CHAPTER - VIII

THE PEARL : A SYMBOLIC TALE OF MAN’S SEARCH FOR HAPPINESS.
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Steinbeck’s novella *The Pearl* introduces a symbolic tale of man’s search for happiness and the black, white and grey aspects of human conditions which make his search an electable struggle. It is a parable and is foremost an objective, credible narrative. The novel is richly suggestive as an insight into human nature depending entirely on its treatment. The legend tells of an Indian pearl diver who can not afford a doctor for his son’s scorpion sting. In his anxious state, he finds a pearl and is able to get medical help for his boy. Calculating the profit from the gem, the diver dreams of a better life- a grand wedding, clothes, guns and an education for the boy but his dreams of leaving his social economic station leads to ruin. As he attempts to escape those that want to take the pearl from him, he is tracked by professional hit men and tragedy ensues. No pearl is worth the price Kino and his way pay, so he throws the pearl back. Their story is a warning to restless dreamers yearning for an easy or magical solutions to their problems who in search for happiness, loose everything. Whether by prayer, quest or lottery ticket, humans have long expressed their dreams of a better life. This search for happiness in John Steinbeck’s *The Pearl* (1947) opens in Kino’s home in La Paz, Mexico, introducing a simple family living by the sea. Kino a fisherman, lives with his wife Juana and their baby son Coyotito, in a brush house near the beach. One morning the peaceful awakening of Kino and his world is disrupted by a scorpion who invades the hut and stings the baby. Juana attempts to suck the poison from the puncture, then insists upon seeing the doctor, a cruel, ignorant and avaricious
man, who is a member of a race that has beaten and starved and robbed and who never visits the
brush houses. He is a fat man whose eyes rest in puffy little hammocks of flesh, refuses to help
Coyotito, saying that he is a doctor, not a veterinary. Kino becomes angry and humiliated. They
wrap Coyotito in a blanket and go out in a canoe, open to find a pearl of sufficient value. He
finds a pearl of the World and by medical help Coyotito rests more comfortably. The poison
recedes from his body and kino believes that the great Pearl is his baby’s ticket to health,
education and a better life. The town vibrates with the news, the priest, shopkeepers, doctors,
beggars, the pearl buyers, jealous of Kino’s good fortune become his enemy. Superstitions of the
village begin to make Juana fear that the Pearl is evil and will bring them grief. The parish priest
who never had time for Kino and Juana before, comes to see the pearl and tells him, that he hope
they will remember to give thanks to him who has given them a treasure and to pray for his
guidance in the future.

The Doctor learns of Kino’s good fortune and comes to treat the baby, giving him
medication that makes him ill. Kino begins to fear, hides the pearl and stabs a man who attempts
to enter his cabin in the night. Juana begs Kino to throw the evil pearl away before it destroys
them. The next morning, dressed in their best clothes, Kino, Juana followed by the villagers, go
to La Paz to sell the pearl, unaware of the evil. Kino’s brother, Juan Thomas cautions him to be
careful and not get cheated. When Kino presents the pearl to the dealers, they tell him it is too
large, and so its worth no more than a thousand pesos.

Kino takes his pearl, knowing he is being cheated, returns defeated to his village. Juana
fearing the evil of the pearl, attempts to throw while he sleeps, but is beaten when chased. They
plan to use Kino’s prized possession, the canoe, to begin their journey, but finds a whole in it.
Juana returns to their brush house to get Coyotito and finds him in flames. He buries the pearl
and decides to travel many miles on foot to the capital to sell the pearl. He kills an unknown assailant and takes Juana and Coyotito to hide in Juan. Thomas’s house, asking him to tell the villager that they were killed in the fire and the pearl is stolen. They flee the village in the dark of the moon, relying on the wind to cover their tracks.

