CHAPTER – IV

*Human Relationships in the Later Novels of John Steinbeck*
After the analysis of the human relationships in the early novels of John Steinbeck written under the shadow of Great Depression in America, this chapter is devoted to the analysis of the human relationships in the later novels of John Steinbeck which were written against the backdrop of the Second World War. Human Relationships in the later novels of John Steinbeck are analysed below:

* Cannery Row (1945)*

*Cannery Row* is a post World War II novel written with a mixture of humour and sadness about the lives of the inhabitants of Cannery Row, a street in Monterey California. The novel which appeared in 1945, is unique among his writings for its ambiguity of message and emotion. Though the novel was published at the end of
the World War, at a time when prosperity and normalcy had returned to America, it depicts a group of people still trapped in Depression-era conditions, and ways of thinking. In spite of bad conditions, they are good people whose noble intentions, feelings and close relationship for one another get them through the bad times.

During the Second World War, Steinbeck served as a Foreign Correspondent. After the return from the War 1943, Steinbeck engaged himself in writing Cannery Row at the suggestion of some soldiers who said to him: “Write something funny that isn’t about the war. Write something for us to read—we’re sick of war.”¹ Steinbeck responded with Cannery Row, but he observed: “It was wasting my time in flippancy when I should be writing about the war.”² Although the book was not published until December 1944, it is certain that it was finished eight months earlier, in March of that year, just four months after his return from Europe.³ The novel has shown Steinbeck’s reaction to a world whose basic values have changed drastically after eleven years of severe economic depression, soon followed by the massive aggression and destruction of the World War.

This novel is dedicated by John Steinbeck to his friend, Ed Ricketts, who was a noted Marine Biologist and the one who got Steinbeck interested in the subject. When the typescript of Cannery Row was presented to Ed Ricketts, his comment to Steinbeck was—“Let it go that way. It is written in kindness. Such a thing can’t be bad.”⁴

To Steinbeck, “Cannery Row in Monterey in California is a poem, a stink, a granting noise, a quality of light, a tone, a habit, a nostalgia, a dream.”⁵ The Row has
a look of tin, iron, rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky tonsks etc. There are restaurants, whore-houses, little crowded groceries, laboratories and flop-houses. Its inhabitants are, as the man once said, “whores, pimps, gamblers, and sons of bitches, ” by which he meant Everybody—. The novelist remarks satirically:

Had the man looked through another peephole he might have said, ‘saints and angels and martyrs and holy men,’ and he would have meant the same thing.

Different critics, reviewers and scholars have given different views on this book. The appearance of this book, so different from the ‘social protest’ writing with which Steinbeck had become identified caused general consternation among reviewers and critics. As F.O. Mathiessen put it:

it’s a puzzler why Steinbeck should have wanted to write or publish such a book at this point in his career.

Edmund Wilson, in his review of the novel, confessed that of Steinbeck’s books Cannery Row was the one he “most enjoyed reading” but went on to attack it for its sentimental and inadequate philosophy.

After reading the novel, famous critic, Warren French commented:

the novel is rather a defense of the creative spirit, a defense of poetry. It is Steinbeck’s answer to the challenge of the war—not a novel about the physical battle against a transient enemy to make life possible, but one about the intellectual struggle against the enduring enemy to make life worthwhile.
His comment is on the whole founded on the true understanding of the novel. It is this endurance which Steinbeck advocates in this novel and leaves an ennobling effect.

*Cannery Row* is a book without much of a plot. The novel is short and episodic, with thirty-two little chapters. Rather, it is an attempt to capture the feeling and breadth of humanity of a place, the Cannery district of Monterey, California at a time of the outbreak of World War II. The people living in the area are American “bums”¹¹ not “Paisanos.”¹² They include Doc, the biologist who runs the one-man Western Biological Laboratory; Dora Flood, madam of the Bear Flag Restaurant, a whore house; Lee Chong, a Chinese owner of a grocery store; Mack and the boys—Eddie, Hughie, Jones, Gay and Hazel, living in a storage shed, they call the “Palace Flophouse and Grill”. There is also an avant-garde painter called Henri and Mr. and Mrs. Sam Malloy living in an abandoned boiler.

The story of *Cannery Row* is told about the adventures of Mack and the boys, a group of unemployed yet resourceful men. These boys want to do something nice for Doc whom they all admired. The main story revolves round Doc and Mack and the boys. The other characters are merely a pageantry. Doc is the proprietor of a biological supply house on the Row who is a gentle and intellectual man and a friend and caretaker to all. Mack and the boys plan to give Doc a party as a mark of respect and thank for everything that he has done for the inhabitants of Cannery Row. So they spend a good deal of energy acquiring provisions for the party because they need to raise money. Even though some of them will take up odd jobs, none are quick to commit to a long-term job to provide funding for Doc’s party. As an
alternative, Mack and the boys offer to capture frogs for Western Biological, which are always in short supply, in an effort to raise funds, while Doc agrees to pay them if they do manage to capture some frogs. In the process alternately, Mack and the boys enrich and enrage Lee Chong, the local grocer. They ask him if they can borrow his Ford Model T for use in the collection of frogs. While Lee Chong initially refuses, he eventually agrees to let them use the truck on the condition that if they fix for him. One of the Mack’s boys, Gay, an inspired mechanic is able to get the Ford Model T running.

In the meantime, Doc leaves to go to La Jolla to capture some octopi. Before Mack and the boys are able to turn the frogs into Doc for re-imbursement, they attempt to throw Doc’s Party as a surprise for when he returns home from La Jolla. While Mack and the boys are waiting for Doc to return, they end up becoming so drunk that they allow all of the frogs to escape by accident. Doc is late in getting back, though, and when drives up at dawn the party is over, his place is completely trashed. To find the wreckage at his home, his “eyes shone with a red animal rage” and his “small hard fist whipped out and splashed against Mack’s mouth.” After collecting himself Doc apologizes to Mack. In return Mack also tells Doc honestly, “It don’t do no good to say I’m sorry. I been sorry all my life. This ain’t no new thing. It’s always like this.” Mack then goes on to promise Doc that he and the boys will pay for the damage that they caused to Western Biological. Before Mack deeply gives his apology speech, Doc stops him abruptly and says, “you won’t Mack. …..you’ll think about it and it’ll worry you for quite a long time, but you
won’t pay for it.” After realizing that Doc is right, Mack quietly exits the laboratory.

After the failed party, a bad feeling pervades the Row for a long time, an influenza epidemic and several other unfortunate events occur. Finally the tide of luck changes, and the inhabitants of the Row start fairing a little better. Thankful to Doc for curing their sick puppy, Mack and the boys again decide to do something nice for him. Following the advice of Dora, the local madam, who is the proprietor of the Bear Flag Restaurant, a brothel, they fix on another party, this time a party that Doc can actually attend. Throwing Doc a party becomes a community effort for the people of Cannery Row, and each person makes the effort to give Doc a gift. Mac and the boys decide to give Doc the gift of twenty-one cats, always in short supply for Western Biological. From the side of Doc also, he knows that his guests would also be hungry, and so he orders and prepares many eatable items for them. Chastened by their first failure, the boys are much more careful with the planning and execution this time around. The party is a great success. The novel ends the morning after the party with Doc cleaning up his home and reflecting on life.

In the novel *Cannery Row*, different forms of human relationships such as: friend and friend, husband and wife, host and tenant relationships etc. are dealt with in an exhaustive way.

It is in the characters of Doc, a Marine Biologist and Mac and the boys and their relationship with other characters that Steinbeck showed different forms of human relationships. Among the human relationships found in the novel, Doc’s
relationship with Mac and the boys is the most important and it dominates the whole novel. Besides, the relationship between Mack and boys is also important because the story of the novel is told along with the adventures of these boys.

One has already noted that it is through Mack and the boys that Steinbeck presents relations among the different characters of the novel in a most impressive way. Mack is a ringleader, a smart, charismatic man who can charm anyone into anything. He is very intelligent and expert in every activity. One of his friends says that “Mack could be president of the United States if he wanted to be, but he wouldn’t want to do anything like that that wasn’t fun.”

Mack and his group of friends who are Eddie, Hughie, Jones, Gay and Hazel are known to all as “Mack and the boys” and spend a great deal of their time in an abandoned storage shed that christens “The Palace Flophouse and Grill.” Their relationship is very cordial and friendly because they wanted to lead a peaceful, acceptable and adjustable life. Mack and the boys seem to live for the moment. They can relax as they have no property to guard, no house to monitor against burglars, no work to do and no duties. They are hardly subject to financial problems that stem from possession. Steinbeck calls them:

The Virtues, the Graces, the Beauties of the hurried mangled craziness of Monterey and the cosmic Monterey where men in fear and hunger destroy their stomachs in the fight to secure food, where men hungering for love destroy everything lovable around them.

