shift that they have with conventional

90) See Lee's "TC" 336.

narratives as "the pattern of a wave, growing slowly, hitting a reef or barrier, dividing and crashing prematurely, reforming, rising to a great height and crashing at last on the beach itself" (*JS* 122). These intercalary chapters can give the author enough space for argument. Another change is the treatment of isolation by characters: In *Tortilla Flat*, the heroes redeem it by group formation, rightly called *comitatus*, and in *Cannery Row* and *Sweet Thursday*, the loneliness seems to be inexorable and even destructive. The last change is *Cannery Row* has more complex and metaphorical expressions than *Tortilla Flat,* especially in Doc's speech and action. Admitting this difference in the power of expressing loneliness and the extent of complexity and metaphor, I insist Steinbeck did not cease to pursue one idea. That is to dissent over the commodification of humanity—to see humans as an item that has an exchange or sign-exchange value. In fact, the paisanos and bums are happy with just a little wine and friends. It is sure that they think humans are before wealth and fame, to which Steinbeck and Ricketts would give me their thumbs up.

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