They walk all night attempting to conceal their foot prints, hide at dawn in the shade of a tree. There Kino looks into the pearl seeking his vision of a church wedding and an education for Coyotito. The music of the pearl has now became sinister and is interwoven with evil. When he awakes from an uneasy sleep, he sees three figures, trackers. He first thinks to surrender but Juana says that the pursuers will neither spare their life nor the child. The family flee into the mountains, hoping they can lose them. Kino hides Juana and Coyotito in a cave and tells her to keep the baby quiet. They stop to rest, knowing that they will be found in the morning, sees the hope to attack the man on guard when it is dark. He kills two of the trackers but hears Juana’s cry, as the cry of death for her baby. When the baby cries, the watchers raise their rifle and fire. Maddened, Kino kills the watchman and the seated men with his knife and shoots the third. Kino and Juana returns through the city, carrying the rifle and the dead baby, wrapped in her shawl over her shoulder, back to the brush house in La Paz. Kino holds the pearl, sees the frantic eyes of the man he has shot and Coyotito with the top of his head blown away. The music of the pearl is distorted and insane. Kino offers the pearl to Juana, who refuses. He flings it into the green ocean, watching it disappear in the setting sun. The music of the pearl disappears as it settles down of the floor of the sea.

Steinbeck’s version lead its victims from happiness and hope to desolation and despair. The Pearl’s silver incandescence becomes grey and ulcerous like malignant growth. In all of Steinbeck’s book the setting is important, in which the people are oppressed and ignorant. He
uses his setting to help impart his symbolic and messages. The village, in which most of the story takes place, is a symbol of the oppression of the people. He personifies the town. The gulf is another important element of the setting is the sea, which provides the villagers with their livelihood and sustenance fish and pearls. He uses the sea to make people aware that things are not always what they seem:

Although the morning was young, the hazy mirage was up. The uncertain air that magnified something’s and blotted out others hung over the whole gulf so that all sights were unreal and vision could not be trusted ------.
There was no certainty in seeing, no proof that what you saw was there or not there. (TP 29)

The message beyond the simple story is symbolic. Music is an important part of the people of the village, though had remained the same for generations. Kino who grew up with the music has his own songs in his head which provides him comfort and give him warning. When he sings the song of the family, which is peaceful and comforting of the sounds of his mate, baby and small home. It is a song of warmth and wholeness. Kino hears the song of the undersea, where he finds pride and strength. He feels that he is very happy.

The Pearl takes on different appearances through out the story. When Kino throws it back into the sea, it becomes ugly grey like a malignant growth. In the beginning it was clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant. To Kino it is a crystal ball which reveals fortune and future, the lovely grey surface of the pearl came the little things he want a harpoon and a rifle. Even when he hears the evil music, he looks through the beauty of the pearl, winking and glimmering in the light of the little candle. But Steinbeck warns
that Kino is cozened with its beauty. Juana feels that the pearl will bring evil which will destroy her family- even her son. The pearl is an accident of the natural world, a metaphor for fortune and luck that produces it and makes it valuable to human beings, a metaphor for wealth that might be generated by selling it. The trouble Kino has in converting this accident of the natural world into the wealth of the human world is symbolic of the condition of his people who are seemingly fated to never rise above their impoverished position and their search for happiness ends.

The Canoe to Kino has special significance. It has been passed on him from his grandfather. He has a special power, an ability to fish in the way other villagers may not. It is a symbol of his wellbeing and a better life. The boat’s importance is fully conveyed through steinbeck’s personification. When Kino goes to get the Canoe so that he can take the pearl to the capital, he finds it ruined.

Kino’s finding of the pearl is depicted as the lucky moment of the collusion of being in the right place at the right time with the right need. The luck that the pearl brings to Kino’s family is revealed to be bad that leads to the death of his only son. After many difficulties he realizes that he can not beat them, suffers the consequences of organized opposed efforts of the pearl buyers. He wants the money to improve his material and social position- to have a proper, marriage, better clothes, an education for his small son who, will read and open the books, will know writing, will make numbers and these things will make them free because he will know and through him they will know. He returns to his previous, uncompetitive position in the social and economic system. He sees that to improve his standard of living, it is necessary to join the circling of wolves and hovering of vultures who characterize the pearl buyers.
Steinbeck amplifies Kino’s purely personal defeat and consequent rejection of ambition to assertion about the nature of the universe and man’s soul. He is unfaithful to his post and goes running about to seek a better one. As his brothers tells him, he defies not the pearl buyers, but the whole structure, the whole way of life. The feeling of security and belonging he shares with the Indian is manifested in the gift he has from his people:

Kino deftly sliped his knife into the edge of the shell----- he worked the blade leverwise----- the lip like flesh   writhed up and than subsided. Kino lifted the flesh and there it lay, the great pearl, perfect as the moon(TP 68).