In the present material and envious world, they remain truthful to their ideas because they follow the natural order of things:
In the world ruled by tigers with ulcers, rutted by stricutured bulls, scavenged by blind jackals, Mack and the boys dine delicately with the tigers, fondle the frantic heifers, and wrap up the crumbs to feed the sea gulls of Cannery Row. What can it profit a man to gain the whole world and to come to his property with a gastric ulcer, a blown prostate and bifocals? 18

Here the writer, Steinbeck is no longer feeling enthusiasm for the commercially oriented American society, the society which forces things on people. Steinbeck appears to exemplify and glorify Mack and the boys for leading their peaceful accepted life. They do not fight with life, they avoid whatever is beyond their control. Avoiding the trap of materialism and commercialism, they lead a healthy life. Here Steinbeck says:

Mack and the boys avoid the trap, walk around the poison, step over the noose while a generation of trapped, poisoned, and trussed-up men scream at them and call them no goods, come-to-bad-ends, blot-on-the-town, thieves, rascals, bums. 19

It may be mentioned that the relationship between Mack and the boys is tightened up by observing of a special code of conduct. Mack and the boys ironically remarks that they got good reputations and they didn’t want to spoil them. Their code is that everyone of them keeps a job for sometime say a month or more when they take it on. Taking a job for a day or two would spoil their reputation. But the irony is that they are never seen working. One example of their idleness may be
demonstrated that Henri, one of their friends busy making a boat, never completes it for fear of floating it on water.

In addition to the relationship between Mack and the boys, the most important relationship in this novel is Doc’s relationship with Mac and the boys. In fact, it is on this relationship that the whole plot of the novel is constructed. Doc, the proprietor of the Western Biological Laboratory, a specimen supply house is a gentle, melancholic man who is a source of culture, benevolence, and aid for all on the Row. Everybody loves him, and in turn, he too tries to return their love. He has the hands of a brain surgeon, and a cool warm mind. It is said of him that he has helped many a girl out of one trouble and into another. He leads his life in a world of wonders and excitement. Everyone thinks of him: “I really must do something nice for Doc.”

Mack the ringleader of the boys remarks: “That Doc is a fine fellow. We ought to do something for him.” Here Peter Lisca says:

…It is this impulse which best reveals the relationship between Doc and inhabitants of Cannery Row.

Again Mack speaks of him elsewhere: “I been wondering for a long time what we could do for him—something nice. Something he’d like.” The tender feeling of Mack and the boys leads them to organize a party for Doc as a mark of respect and thank for everything that he has done for the welfare of the inhabitants of Cannery Row. Mack who is the mentor of the group is a great admirer of Doc:

He’s a real nice fella, said Mack. We shouldn’t go forgettin’ we’re doin’ all this for Doc. From that way things are planni’ out, it looks like Doc is a pretty lucky guy.
Besides, people also accept Doc when he rationalizes his actions in the way they expect it. Thus they finally identify his motives. For giving a party for Doc, Mack and the boys raise money. With the money they raised, they set up in Doc’s laboratory which doubles as his living quarters one night while Doc is going on a specimen-collecting trip. Before Doc returns to his home, they end up becoming so drunk that Doc’s place is trashed. And at dawn the party is over. Doc is extremely angry at the conduct of Mack and his friends. There were assault and serious exchange of words between Doc and the group. At last Doc comes to realize the momentum of love and respect the inhabitants of the place including Mack and the boys want to show to him. Here it may be mentioned that the sincere feeling about Mack and the boys gains even more significance as it is made by Doc, who is regarded as a local deity and a paragon of virtue:

I think that Mack and the boys know everything that has happened in the world and possibly everything that will happen. 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 silk men, with bad stomachs, and bad souls, but Mack and the boys are healthy and curious clean. They can do whatever they want. They can satisfy their appetites without calling them something else.25

In the novel, relationship among Doc and the inhabitants of Cannery Row and Mack and the boys can clearly be depicted by the following preparations. The people of the place fix on another party that Doc can actually attend. Throwing Doc
a party becomes a community effort for the people of Cannery Row and each person makes the effort to give Doc a gift. With the revival of hoisting a second party in Doc’s honour, everyone becomes involved in its preparation. The girls at Dora make a patchwork quilt; Lee Chong sets aside a twenty five foot string of fire crackers and a big bag of China lily bulbs; Sam Malloy decides to give the connecting rod and piston from a 1916 Chalmers; and Mack and the boys build a wire cage for the collection of angry tom cats— all these for auspicious occasion. Even Frankie tries to get a clock for Doc by stealing it from Jacob’s Jewellery, but unluckily he is caught red-handed and is saved only by all-loving Doc himself.

From the side of Doc himself, he knows that his guests would also be hungry, and so he orders and prepares many eatable items for them. Now he is feeling better and better and he personally helps everything required for the guests:

Everyone was surprised when he served the meat. Nobody was really hungry and they cleaned it up instantly. Now the food set the party into a kind of rich digestive sadness. The whisky was gone and Doc brought out the gallons of wine.26

Among the middle class inhabitants of Cannery Row, there are also unconventional and remarkable persons like Lee Chong and Dora, who have received widespread social acceptance. The relationship between Lee Chong and Mac and the boys is very interesting and extra-ordinary. Lee Chong is a Chinese grocer of the Row whose store stocks absolutely everything. He is willing to engage in almost any transaction, provided it is profitable and risk-free. He is a shrewd, even occasionally manipulative businessman but also good-hearted. He extends
credit generously and tries to take care of the unfortunate. It is visible in his attitude to his clients:

He never pressed his clients, but when the bill became too large, Lee cut off credit.\(^{27}\)

Here, Robert S. Hughes, Jr. says:

Lee Chong manages not to remain healthy and prosperous but also to avoid destroying others on his way to financial security.\(^{28}\)

It is known that every relation seems healthy and mutually beneficial. Mack and the boys develop interdependent relations with their group. The group collects cats and frogs for money; One of Mack’s boys, Eddie works as a bartender. Even the apparent parasite incident of acquiring The Palace Flopehouse from Lee Chong turns into a common place of dependence. Mack and the boys gain shelter. The relationship is host and tenant relationship. When Lee lets Mack and the boys rent the Palace Flopehouse for nothing, he is not in a lost position. At once he realizes that his new tenants will guard his property. Lee is glad that no mysterious injury will be made to his property:

Everyone was happy about it. And if to be thought that Lee Chong suffered a total loss, at least his mind did not work that way. The windows were not broken. Fire did not break out, and while no rent was ever paid, if the tenants ever had any money, and quite often they did have, it never occurred to them to spend it any place except at Lee Chong’s grocery.\(^{29}\)
The relationship between Lee Chong and Mack and the boys living together without much harm done to each other is remarkable. Lee remains successful in business but not at the expense of others. This grocer is a realistic businessman. His grocery is a wonderful human-friendly institution as Lee is not a regular, money-oriented grocer. His generosity is also shown by the fact that it is he who helps with the parties for the Doc. In the party for Doc, Lee sets aside a twenty-five foot string of fire crackers and a big bag of China Lily bulbs.

In the novel another person who forms an intimate relationship with the inhabitants of Cannery Row is Dora Flood. She is the owner and operator of the Bear Flag Restaurant, a whore house. She possesses a keen business mind as well as strong spirit. Though she runs a whorehouse, she has certain standards—selling no hard liquor, keeping an honest price on the services of the house, allowing no vulgarity to be spoken on the premises. She never turns out her girls who are too old or infirm to work, as she says:

some of them don’t turn three tricks a month but they go right on eating three meals a day.\(^{30}\)

So her business does not disrupt the family lives of her clients. She is realistic, therefore she knows that with the illegal business she is running, she has to abide the law more than anybody else in the community. The Matrons from Monterey cannot condemn Dora as she supports charities:

With everything else it is the same, Red Cross, Community chest, Boy Scouts, Dora’s unsung, unpublicized dirty wages of sin lead the list of donations.\(^{31}\)
During the darkest days of the Great Depression, Dora pays people’s grocery bills and feeds their children, very neatly going breaks in the process. Dora is also kind to those who have helped her. It is she who advises Mack and the boys to organize another party for Doc after the first party failed. All over Cannery Row people are preparing for Doc’s party. Dora’s girls decide to make Doc:

a patchwork quilt, a beautiful thing of silk. And since most of the silk available came from understanding and evening dresses.  

It is Dora who forms efficient relationship among the different characters of the novel. In the novel, *Cannery Row*, she is debatably the most successful character. As Peter Lisca mentions:

The book has a unifying plot in the attempts of Mack and the boys to give Doc a party, an attempt which ends in disaster once and is successful only when they join forces with the girls of Dora’s Bear Flag Restaurant.  

Another relationship which has been presented by Steinbeck is the relationship between Doc and Frankie. Frankie is a mentally handicapped boy who is neglected by his widowed mother. He is not an idiot nor is he dangerous, but he can’t learn and there is something wrong with his co-ordinating faculty. He is not wanted either at school or at home. He informs Doc that his father being dead, the uncles around all the time at home hit him, tell him to get out. One afternoon he says to Doc, “I love you.” He wants to work in the Doc’s lab. Through Doc’s acceptance and kindness, the boy develops to the point where he can do little menial
chores around the laboratory. In return, Doc provides him with food, shelter and understanding, for which he receives virtual adoration.

There is a time at the Cannery Row that all the people are preparing for Doc’s party. At this time Frankie has also found out about the party, as well as, and wants more than anything to do something magnificent for Doc. He has his sights on an onyx clock at a local jewellery shop, on top of which is a sculpture with a figure look like Doc. Unable to afford the clock, Frankie breaks into the Jewellery shop and is caught. As Frankie’s mother has denied responsibility for the boy, Doc is called to the police station. Doc tries to get the police to parole Frankie to him. The charge of robbery is levelled against Frankie as he has almost reached puberty and the doctors believe that he can become sexually aggressive. When Doc asks Frankie why he tried to steal the clock, he says, ‘I love you.’ 35 Doc is overcome by emotions and runs out of the police station by getting in his car to go collecting specimens in the beach.

