

Univerzita Hradec Králové

Pedagogická fakulta

Katedra anglického jazyka

Kalifornie v díle Johna Steinbecka

Bakalářská práce

Autor: Barbora Nárožná
Studijní program: B7507 Specializace v pedagogice
Studijní obor: Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na vzdělávání
Vedoucí práce: prof. PhDr. Bohuslav Mánek, CSc.

Zadání bakalářské práce

Autor: Barbora Nárožná

Studium: P131031

Studijní program: B7507 Specializace v pedagogice

Studijní obor: Anglický jazyk se zaměřením na vzdělávání, Bc. učitelství - všeobecný základ

Název bakalářské práce: Kalifornie v díle Johna Steinbecka

Název bakalářské práce AJ California in the Writings of John Steinbeck

Cíl, metody, literatura, předpoklady:

Kandidátka provede popis a rozbor způsobů, jakým John Steinbeck zpracovává kalifornské motivy ve vybraných prózách. Využije dostupné tištěné a internetové prameny (především literatureonline.cz).

Primary sources: STEINBECK, John. East of Eden. London: Penguin Books, 1992. STEINBECK, John, DEMOTT, Robert (ed.). Cannery Row. In: Novels, 1942-1952. New York: Literary Classics of the United States, 2001. STEINBECK, John, DEMOTT, Robert (ed.). The Pearl. In: Novels, 1942-1952. New York: Literary Classics of the United States, 2001. STEINBECK, John. Of Mice and Men. Reissued. London: Viking, 2012. STEINBECK, John, DEMOTT, Robert (ed.). The Grapes of Wrath and Other Writings, 1936-1941. 4th print. New York: Literary Classics of the United States, 1996. Secondary sources: BENSON, Jackson J. The True Adventures Of John Steinbeck, Writer. New York: The Viking Press, 1984. DEMOTT, Robert. Steinbeck's Typewriter: Essays on his Art. New York: TheWhitston Publishing Company, 1996. DEMOTT, Robert. The Interior Distances of John Steinbeck, Steinbeck. In: Steinbeck Quarterly 7, č. 3-4, s. 86-99. GEORGE, Stephen K. The moral philosophy of John Steinbeck. Lanham, Md.: Scarecrow Press, 2005. HANDLEY, Graham. Brodie's notes on John Steinbeck's Of mice and The pearl. Repr. London: Pan books, 1990. HIGH, Peter B.: An outline of American literature. Harlow: Longman, 1986. KOHÁK, Erazim. Zelená svatozář: Kapitoly z ekologické kritiky. Praha: Sociologické nakladatelství, 1998. KOPECKÝ, Petr. Robinson Jeffers a John Steinbeck: vzdálení i blízcí. 1. vyd. Brno: Host, 2012. MASNEROVÁ, Eva. Steinbeckova sága o dobrou a zlu v Salinském údolí. In: John Steinbeck, Na Východ od ráje. Praha: Odeon. 617-620 s. OWENS, Louis. John Steinbeck's Re-Vision of America. Athens: The University of Georgia Press, 1985. PEPRNÍK, Michal. Topos lesa v americké literatuře. Michal Peprník. Vyd. 1. Brno: Host, 2005. RAILSBACK, Brian E a Michael J MEYER. A John Steinbeck encyclopedia. Westport, Conn.: Greenwood Press, 2006. STENBECK, John. O Americe a

Američanech. 1. vyd. Praha: Brána, 2003. STEINBECK, John, STEINBECK, Elaine, ed. a WALLSTEN, Ronert, ed. Steinbeck: a life in letters. New York: Viking Press, 1975. RULAND, Richard a Malcolm BRADBURY. Od puritanismu k postmodernismu: dějiny americké literatury. Vyd. 1. Praha: Mladá fronta, 1997. SCHULTZ, Jeffrey and Li LUCHEN. Critical Companion to John Steinbeck. New York: Checkmark Books, 2005. SNYDER, Gary, 1930-. Místo v prostoru: etika, estetika a vodní předěly. Gary Snyder. Vyd. 1. Praha: Maťa: DharmaGaia, 2002. TURNER, Frederick. Spirit of place: the making of an American literary landscape. Washington: Island Press, 1992. VANČURA, Zdeněk. Steinbeck John. In: Slovník spisovatelů - Spojené státy americké. Praha: Odeon, 1979. s.604-607. VANSPANCKEREN, Kathryn. Outline of American literature, revised edition. Washington: U.S. Department of State, Bureau of International Information Programs, 2006.

Anotace:

Práce se hlavně zaměřuje na vztah Johna Steinbecka ke Kalifornii, který je znázorněn v vybraných dílech - O myších a lidech, Hrozny hněvu, Na plechárně, Perla, Na východ od ráje. Také krátce popisuje život Johna Steinbecka a hlavní dějové linie daných děl. Následuje popis některých historických událostí z třicátých a čtyřicátých let, které ovlivnily Steinbeckovu literární tvorbu, kalifornského přírodního prostředí a jeho změn v čase, s důrazem na okres Monterey, Steinbeckův domov. Práce obsahuje také názory Johna Steinbecka a dalších specialistů a nadšenců na životní prostředí, zvláště na životní prostředí Kalifornie.

Garantující pracoviště: Katedra anglického jazyka a literatury a oddělení
francouzského jazyka,
Pedagogická fakulta

Vedoucí práce: prof. PhDr. Bohuslav Mánek, CSc.

Oponent: Mgr. Jan Suk

Datum zadání závěrečné práce: 25.5.2015

Prohlášení

Prohlašuji, že jsem bakalářskou práci vypracovala pod vedením prof. PhDr. Bohuslava Mánka samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne: 31. 5. 2016

Poděkování

Děkuji prof. PhDr. Bohuslavu Mánkovi, CSc. za odborné vedení práce a poskytování rad při zpracování této práce.

Anotace

NÁROŽNÁ, Barbora. *Kalifornie v díle Johna Steinbecka*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2016, 60 s. Bakalářská práce.

Práce se hlavně zaměřuje na vztah Johna Steinbecka ke Kalifornii, který je znázorněn ve vybraných dílech – *O myších a lidech*, *Hrozny hněvu*, *Na plechárně*, *Perla*, *Na východ od ráje*. Také krátce popisuje život Johna Steinbecka a hlavní dějové linie daných děl. Následuje popis některých historických událostí z třicátých let, které ovlivnily Steinbeckovu literární tvorbu, kalifornského přírodního prostředí a jeho změn v čase, s důrazem na okres Monterey, Steinbeckův domov. Práce obsahuje také názory Johna Steinbecka a dalších specialistů a nadšenců na životní prostředí, zvláště na životní prostředí Kalifornie.

Klíčová slova: John Steinbeck, Kalifornie, životní prostředí, 30. léta 19. století

Annotation

NÁROŽNÁ, Barbora. *California in the Writings of John Steinbeck*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2016, 60 p. Bachelor Degree Thesis.

The thesis is mainly focused on John Steinbeck's relationship to California demonstrated in the selected writings - *Of Mice and Men*, *The Grapes of Wrath*, *Cannery Row*, *The Pearl*, and *East of Eden*. It also briefly characterizes John Steinbeck's life and the main storylines of the writings. It is followed by the description of some historic events of the 1930's which affected Steinbeck's literary work and the nature of California and its changes through time, with the emphasis on Monterey County, the home of John Steinbeck. The thesis includes also the opinions of John Steinbeck related to the environment, California's environment in particular, and the opinions of other specialists and enthusiasts.

Keywords: John Steinbeck, California, the environment, 1930's

Prohlášení

Prohlašuji, že bakalářská práce je uložena v souladu s rektorským výnosem č. 1/2013 (Řád pro nakládání se školními a některými jinými autorskými díly na UHK).

Datum:.....

Podpis studenta:.....

Contents:

Introduction.....	11
1 Steinbeck’s Biography.....	12
2 Steinbeck’s Writings.....	14
3 Historical Background of California	17
3.1 The Settlement.....	17
3.2 The California Gold Rush	18
3.3 The Post War Years – 1920’s.....	19
3.4 The Great Depression	20
4 Geography of California	23
5 Plots of Steinbeck’s Selected Works.....	25
5.1 Of Mice and Men.....	25
5.2 The Grapes of Wrath.....	26
5.3 Cannery Row	28
5.4 The Pearl	29
5.5 East of Eden.....	30
6 Steinbeck’s Literary Landscape of California.....	33
6.1 Valleys	33
6.2 Mountains.....	35
6.3 Ocean	37
6.4 River.....	40

7 Setting of Steinbeck's Writings.....	42
8 Steinbeck and Nature.....	46
9 Scientific Approaches in Steinbeck's Literary Work.....	50
Conclusion	55
Bibliography.....	57
Primary sources:	57
Printed sources:	57
Secondary sources:	57
Printed sources:	57
Internet sources:.....	59

Introduction

John Steinbeck (1902-1968) was an exceptional American writer, whose close relation to his homeland California eminently influenced his literary work and furthermore his worldview. From his childhood Steinbeck was unusually sensitive to the spirits of nature. He used to spend a lot of time exploring his surroundings. As an adult he managed to achieve profound knowledge about natural science, especially biology and zoology. Those scientific approaches affected his oeuvre.