Kino is identified with low animal order, a primitive awakened in the dark, comes from a society that is near dark intellectually, politically, theologically and sociologically. The cock crow is one of the warning that the spirit must awake to its own danger, in darkness which stands for despair or hopelessness. Darkness concerns the opacity of the moral substance in man. Kino and his people are not in despair, for they have never known any life other than the one they lead, neither they are in hopelessness for they are not aware that there is anything to hope and so try to become happy in their own way. Kino’s flight is the journey one half spiritual- the route to salvation of the soul- and one half physical- the way to freedom from bodily want. The Indian boy becomes free only when he throws the pearl away, again with his soul in danger and his food and shelter insecure. The unity of family is rooted, the people help to define the family, the people have a part in the family’s special existence:
Now, Kino’s people had sung of everything that happened or existed. They had made songs to the fishes, to the sea in anger and to the sea in calm, to the light and the dark and the sun and the moon, and the songs were all in Kino and in his people—every song that had every been made, even the ones forgotten (TP 27).

The life of the family establish a certain amount of narrative distance. Outsiders are permitted to look for a time at a way of life that is altogether different, not by reason of its quaintness but in its unity. The family is so happy in its unity that can be attacked only from the world, which becomes inevitable. The entire family is the innocent cause of the evil. Juana prays out the pearl in response to the doctor’s demand for money:

She had not prayed directly for the recovery of the baby—she had prayed that they might find a pearl with which to hire the doctor to cure the baby. It was at once property and the source of food, for a man with a boat can guarantee a woman that she will eat something. (TP 22) Kino finds the pearl by forcing the luck given by God or the Gods (TP 29). Juana stands, beside him, still holding her dead bundle over her shoulder (TP 121-22).

The town is a microcosm of the world which looks organic in its own voice: which means the animal must be somewhere:

A town is a thing like a colonial animal. A town has a nervous system and a head and shoulder and feet. A town is a thing separate from all other towns, so that there are no two towns alike. And a
town has a whole emotion (TP 32).

Unity everywhere is separate, a thing. The pearl buyers are representatives of the world. They are competitive, although in reality they are single, parasitic thing that cannot have any concern for dignity, justice or life. The town is the obvious enemy of the natural man. It comes into sharp focus when Kino refuses to be handled as a thing by the pearl buyers. He insists on his manhood by demanding true value for the pearl. The town reveals by arranging to bring violence and murder to the family. Kino’s stubbornness has a idealistic basis in pride. Steinbeck works out the implicit ironic changes between a stubbornness that involve greed and self respect that presume idealism. Greed progresses from personal selfish desires- a church marriage, new clothes, a harpoon, a rifle to wholly selfless, idealistic thought of sending Coyotito to school. When Coyotito recovers then Kino first sees the pearl and thinks it lovelier than anything he has seen before. After the baby’s death, the pearl becomes suggestive of death. “And the pearl was ugly; it was grey, like a malignant growth.” (TP 121)

Irony is closely knit texture in the novella. The scorpion that stings Coyotito is less inhuman than the doctor who makes the child sick in order to gain a fee. Coyotito is killed by a stray bullet. The ultimate turn is that Kino is forced to throw the pearl. His real needs are the family and canoe, an aspect of the organic life and happiness of the family. It is associated with a son, when Kino finds his canoe broken by those who want to keep him from taking the pearl to city. It is misused for pearl diving:

This was an evil beyond thinking. The killing of a man was not so evil as the killing of a boat. For a boat does not have sons, and a boat cannot protect itself, and a wounded boat does not heal (TP 86).
Kino registers his emotions in the fear of the poor before authority, shifts to an omniscient, scathing indictment. The doctors elaborate breakfast contrasts with Kino’s simple meal, his discontent with Kino’s joy and rage, his corrupt fat with Kino’s healthy vigor. His sensibility is through- the priest’s humble request for a gift to the church, the doctor’s evil machinations, the attempt of the pearl buyers to cheat him, violent attacks on him by unknown men and Juana’s increasing certainty that the pearl represents evil. The tragic irony that the man-child’s death is the price of Kino’s assurance of manhood is implicit.