Human relationship is manifested in different forms in Steinbeck’s novel, Cannery Row. There are simple relationships as well as complex relationships in the novel. Among the complex relationships, husband and wife relationships between Gay and his wife and the Captain and his wife may be mentioned. Among the simpler and less complex relationships, husband and wife relationship between Mr. and Mrs. Sam Malloy may be mentioned.

The relationship between Gay, one of the Mack’s boys and his wife is very peculiar in the novel. Gay is an inspired mechanic who was able to get all things
turn and twist and explode. He frequents jail in preference to his unhappy domestic
life. Hazel, one of his friends said:

That fellow Gay is moving in with us I guess. His wife hits
him pretty bad. He don’t mind that when he’s awake but
she waits ‘til he gets to sleep and then hits him. He hates
that. He has to wake up and beat her up and then when he
goes back to sleep she hits him again. He don’t get any rest
so he’s moving in with us. 36

The close relationship between husband and wife is essential for ideal
domestic life but here the writer wants to show the failure of having a close
relationship between husband and wife due to the lack of understanding.

Another peculiar relationship is the relationship between the Captain and his
wife. Here is the real name of the man that Mack refers to as ‘Captain’ is never
revealed in the story. Described as a man who is both “dark and large,” 37 the
Captain discovers Mack and the boys intruding on his land in their attempt to catch
frogs for Doc and asks them leave there. Later the captain allows Mack and the boys
to catch the frogs on his land and gives Mack a pup and provides them with a great
deal of whisky.

The Captain’s relationship with his wife becomes sour and strained when his
wife participated in politics. The captain has gone crazy ever since his wife went
into politics. The Captain says that his wife “got elected to the Assembly for this
district and when the legislature isn’t in session, she’s off making speeches. And
when she’s home she’s is studying all the time and writing bills." There is implied touch of humour and irony in the Captain’s remark:

My wife is a wonderful woman, he said in a kind of peroration. Most wonderful woman. Ought to of been a man. If she was a man I wouldn’t of married her.  

Here Steinbeck wants to suggest that by pursuing one’s own career, one has violated a sex-role taboo.

In the novel, husband and wife relationship between Mr. and his Mrs. Sam Malloy is simple and less complex relationship. Though they lead their life under simple and normal circumstance, instance of vainglory is noticed in Mr. and Mrs. Malloy who live in the cast off cannery boilers, and rent the larger pipes as sleeping quarters for single man at a normal fee. Thus Mr. Malloy becomes a landlord. Mrs. Malloy feels her status has improved, and she starts to decorate the boiler. To maintain social decorum and decency, Mrs. Malloy insists that her husband should get curtains even when there are no curtains to use them. Her husband, Sam Malloy discourages the proposal of Mrs. Malloy who cried and cried. At last holding her at his arms, he comforted her. Mrs. Malloy sobbed and said:

Men just don’t understand how a woman feels, she sobbed.

Men just never try to put themselves in a woman’s place.

Here the writer wants to show that man fails to understand the feeling of his life partner when life goes on up and down situation.

Among the different forms of husband and wife relationships in the novel, there is also a story of fumbling mother and idle father in the family where Hazel,
one of the Mack’s friends happens to be the eighth child. His mother is tired of feeding the hungry children and their idle father by trying every possible way of making money:

-while her husband from canvas chair gave her every help his advice and reasoning and criticism could offer.⁴²

Hazel’s name is feminine because his mother was tired when he was born and named the baby after an aunt who was reputed to have life insurance. When the mother realized that Hazel was a boy she had already gotten used to the name and never changed it.

In fact, the novelist, John Steinbeck has excellently portrayed different types of human relationships in the novel like his other previous novels. Being the matured period of his life, he is able to present many simple and complex human relationships with better understanding.
The Pearl (1947)

*The Pearl*, Steinbeck’s simple and touching novella originally appeared in the magazine *Woman’s Home Companion* in 1945 under the title, “The Pearl of the World.” It was first published in the book form in 1947 under the title, *The pearl*. The story explores the destructive effect of colonial capitalism on the simple piety of a traditional native culture. The concept of the story had been in the mind of Steinbeck since before the war. In *The Log From The Sea of Cortez*, Steinbeck tells of his visit, along with Ed. Ricketts and their companions to the city of La Paz which is very fascinating and venerable. He tells the events which happened at La Paz in recent years. It is a story of an Indian boy and a pearl:

An Indian boy by accident found a pearl of great size, an unbelievable pearl. He knew its value was so great that he need never work again. In his great pearl lay salvation, for he could in advance purchase masses sufficient to pop him out of purgatory like a squeezed watermelon seed. He took his pearl to a broker and was offered so little that he grew angry for he knew he was cheated. Then he carried his pearl to another broker and was offered the same amount. After a few more visits he came to know that the brokers were only the many hands of one head and that he could not sell his pearl for more. He took it to the beach and hid it under a stone, and that night he was clubbed into unconsciousness and his clothing was searched. The next night he slept at the house of a friend and his friend and he were injured and bound and the whole house searched. Then he went inland to lose his pursuers and he was waylaid and tortured. But he was very angry now and he
knew what he must do. Hurt as he was he crept back to La Paz in the night and he skulked like a hunted fox to the beach and took out his pearl from under the stone. Then he cursed it and threw it as far as he could into the channel. He was a free man again with his soul in danger and his food and shelter insecure. And he laughed a great deal about it.43

When Steinbeck comes to write his small novel, the story has been based on the above story which he heard among the Indians. In his novel, he keeps the basic pattern of the story—the discovery of the pearl, the persecution, and the renunciation. He tries to draw the attention of the readers on the aspects of the story he wishes to emphasize—by introducing certain important changes. The plot of the novel, The Pearl is as follows.

As the novel opens, dawn is breaking on the peaceful and domestic life of Kino, a young pearl diver at La Paz. He and his family live in a hut by the sea. He enjoys his simple life until the day his son, Coyotito is stung by a scorpion. The body is taken to the wealthy town doctor, who refuses to treat the child without payment. So Kino and his wife, Juana are left with the only hope that their child might be saved by the grace of God. That day Kino goes diving, and finds a great pearl, the Pearl of the World, and knows he is suddenly a wealthy man. News about the great pearl spreads like wildfire in the town where many people begin to plot ways to steal it.

While the townspeople plot against Kino, Kino hopes of marrying Juana in a church, buying a rifle and sending his son, Coyotito to school so that he can learn to read. In one sense all the material things that civilized world can offer, seem to be
embodied in the pearl. Kino says “This pearl has become my soul.” At this time, the doctor comes to treat Coyotito soon after he learns of Kino’s pearl, although the baby is healed by Juana’s remedy. Taking advantage of Kino’s ignorance, the doctor convinces him that the child is still ill and will die without the care of a doctor. He secretly drugs the baby and then cures it to show that he is needed. In the meantime, the doctor manipulates Kino into unwittingly revealing where he has hidden the great pearl. Kino secretly hides the pearl at another place when the doctor leaves. That night, an intruder who comes into Kino’s house roots around near the spot where Kino had first buried the pearl.

The next-day, Kino goes to the town to sell the pearl. The monopolistic pearl-broker, through his agents, plans to cheat Kino and forces a cheap sale of the pearl. One can find that the pearl buyers are really “only one pearl buyer with many hands.” Kino refuses to sell the pearl and plans to travel to another city to sell it at a fair price. His brother, Juan Tomas, feels that Kino’s plan is foolish because it defies his whole way of life and puts his family in a dangerous condition. His wife, Juana also warns Kino that the pearl is evil and will destroy his family, but he refuses to throw it away. That night Juana tries to throw it into the sea, but Kino stops her and beats her. On his way back to his hut, Kino is attacked and beaten and he kills some-one in self-defence. In return someone burns the hut. Once again Coyotito’s face becomes thick and feverish from the medicine the doctor secretly gives drugs. Now, “the pearl had become sinister in his ears, and it was interwoven with the music of evil.”
Kino and his family hide with Juan Tomas, Kino’s brother for a day before embarking on their journey to a new city that some trackers follow them. During the day, Kino discovers that some trackers follow them. He knows that if the trackers catch them, they will steal the pearl and kill his family. To escape, Kino and Juana take the baby and run to the mountains where they hide in a cave at nightfall. In the night flight, there was desperate struggle among the rocks between Kino and the trackers. As the shot is fired, Kino springs on the trackers and kills them all. Unfortunately Coyotito is killed by the first gunshot. Without the fulfillment of its former promise, the pearl has caused a lot of suffering to his family:

And pearl was ugly; it was grey, like a malignant growth.
And Kino heard the music of the pearl, distorted and insane.47

Realizing that the pearl is cursed and has destroyed his family as Juana forewarned; Kino and Juana return to La Paz and there with all his might, under a setting sun, Kino throws the cursed pearl into the sea.

The novel was appreciated by many critics and reviewers. Praising this novel, Howard Levant sees the ending as an:

anthropomorphic form of penance, a ritual burial, an ejection of evil, a token of the return to the genuine life of the organism, shaded by the fact of death which no human act can alter. The resolution is ambiguous, then, like the rest of the parable, for it echoes our flawed humanity……..which is to say that The Pearl is a triumph, a successful rendering of human experience in the round, in
the most economical and intense of forms, without any 
surrender to the simplified or imposed patterns that mark 
the conclusions of such different novels as *Tortilla Flat* or *The Grapes of Wrath*.  

Steinbeck seems to agree with philosopher David Bakan, who postulates that 
duality is essential to mankind when he states: 

the most critical paradox that man must live with, is the 
possibility that all that is characteristically associated with 
evil is, in some way, intimately intertwined with good, the 
notion that the sins of mankind, sex, aggression and 
avarice, are related to the survival of mankind.