He is considered to be one of the most important American environmental writers. He devoted his life to increase environmental awareness among his readers. Moreover, he wanted to also point out some social problems of his time, such as poverty, homelessness, hate crimes, etc. Both environmental and social issues resulted from the historical background of 1920's and 1930's, the Great Depression being the main theme.

The main aim of this bachelor degree thesis is to describe how California, with the emphasis on Monterey County, is reflected in Steinbeck's writings and find examples in Steinbeck's following books: *Of Mice and Men*, *The Grapes of Wrath*, *Cannery Row*, *The Pearl*, and *East of Eden*. It also consists of the author's biography, an outline of history and geography of California, a description of the plot of the selected writings, his opinions about nature, and scientific approaches figuring in his literary work.

1 Steinbeck's Biography

John Steinbeck, a salient American novelist, was born on February 27th, 1902 in Salinas, California, into a family of John Ernst Steinbeck, a manager of a flour mill and later a treasurer of Monterey County, and of Olive Hamilton, a school teacher. He had two older sisters, Esther and Beth, and a younger sister, Mary.¹ As a child John used to go on many walks around his neighbourhood – the Salinas Valley. He also liked reading, mainly legends, taking care of animals, gardening, fishing, etc.² He graduated from Salinas High School in 1919 and he was accepted at Stanford University as English major. He enrolled for summer study at Hopkins Marine Station in Pacific Grove where he took courses in English and zoology. He was fascinated by science, biology in particular, because of his love for nature.³ In 1925, he left Stanford without a degree, feeling isolated from the main literary currents of his time. During his university years, he had many jobs: as a farmer, ranch hand, carpenter, construction worker, bench chemist, day labourer.⁴ That same year he left school, he also moved for a year to New York City where he worked as a labourer and reporter for the *New York American*. He spent a few years near Lake Tahoe in a hatchery where he met his future wife Carol Henning. In this time, he wrote his first novel. In 1930, the newly married couple moved to a small house in Pacific Grove, adjacent town to Monterey. He befriended local marine biologist and philosopher Ed Ricketts, with whom he had many long debates over natural and ecological issues. Ricketts owned Pacific Biological Laboratory in Monterey where Carol and later also John worked. Ed Ricketts strongly influenced Steinbeck's opinions and literary work. Through the years 1932-1935, the Steinbecks had to move several times due to their financial problems. Moreover, John's both parents died within a year and a half. However, in 1935, he published his first commercially successful book. In the following years, Steinbeck focused mainly on writing in Pacific Grove.⁵ His love for nature and science made him set off on a marine specimen-collecting boat expedition in Gulf of California in 1940 with his friend Ed Ricketts. Steinbeck kept notes about the entire journey and later he published two books about it: *Sea of Cortez: A Leisurely Journal of Travel and*

¹ Int.7: *John Steinbeck Biography* [online].

² Kopecký 2012, p. 27-28.

³ Steinbeck and DeMott 2001, p. 952.

⁴ Turner 1992, p. 253-254.

⁵ Steinbeck and DeMott 2001, p. 952-955.

Research and also *The Log from the Sea of Cortez*.⁶In 1941, he moved to Monterey, but due to his love affair with actress Gwendolyn Conger, he then decided to move again, to New York City. There he lived for the rest of his life with the exception of a few unsuccessful attempts to move back to his homeland. Steinbeck finally divorced his wife Carol in 1943. Shortly after he married Gwendolyn, with whom he had his only children: Thomas Steinbeck and John Steinbeck IV. Unfortunately, their marriage lasted only until 1948.⁷In this terrible year he also lost his closest friend Ed Ricketts, who had an automobile accident. In two years, he married Elaine Scott, who outlived him.⁸ During the second half of the 1940's, Steinbeck's popularity slowly faded away; therefore, it was a big surprise when he won the Nobel Prize for literature in 1962. In the 1960's his health gradually declined. He died in New York City on December 20th, 1968.⁹

⁶Vančura 1979, p. 605.

⁷Int.7: John Steinbeck Biography [online].

⁸ Steinbeck and DeMott 2001, p. 962-963

⁹Vančura 1979, p. 604-607.

2 Steinbeck's Writings

John Steinbeck was a writer, whose literary work consists mainly of novels, novellas and short stories. His first book *Cup of Gold* was published in 1929. It has a quite complicated story focused on mysticism and symbolism. Then he wrote a collection of short stories called *The Pastures of Heaven*, 1932, where he glorified nature. Another book, concentrating on mysticism, is *To a God Unknown*, 1933. Shortly afterwards, he began to concentrate more on society and social groups. As the previous books did not receive any appreciation from the general public, John decided to write a book that would be more approachable to contemporary society. He wrote a novel about paisanos called *Tortilla Flat*, 1935.¹⁰ The word *paisanos* comes from Mexican and means countrymen. In this case, it means the descendants of the original Mexican and Indian population usually living out of the society, enjoying life and freedom.¹¹ This was the book that boosted his career. It was also the first book of his unofficial 'Monterey trilogy', later followed by *Cannery Row*, 1945, and *Sweet Thursday*, 1954. The trilogy depicts in great detail the life of inhabitants of a small city called Monterey, located on the southern edge of Monterey Bay. In following works, *In Dubious Battle*, 1936, and *Of Mice and Men*, 1937, the author concentrated on poor farm workers who had to move a lot due to a lack of work opportunities. The novella *Of Mice and Men* reached popularity very fast and it was quickly adapted for cinema in 1939. In 1938, Steinbeck published a collection of short stories *The Long Valley*. It includes a story called *The Red Pony* which was based on his own pony that he was given in early childhood. The following book, published in 1939 and rewarded the Pulitzer Prize for fiction in 1940, is considered his masterpiece. It is called *The Grapes of Wrath*. It was a great success. Steinbeck continued with the theme of migrant workers, but this time he made it even more realistic. Before writing it, he made an investigation of the conditions in migrant labour camps in the Central Valley, California. He was appalled by their living conditions; therefore, he decided to depict it in a book. Not only did *The Grapes of Wrath* achieve success, but also hatred from the ones who were criticized (e.g. statesmen, big farmers and growers). The Second World War influenced Steinbeck to write several books. They were mainly non-fiction except for *The Moon Is Down*, 1942. Afterwards, he wrote rather smaller pieces such as *The Pearl*, 1947, and *Burning Bright*, 1950, and slowly he was preparing for another masterpiece – *East of Eden*, 1952. He

¹⁰Int.7:John Steinbeck Biography [online].

¹¹Kopecký 2012, p. 30.

considered it his magnum opus, a literary work that includes all that he had learned. He marked the preceding books as a practice for *East of Eden*. It is a very personal book because it is set in the Salinas Valley and partly based on his maternal family history. Unfortunately, the book did not achieve as much appreciation as the author hoped for; therefore, he shifted his focus to non-fiction books, to name a few: *Once There Was A War*, *Travels with Charley* and *America and Americans*.¹²

Steinbeck never belonged to a defined literary group, his style and perspective was truly original. There are many different opinions about his place in the literary world; one of them, voiced by Robert DeMott, argues that his work is connected to Romanticism.

“Steinbeck’s Romantic strain, his concern for older forms such as symbolism, allegory, pastoral and fable, indicates not that he wished to escape reality, but he wanted to re-imagine it by creating heightened secondary worlds which could exist in the stylistic and architectural space of his fictional construct.”¹³

However, the majority of critics perceive Steinbeck as a successor of the Realistic or Naturalistic tradition due to the realistic descriptiveness, especially of geographical landscapes and of social issues of his time. He concentrated diligently on capturing reality. Steinbeck was also interested in the psychology of individuals or social groups.¹⁴ His work “*showed the struggles and tragedies of ordinary people with their strength, their energy and their hopefulness.*”¹⁵

Steinbeck wanted to increase the awareness of the social issues, such as prostitution, homelessness, diseases, crime and hypocrisy; hence his works are energetic, captivating and rather easy to read. They are filled with numerous colloquialisms, so they could be approachable to a broad public. He also voiced in his books rather radical opinions. He believed that man is not superior to animal. He looked upon man as a part of nature, respectively part of superorganism – Mother Nature. He believed that every man should have a close relationship with nature, especially farmer. His literary works were also connected to nature, with long descriptions of the landscape of California. His characters often shared some animal qualities, or the other way around. Other motifs of his books were mysticism, the

¹² Int.7: *John Steinbeck Biography* [online].

¹³ DeMott 1879, p. 88.

¹⁴ Ruland and Bradbury 1997, p. 314.

¹⁵ High 1986, p. 161.

Great Depression, and colonization of the West. His characters are portrayed as a part of a larger group (for example farmers, or paisanos) by which they are influenced. He preferred human qualities such as spontaneity, gayness, and freedom of spirit. His books oppose fanaticism, brutality, acquisitiveness, and inhumanity.