Kino, who is a simple, honest fisherman and a greedy killer, is an Indian pearl diver of the village near La Paz. He is poor and lives in a brush hut near the shore he has a wife Juana and an infant son Coyotito. His name comes from the seventeenth century Jesuit, Eusebius Kino, who was a missionary in the region of La Paz. He is a quiet man, at harmony with nature and well liked in the village. He hears the songs of his people. He has the capacity to be kind to a dog and crush a scorpion in his bare hands. He is a great man and a great father of church, who tamed the desert and sweetened the minds of thy people. He is respected in the community. He has black hairs, a thin coarse moustache and warm fierce eyes. He wears clean white clothes, an ancient blanket, a large straw hat. He is a quiet sensitive man, brave and fierce with great strength and courage. He speaks softly to his timid dog and always touches his canoe tenderly. When he leaves the cave to attack the pursuers, he lays his palm on Coyotito’s head in farewell and torches Juana’s check. He possesses a native shrewdness which serves him well. He refuses to give the pearl to the doctor for safekeeping, as it is valuable because of the attempted thefts. He is determined to give his family a future, his wishes, modest and admirable, have a chance for fulfillment and happiness. Juana defies and tries to throw the pearl away but is beaten brutally before he turns away in sick disgust. His most valuable possession is his canoe, which has been
passed down to him from his father and grandfather. He finds the great pearl that inspires him to dream of things beyond his position. His aroused anger and pride make the story happen. His possessive defense of the pearl is an ironic amalgam of a bullish pride in his strength, in his ability to feed and protect his family and increasingly tragic sense of acting out an inescapable fate or curse that can destroy the family or enrich them all. He demands justice as a man there by dangers his family. His heroism is disastrous and admirable, an expression of the entire man. Pride, idealism, greed, strength, despair and horror- all are contained in the precise focus of the man’s action. Kino discovers the pearl which he looks upon as a security against all worldly wants and the means to his salvation on earth. The pearl possesses his very soul and causes a moral and spiritual myopia. It becomes for him the pearl of the world, the symbol of light, joy and earthly happiness. He thinks that he can now give education to his son Coyotito: “My son will read and open books and my son will write and will know writing------ he will know and through him we will know” (TP 63).

It is the significance of an all providing God. He is bound with it and safeguard it at the peril of his life and happiness: Captured the light and refined it and gave it back in silver incandescence. It was as large as a sea- gulls egg. It was the greatest pearl in the world (TP 65)

Kino is not totally pure or totally evil. He is a gray character, mixture of both black and white, a young Indian with black hair and brown skin. Kino is young and strong and his black hair hangs over his brown forehead. “His eyes were warm and fierce and bright and his moustache was thin and coarse”(Steinbeck,3-4). It is a little Indian. He is indigent. He can speak two languages. “Kino spoke to him in the old
language servant refused to speak to him” (Steinbeck, 10-11). He can sense things before they happen, like animal. He acts on impulses. He is emotional and becomes violent. His violent streak obscures his reasoning, is a black part of him. His protective fatherly part is a white part of him. He thinks about his family and wants to make them happy.

Juana, wife of Kino, means a woman and she is the woman of the parable. She is strong enough to row the Canoe but gentle enough to nurse her infant son. She is a source of strength and support for her husband even when she believes his actions are misguided. She believes that women and men are different and does not seek to step outside that difference. She attempts to save her family by throwing the pearl into the ocean, when she understands that it is evil. When Kino beats her for her deference, she relents to the conviction driving him and agrees to accompany him to the city. She portrays a simple woman that is virtuous, pure and good. She is an indigent, Indian woman with long, black hair and dark eyes. “Her dark eyes made little reflected stars” (Steinbeck -1). “She combed her black hair and braided it” (Steinbeck-4). She is both religious and superstitions. “Juana repeated and ancient magic to guard against such evil and on top of that she muttered a hail mary.” (Steinbeck-5) She is a patient, strong, obedient, respectful and cheerful wife. “Kino had wondered often at the iron in his patient, fragile wife. She, who was obedient and respectful and cheerful. In the canoe she was strong like a man” (Steinbeck-6). She is clear headed. She does not think of hurting the insect that hurt her baby, but thinks to save her baby. She is intelligent because she knows exactly what to do. She is determined and stubborn. She is a loving mother to Coyotito, “(The doctor) will not come (Coyotio) was nearly everything in Juana’s world and Kino sees her determination. When coyotito is wounded, she sucks the poison from his puncture and then insists that he be treated by the doctor. She keeps the baby quiet on the flight. She is the only romantic interest of Kino and
as a helpmate shows surprising strength and courage. When the story opens she wears an old blue skirt and torn shawl, but changes to her wedding skirt and waist for the trip to the pearl brokers. In the canoe, she rows like a strong man and withstands hunger and fatigue almost better than Kino himself. Her prayers in time of trouble are a mixture of ancient magic. It is she who first senses the evil in the pearl and twice pleads Kino to destroy it. When he refuses, she tries to throw it back into the water herself. She trends Kino when he is wounded, rushes to help when he is attacked and drags the body of the man he murders into the bushes. It is Juana who decides that they must flee. On their return, her wide eyes stared inward and she was “as remote and removed as heaven” (TP 115). In terms of sorrow, shame or renunciation, she stands side by side to Kino, when they are humiliated by the doctor, when they return to La Paz, when Kino throws the pearl into the water.