In this novel, various kinds of human relationships are dealt with but the 
writer presents Kino’s relationship with his wife, Juana as the most important 
relationship. Kino is the protagonist of this novel and all the events revolve round 
this character. The aura of his relationship with his wife shines brighter than the 
other relationships found in the novel. Though there are some differences in their 
mode of actions and objectives, their relationship dominates the plot throughout the 

novel. Besides husband-wife relationship, there also other relationships like: father-
son relationship, brother-brother relationship, doctor-patient relationship etc. For a 
close analysis of Kino’s relationship with his wife, it is necessary to look into the 
kind of relationship Kino keeps before the discovery of the great pearl—the Pearl of 
the World and after the discovery of the pearl. For this purpose, the novel can be 
divided into two parts. The first part of the novel deals with the simple and happy 
domestic life of Kino and his wife till the day their only son, Coyotito is stung by a 
scorpion and the discovery of the great pearl. In this first part we can see the true
husband-wife relationship. In the second part of the novel, there is Kino’s relationship with his desperate wife, Juana who is necessarily subservient to her husband as a wife in a traditional society. In the second part of the relationship, one can find that reluctantly Juana must follow what Kino views as his larger ambitions, even though her good sense cautions against it as their situation becomes increasingly desperate.

The first part of the novel begins with Kino and his family leading a peaceful and domestic life. Living in a hut by the sea, they enjoy the contentment that simple necessities bring to those who love plain living. Kino is a dignified, hardworking, impoverished native who works as a pearl diver. Juana is Kino’s strong, quiet wife who takes care of her family. She obeys her husband in most instances. Kino and Juana have no need for words, their communication is innocent of all strife. “The Song of the family came now from behind Kino. And the rhythm of the family song was grinding stone where Juana worked the corn for the morning cakes.” It is the music of their life together and reflects their peaceful interaction with one another, even in silence. They have an infant son named Coyotito whom they love very much. One morning a scorpion stings Coyotito. Hoping to protect their son, Kino and Juana rush to a wealthy doctor of the town. When they arrive at the doctor’s gate, they are turned away because they are poor natives who cannot pay enough:

Has he any money? the doctor demanded, No, they never have any money. I, I alone in the world am supposed to work for nothing---and I am tired of it. See if he has any money! 
Later that day, Kino and Juana take their family canoe, an heirloom, out to the estuary to go diving for pearls. Juanu makes a poultice for Coyotito’s wound, while kino searches the sea bottom. Juana’s prayers for a large pearl are answered when Kino surfaces with the largest pearl either of them has never seen:

“………….the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull’s egg. It was the greatest pearl in the world.”

Kino lets out a triumphant yell at his good fortune. He knows that he will soon become a wealthy man. Until this time Kino and Juana lead a peaceful domestic life.

In the next part, after the discovery of the great pearl, evil designs from people come to Kino’s family. Kino starts to keep high ambition, while the townspeople plot against Kino. He dreams of marrying Juana in a church which he longs for a long time. He also wants to buy a rifle, and send Coyotito to school so that he can learn to read. As the pearl is worth a lot of money, Kino believes it offers him a chance to realize his ambitious dreams and free himself from the shackles of colonialism. His desire for his son to obtain an education shows Kino’s recognition that education provides the only possible escape from colonial oppression. Kino’s face shone with prophecy:

My son will read and open the books, and my son will write and will know writing. And my son will make numbers, and these things will make us free because he will know---he will know and through him we will know.

“This is what the pearl will do,” said Kino.
On hearing of Kino’s pearl, the doctor comes to treat Coyotito. Taking advantage of Kino’s ignorance, the doctor convinces Kino that the child is still ill and will die without the care of a doctor. He tries to know where Kino has hidden the great pearl. That night, an intruder comes into Kino’s hut and roots around near the spot where Kino had first buried the pearl. The next day, Kino tries to sell the pearl in town. The pearl buyers have already planned to convince Kino that the great pearl he has found is worth very little because it is too large. “Now there was only one pearl buyer with many hands.” They want to buy the pearl for a low price. When the buyers try to cheat Kino, he refuses to sell it and plans to travel to another city to sell at a fair price. Kino’s brother, Juan Tomas, feels that Kino’s plan is foolish because it defies his entire way of life and puts his family in danger.

Juana warns Kino that the pearl is evil and will destroy his family. Juana says:

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

But Kino refuses to throw it away thinking that it will provide a different life for his family. That night, Juana takes the pearl and tries to throw it into the sea, but Kino stops her and beats her. On his way back to their hut, Kino is attacked and he kills one man in self-defence. While Juana is inside the hut getting the ailing baby, someone burns the hut. Kino, Juana and Coyotito hide with Kino’s brother, Juan Tomas for a day before travelling to a new city under the cover of darkness. There Kino discovers that some trackers follow them to steal the pearl and kill his
family if they catch them. To escape, Kino and Juana take the baby and run to the mountain where they hide in a cave at night. The trackers shoot at the dark cave where Juana and Coyotito are hiding. As the shot is fired, Kino springs on the trackers and kills them all. Unfortunately, Coyotito is killed by the first gunshot, and Kino’s journey with the pearl ends in tragedy. When they return home with a lot of bitterness the meaning of the pearl becomes fully transformed. Without the fulfillment of its former promise, the pearl has caused lot of suffering:

And pearl was ugly, it was grey, like a malignant growth.
And Kino heard the music of the pearl distorted and insane.  

At last Kino holds the pearl out in front of him, and then flings it out into the ocean. Kino Juana watch the pearl as it splashes the surface, and stare at the spot quietly as the sun sets.

Here Debra K.S. Barker remarks in his essay, “Passages of Descent and Initiation: Juana as the “Other” Hero of The Pearl”:

Juana survives the ultimate initiation experience, transforming into a new being, a powerful character whose role is far more significant than readers have previously recognized. Two particularly important tableaus, when juxtaposed, reveal not only a qualitative change in the dynamics of Kino and Juana’s relationship, but also the extent to which Juana’s character has grown.

And in the last part of the novel, Debra K.S. Barker further says:
This final scene stands as one of the story’s most potent in terms of psychic weight, resonant with the soul-ache of profound bereavement. The scene, with its focus upon both Juana’s stoicism and the equal footing with which the two return to their community, prompts us to consider that although Kino is represented as the protagonist and nominal hero of the story, Juana nevertheless undergoes a trial equal to or perhaps more momentous than his.\textsuperscript{58}

Another important relationship in the novel is Kino’s relationship with his elder brother, Juan Tomas. Deeply loyal to his family, Juan Tomas supports Kino in all of his endeavours but warns him of the dangers involved in possessing such a valuable pearl. Kino tries to sell the pearl in town. But the buyers try to purchase the pearl for a low price. It is Juan Tomas who walked with Kino and cautioned his brother. He said: “You must be careful to see they do not cheat.”\textsuperscript{59} When the buyers try to cheat Kino, Kino refuses to sell the pearl and plans to travel to another city to sell at a fair price. While hard-bargaining is going on Joan Tomas comes in and squats down beside Kino and remains silent for a long time, until at last Kino demands, “What else could I do? They are cheats.”\textsuperscript{60} Juan Tomas nods gravely. He is the elder and Kino looks to him for wisdom. At this Tomas said:

It is hard to know. We do not know that we are cheated from birth to the overcharge on our coffins. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life and I am afraid of you. \textsuperscript{61}

On his way back to their hut, Kino is attacked and he kills one man in self-defence. Kino, Juana and Coyotito seek to hide with Kino’s brother for a day before
travelling on their journey to a new city under the cover of darkness. And Kino said:

Oh, my brother, an insult has been put on me that is deeper than my life. For on the beach my canoe is broken, my house burned, and in the brush a dead man lies. Every escape is cut off. You must hide us, my brother.  

Juan Tomas has a very loyal wife named Apolonia. She follows her husband as he escorts Kino into town to sell the pearl, and she raises a formal mourning when Kino’s hut burns. At the critical juncture on the life of Kino and his family, Juan Tomas and his wife, Apolonia grant shelter to them. Here the writer shows the brotherly relationship between Kino and Juan Tomas. Juan Tomas is very sympathetic to Kino and Juana. He puts them up when they need to hide and telling no one of their whereabouts. It is he who gathers supplies that Kino and Juana will need on their journey and protects his brother’s family until they depart.

The next relationship to be examined in the novel is doctor and patient relationship. It is natural to have good relationship between a doctor and a patient. It is duty-bound for a doctor to save human life. But it is not so in the story of this novel. Kino’s only son, Coyotito is stung by a scorpion. At first the wealthy town doctor does not treat the baby because Kino cannot pay the doctor’s fee:

Has he any money? the doctor demanded. No they never have any money. I, I alone in the world am supposed to work for nothing—and I am tired of it. See if he has any money!  

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Then the doctor changes his mind after learning that Kino has found a great pearl. He pretends not to know that Kino has found the ‘Pearl of the World,’ :

When I have sold my pearl I will pay you, Kino said.
“You have a pearl? A good pearl?” the doctor asked with interest.  