3 Historical Background of California

3.1 The Settlement

First settlers of California were Indians until the last quarter of the 18th century, when Spanish colonists, who comprised of mainly ranchers, commenced the second settlement in the shape of missionary work. They started from San Diego, town adjacent to the Mexican borders, to San Francisco in the north, following the line of coastal hills.¹⁶

The word California was coined by the Spanish writer Garcí Ordóñez de Montalvo, who named an imaginary island, ruled by a queen, California in his utopian book from 1510. It was situated in immediate proximity of the Terrestrial Paradise. He described it as extremely wild place with jagged rocks.¹⁷ This description strongly impressed the Spanish conqueror Hernán Cortés who, on arrival to Lower California Peninsula (the Mexican part of California) in 1520's, believed that he discovered the island, for there was a virgin nature with high mountains that covered almost the whole peninsula. The Spanish/Mexican colonization of California started in 1769 and with it the subjugation of the Indians.¹⁸

“It is estimated that, at the time of the missionaries’ arrival, there were about 250,000 Indians in California, most of them in broad, well-watered valleys like those of the Sacramento and Klamath. By the time the area passed into U.S. hands, in 1846, the estimate is that only 100, 000 remained, but even that is far in excess of the 1900 count, which was just 15,500.”¹⁹

The missionaries may have failed transmission of religion, but they introduced new crops in California, which were to become the source of California wealth. Today California, mainly due to the Central Valley, is “*one of the world’s richest agricultural areas.*”²⁰ California remained in the control of Mexico until the Mexican-American War (1846-1848). It is needless to say that when the war started, nobody even knew about California’s gold; the U.S. only wanted to expand their country. The American soldiers

¹⁶ Paterson 1994, p. 477-478.

¹⁷ Bakker 1971, p. XI preface.

¹⁸ Kopecký 2012, p. 40-43.

¹⁹ Paterson 1994, p. 478-479.

²⁰ Paterson 1994, p. 476.

invaded the Mexican territory and by September 1847, they conquered the capital – Mexico City. In 1848, Mexicans were forced to sign a peace treaty, leaving to the Union enormous part of their territory: California, Arizona, Nevada, Utah, New Mexico and Colorado.²¹

3.2 The California Gold Rush

The third settlement of California started when California became a part of the U.S., but with much greater efficiency. The arrival of newcomers started after a discovery of gold in March 1848. A group of workers saw golden specks in a stream while they were building a mill for the owner John Sutter.²² The gold discoveries of 1848 brought in the Forty-Niners (people who were lured to California in 1849 during the Gold Rush). There were coming from the east of the U.S., but also from overseas.²³ The population of California increased rapidly, transforming it from “*a sleepy, romantic community of Mexican-American ranchers into a hustling populous commonwealth of Anglo-Saxons.*”²⁴ One of the examples of the great changes is the city San Francisco, which transformed almost overnight from a number of camps of gold diggers into a luxurious metropolis. Another big step towards uniting the West with the East was the railroad connection whose construction lasted almost the whole 1860’s and was finished in May, 1869.²⁵

“The railroads brought new hordes of land-crazy people, and the new Americans moved like locusts across the continent until the western sea put a boundary to their movements.”²⁶

With the arrival of a new population, everything rapidly boosted: agriculture, factories, business, cities, etc. California with the capital city Sacramento, selected in 1854, became a very important part of the United States in a record time.²⁷

California again started to attract many people after the invention of moving pictures, or rather after the birth of Hollywood at the beginning of 20th century. Another attraction of

²¹ O’Callaghan 1990, p. 43.

²² O’Callaghan 1990, p. 58.

²³ Paterson 1994, p. 476.

²⁴ Nevins, Commager and Morris 1986, p. 192.

²⁵ O’Callaghan 1990, p. 59-60.

²⁶ Steinbeck 1966, p. 129

²⁷ O’Callaghan 1990, p. 60.

California was the automobile industry. By the 1929, owning a car was not a luxury, but a necessity.²⁸

3.3 The Post War Years – 1920's

The Post War Years, 1920's, were the best times for American business. A liberal policy of laissez-faire made sure that business could expand and prosper. Those were the days of materialism. The whole nation grew in wealth.

“Cities were bigger, buildings taller, roads longer, fortunes greater, automobiles faster, colleges larger, night clubs gayer, crimes more numerous, corporations more powerful, speculations more frenzied than ever before in history, and the soaring statics gave to most Americans a sense of satisfaction if not of security.”²⁹

It seemed that people were truly living up to the American Dream, but it was not the case for everybody, especially farmers had tough times in the 1920's. *“Between 1920 and 1932 farm income declined from fifteen and one-half to five and one-half billion dollars.”*³⁰ Their income decreased, but their current business expenses did not; therefore, farmers burdened their lands with mortgage, which they could not pay. Some of them had to leave their house in search for more fertile land where they could manage to increase their income. Another reason for the massive population dispersion was agricultural modernization. With introduction of agricultural machinery came big wave of unemployment. One machine easily managed the working load of several labourers. *“The 1910's and 1920's initiated the outmigration, but under conditions that seemed calm and orderly by later standards.”*³¹ Those who did not leave stayed on the land which no longer belonged to them. The farm tenancy was increasing rapidly. By 1930, forty-two percent of farms were managed by tenants and by 1932, one tenth of all American farms were foreclosed at action. Even though the

²⁸Kopecký 2012, p. 45

²⁹Nevins, Commager and Morris 1986, p. 410.

³⁰Nevins, Commager and Morris 1986, p. 407.

³¹Gregory 1989, p. 7.

situation was critical the presidency of Harding (1921-23) and Coolidge (1923-29) “evidenced an attitude of indifference to the farming interests.”³²

Americans liked conformity and were displeased upon hearing bad news, they were furious when someone tried to shutter their peaceful, happy, pretentious life. They aimed their anger at the messenger, not the one responsible. That is why socially oriented writers like Steinbeck, whose realistic portrait took a form of criticism of the American way of life, were not liked by the general public. They took off the blind folders of people who thrived on being blind.³³

3.4 The Great Depression

In March 4, 1929, a time of great prosperity, Herbert Hoover took over the presidency under very favourable auspices. “*We in America*’, Hoover boasted, ‘are near to the final triumph over poverty than ever before in history of any land.’”³⁴ Unfortunately, it all came swiftly to an end, in the shape of the Great Depression. The beginning of the Great Depression is reckoned as October 29, 1929 – Terrifying Tuesday. In that day, the stock market collapsed. The truth is that the roots of the Great Depression reached far more back to the beginning of fall 1929. In the 1920’s everyone wanted to be part of the business success. The easiest way to get rich fast was the stock market. “*By 1929 buying and selling shares – “playing the market” – had become almost a national hobby.*”³⁵ People usually borrowed large amounts of money from banks to buy shares, which they believed that would rise up quickly. Then after they would “win” a lot of money they would paid back the loan and still a big portion of the money would remain theirs. By the fall of 1929, profits of firms started declining; therefore, share prices soon started to fall as well. Shareholders started to panic and sold their shares fast at low prices. On the wretched day – October 29 – over 16.5 million shares were sold. The shareholders did not make any profit and that is why they did not have the money to pay the bank loans, which posed a threat of bankruptcy to the banks. After the banks lost their money, so did a lot of businesses. Many factories shut down; therefore, a massive amount of workers lost their jobs. The whole thirties was “*a decade of staggering*

³² Nevins, Commager and Morris 1986, p. 408.

³³ Ruland and Bradbury 1997, p. 228-229

³⁴ Nevins, Commager and Morris 1986, p. 414.

³⁵ O’Callaghan 1990, p. 96.

*unemployment in America - as high as 25% in 1933, and still hovering around 19% in 1938.*³⁶It affected the lives of all Americans, and it even outgrown to other parts of the world. Banks needed money, so they were not willing to wait for tenant farmers to pay back their debts, which were enlarged also due to big draughts in the Midwest, so they took away their farms, leaving them homeless. That is why they became migrant workers, who got paid very small wage.³⁷

“At the peak of the Depression, one-third of all Americans were out of work. Soup kitchens, shanty towns, and armies of hobos — unemployed men illegally riding freight trains — became part of national life. Many saw the Depression as a punishment for sins of excessive materialism and loose living.”³⁸

The Depression was largely caused by materialism of the 1920's. “*The productive capacity of the nation was greater than its capacity to consume.*”³⁹Products of factories were piling up because they were not demanded by the market. It all resulted in the Wall Street Crash of 1929. Unfortunately, the presidency of Herbert Hoover did not bring anything useful in the fight against the Depression. It was the new president Franklin D. Roosevelt (presidency 1933-1945) who gave new hope to Americans. His plan to beat the Great Depression with the name the New Deal enacted between the years 1933-1937. The New Deal, new laws set up by government, made possible to businesses to take federal loans. With setting up of business, new job opportunities came. Other work opportunities were given by the Civilian Conservation Corps, created by the New Deal, in a form of building roads, strengthening of river banks, planting trees, etc.⁴⁰ Many other agencies were created in order to recover, relieve, and reform contemporary social and economic conditions. It also executed a tax reform, increasing taxes on the income of the rich, plugging up loopholes in tax laws. This way it gave the money back to the government where it could be reused.⁴¹ Roosevelt also arranged changes in the social sphere.