Juana is both a devoted mother and Kino’s willing accomplice in the events that lead to her child’s death. Her demand for a doctor is prideful and heartfelt. She tries to rid the family of the pearl, sensing it will bring evil and she will never get happiness. She cares for Kino, images the good of the new wealth and follows him obediently. She is certain that his fate is the pearl’s fate. Her selfishness approximates Kino’s as a trait of character, it is a fact beyond blame, it was this thing that made him a man, half insane and half god and Juana had need of a man, she could not live with man. (TP 83)

She is puzzled by the differences between a man and a woman, she knows, accepts and needs them. When, exercising her quality of woman for reason, caution and preservation, she attempts the deed herself and receives a severe beating for her efforts. Though in her woman’s soul, she knows she will be destroyed and she follows him without question. Her quality of woman cut through Kino’s manners and save them all. She preserves the family. She softly
refuses, when he offers her the pearl, maintaining the man-woman roles, leaves the gestures of renunciation to him.

The only son of Juana and Kino, the infant Coyotito is the catalyst for much of the happening in the novel. In his innocence and ignorance, the scorpion fall on him and stings. The need created by his illness leads to the discovery of the pearl. Kino’s desire that Coyotito receive an education is one of the most important thing driving him to receive a fair sum for the pearl. Coyotito embodies the family’s survival and his death symbolizes the destruction of the family. His name derives from the Nahuatl word Coyotl and in Spanish is the diminutive for Coyote. Appropriately, his cries in the cleft of the mountains leads the trackers to believe, hearing a Coyote pup “a Coyote pup cry like a baby”. (TP 113) Juana’s concern for his welfare and safety help define her role as woman, even in defiance of her husband.

Coyotito death is the ultimate pain, the death of hope which leads to the return of his parents and the rejection of the pearl. Every one in La Paz remembers the return of the family; “The keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death” (TP 84).

The pearl brokers, the three pursuers, the dark horseman carrying the rifle the two in human trackers, four pearl buyers, the ominous attackers, assailants appear in Steinbeck’s version, without names but with distinct personalities, all differentiated in same way from one another but all alike in their desire to perform their duty to their common employer, conniving to convince Kino that the pearl is of little value. They too play on Kino’s ignorance and fear. When he comes to town expecting them to bid against each other for the pearl, he does not understand that they all work for the same master. There is no honest competition here, their only goal is to get the magnificent pearl as cheaply as
possible. Kino does not believe them and they begin to feel retribution from their master for losing the pearl. The neighboring fisherman, the four beggars, the shopkeepers, and the Chinese grocery stole owners- all add color and verisimilitude to the story and all create hindrance in Kino’s search for happiness. The most fully developed is the doctor, a fat and lazy man, who is cruel and avaricious. He is the chief antagonist, who is unable to make Kino come out of fear. His appearance with eyes, puffy little hammocks of flesh and mouth drooping with discontent. He has become wealthy, although not as wealthy as he would like:

In his chamber the doctor sat up in his high bed. He had on his a Parisian dressing gown of red watered silk, a little tight once the chest now if it was buttoned. The doctor has once for a short time been a part of the great world and his whole subsequent life was memory and longing for France”

“Have I nothing better to do than cure insect bites for little Indians? I am a doctor, not a veterinary. (TP 13)