The doctor can watch to see if Kino’s eyes go to spot where it is buried in the hut. Though the doctor does not figure largely in the novel’s plot, he is an important character in the novel because he represents the colonial attitudes that oppress Kino’s people. As a physician, the doctor is against medical ethics, he feels no such duty when he considers someone who is beneath him. His callous refusal to treat Coyotito for the scorpion sting without money shows the human cost of political conquest rooted in the desire of financial profit. In this novel there is no fair relationship between the doctor and the patient. Here Michael J. Meyer remarks in his essay “Precious Bane: Mining the Fool’s Gold of *The Pearl*”:

Even the medicine prescribed by the doctor is questionable, as Kino cannot help but wonder whether the prescription itself is not evil masquerading as good and whether Coyotito’s illness has been caused by the doctor in order to gain the pearl for himself. Such duplicity continues in the narration when the doctor arrives and denies having heard of Kino’s good fortune, thus craftily causing Kino to betray the secret hiding place of the treasure.  

In this novel, Steinbeck tries to present different aspects of human relationships. He is a keen observer of the family life as well as the social milieu.
Besides, the writer tries to depict the destructive effect of colonial capitalism on the simple piety of a traditional native culture.

*The Wayward Bus* (1947)

*The Wayward Bus* is also a novel originally published in 1947. It is Steinbeck’s first novel after World War II and his first full-length novel after *The Grapes of Wrath*. After the war, there was a post-war economic boom in America. The buoyancy of the boom was deflated by the frustration produced by the cold-war and by witch-hunting at home. The idealism of the years of the war was replaced by commercial greed, false values, hypocrisy and self-deception. Once again, the world was found not safe for democracy. There was a great necessity of psychological and economic re-adjustment. Not to content to live in the past or imitate past triumphs, he turned to new concerns. What he tried to offer in *The Wayward Bus* was a moral vision of the post-war years.

*The Wayward Bus* was dedicated by Steinbeck to “Gwyn,” presumably a reference to his second wife, Gwynodolyn Conger. But they divorced less than a year after the publication of the novel. Although this novel was considered one of Steinbeck’s weaker novels at the time of its original publication, *The Wayward Bus* was financially more successful than any of his previous works.

*The Wayward Bus* is intended as more than a realistic narrative and it has in its epigraph the first six lines from *Everyman*:
I pray you all gyve andyence,
And herep this matter with reverence,
By figure a morall playe;
The somonynge of Everyman called it is,
That of our lyves and endynge showes
How transytory we be all daye.66

This epigraph not only hints at the morality aspect but it throws light on the perspective of the world. In the novel, one may think that the bus represents the world and the passengers in the bus are going a journey towards death. The last line of the epigraph “how transytory we be all daye” clearly shows how the lives of the modern pilgrims are far removed from the dignity and permanence of meaningful lives. The novel may be treated as a criticism of a fallen world. Here the writer intends to create a suitable atmosphere in which men can reveal their honesty or their hypocrisy and self deception.

To understand the basic intention of the novel and to tackle the problems faced by Steinbeck, it is pertinent to know the plot of the novel. The bus in The Wayward Bus is a dilapidated vehicle transferring passengers, not handled by the Greyhound, on a run between “Rebel Corners and San Juan de la Cruz.”67 A representative group of characters makes the trip. During the trip, the passengers are isolated and their isolation enables them to interact with each other. The interaction among them reveals their underlying and authentic characters. The driver is Juan Chicoy, “part Mexican and part Irish, perhaps fifty years old, with clear black eyes, a good head of hair, and a dark and handsome face.”68 His assistant is Ed Carson, nicknamed ‘Pimples’ because of acne that aggravates his intense sexual frustrations.
Norma is a shy and drably dressed girl hired by Chicoy for his store-restaurant-garage and service station. The store and lunch-room part of the operation are run by his wife Alice, who is quarrelsome and drinks too much. Norma is obsessed with the film star Clark Gable, and fantasizes about being a movie star.

The passengers consist of Mr. and Mrs. Pritchard and their daughter Mildred, Ernest Horton, Camille Oaks, Van Brunt. Mr. Elliot Pritchard is a conservative and conformist businessman. His wife Bernice seems sweet and gentle but she uses these qualities to hide her defect, and to dominate her husband. Their daughter, Mildred Pritchard is a college student, sexually promiscuous. Ernest Horton is a war veteran who makes his living by selling gadgets like the “Little Wonder Artificial Sore Foot” and Camille Oaks is “the kind of girl everybody watched walk by,” of casual morals. Camille Oaks is a stripper headed for Los Angeles. Van Brunt, a querulous old man with a heart condition, warns all in the bus that heavy rains might wash out the bridge over a river across the road.

As the journey starts, Juan Chicoy drives the bus to the river and finds the bridge in danger of being washed away by flood water. He takes an abandoned old stage road and deliberately runs the bus in the mud telling the passengers it is an accident. He does it as an excuse to abandon the bus, his wife and his responsibility of carrying the passengers towards Mexico. On the way he goes into a barn where Mildred Pritchard catches up with him and seduces him. In the meantime, Mr. Pritchard offers Camille a job in his firm, which she rejects. She rightly informs him that the offer is simply the prelude to a seduction attempt. Jolted by this frank recognition of a motive, Pritchard reacts by raping his wife in a cave where they
have taken shelter. Norma, made more attractive by Camille’s redoing her hair and
make-up, arouses the lust of Pimples, whom she fights off when he paws all over
her. Van Brunt has a stroke that leaves him in a dying condition. Then, after making
love to Mildred, Juan gives up his ideas about Mexico, digs the bus out, and takes
the passengers to San Juan de la Cruz. The novel ends with this place visible in the
distance.

Many reviewers and critics have given different views on Steinbeck’s novel
*The Wayward Bus*. To point out the opinion of Bernard DeVeto, he found that “a
long-winged insistence on sexual pruritus” and that was “fearfully boring.”

Frank O’Malley for the Catholic Journal *Commonweal* protested that:

Steinbeck’s dreary, prurient pilgrimage has no real human a
universal significance. It is nothing more than an unusually
dismal bus ride—more dismal, depraved and meaningless
than any man elsewhere has ever taken”—a sweeping and
hyperbolic generalization.

Like the other novels of John Steinbeck, in *The Wayward Bus* also, there are
various kinds of human relationships. These relationships are the husband and the
wife, the driver and the passengers, parent and daughter, passenger and passenger,
adolescent boys and adolescent girls etc.

Among the various relationships found in the novel, the relationship between
Juan Chicoy and Alice Chicoy is an important husband and wife relationship. Juan
Chicoy, the driver of the bus, is a typical Steinbeck hero. Physically strong, he is
self-reliant and confident and possesses the ability to accept the unpredictability of
life. He also possesses a kindly and understanding deposition. Seen in purely human terms, Juan is the macho male. Steinbeck calls him “a fine, steady man” and “a magnificent mechanic.” His wife, Alice Chicoy possesses the quality of lusty appetites. She is both madly in love with him:

and a little afraid of him too, because he was a man, and there aren’t very many of them, as Alice Chicoy had found out. There aren’t very many of them in the world, as everyone finds out sooner or later.  

Alice Chicoy is energetic and efficient in running the restaurant, but her bad temper and her jealousy about Juan make everyone dislike her. Although madly in love with her husband, she has let herself become slovenly, wide-hipped and sag-chested, as if out of self-destructiveness. She is very quarrelsome and drinks too much. When drunk, she considers Juan “a stinking greaser,” though in fact drunkenness gives her an acid, bitter smell that he cannot stand. Until the bus trip, Alice has no specific reason for jealousy; Juan has not been unfaithful to her, but she fears that he might leave her as he must has left other woman:

How many she didn’t know because he’d never spoken of it, but a man of this attractiveness must have left other woman.  

Though Juan Jokes that he married Alice “Because she can cook bean,” he tolerates her erratic behaviour and is reasonably satisfied with his marriage. Alice is depicted as sexually frustrated individual possessing violent emotion, uncontrolled rage and hatred for others. Her moral confusion is the result of sexual frustration. She is afraid of setting old and losing Juan. Steinbeck makes use of internal
monologue to effectively display the working of the confused mind. In one of her few moments of lucidity, Alice realizes that Juan knows she loves him:

And you can’t leave a thing like that. It’s a structure and it has an architecture, and you can’t leave it without tearing off a piece of yourself. So if you want to remain whole you stay no matter how much you may dislike staying. Juan was not a man who fooled himself very much.  

Another husband and wife relationship in the novel is the relationship between Elliot Pritchard, a business executive and his wife, Bernice Pritchard. Just as Elliot Pritchard is an antithesis to Juan Chicoy, so Bernice Pritchard is the antithesis to Alice. Whereas Alice is a slob, Bernice is all daintiness and false delicacy, lavender and lace. So there is a contrast between the two types of relationships. In society’s terms, Pritchard, an affluent and influential man is a success. Wearing many luxury items, Pritchard “looked like Truman and like the vice-presidents of companies and like certified public accountants.” Though president of a medium-sized corporation, Pritchard utterly lacks self-assurance. He does not really want to go to Mexico, which he considers a radical country which is very dangerous, but he has been manipulated by his wife into thinking he wants to go for the sake of his daughter’s education.

Pritchard’s wife, Bernice can be classed as a type. Like her husband, her life also revolves around status and luxury items which she collects avidly. She lives by rules which she feels are correct, and rejects knowledge and experience if they do not conform to her own ideas. Though fond of her husband, she cannot respond to
him sexually, being frigid from a “nun’s hood” as well as from psychological causes:

Women of lusty appetites she spoke of as ‘that kind of woman’ and she was a little sorry for them as she was for dope fiends and alcoholics.  

She has a reputation for being sweet and unselfish; she is called a saint by her friends. She uses her husband’s lust for luxury items to acquire the possessions she desires. Her self-imposed isolation comes from the existence in a world of illusion and hypocrisy. Her sexual flaw is responsible for her isolation. She uses to subdue her husband to her will without his being aware of it.