“In 1935 he brought in a law called the Social Security Act. One part gave government pensions to people unable to provide for themselves – old people, widows

³⁶ Int. 4:DeMott 2009 [online].

³⁷ O'Callaghan 1990, p. 96-97.

³⁸ VanSpanckeren 2006, p. 61.

³⁹ Nevins, Commager and Morris 1986, p. 415.

⁴⁰ O'Callaghan 1990, p. 100-101.

⁴¹ Nevins, Commager and Morris 1986, p. 421-422.

and the blind, for example. Another part gave the United States its first system of unemployment insurance.”⁴²

The New Deal gave new hope in a form of techno-optimism and it also gave Americans the opportunity to start again. But the event that really ended the Depression was World War II and the industrial build-up brought by it (mass-produce of ships, airplanes, jeeps, weapons). The people could finally say that the depression was over, but by then they had to face yet another terrible world tragedy.⁴³

⁴² O’Callaghan 1990, p. 100-103.

⁴³ VanSpanckeren 2006, p. 61.

4 Geography of California

California is the most populous and the third biggest state in the USA. It lies in the temperate climate. It has both the maritime climate, affected by the ocean, and the continental climate. Along the coast there is high rainfall and quite low temperatures in the north, but in the southern part of the coast with Los Angeles, the temperature increases and the rainfall decreases. In San Francisco the temperature in summer is held down to 13°C. Much different are the conditions in the Central Valley where a city called Stockton, only 100 km westward from San Francisco, has in summer the average temperature of 27.8 °C.⁴⁴ From these examples it is apparent that the climate is very variable. California is also distinctive by its biodiversity. The natural communities found in California include, among others, coastal scrub, salt march, coniferous forest, grassland.⁴⁵

West border of California is enclosed by the Pacific Ocean. The sea temperatures are under 20 °C because of the south-flowing California Current. The sea surrounding California is exceptionally fertile; moreover, it is the home of many fish.⁴⁶ The landscape shifts to seascape with sand or pebble beach (such as Big Sur), lagoons, but mainly cliffs because of the coastal ranges.⁴⁷ California used to be a home of grizzly bear. Consequently, it became the basis for the state flag. Even though the bear was exterminated, there are some other kinds of animals, such as pumas, coyotes, lynxes, condors. Also it is a home for sea animals: whales, dolphins, sea lions, seals.⁴⁸

The terrain of California is very diverse, having both the lowest and highest elevation of the continental part of the US. The mountain range Sierra Nevada “*with individual peaks thrusting to 3950-4260 m and Mt. Whitney, highest of all North America’s mountains south of Alaska,*”⁴⁹ lies between the Central Valley and the neighbouring state Nevada (little part of it belongs to Nevada). Other high mountain ranges line the coast and are referred to as the Coast Ranges of California. “*The coastal hills and the Sierra Nevada turn inward at their southern end to enclose the Central Valley, and south of their junction lie the plains on which Los*

⁴⁴ Paterson 1994, p. 477.

⁴⁵ Bakker 1971, p. 54.

⁴⁶ Paterson 1994, p. 477.

⁴⁷ Bakker 1971, p. 1.

⁴⁸ Kopecký 2012, p. 48.

⁴⁹ Paterson 1994, p. 478.

Angeles has grown up.”⁵⁰ The Central Valley is ‘the capital’ of California’s agriculture. Other important agricultural areas are the Imperial Valley, the Los Angeles Lowland, the Ventura Lowland, the North Bay Valleys, and the Salinas Valley.⁵¹

Around a hundred km southeast of Mount Whitney, there is a dessert valley called Death Valley which is the lowest and hottest point of the USA. Due to the diverse landscape of California, we can find various ecosystems and microclimate. For example the climatic conditions of the coastal towns Monterey and Carmel are much different to the Steinbeck’s homeland Salinas.⁵²

“The Monterey Peninsula looked out on the glittering expanse of Pacific...But the Salinas Valley was another world, though but a few miles away, an enclosed, bounded world, and at certain seasons it seemed more into itself when thick white fogs enveloped it and sealed it off even from the sky.”⁵³

⁵⁰ Paterson 1994, p. 477.

⁵¹Gregor 1974,p. 9-10.

⁵²Kopecký 2012, p. 47.

⁵³ Turner 1992, p. 251

5 Plots of Steinbeck's Selected Works

The selected works of John Steinbeck: *Of Mice and Men*, *The Grapes of Wrath*, *Cannery Row*, *The Pearl*, and *East of Eden*, were published in the time period 1937–1952. Most of them are focused on the life during the Great Depression or the preceding time period (late 1920's). All of them cover the theme of California landscape, with a small exception of *The Pearl*, which is not set exactly in California; nevertheless, it is from its Mexican part – Baja California. The fact is that California was the theme of almost each of his books. It was not until *East of Eden* that John Steinbeck could truly leave his homeland, not just physically, which he did in 1941, but also with his mind and soul.⁵⁴ In the selected literary work, Steinbeck placed his characters to the countryside or to small towns. The other two – *East of Eden* and *The Pearl* – are set in time before Steinbeck's birth.

5.1 Of Mice and Men

Novella *Of Mice and Men*, 1937, is inspired by Steinbeck's experience with bindlestiffs (tramps carrying a bedroll), with whom he worked during the summers of college years as a labourer in a sugar company.⁵⁵ The title is taken from Robert Burns's poem: "*The best laid schemes o' mice an' men*".⁵⁶ Steinbeck also tried to write the story in the compassionate spirit of the poem. The connection between mice and men is given in the character of Lennie, who loves to touch soft or furry materials – mainly animals, but he cannot regulate the pressure and he often hurts them with his uncontrollable love. His companion George, who is "*small and quick, dark of face, with restless eyes and sharp strong features*,"⁵⁷ took on the uphill struggle keeping Lennie out of trouble. Lennie is his complete opposite, "*a huge man, shapeless of face, with large, pale eyes, with wide sloping shoulders*."⁵⁸ Their bond is very close; they seem like brothers. They are both migrant workers, now heading to a ranch near Soledad. Their sole dream is to save enough money to buy their own farm, where they would cultivate corn and vegetables. They would also breed a few farm animals, mainly rabbits for Lennie to stroke their soft fur. George uses the dream to

⁵⁴ Benson 1984, p. 702.

⁵⁵ Benson 1976, p. 172.

⁵⁶ Handley 1990, p. 9.

⁵⁷ Steinbeck 2012, p. 4.

⁵⁸ Steinbeck 2012, p. 4.

keep Lennie in line, so he would be peaceful and not hurt anybody with his enormous strength. In their last job, they were chased out by local men because Lennie unintentionally squeezed firmly a girl who reported it as a rape. George has to repeat their dream often, because Lennie is mentally retarded and has very bad memory.

“Guys like us that work on ranches are the loneliest guys in the world. They got no family. They don’t belong no place... With us it ain’t like that. We got a future. We got somebody to talk to that gives a damn about us. We don’t have to sit-in no bar room blowin’ in our jack jus’ because we got no place else to go. Someday—we’re gonna get the jack together and we’re gonna have a little house and a couple of acres an’ a cow and some pigs...”⁵⁹

The next day after they get a job at the ranch, they meet boss’s son Curley, who wants to pick a fight with Lennie. Curley is scrappy and likes to fight big men because of his small height, so he could feel good about his stature. Another reason for being fidget lies in his jealousy at his very pretty, but flirty wife. George tells Lenny to stay away from both of them. Unfortunately, George does not keep his promise. When men from ranch go out to a pub, Lenny visits stables to pet one of the newborn pups. He gets too excited and kills him. Afterwards, Curley’s wife comes and they, both unhappy and upset, reveal their secrets to each other. Soon Lennie starts stroking her hair. When she starts to cry, it startles him, and he, unaware of his brute strength, breaks her neck. Then he runs away and hides in the woods. George told him to go there if something goes wrong. There, on the banks of a green pool, George finds him. As his protector, he does not want Lennie to get tortured or become a criminal, so he rather shoots him in his head, while he is telling him for the last time about their dream ranch. This was an act of compassion from one friend to another.

5.2 The Grapes of Wrath

The book that brought John Steinbeck the greatest success and popularity is *The Grapes of Wrath*, published in 1939. It is set during the Great Depression, specifically around the years 1936-1938 when Steinbeck travelled to the Central Valley, conducting research on living conditions of migrant workers, who came to California from the Midwest or the South

⁵⁹ Steinbeck 2012, p. 15-16.

– mainly Oklahoma, Texas, Arkansas, and Missouri.⁶⁰ They were commonly referred to as ‘Okies’, a pejorative word for people coming from Oklahoma, but it stuck to all of them. Steinbeck took the title from Julia Ward Howe’s poem from 1862, saying: “*He is trampling out of the vintage where grapes of wrath are stored...*”⁶¹ Steinbeck mentioned the title only in Chapter 25.