The doctor’s breakfast, chocolate and other sweets served in silver and fine china – all delineate his position and character and differentiate between his life and Kino’s. He is very stout and his voice is hoarse with the fat that press on his throat. Both his relative wealth and his weight come from his continuous oppression of the people. He only threatens those who can afford to be treated spending much of his time in his chamber eating and sleeping. The doctor is not of Kino’s people. He thinks them to be an animal. He is full of avarice, deception and greed. He is of the race that has oppressed Kino’s people for generations. He resents the poverty of the village. He offers to store the pearl in his safe and when Kino refuses, he uses the opportunity to discover where it is hidden. He is the embodiment of evil and greed. When he thinks he can gain power over Kino by either steal the pearl or force Kino to pay for the treatment of Coyotito, he is
willing to reverse Juana’s healing treatment by giving the baby a dangerous substance in order to
capitalize the wealth that he pearl will bring. He batters on the suspicious, fear and ignorance of
the fisherman. He tends their sick only when assured of ample recompense, feigning the need for
his services when none exists and practicing subterfuge rather than the healing art to attain his ill
gotten wealth.

Like the doctor, the priest has little or no time for the villagers, if they can
not afford to pay for his services. He does not marry Kino and Juana because they cannot
afford to make a contribution to the church. When Coyotito falls ill, he does not offer to help. As
soon as he hears of Kino’s good fortune in finding the “Pearl of the world”, he goes to the village
telling the fisherman and his family to remember that God has given them this good fortune.

The local religious leader of the Catholic Church, accustomed to treat the
Indians like children and he approves plan to marry Juana in the church. Kino distrusts his
motives and hears the song of evil when the priest enters their hut. Juana seeks to impress the
priest with the promise that they will marry in the church.

In *The Pearl*, Kino is simply returned to the bosom of nature, to live in the deep
participation with all things. To be fully human is to know and accept one’s part in the
universal scheme. Even the pearl buyers have a sense of this Kino’s escalating desires:

“For it is said that humans are never satisfies that you give them one thing
and they want something more. It is one of the greatest talent the species
has and one that has made it superior to animals that are satisfied with
what they have”. (TP 17)
It is a large disparity between the welfare of the individual and of the species. Ambition and material desires bring happiness to individual and move the species along its evolutionary destiny. Kino spends his strength in hopeless struggle against immovable mountains and seas that destroy him. This is a version of the tragic human condition. He feels alone and unprotected. He is an animal for hiding, attacking and live to protect himself and his family. He hisses at his wife like a snake, he takes off his clothes, edges down the rocks like a slow lizard and with the soft gentle song of the family leaps with deadly effect as the snarl of a puma upon the three pursuers. The success in the story lies in Kino’s rejection of the way of life, his refusal to buy advancement in life at the price, his return to his assigned post, not in the castle of the priest’s medieval Christian order of the nature. The pearl is read as a symbol for the soul and the allegory is understood to treat of its redemption. Kino says several times, “This pearl has become my soul if I give it up I shall lose my soul” (TP 24). The pearl symbolizes not the usual religious definition of Soul but human consciousness and potential, the quality that cause man to separate himself from the rest of the nature. Kino’s identification of the pearl with his own soul is by two extension. Coyotito is his son- himself a child and his education. The allegory of the soul applies to the entire Indian community. Kino wakens at the beginning of the novel during which he finds the pearl to sunset on the evening of the story’s ending, when Kino and Juana return from their journey and throw the pearl back into the sea, the time span is exactly five days, at the end of destruction and suffering, man and life resume their usual cycle, “Kino felt the evil coagulating about him and he was helpless to protect himself. He heard in his ears the evil music.” (TP 49)