Bernice’s husband, Mr. Pritchard acts protectively, calls her a “little girl” and himself a “big man.” After Pritchard rapes her in a cave where they have taken shelter in response to his rejection by Camille, Bernice looks up with ferocious eyes, tears her face with her nails, rubs dirt the blood, and treats him with the accusation of sanctified silence, followed by perfect politeness and a sweet voice. To herself, she says:

I must think of no evil. Just because Elliot went down under brutishness is no reason for me to lose beauty and toleration. With a flicker of triumph, she thinks, I have conquered anger, and I have conquered disgust. I can forgive him, I know I can. But for his own sake it must not be too soon…for his own good.
The above statement shows that Mrs. Pritchard succeeds in controlling and governing her husband. Thus the writer depicts a unique type of relationship between the two.

The next relationship is that of Juan Chicoy, the bus driver and his passengers on the bus which runs between Rabel Corners and San Juan de la Cruz. Juan Chicoy has all the characteristics of a Steinbeck hero. He is a skilled mechanic who is self-reliant and self-contained. His manhood seems to consist primarily of competence and self-confidence. Except for his temporary uncertainty about his future during the bus trip, Juan never seems to experience a moment’s doubt about himself, his work or his relation to others:

His movements were sure even when he was not doing anything that required sureness.83

In his dealings with other people, Juan can impartially look each thing in relation to the other. His relations with women are particularly successful because his sexuality is open and honest. In the novel, the writer shows the close relationship between Juan and one of his passengers, Mildred Pritchard, a promiscuous college student. His absolute assurance with women seems to be what attracts Mildred Pritchard to him, so that he doesn’t even have to try to seduce her. She is left to make all the overtures to him. But Juan takes his sexuality so much for granted that he has no need to engage in seductions. Though his wife is frump, he is satisfied with her, but is not averse to accepting extra-marital sex when it is offered to him. For him sex is not a problem, so perhaps it is more accurate to say that he is beyond being ‘macho.’84
It is Mildred Pritchard who tempts Juan to cruelty. Juan observes Mildred’s voluptuous body and feels for a moment “an imp of hatred” stir towards her blond hair and blue eyes, the hatred of the Chicano for the conquering Nordic Americans:

Juan felt the stirring like a little heat lightening, and he felt a glow of pleasure, Knowing that he could take this girl and twist her and outrage her if he wanted to. He could disturb her mentally, and physically too, and then throw her away.\(^85\)

Mildred, in turn, “thought there was a cruel, learning triumph in his face…”\(^86\) But she also thinks him:

a man of complete manness. This was the kind of a man that a pure woman would want to have because he wouldn’t even want to part woman. He wouldn’t ever try to understand women and that would be a relief. He would just take what he wanted from them.\(^87\)

When she offers herself to him in the barn, he refuses. His forcing her to make all the advances is in itself a sort of brutality, so that she protests, “You don’t give me any pride. You don’t give any violence to fall back on later.”\(^88\) But they are honest about sex and enjoy the episode on its own terms. After making love to Mildred, Juan gives up his idea to go to Mexico, digs the bus out and takes the passengers on to San Juan de la Cruz. Steinbeck intended Juan chicoy to be some kind of a deity in the all-too-human world of *The Wayward Bus*. He wrote to Mr. Pascal Covici that Juan Chicoy was to be:
all the God the Fathers you ever sew driving a six-cylinder
broken down battered world through time and space.\textsuperscript{89}

Mr. and Mrs. Pritchard’s relationship with their daughter, Mildred Pritchard
is parent and daughter relationship. It seems to be unfair and disgusted relationship.
Here Steinbeck satirizes the intolerance and short-sightedness of youth. Mildred
Pritchard’s character lacks depth. She remains the same self-centered girl throughout
the novel. Like an intelligent girl, she is able to see through her parents’ illusions,
but is unable to make a mature effort to be considerate to the failings of others. Her
feelings towards her parents are a mixture of pity and disgust. She sometimes hates
and quarrels with her parents. Here the writer says:

Now Mildred kept her own counsel, thought her own
thoughts, and waited for the time when death, marriage, or
accident would free her from her parents. But she loved her
parents, and she would have been frightened at herself had
it ever come to the surface of her mind that she wished
them dead.\textsuperscript{90}

The relationship between Eliot Pritchard, a successful, conservative and self-
important businessman and the young women is very unique and interesting.
Pritchard used to attend stag parties sponsored by his business or his lodge, where he
howls with laughter as naked girls dance on tables and sit in gigantic glasses, from
where he drinks the wine. At such functions, he considers himself one of the boys, a
red-blooded virile American. Steinbeck is however devastating on the hypocrisy of
stag orgies and their exploitation of women:
Pritchard considered the young women who danced naked at stags depraved, but it would never have occurred to him that he who watched and applauded and paid the girls was in any way associated with depravity.\textsuperscript{91}

One of the girls is Camille Oaks, whom Pritchard vaguely remembers without recalling the occasion. From her perspective, the men in the audience are monstrous. As Camille finally tells him:

\begin{quote}
I don’t know what you get out of it and I don’t want to know. But I know it is not pretty.\textsuperscript{92}
\end{quote}

Pritchard is a conniving swindler practicing high-class blackmail. Mr. Pritchard offers Camille Oaks a job in his farm, which she rejected. She rightly informs him that the offer is simply the prelude to a seduction attempt. Perturbed at this frank recognition of a motive, Pritchard reacts by raping his wife in a cave where they have taken shelter. Afterwards, Pritchard is sick with remorseful recognition:

\begin{quote}
What kind of thing am I? he cried. What makes these terrible things in me?\textsuperscript{93}
\end{quote}

Steinbeck has always been of the opinion that acceptance of one’s sexual needs should be accepted as a natural fact and that a hypocritical attitude towards sexuality is a worse sin. According to Lawrence Jones, Pritchard’s absurd, “teleological pontificating reveals his essential stupidity, childishness and dishonesty.”\textsuperscript{94}
Besides the above relationships, there are relationships between the adolescent boys and the adolescent girls. Pimples and Norma are the representatives of adolescent folly. They represent the attitude of young Americans towards sex. Pimples spends his maximum time in daydreaming of heroic and amorous adventures. “Pimples was loaded with the concupiscent juices of adolescence.” Norma, the waitress lives in a world of sexual illusions and romantic fantasies. Most of her free time is spent in the adulation of her favourite matinee idol, Clark Jable. She dreams of fame and recognition in the film world. Through the narrative, Pimples feels an extremely strong sexual desire for Camille, but after Camille improves Norma’s appearance, Pimples makes overtures to the latter, wins her sympathy momentarily, and takes advantage of it to maul her in a clumsy attempt at love-making that she indignantly rejects. One can say that the novel deals with lust more than with love. What Steinbeck does achieve is a scathing satire on sexual fantasies. In the novel, female characters are making to themselves look and like sexy stereotypes. But there is hope for Pimples. He is a good mechanic, he may outgrow his acne, and as Camille says, “Oh, he’s all right. He’s just a little gouty. Most kids are like that. He’ll probably get over it.”

Like Camille, Earnest Horton is one of the passengers of the bus, to accept life unquestionably. A novelty salesman, he makes his living by setting comical gadgets. His sexual desires are also open and straightforward. He feels no qualms in disclosing to Camille. Like her, he also sees through Norma’s world of illusions. With his inherent kindness, Horton even protects Norma from the vicious Alice...
Chicoy. For giving assistance to Norma, both he and Camille demonstrate their ability to help and co-operate with others. Here critic, F.W. Watt states that:

neither Horton nor Camille are very admirable products of their society…..their redeeming features are that they are honest about themselves, and they know how to survive in their world--though they are not cynical or ruthless or ambitious enough to get ahead.97

Steinbeck is a novelist who was not satisfied to live in the past or imitate the past triumphs. After the Depression and the World War, he turns to new concerns. What he offered in *The Wayward Bus* is a reflection of moral vision of the post War years:

Steinbeck’s perspective in *Bus* involves greater interest in individuals than had been the case in such earlier works as *The Grapes of Wrath,* and thus there is emphasis on how individuals’ conceptions and enactments of their responsibilities to one another account for the state of the overall social fabric. *Bus* therefore presents a cross section of persons in varied modes of existence, instead of a species in an ongoing common experience. The bus trip is special and local, however much it represents the all. Only in this latter sense is the bus worth calling “wayward,” for its single trip on a different route hardly deserves the special emphasis; only considered as the unique, the representative human experience, does the bus earn its special focus. And what brings the party together is metal fatigue, the bus’s continued war with its own existence.98
The Wayward Bus challenges the cheap exploitation of sex and makes people think about more honest and meaningful relationship between men and women. But, Keithferrell says that:

*The Wayward Bus* was a highly sexual story in which Steinbeck hoped to present a true portrait of the difficulties caused by sexual tension between men and women.99

In fact the novelist has successfully portrayed a very subtle and complex aspect of human sexual nature while portraying different types of human relationships in this novel.