“...in the eyes of the people there is failure; and in the souls of the hungry there is a growing wrath. In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for vintage.”⁶²

The main character of this book represents Joad family, from Sallisaw, Oklahoma, as a unit. It consists of Tom Joad senior, his wife (referred to as Pa and Ma), their children (four sons and two daughters): Noah, Tom, Rose of Sharon, Al, Ruthie, Winfield, uncle John, grandparents (referred to Granma and Grampa), and Connie, the husband of pregnant Rose of Sharon. The last co-traveller is Jim Casy, a former preacher, who joins them after he meets Tom returning from prison. The Joad family is forced to leave their land because of a debt to a bank. The Bank, a monster feeding on the profits and interests on money, needs the land of thousands of farmers to build a whole colony of crops which will be tilled by tractors. The family sets off on a journey of their lifetime – from Oklahoma to California. They are promised by the owners a place, where “*it never gets cold. Why, you can reach out anywhere and pick an orange. Why, there’s always some kind of crop to work in*”⁶³, but they are led up the garden path. After a very exhausting and excruciating ride, during which both Granma and Granpa die, they realise how badly they have been deceived. All they can see was horror and misery. They arrive to a camp/town for migrant labourers called Hooverville (a common name for every camp for “Okies”). Local residents were packed into small sheds or tents with no access to toilets, running water, shelter, or, often, food. Fortunately, the Joads do not stay overnight; they have to escape from there because farmers from the local agricultural community, angry at “Okies” stealing their jobs, set the camp on fire. The Joads, scared to death, are headed for a government camp by Weedpatch. It is run by the residents, not the local police, and its residents can use a shower with hot water, flush toilets, and wash tubs. The Joads think they will get there plentiful jobs picking fruit or cotton in the fertile valleys,

⁶⁰Gregory 1989, p. 3-4.

⁶¹Steinbeck and DeMott 1996, p. 1058.

⁶² Steinbeck and DeMott 1996, p. 581.

⁶³ Steinbeck and DeMott 1996, p. 245.

but they stay unemployed for a month. After that hunger forces them to leave. Another destination is a peach orchard, where they are being exploited by the owner, and where Tom accidentally kills a man during a small revolt, and they have to leave, hiding Tom in a car. The last place they work at is a cotton field. As the storyline evolves, the family completely falls apart. From the original number of thirteen members they end up in five in a barn during a flood, hopeless and practically waiting for a miracle.

5.3 Cannery Row

Cannery Row, published in 1945, is the second book of the unofficial “Monterey trilogy”. It does not have a singular main character; the main character is rather a unification of all the inhabitants of a small coastal town Monterey or the personification of the city itself. Cannery row is its main street which connects the local fish factory with houses of the main characters. It seems like a collection of episodes than a classical story. Half of the chapters do not follow the main narrative. These episodes are not irrelevant; they offer further portrayal of the atmosphere of the city. They somehow manage to catch the personal identity of the city. Steinbeck himself explains it at the beginning of the novel.

“When you collect marine animals there are certain flat worms so delicate that they are almost impossible to capture whole, for they break and tatter under the touch. You must let them ooze and crawl of their own will onto a knife blade and then lift them gently into your bottle of sea water. And perhaps that might be the way to write this book—to open the page and to let the stories crawl in by themselves.”⁶⁴

It is set during the Great Depression, which we deduce from the description of the city and from the main story, revolving around a group of hobo men. Their leader Mack is trying to throw a party for Doc, a local biologist, who always helps people with money or advices. (Doc is based on Steinbeck’s friend Ed Ricketts.⁶⁵) The group recently have moved in to an old warehouse, whose owner Lee Chong is a local main grocer. This warehouse neighbours a house of Doc, called Western Biological. Mac and boys are planning a surprise party, but they have no money. Most of them do not work, some of them only occasionally. They have to ask Doc for the money in exchange for frogs, because Doc is collecting frogs and many other

⁶⁴ Steinbeck and DeMott 2001, p. 102.

⁶⁵Kopecký 2012, p. 29.

animals for research. So when Doc leaves the city, they go to the countryside to hunt frogs. They return with many frogs, which they give Lee in exchange for food, drink and decorations. They start the party, assuming that Doc will return soon, but Doc arrives after the party is over, founding his house in a total mess. He is mad at Mack, but then he realises that Mack and the gang members are like children. They have no sense of responsibility; they meant well, but they do not think the same way as a regular work and money obsessed man. Everybody knows about the debacle, therefore, people start to pick fights with Mack and the boys. The gang gets depressed. Two of them get jobs, so they could repay some of the damages. Eventually, they ask Dora, the madam at the local brothel, how to repay what they have done. She tells them to prepare another party, this time with the attendance of Doc. They agreed to throw him a surprise birthday party. Although Doc have known from the beginning about it, he acts like he does not and he secretly prepares for it. The party is a great success. The whole of Cannery Row is there and Doc gets a lot of home-made presents. There has been only very few fights and things broken. Everyone is happy. The next morning, Doc cleans up, still hearing music in his head and reciting lines from a poem that Mack prepared for that magical unforgettable evening.

5.4 The Pearl

The novella *The Pearl*, 1947, is a parable about corruption and evil behaviour of people led by their greediness. It gives us a moral advice in the shape of a simple symbolic story. The origin of the story comes from a Mexican folk tale from La Paz, Baja California Sur, Mexico, which Steinbeck briefly mentions in his published notes from the boat expedition – *The Log from the Sea of Cortez*. Steinbeck rewrites the story by adding two other main characters, introducing realism, and adding metaphorical and moral comment into the narrative.⁶⁶ The main character, fisherman Kino, lives with his family, a wife Juanna and a baby boy Coyotito, in a brush house. Coyotito gets stung by a scorpion and the doctor refuses to treat him, for they are poor Indians (paisanos), so, in the belief that Kino could earn some money for the treatment, he goes pearl-hunting. Little does he know what cruelty is waiting for him in a form of the Pearl of the World. It is the biggest and the shiniest pearl people have ever seen. Kino now starts to think about the future which for the first time offers more than

⁶⁶ Handley 1990, p. 40.

just fishing and surviving. He saw new possibilities in the pearl – marriage in church, education for Coyotito, a new rifle. What he could not see was the evil creeping towards him; in a form of venom it poisoned the hearts of the inhabitants of La Paz.

“Every man suddenly became related to Kino's pearl, and Kino's pearl went into the dreams, the speculations, the schemes, the plans, the futures, the wishes, the needs, the lusts, the hungers, of everyone, and only one person stood in the way and that was Kino, so that he became curiously every man's enemy.”⁶⁷

Firstly they are cheated by the doctor, who faked temporary sickness in Coyotito, so he could come again, fix it and get money. Then they are cheated by pearl buyers who offer them a low price. After few attempts to steal the pearl Juana, afraid of her family getting hurt, urges Kino to throw it back to the sea, but Kino does not want to give up. Finally, Juana takes the fate in her hands. She retrieves the pearl and is about to throw it to the sea, when Kino punches her. Then he is attacked by a man, whom he kills in a struggle. The family has to flee. Unfortunately, they do not escape the evil; it follows them in a form of three men with rifles. One night Kino attacks them, kills them, but one of the man manages to fire one last bullet, which ends up in Coyotito. After the death of their baby they return to the town where they throw the source of their suffering back to the sea.

5.5 East of Eden

The last analysed book, published in 1952, is a novel called *East of Eden*. With this book, which was the most personal writing of his career, Steinbeck wanted to “*finally explain who he was and what he all along meant.*”⁶⁸ The main storyline follows the lives of two families: the Hamiltons and the Trasks. Steinbeck based the Hamiltons on his maternal ancestors; Olive Hamilton, the fourth daughter of Samuel and Liza, is mother of the narrator/John Steinbeck. The setting is the Sallinas Valley, Steinbeck’s homeland, from the end of the Civil War until the World War I.

⁶⁷ Steinbeck and DeMott 2001, p. 253.

⁶⁸ Turner 1992, p. 261-262.

“East of Eden incorporates elements of Steinbeck's family history, intertwined with the history of Salinas, but the dominant framework for the novel comes from biblical allegory, especially the story of Cain and Abel from Genesis.”⁶⁹

This allegory refers to Adam Trask as Abel and his younger brother Charles as Cain. Later the roles of Cain and Abel are passed on Adam's sons, leaving Adam the role of Adam from the Garden of Eden and his wife the role of Eve.⁷⁰

Samuel Hamilton, vigorous Irish immigrant, moves with his wife Liza and their nine children to the Salinas Valley, where he achieves respect even though his family has never become rich. Samuel befriends a wealthy stranger Adam Trask. Adam has a half-brother Charles, who is contrary to Adam violent, manipulative and stingy. After the death of their father, a harmed girl Cathy Ames is found on their farm. Adam eventually marries her, not knowing of her dark history and her seduction of Charles, which later proposes the question of the fatherhood of her twins Aron and Cal. Adam is goodhearted, but also naive and cannot see through people's characters. He ends up marrying this evil girl, who has murdered his own parents, has become a prostitute, and is not capable of love. Adam and his pregnant wife leave the family farm and with his inherited money they buy a ranch in the Salinas Valley. Shortly after the birth, Cathy shoots Adam and then she runs away, leaving him to solely raise the boys. Depressed Adam is not able to do it alone; thankfully, wise and caring Chinese cook Lee starts working for him. Cathy later returns to Salinas with a changed identity and becomes a madam of a local brothel. She lures powerful men into her brothel where she secretly takes promiscuous photographs of them having sadistic sex in order to blackmail them. When Cal finds out who is his mother, he is devastated, mainly because he is afraid that he has inherited mother's character, as he is tempestuous, dark, secretive, and sombre, not as likable as his pious brother Aron. However, what he lacks in pleasantness, he more than makes up for in strength of his personality, and he eventually overcomes his fear of following his mother's footsteps. Unfortunately, Aron, tender as a bud, has a soft fragile personality. When Cal out of jealousy shows him their mother, his life shatters into pieces. He is utterly disgusted by her, which causes Cathy, filled with self-hatred, to commit suicide. Aron decides to join the army, even though everybody begs him not to. Adam blames for his departure Cal. Aron dies in battle in World War I. The message about Aron's death causes his

⁶⁹ Int.6: *East of Eden Book Synopsis* [online].