Darkness is feared with evil forces and the creatures of darkness are free to bring about man’s destruction. With darkness come the music of evil. The Indians cover their faces against
darkness and three assaults upon Kino are in the night; the assailants linked with the world of darkness. Even the doctors the priest and the pearl buyers are linked to darkness. His son is killed. The owl, one of the Mayan symbols of evil and death, is conspicuous in the night scenes. Steinbeck’s reading in Mexican sources was extensive and mythology had always a particular interest for him. He choose his Indian material carefully to reinforce his other levels of meaning. He attains a difficult and rare allegories. The pearl achieves a dimension beyond the possible realistic fiction. The pearl has been called a search for values, man search for soul, a study of the vanity of the human wishes, the struggle of one man against a predatory community, a lesson showing that man must stay in his own niche and not encroach on others, most often rejection of materialism. It tend to fuse the two main kinds of story telling, the tightly controlled dramatic structure and the wider range of panoramic structure. The swelling of Coyotito’s flesh marks the beginning of a series of events that will not only destroy the family’s home, but will take them away from their family and community. It is the story of a poor Indian whose people have been subjugated for over four hundred years, while the descendents of the Europeans live in stone houses, surrounded by walls. Kino and his people live in grass shacks with earth floors. Kino struggles to better the lot of his family and his eventual failure is read as a condemnation of the economic system which prevents Kino from realizing the value of the great pearl. His most cherished dream is that his son might receive an education and free his people from the cycle of poverty and ignorance. Coyotito’s death, destroys Kino’s family and serves as a painful reminder that the injustices which his people have always suffered will not be overturned bye the action of an individual. The horror of Kino’s failure reminds the reader of the need for reform and aid in societies where such action cannot be successfully implemented by the dispossessed.

The discovery of pearl not only creates an upheaval in the private
physiological and emotional consciousness of Kino, but also sense waves of shock to the nervous system of the whole town. Steinbeck compares the town to a Colonial animal. A town has a nervous system…. A town is a thing separate from all other things…… and a town has a whole emotion (Ibid 27).

The discovery of the pearl makes the nerves of the town pulsing and vibrating. The pearl fuse to main kinds of storytelling, the tightly controlled dramatic structure and the wider range of Panoramic structure. Steinbeck uses the group man concept to hold various characters and events within the submerged allegory without straining the credibility of the narrative. A balance harmony between structure and materials, an avoidance of the rigidity of outright allegory constitute the evident purpose of thin beginning.

The pearl is a triumph, a successful rendering of human experience in the round, economical and intense forms. The association of the fishing village and the town is a duality; are man made and necessary to each other. The town feeds exploitively off the village land the villagers use the town for services they cannot render themselves. The fisherman have tried to ape the town knowledge by hiring, their own pearl buyers; failure foreshadows and justifies Kino’s fate. The brute nature, the nature of things is the prime symbol of duality’s factualness. No human moralism apply to the tide pool’s cycle of breeding and feeding, birth and death. The scorpion stings Coyotito without malice, by accident; the pearl, an unknowing object is a national process, bringing death and life to the fisherman and resolving in its impassive objectivity all good and evil.

The organic development of a potentially abstract idea is impressive in its structural completeness and its rich specific contribution to the tight density of the
parabolism form is remarkable in Steinbeck’s fiction. The image of family life filters through Kino’s sensibility, who presents the main viewpoint. The organism comprises the specific family – Kino, Juana and Coyotito and the entire fishing village and their life which is represented in the common actions of the family’s life in the literal and symbolic unity its song implies:

“The song of the family came now from behind Kino. And the rhythm of the family song was the grinding stone where Juana worked the corn for the moring cakes……. Kino heard the creak of the rope when Juana took Coyotito out of his hanging box and cleaned him and hammocked him….. Kino could see thing without looking at them. Juana sang softly an ancient song that had only three notes and yet endless variety of interval and this was part of the family song too. It was all part. Sometimes it rose to an aching chord that caught the throat, saying this is safety this is warmth, this is the whole” (TP 5).

The ending attempts a dying fall a resolution of Miltonic dignity. It is not the absolute embarrassment of an imposed superficial pattern, a failure to connect with the preceding thrust of the material. The ending is muted, mysterious, restrained. It offers an acceptance of things as they are. The extensive imagery of animal and tide part like serves the function of preparing for the primitive moral quietness. It is just and human. Men are not animals but Kino’s manhood is more edenic than worldly. He had striven unsuccessfully, at incalculable cost, to attain manhood in the world but he accepts literal and symbolic defeat on his own terms, as a rejection of the values of the world and a return to Eden. They have to face many dark phases in their life but they muster up enough courage to overcome them. They tap into the light of their strength. The
outer world of darkness and illusion make their life drab. The Pearl is a success,"He flung the pearl with all his might and the music of the pearl drifted to a whisper and disappeared” (TP 86)

At last Kino’s search for happiness ends by throwing the pearl into the ocean. The pearl which is symbolic of materialism cannot give happiness to Kino and his wife Juana and they understand that after loosing their son.