*Sweet Thursday* (1954)

The novel, *Sweet Thursday* is published in 1954. It is a sequel to his previous novel, *Cannery Row* (1945). *Sweet Thursday* was published in America on June 10, 1954, and in England on October 21, 1954. As it was published at the height of the post-war economic boom in the United States that propelled the economy of the 1950s, the novel presents an interesting prospective of the rampant spread of consumer culture during the period. The novel, *Sweet Thursday* speaks in support of abstract values, like love, companionship and inter-dependence over ownership of things, with the idea of humanity and needs of regular people living in a small town of America. One of the remarkable aspects of the novel is the manner in which the writer makes the daily lives of alcoholics, prostitutes, homeless men, and criminals seem endearing, entertaining and strangely comfortably familiar. His comedic cast
of characters which are depicted in various kinds of relationships lightens the mood and veils the social and political criticism that undergoes beneath the surface of events in the novel. According to the writer, “Sweet Thursday” is the day between ‘Lousy Wednesday’ and ‘Waiting Friday.’

Steinbeck is successful in presenting different kinds of human-relationships in most of his novels. Like his other novels, there are various kinds of human relationships in his novel, *Sweet Thursday* also. For analyzing different forms of human relationships of the novel, it is pertinent to understand the summary of the novel, *Sweet Thursday*.

After serving as a sergeant in the army during World War II, Doc returns to a failed Western Biological Laboratories of Cannery Row. He discovers that much has changed since he has been away. Mack, Hazel, Eddie and Whitey No. 1 are still living in the Palace Flopehouse. Gay has been killed and his place is taken by Whitey No.2. Lee Chong has sold his general store to Joseph and Mary Rivas, a wily Mexican-American (known as the patron) and purchased a schooner and sailed off to the South Seas. Dora Flood, the madam of the Bear Flag Restaurant, a local brothel died in her sleep and the establishment has been run by Dora’s older sister, Fauna. The girls of the Bear Flag study etiquette and posture with the goal of joining Fauna’s list of “gold stars,” former employees of the Bear Flag who have married and left the place.

Doc feels restless and discontented. He leaves the business of his laboratories in the care of his millionaire friend, Old Jingleballicks, who eventually abandoned
the place. Doc determines to embark on a research project into “Symptoms in Some Cephalopods”---but lethargy soon overtakes him. Mack and the boys decide that Doc “needs a dame.” A young female vagrant, Suzy, arrives in town, and is employed by Fauna at the Bear Flag. Doc finds himself attracted to her, but hides his feelings. Deciding to make Suzy one of her gold star girls, Fauna plots to throw Suzy into the arms of Doc and enlists the aid of Mack and the boys. Mack and the boys call a meeting with fauna and the girls of the Bear Flag, at which Suzy is not present. Not to marry Doc, Suzy leaves the Bear Flag. Choosing to live alone, she moves into an empty boiler in a vacant lot and takes a job at the local dinner, the Golden Poppy. But Suzy is a lady who is ready to accept and return Doc’s affection.

Doc is a person whom Mack and the boys admire, and want to do something good for him. To purchase a microscope which Doc needs for his research work, Mack plans to organize a raffle---the prize of which is the Palace Flophouse. Mack plans that the raffle will be rigged so that Doc will win. The raffle is drawn and Doc’s ticket wins as planned. But Mack discovers that his little scheme has backfired when Doc tells him that Lee Chong had provided the funds to pay the taxes on the Palace Flophouse for the coming ten years, and, without telling anyone but Doc, had transferred ownership of the Palace to Mack and the boys so that they would always have a place to live. Mack asks Doc not to reveal the truth to the other boys, but to make out that Doc is continuing to ‘rent’ the place to them.

While Cannery Row is stunned over the actions of Suzy and Doc struggles with a critical project, Hazel, one of the Boys living in the Place Flophouse, struggles with his own demons. In an astrological reading, Fauna tells Hazel that he
will become President of the United States. Thereafter Hazel fights destiny. To practice for high office, Hazel determines that he must learn to make different decisions---one of his decisions is breaking Doc’s arm, for he has realized that this, arousing Suzy’s sympathy, is the only way to bring Doc and Suzy together as a couple. He creeps up on Doc while he is asleep and breaks his arm with an indoor-ball bat. Realizing Doc’s broken arm will keep him from a much-needed collecting expedition, Mack and the boys teach Suzy to drive a car. Suzy now realizes that Doc has a real need for her. Then Suzy and the injured Doc drive off together to the coast for the collecting expedition.

The reviewers of this novel are generally somewhat less than enthusiastic. Even Steinbeck’s most sympathetic critics have found little to recommend the book. But some few favour in the positive.

Peter Lisca has called it “an inferior novel” and made reference to its “irresponsible sentimentality.”

Warren French, in the original Twayne edition of his study of Steinbeck, calls it “an insensitive book by a disgruntled man” and accuses Steinbeck of an “attempt to exploit crude public tastes.”

Howard Levant, writing ten years later, does not agree, however suggesting that “Sweet Thursday is not quite a mere surrender to popular taste or so pointlessly stereotyped as to elude critical analysis.”

While expressing certain inevitable reservations concerning the novel’s literary qualities, Richard Astro maintains that from one standpoint at least, Sweet
*Thursday* is “one of the most important works in Steinbeck’s entire canon…..” 104 In his most study, *John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist*, published in 1973, Astro explores the relationship between the writer and the marine biologist who was Steinbeck’s close friend, and who appears, thinly disguised, in many of Steinbeck’s works. Astro suggests that it was in *Sweet Thursday* that Steinbeck endeavored to lay down finally the ghost of Ricketts, killed in an automobile accident in 1948, and that, because he evidently succeeded in this deliberate act of literary exorcism, his subsequent work proved to be nothing more than:

a series of relatively inconsequential books which are best described as footnotes to his career as a whole.105

In this novel, *Sweet Thursday*, there are two important human relationships—the first is the relationship between Doc and Mack and the boys. And the second is the relationship between Fauna and Suzy. The first relationship between Doc and Mack and the boys is very important. The story of the novel revolves round through this relationship. Doc, a middle-aged and well educated man with a severe case of loneliness feels restless and discontented in his every action. He longs for the peace and contentment that he knew before he went off to war. He searches, in work, in friends, in strangers; yet he is unable to satisfy his longing. The reader is inclined to strive to reach out the friendliness that Doc seeks. Here Steinbeck clearly pictures Doc in the unspoken words or thoughts of the character himself:
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 came from his marrow, would sing, Lonesome! Lonesome! What good is it? Who benefits? Thought is the evasion of feeling. You are only walling up the leaking loneliness.\textsuperscript{106}

Here Roy S. Simmonds observes:

\textit{Sweet Thursday} is indeed an impressive study of human loneliness and of the individual’s craving and absolute need for love, whether it be love in its ultimate personal and physical sense, or, in the broadest universal sense, the love which manifests itself in the concern and respect that one human being can show toward his fellow man.\textsuperscript{107}

Doc determines to embark on a research project into “symptoms in Some Cephalopods Approximating Apoplexy,” so he begins with some enthusiasm, but lethargy soon overtakes him. Though he is a good thinker, he is not always able to put the idea into action. Every time he sits down to write on his paper, but the words will not come.

The citizens of Cannery Row notice Doc’s discontent and distraction and desire for help. Among the citizens, Mack and the boys are the ones who want to do something good for Doc, whom they all admired most. Among the boys, Mack and Hazel are the persons who want to please Doc. Mack is the well-intentional schemer and is known on Cannery Row for his motives. He is the ring leader of the Palace Flophouse gang and often involves them in his well-intentioned scrapes to please and entertain Doc. He values loyalty and faithful companionship above all else.
Everyone on the Row observes Doc and worries about him. Mack and the boys worry about him. And Mack said to Fauna, a local brothel owner, “Doc acts like a guy that needs a dame.”

He needs a dame around. He needs a dame to fight with. Why, that can keep a guy so goddam busy defending himself he ain’t got no time to blame himself.

Doc finds himself attracted to a young female vagrant named Suzy who arrives in town, and is taken on by Fauna at the Bear Flag. But Doc hides his feeling of love to Suzy. Mack and the boys, still perturbed at the way Doc has changed, convene a meeting with Fauna to plan what they should do about him. Mack tells the boys that what Doc needs is not so much just a dame but a wife, and that they should set about choosing a suitable partner for him. Mack and the boys call a further meeting with Fauna and the girls of the Bear Flag, a meeting at which Suzy is not present. Everybody on the Row try hard to get Doc and Suzy together as a couple.

Why a unique Thursday is announced as Sweet Thursday? This Thursday is of particular importance as significant forces have been set in motion on Cannery Row. On such a beautiful day, the entire town is in a good mood:

There is no doubt that forces were in motion on that Thursday in Cannery Row. Some of the causes and directions have been in process for generations. There are always some people who claim they felt it coming. Those who remember say it felt like earthquake weather. It was a Thursday, and it was one of those days in Monterey when the air is washed and polished like a lens. The sunshine
had a goldy look and red geraniums burned the air around
them. The delphiniums were like little openings in the
sky.\textsuperscript{110}

On this day, Mack dresses up in a variety of borrowed clothing and pays an
official visit to Petron at the grocery. He suggests raffling off the Palace Flophouse
to raise fund to purchase a much-needed microscope for Doc. He plans on rigging
the raffle so that Doc will win and the flophouse will pass in his ownership and their
home might thereby be protected.