⁷⁰ Turner 1992, p. 266-267.

father a heart attack. In the end, dying Adam gives Cal a blessing in the form of a word *timshel*, which is a Hebrew word for “Thou Mayest” (you may) given by God to Cain, when he asks if he can rule over sin.

“Thou mayest”—that gives a choice...For if ‘Thou mayest’—it is also true that ‘Thou mayest not.’... for in his weakness and his filth and his murder of his brother he has still the great choice. He can choose his course and fight it through and win.”⁷¹

Cal understands through the word *timshel* that Adam forgives him because every man is free to choose his own destiny; therefore, Cal is no longer burden with the responsibility for the death of his brother and his mother’s morale because he is responsible only for his actions and nothing but he himself has the upper hand in his life.

⁷¹ Steinbeck 1992, p. 303.

6 Steinbeck's Literary Landscape of California

Steinbeck's writings were strongly influenced by the landscape of California, which is miscellaneous having the highest and the lowest point in the contiguous United States. Steinbeck's writings also succeed in their variability; they contain all of California landscape: the valley, the mountain, the ocean, and the river.

The connection of the realistic description of nature and mythological and symbolic elements is characteristic for Steinbeck, who was both scientist and spiritually and philosophically oriented writer.⁷² His portrayal of Californian nature is not only external, but also internal. He put effort to depict it in regards to the local ecosystem, which is "*the biological community that occurs in some locale and the physical and chemical factors that make up its non-living or abiotic environment.*"⁷³ To put it simply, it is the linkage of plants and animals to their environment⁷⁴, and Steinbeck's scientist side wanted to explore this linkage and his writer's side wanted to create a novel based on his discoveries.

6.1 Valleys

In the context of his literary work, Steinbeck regards valley as a place of social struggle, where men reveal their shady character traits, such as greediness, pride, self-indulgence.⁷⁵ The reason lies in the past when people gathered together in the valleys due to its fertility, so they would have better chances for survival. There also have been created the first cities. However, it is not a coincidence that crime is born in cities. The big concentration of people with their needs, urges and yearnings creates crime, which is a form of struggle for good conditions of living. It forces people to show their ugly side and it ruins the dreams of calm co-existence of masses of people. Everybody wants to gain a little piece of land or property for themselves.

Topos of valley as a fertile area is also considered to be associated with the promise land or even the Garden of Eden. Michal Peprník in his book *Topos of the forest in American literature* wrote that many scholars, including the writer Thomas Burnet from 17th century,

⁷²Kopecký 2012, p. 49.

⁷³Int.5: *The Concept of Ecosystem* [online].

⁷⁴De Blij and Muller 1993, p. 541.

⁷⁵Kopecký 2012, p. 51-52.

assumed that before the Expulsion from the Garden of Eden, the universe was flat and smooth, with no hills.⁷⁶ Thomas Burnet was not the only one who focused on valley as a symbol of Eden. John H. Timmerman wrote that in case of John Steinbeck's books the topos of valley is arched over by the Garden of Eden.⁷⁷ Therefore, one might well conclude that the arch adumbrates a disharmonious relationship of men towards God and towards nature.⁷⁸ One might understand the concept of the arch of Eden as having the moral values based on religious beliefs far away, but in the same time in sight. People know that they exist, but they do not often take them into account, primarily, when they are blinded by their wants. In their constant pursuit of earthly happiness, people sometimes forget to bear in mind the spiritual aspect of happiness, of life itself.

According to Steinbeck, leading a fulfilling and spiritual life is also connected with having a close relationship with nature. He emphasized it in *The Grapes of Wrath*, where Oklahoma farmers lost their spirit or even will to live, when the bank took their land. "*This land, this red land, is us; and the flood years and the dust years and the drought years are us. We can't start again.*"⁷⁹ They would not have left their farms, which meant to them more than just a dwelling and an occupation; they left due to a false hope that California is a paradise for farmers. It was more than a hope; they were promised new and better lands. They wanted to fill the hollow place in their hearts that only love to the land can give. On the other hand, there is a tractor man, who lost all the connection with the land.

„He did not know or own or trust or beseech the land. If a seed dropped did not germinate, it was nothing. If the young thrusting plant withered in drought or drowned in a flood of rain, it was no more to the driver than to the tractor. He loved the land no more than the bank loved the land."⁸⁰

Steinbeck wrote mainly about his home town and its surroundings, Salinas and the Salinas Valley. He wrote one book that is eminently focused on the valley and his family history – *East of Eden*. Adam Trask and his family are inhabitants of the valley, therefore, they are compelled to be taken by the “valley” low moral code. They are often blinded by pride, envy and desire for wealth. As *East of Eden* describes the valley at the turn of the

⁷⁶Pepřík 2005, p. 40-41.

⁷⁷ Timmerman, 1990, p. 56.

⁷⁸Kopecký 2012, p. 52.

⁷⁹ Steinbeck and DeMott 1996, p. 302.

⁸⁰ Steinbeck and DeMott 1996, p. 247.

century, the reality of it in the time it was written is different. There might be no longer a connotation to paradise. Steinbeck views the industrial agriculture as one of the main factors that cause a valley to transform from a Garden of Eden into a purgatory.⁸¹

6.2 Mountains

In the last paragraph I discussed topos of valley in Steinbeck's writings. It is not a coincidence that the topos of mountains is depicted very differently. As opposed to valleys, filled with sin, mountains are filled with spirituality. The Ancient Greeks believed that the gods live on Mount Olympus, so it is understandable that to this day mountains are thought to be closely connected with religion. The *Mount Olympus* with the highest peak reaching 2,918 metres⁸² can hardly compare to the highest mountain of Sierra Nevada *Mount Whitney*, whose ridge rises to 4,421 metres. Their immensity rouses in people the feeling of smallness and reverence towards Mother Earth, which are the key concepts of ecocentric ethic–ecocentrism. From that term one can deduce that it is an ecological and ethical philosophy, whose system of values is centred on nature as a whole, respectively on the equilibrium of ecosystems, as opposed to humans, who are the main target of anthropocentrism. The latter favours the interests of humans, therefore, its approach to nature is only instrumental.⁸³

Steinbeck's interest in mountains was supported by the fact that he was born in the Salinas Valley, surrounded by high mountains from both sides. There are the Gabilan Mountains on the east, packed with ranches, and the Santa Lucia Mountains on the west with dry, stony, uninhabited land.⁸⁴ He expresses his feelings about them in *East of Eden*.

“I remember that the Gabilan Mountains to the east of the valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias stood up against the sky to the west and kept the valley from the open sea, and they were dark and brooding—unfriendly and dangerous. I always found in myself a dread of west and a love of east Where I ever got such an idea I cannot say, unless it could

⁸¹Kopecký 2012, p. 53.

⁸²Int.10:*Olympus the First National Park* [Online]

⁸³Kopecký 2012, p. 94

⁸⁴Turner 1992, p. 251.

be that the morning came over the peaks of the Gabilans and the night drifted back from the ridges of the Santa Lucias. It may be that the birth and death of the day had some part in my feeling about the two ranges of mountains.”⁸⁵

In this extract western mountains symbolise death, but also Eden due to the title which tells us that east of Eden is the Salinas Valley, therefore, west has to be Eden. The title comes from the biblical story of Adam and Eve, who are banished by God from the Garden of Eden.⁸⁶ Death is connected to Eden because of the afterlife, where believers are reunited with God. Even though Steinbeck preferred eastern mountains, he chose western mountains as a symbol for Eden because of their inaccessibility and virgin nature. He associates the western mountains with end, darkness and unknown territory, but not with evil.⁸⁷

The strict division of west and east mountains as good and evil, life and death is a very interesting facet of the book. It is at the beginning of the book; therefore, it might be interpreted as the opinion of Steinbeck as a child. Such clear division of good and evil seems childish. The Biblical story of Cain and Abel also divides world into pious people and sinners, but as Steinbeck emphasises further in the book it is only illusion; there is no fate given by God, we have to choose. As Steinbeck and his characters we all live surrounded both by good and evil; inside each of us, there is the seed of both. One cannot exist without the other. In *East of Eden* Steinbeck approached the valley as a symbolic arena for the struggle between them. On some occasions it is hard to recognize which is which, therefore, it is vital to see it from perspective, which mountains can provide us.⁸⁸

As it was already mentioned, mountains are the place of spirituality. Because of their height, they seem to reach Heaven. Consequently, the characters set on mountains were usually very spiritual and above daily neuroses of normal “valley” people. One of the examples is Samuel Hamilton, a plausible portrait of Steinbeck’s grandfather, with his family. The Hamiltons exceed others by their moral qualities and buoyancy, which earns them respect even though they are poor as a church mouse. The poisonous odour of illusions, which constantly feed the hope of getting rich, did not reach their house on a hill.⁸⁹

⁸⁵ Steinbeck 1992, p. 3.