Mack loves Doc very much and his close relationship with him can also be
seen. Just before the raffling to be drawn:

Fellow citizens, he said, right here in Cannery Row lives a
guy that there can’t nobody want a better friend. For years
we have took his bounty without sharing nothing back at
him. Now this guy needs a certain article that runs into
dough. Therefore it is the pleasure of I and the boys to
raffle off the Palace Flophouse to buy a microscope for
Doc. We got three hundred and eighty bucks. Curtain!\textsuperscript{111}

The raffle is drawn and Doc’s ticket wins as planned. But Mack discovers that
his little scheme has backfired when Doc tells him that Lee Chong had provided the
funds to pay the taxes on the Palace Flophouse for the coming ten years, and, without telling anyone but Doc, had transferred ownership of the Palace to Mack
and the boys so that they would always have a place to live. Hazel, one of the
Mack’s associates is a mild-mannered person who lacks intelligence. Fauna’s
astrological prediction of Hazel’s eminent assumption of the role of the President of
the United States disrupts Hazel’s peace of mind. Hazel brings himself to take any overt, self-decided action, creeps up on Doc while he is asleep and breaks his arm with an indoor-ball bait. This special action is taken by Hazel for he realizes that this, arousing Suzy’s sympathy, is the only way to bring Doc and Suzy together as a couple.

The story of Doc’s injury quickly spreads across the town. Mack rushes to Doc’s house to see and to know how badly Doc is injured. Mack runs off to find Hazel, whom he realizes that Hazel has broken Doc’s arm to attract the attention of Suzy. He congratulates Hazel and sends another one of the boys to guard Doc’s lab. In the meantime Suzy gets a crash course in driving from Mack and the boys. Suzy now realizes that Doc has a real need for her. This incident brings the unity of Doc and Suzy. Doc says:

I need you, Suzy. I need you to go with me. It will be
Terribly hard work and I’m pretty near helpless.¹¹²

Mack and the boys present Doc with his new microscope, which ironically turns out to be a telescope:

Doc Looked at the gift—a telescope strong enough to bring the moon to his lap. His mouth fell open. Then he smothered the laughter that rose in him.
“Like it?” said Mack.

“It’s beautiful.”
“Biggest one in the whole goddam catalogue,” said Mack.
Doc’s voice was choked. “Thanks,” he said.¹¹³
Then Suzy and the injured Doc drive off together to La Jolla for an expedition of collecting specimens.

The next important human relationship in the novel is the relationship between Fauna, the new owner of the Bear Flag Restaurant and Suzy, a lovable and passionate female vagrant. Fauna who is a very wise woman in her own field, advertises her restaurant as a training ground for marriage and she ceremoniously places a gold star on the board for everyone of her girls that she marries off to a successful businessman. She will not allow her girls to feel corrupted. She trains them in etiquette; she mothers them; and she counsels them. Suzy arrives in town, and is taken on by Fauna at the Bear Flag. Her smile and candid nature help her find work at the Bear Flag. She is ill-suited for prostitution as Fauna observes. Her coarse manners and lack of education discourage Doc’s affection but they share an attraction just like a magnet that all the citizens of Cannery Row notice and encourage. But Fauna works to soften Suzy’s rough edges.

In this relationship, the role played by Fauna is very important for bringing Doc and Suzy together as a couple. Deciding to make Suzy one of her gold star girls, Fauna plots to throw Suzy into the arms of Doc whom all the inhabitants of Cannery Row admire most. After chastising Suzy and receiving an invitation from Mack to attend a get-together at the Palace Flophouse, Fauna sends Suzy to cheer up Doc with bear and cake. Doc and Suzy meet for the first time. When Suzy delivers the bear and cake to Doc, they share a laugh at the cake’s enormity:

Now Doc looked at Suzy and Suzy looked at Doc and they both had the same thought and they burst into laughter.
Tears streamed from Suzy’s eyes. “Oh Lord!” said Suzy.

”Oh Lord!” She laughed with her mouth wide and her eyes pinched shut. Doc slapped his leg and threw back his head and roared. And the laughter was so pleasant they tried to keep it going after its momentum was spent.114

This joviality quickly ends though as Suzy wonders at the oddness of Doc’s profession and Doc points out the flaws in her own. They attack one another’s insecurities, including Doc’s loneliness and Suzy’s compromised role as a prostitute. Suzy ends the conversation by telling Doc:

Everybody knows about it. Everybody’s laughing at you behind your back—and you know why? Because everybody knows you’re kidding yourself. You ain’t never going to write that paper because you can’t write that paper. You’re just sitting here like a kid playing wish games.115

At last Suzy regrets her words and but Doc cannot forget them. Doc watched all persons go and said aloud:

That’s probably the only completely honest human I have ever met.116

After meeting with Doc for the first time, Suzy returned home and asked, “Say, Fauna, what’s wrong with Doc?”117 Fauna defends Doc against Suzy’s questioning and vaguely wonders if the two should be married. Fauna uses astrology to persuade others to agree with her. Fauna said impressively, “Suzy, you know what you’re going to marry a Cancer!”118 Though Suzy vehemently rejects the idea, Fauna becomes determined to learn Doc’s Zodiac sign.
On the day of the beautiful Thursday, many favourable and important happenings take place. Fauna is accidentally awakened much earlier than usual by a trick of sunlight. She decides to deliver some beer to Doc. She pretends to seek Doc’s advice about Suzy’s employment at the Bear Flag. They both agree that Suzy has too much character to be a good prostitute, but Fauna admits she could never cast Suzy out from the protection of her establishment. Fauna asks Doc to take Suzy on a date:

Look, Doc, you take her out to dinner and I’ll buy the dinner. You don’t have to make no pass. Just be nice to her.\textsuperscript{119}

She narrates that if Suzy were to be treated like a lady, she might act like a lady and give up prostitution all together. Doc is oddly warmed by the prospect and agrees to consider Fauna’s proposition, though he wonders if Suzy will accept an invitation.

Mack invites Doc to be the Guest of Honour to a Saturday party in which raffle is to be drawn. Taking this opportunity, he tries to learn Doc’s birthday so that Fauna can complete Doc’s horoscope. Fauna who is trying to bring Doc and Suzy together as a couple, convinces Suzy to go out in a date with Doc. At first Suzy is adamantly opposed to the idea. There it is decided that Doc whose horoscope sign is cancer is destined to marry Suzy whose horoscope sign is Pisces. It is also concluded that Saturday’s party should be an engagement party as well. In the evening time Fauna inspects Suzy and dresses her for her date with Doc and advises her about being a lady. But Suzy is scared:
Course you’re scared, said Fauna. But if you didn’t care nothing about Doc you wouldn’t be scared. You didn’t invent it. There ain’t never been no dame went out first time with a guy she liked that wasn’t scared. Maybe Doc’s scared too.  

Suzy is greatly affected by Fauna’s kindness and tells Fauna “I love you.”

Doc takes Suzy to a restaurant owned by a Greek man named Sonny Boy. Fauna calls ahead and ensures the couple receives the best table with flowers and quality liquor. Doc is taken with Suzy’s beauty and wonders how she can be the same rough-hewn prostitute he argued with in his lab. Suzy carefully follows the instructions Fauna gave to her but becomes overwhelmed and must excuse herself to the ladies room. They both become a little drunk and Doc admits his loneliness:

The low voice of Doc’s guts burst through at last. “I’m lonely,” he said. He said it as a simple matter of fact and he said it in wonder. Then he apologized. “I guess I’m a little drunk.” He felt very shy. He filled the glasses. What the hell! Let’s have some brandy too.

Fauna is determined to create a husband and wife relationship between Suzy and Doc, assuming she knows the couple better than they know themselves. Suzy enters the party dressed in a white wedding gown, and Fauna shouts to Doc to come and get the girl. On seeing the face of Doc, Suzy runs from the room and informs Fauna, who runs after her, that she cannot marry Doc—she loves him. Suzy leaves the Bear Flag and gets herself a job at a nearby restaurant. She takes up residence in the abandoned boiler on the vacant lot, and transforms it into a comfortable home.
When Doc calls on her with flowers and candy, certain even more in his own mind
now that he wants to marry her. She rejects him, saying that she wants someone who
really needs her.

Doc receives a telegram stating that a Cephaloped Research Section has been
set up in his name at the California Institute of Technology. Doc plans to go to La
Jolla to collect more specimens for his research. Such an expedition, he thinks, will
give him the opportunity of escaping from what has rapidly become an unbearably
embarrassing situation. In the meantime, Hazel one of the Mack’s associates, creeps
up on Doc while he is asleep and breaks his arm with an indoor-ball bat with the
idea of arousing Suzy’s sympathy towards Doc. Suzy now realizes that Doc will
really need her—with his broken arm he can neither drive his car nor collect
specimens on his own. Suzy arrives at Doc’s lab and offers to help him in his
collecting trip to La Jolla:

Clinch,” said Suzy. “If you need me.”

“I need you all right. I’d be lost without you. But you will
be a tired kid.”

At last they drive off together to La Jolla, with the concerted blessings of the
Row, for their bright future. Love has become the binding force between Doc and
Suzy. Regarding their relationship, Roy S. Simmonds observes:

Sustained by the love and companionship afforded by a
happy marriage, Steinbeck was, of course, able to reach his
own solution by embarking on a wave of renewed creativity.
He predictably resolves Doc’s loneliness and discontent by
arranging a similarly happy marriage for him. Suzy herself
consequently finds at last her assured place in the world, loved for what she is, wanted as she desires to be. Love, then, is the answer. Love is the panacea. Love is the universal truth.\textsuperscript{124}

In this novel, Steinbeck tries to present different aspects of human relationships. He is a keen observer of the individual life as well as the social milieu. Doc comes back from his romantic world of Suzy to the world of reality. They cannot unite at the initial stage and have gone their own ways of life, but at the end, they unite as a couple. In fact, Steinbeck can impressively present the man-woman relationship in the characters of Doc and Suzy.
Notes