⁸⁶ Turner 1992, p. 266.

⁸⁷ Kopecký 2012, p. 56.

⁸⁸ Turner 1992, p. 266-267

⁸⁹ Owens 1985, p. 144.

“If the land had been any good the Hamiltons would have been rich people. But the acres were harsh and dry. There were no springs, and the crust of topsoil was so thin that the flinty bones stuck through. Even the sagebrush struggled to exist, and the oaks were dwarfed from lack of moisture. Even in reasonably good years there was so little feed that the cattle kept thin running about looking for enough to eat. From their barren hills the Hamiltons could look down to the west and see the richness of the bottom land and the greenness around the Salinas River.”⁹⁰

Another example of a spiritual character is the preacher Casy from *The Grapes of Wrath*, who explains to the Joads what he felt in the wilderness, he even compares his escape from society with Jesus’ exile to wilderness, which emphasizes the connection between hills and religion.

“I went into the wilderness like Him, without no campin' stuff. Nighttime I'd lay on my back an' look up at the stars; morning I'd set an' watch the sun come up; midday I'd look out from a hill at the rollin' dry country; evenin' I'd foller the sun down. Sometimes I'd pray like I always done. On'y I couldn' figure what I was prayin' to or for. There was the hills, an' there was me, an' we wasn't separate no more. We was one thing. An' that one thing was holy.”⁹¹

In contemporary society there are not many religious people. Nonetheless, California’s mountains make even nonbelievers or “science-believers” feel a devotion to God, for they represent something besides our reach and understanding.

6.3 Ocean

Another specific landscape of Steinbeck’s writings is a coast and its association with the ocean, in this particular case the Pacific. Steinbeck’s admiration for the ocean (or the sea) is boundless; not only were some of his books set near the ocean, but he also wrote books whose main plot was about the ocean, e.g. *The Log of The Sea of Cortez*.

⁹⁰ Steinbeck 1992, p. 9.

⁹¹ Steinbeck and DeMott 1996, p. 295-296.

In Steinbeck writings, the deep of the ocean is connected to darkness, the unknown, the unconscious.⁹² It is not a coincidence that Freud, while describing the mind's structure and function on a topographical model of the mind, used an analogy of an iceberg immersed in the ocean, the biggest part of the iceberg being in water represented the unconscious.⁹³ Even though the unconscious is hidden from us, it is still the most important part of the mind, for there the real cause of most behaviour lies. Seventy five to eighty percent of our own mind is locked away from us in the unconscious. Similarly, the World Ocean covers almost 71% of Earth's surface.⁹⁴ The Pacific Ocean, the largest and the deepest ocean, could hold all the continents. In its deep we can find the most creepiest and peculiar creatures on the planet. The deep with his monsters symbolizes the unconscious with its monster - fears, instincts, repressed desires, primitive wishes, impulses – that generate to our mind in a form of dreams, therefore, dreams are connected with the ocean.

Another aspect that we can consider is that the ocean is rather the collective unconscious, seeing that every iceberg, every mind, is washed by the same ocean, the same unconscious. The collective unconscious is a term coined by Carl Gustav Jung.

“This is a level of unconscious shared with other members of the human species comprising latent memories from our ancestral and evolutionary past... The human mind has innate characteristics “imprinted” on it as a result of evolution.”⁹⁵

One can explain it using the irrational fear of spiders, arachnophobia, which is very often not based on any personal bad experience with poisonous spiders. The fear is simply given to a person as a part of the ‘present’ from the ancestors. Steinbeck also worked with the tops of ocean as the unconscious and he reveal it in his novels.

“For the ocean, deep and black in the depths, is like the low dark levels of our minds in which the dream symbols incubate and sometimes rise up to sight like the Old Man of the Sea. And even if the symbol of the vision be horrible, it is there and it

⁹²Kopecký2012, p.58.

⁹³Int.8: McLeod 2013 [online]

⁹⁴Int.2: *Aqua facts* [online]

⁹⁵Int.9: McLeod 2014 [online].

is ours. An ocean without its unnamed monsters would be like a completely dreamless sleep.”⁹⁶

Ocean is the unconscious of Earth and land is the conscious. Every day coast absorbs plenty of sea water and with it Earth gets subconscious inducements. Even though the monsters of the sea are scary, the Earth needs them as we need our dreams. Let us hope that mankind will not dig too deep into the ocean because as we would not like somebody plunder our unconscious, Earth wants to keep its unconscious for itself. For instance, in novella *The Pearl* Steinbeck uses a pearl as a symbol of hope, dreams, wealth, and moreover evil. It is evil because Kino stole it from the sea. It belonged to the sea, to the nature, subsequently, nature got revenge on Kino, which lead Kino to give it back to the sea. We could assume that the pearl is a part of Earth’s unconscious, which by a coincidence got into subconscious, where Kino found it, as such it had no place in the hands of people; hence it turned into a curse. Whoever had it, it brought only disaster and sadness. It radiated evil, which was the nature’s way of defending its unconscious, until it got it back. Then it immediately buried it into the deepest part of unconscious.

“And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone. And the music of the pearl drifted to a whisper and disappeared.”⁹⁷

Steinbeck’s love for the sea and its creatures made him hate industrial fishing⁹⁸; it is a torture for sea animals. People harvest fish (e.g. tunas, sardines, anchovies, herrings) with no concern for marine ecosystems and the limited reproduction of fish, where the roles and numbers of predators and forage fish are strictly given. Steinbeck put his anger into his novel the description of a local cannery in *Cannery Row*.

“The deep-laden boats pull in against the coast where the canneries dip their tail into the bay. The figure is advisably chosen, for if the canneries dipped their mouths into the bay the canned sardines which emerge from the other end would be metaphorically, at least, even more horrifying...The whole street rumbles and groans

⁹⁶ Steinbeck and DeMott 1996, p. 776.

⁹⁷ Steinbeck and DeMott 2001, p. 304.

⁹⁸Kopecký 2012, p. 90.

and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty.”⁹⁹

6.4 River

As the last topos of Steinbeck’s writings I have chosen river. The most important of them is the Salinas River, which starts in central San Luis Obispo County and then runs west toward its estuary in Monterey Bay at Moss Landing.¹⁰⁰ The main aspect of the Salinas River is its variability. In the winter it was strong and wide as opposed to the summer when it almost disappears completely to the ground.

“From both sides of the valley little streams slipped out of the hill canyons and fell into the bed of the Salinas River. In the winter of wet years the streams ran full-freshet, and they swelled the river until sometimes it raged and boiled, bank full, and then it was a destroyer...The Salinas was only a part-time river. The summer sun drove it underground. It was not a fine river at all, but it was the only one we had and so we boasted about it—how dangerous it was in a wet winter and how dry it was in a dry summer. You can boast about anything if it’s all you have. Maybe the less you have, the more you are required to boast.”¹⁰¹

Rivers also change with the weather. Also there are apparent differences between a river in its spring, when it is only a small stream, and in the estuary, where it is massive and deep. During its flow it often changes colours, speed, direction. It can have waterfalls, pools, weirs. River with all its changes and curves symbolize life, itself. It also creates life, inside it, in the form of fish and other animals, and around it, in the form of terrestrial animals which go there to drink, or in the form of crops it waters.

“...the Salinas, small and sluggish though it might be, had over the course of geologic ages made the northern portion of its valley one of the most fertile spots on earth.”¹⁰²

⁹⁹ Steinbeck and DeMott 2001, p. 101.

¹⁰⁰ Turner 1992, p. 251.

¹⁰¹ Steinbeck 1992, p. 3-4.

¹⁰² Turner 1992, p. 251.

The water of the Salinas River, after a half of its journey, runs through a town called Soledad. Few miles south Soledad is the setting depicted in the novella *Of Mice and Men*. There it reaches a narrow pool, which is lined one side with “*rocky Gabilan Mountains*“ on the other with „*trees—willows fresh and green...with mottled, white, recumbent limbs and branches that arch over the pool.*“¹⁰³ This placid paradise is a place, where Lennie and George slept over before heading to the new ranch, and where Lennie was killed. “*The natural background ties up the beginning and the end, making a full circle of the action.*”¹⁰⁴ If we compare the beginning with the end, we can follow the story of snake, a symbol of Lennie.

“A water snake slipped along on the pool, its head held up like a little periscope. The reeds jerked slightly in the current.”¹⁰⁵

“A water snake glided smoothly up the pool, twisting its periscope head from side to side; and it swam the length of the pool and came to the legs of a motionless heron that stood in the shallows. A silent head and beak lanced down and plucked it out by the head, and the beak swallowed the little snake while its tail waved frantically.”¹⁰⁶

Both in the end die, the animal by the force of a life cycle, the man by the hand of his friend, out of compassion. It forces the reader to regard man as a part of the nature, supporting the philosophy of holism, which was important to Steinbeck.

¹⁰³ Steinbeck 2012, p. 3.

¹⁰⁴ Handley 1990, p. 17.

¹⁰⁵ Steinbeck 2012, p

¹⁰⁶ Steinbeck 2012, p

7 Setting of Steinbeck's Writings

John Steinbeck, is one of the author who abide by the motto "Write what you know", therefore his literary work abounds with autobiographical elements. Very little of his books is set out of California, or not in his days. In this paragraph I would like to introduce the settings of the chosen books. The only exception is *The Pearl* as it is kind of a parable; it has transcendental message, therefore, its setting is not that important to the story.

Steinbeck was born in the town Salinas in a Victorian house, which still stands and today is a restaurant. "In the early twentieth century, Salinas was a prosperous farming community, the county seat of Monterey County, and a trading and shipping centre for the lower Salinas Valley." ¹⁰⁷It was less than fifty years old and its origins are related to cattle ranching and railroad tracks. There were citizens from Germany, Italy, France, China, and also its native Hispanics.

"On the wrong side of the Southern Pacific tracks was a Chinatown and adjacent to it the Row, a strip of whorehouses that catered to visiting farmers, ranch hands, and railroad men as well as to the local trade."¹⁰⁸

During the summer, when Steinbeck was a university student, he worked as a ranch labourer near King City, around 80 km south east of Salinas. He also worked for Spreckels Sugar Company in Salinas, where he listened to the stories of migrant workers, making notes. Both experiences inspired him to write the novel *Of Mice and Men*, which was situated on a ranch near Soledad, half way between King City and Salinas.¹⁰⁹ Working with migrant workers, he also heard from a young hobo a true story about a man saved from starvation by a nursing mother, which he used as the last scene of *The Grapes of Wrath*. ¹¹⁰

"For a minute Rose of Sharon sat still in the whispering barn. Then she hoisted her tired body up and drew the comfort about her. She moved slowly to the corner and stood looking down at the wasted face, into the wide, frightened eyes. Then slowly she lay down beside him. He shook his head slowly from side to side. Rose of Sharon loosened one side of the blanket and bared her breast." "You got to," she said. She

¹⁰⁷ Int.7: John Steinbeck Biography [online].

¹⁰⁸ Turner 1992, p. 251.

¹⁰⁹ Handley 1990, p. 5-6.

¹¹⁰ Turner 1992, p. 254.

squirmed closer and pulled his head close. "There!" she said. "There." Her hand moved behind his head and supported it. Her fingers moved gently in his hair. She looked up and across the barn, and her lips came together and smiled mysteriously."¹¹¹

Steinbeck wanted to explore the sea with its animals, therefore, he moved to coastal town Pacific Grove in 1930. Pacific Grove together with Monterey and Carmel form the Monterey Peninsula. He started working in Pacific Biological Laboratory, located at 740 Ocean View Avenue, Monterey. Monterey is the town where the Salinas River flows into the sea at Moss Landing. Ocean View Avenue was the street lining the coast.¹¹² It was not Steinbeck's first time on the Monterey Peninsula. He used to spend summers by the sea in family's Pacific Grove cottage.¹¹³

"He had hung out on Monterey waterfront, its canneries and bars long enough to have developed a sympathetic knowledge of the gamey underside of the old town's life. He was especially intrigued by the town's paisano population...working when they had to, cadging drinks and meals, going on colossal drunks and ending up in jail or drying out in the pine woods up behind the town."¹¹⁴

Steinbeck put his own experiences with the town and the paisanos into the Monterey trilogy. One of them *Cannery Row* described Ocean View Avenue, where the Ricketts laboratory was. The popularity of the novel caused the street to be renamed Cannery Row in 1958.¹¹⁵

In 1936 he is commissioned by San Francisco News to write an article on migrant farmers. He went to the San Joaquin Valley, south part of the Central Valley, to research the situation in a company of former preacher Eric H. Thomsen, regional director of federal migrant camp program. They arrived to Arvin Sanitary Camp ("Weedpatch"), where Steinbeck met Tom Collins, manager of the migrant camp.¹¹⁶

"Contrary to the story which has developed into a myth about the writing of the *Grapes of Wrath*, Steinbeck never did travel to Oklahoma and then make a trip back to

¹¹¹ Steinbeck and DeMott 1996, p. 692.

¹¹² Turner 1992, p. 251.

¹¹³ Steinbeck and DeMott 2001, p. 951.

¹¹⁴ Turner 1992, p. 257.

¹¹⁵ Int.7: John Steinbeck Biography [online].

¹¹⁶ Steinbeck and DeMott 2001, p. 956.

California with a migrant family. Furthermore, the model for Tom Joad appears to have been a young man, a fugitive who was stopping at a Hooverville near Bakersfield that Steinbeck met only briefly. And the “Tom” in the dedication was not a migrant, but the manager of a migrant camp for the Farm Security Administration.”¹¹⁷

Even though Tom Collins was not Tom Joad, Steinbeck dedicated *The Grapes of Wrath* to him because thanks to him he gathered great material for a series of articles, which he later published as *The Harvest Gypsies* in seven instalments in October 1936. This collection of articles was a presage of *The Grapes of Wrath*, where one of its aspects shows us the difference between the government camps and normal camps – Hoovervilles. The sanitary self-governing camps were in 1936 almost impossible to find. In the following two years Tom Collins accompanied Steinbeck, who was doing more research on migrants, on his travels around California migrant camps. The research of the book was much longer than the actual writing, as Steinbeck started writing in May 1938 and finished it in November 1938.¹¹⁸

All previously mentioned towns with the exception of the camps in Central Valley are part of the Salinas Valley, which is one of the major valleys, southwest of the Central Valley – divided only by the Gabilan Mountains. The River Salinas flows through it. “*The Salinas Valley roughly parallels the coast, thirty miles or so inland, for most of its length of about a hundred and twenty miles.*”¹¹⁹ The Salinas Valley strongly influenced Steinbeck and his literary career. From childhood he was unusually sensitive to the spirits of the valley. Every child thinks that his surroundings form a magical world, but the Salinas Valley with its “*wooded nooks, secluded trails, stream banks*” was almost extra-terrestrially beautiful.¹²⁰ He was convinced that he must portray this magical world, as we can read in his letter to his friend George Albee in 1933.

“I think I would like to write the story of this whole valley, of all the little towns and all the farms and the ranches in the wilder hills. I can see how I would like to do it so that it would be the valley of the world. But that will have to be sometime in the future. I would take so very long.”¹²¹

¹¹⁷ Benson 1976, p. 152

¹¹⁸ Steinbeck and DeMott 2001, p. 956-957.

¹¹⁹ Champney 1947, p. 345.

¹²⁰ Turner 1992, p. 252.

¹²¹ Steinbeck J., Steinbeck E. and Wallsten 1975, p. 73-74.

And as he said, it took long time, but he finally managed it in 1952 with his epic novel *East of Eden*. In that time he is no longer considered to be a local. Conversely, many inhabitants of the Salinas Valley had still sharply opinions about him, as they thought he robbed them of their stories and because of them the local area changed with the arrival of tourists. Steinbeck felt it and when he wanted to move back there in 1944, it was turned into a disaster, so he decided to go back to New York. He could not return also because home as he remember no longer existed. However, he still spent there almost two years 1948-1949 to reattach himself to the Salinas Valley and start collecting information about it, as he wanted to finally write his magnum opus. Due to his divorce and another marriage he did not begin with writing until 1951 in Manhattan. Part of his working ritual was to write an unsent letter to Pascal Covici, his friend and publisher, telling him his struggles with the manuscript. They were published after his death as *The Journal of A Novel*.¹²² Steinbeck set the story to the Salinas Valley from below King City to the town of Salinas. Just a few miles from King City to the east, there was the old Hamilton ranch, the bare-bones ranch of John Steinbeck's grandfather. Samuel Hamilton had nine children, so Steinbeck had relatives "*scattered over the entire region, from the peninsula east to the Gabilan foothills, from Salinas south to King City*", that is why he regarded the whole valley as his homeland not just the Salinas.¹²³ He describes the valley and its surroundings in great detail and nostalgia; it almost looks as if he wrote an autobiography of the Salinas Valley.

"The floor of the Salinas Valley, between the ranges and below the foothills, is level because this valley used to be the bottom of a hundred-mile inlet from the sea. The river mouth at Moss Landing was centuries ago the entrance to this long inland water. Once, fifty miles down the valley, my father bored a well. The drill came up first with top soil and then with gravel and then with white sea sand full of shells and even pieces of whalebone. There were twenty feet of sand and then black earth again, and even a piece of redwood, that imperishable wood that does not rot. Before the inland sea the valley must have been a forest. And those things had happened right under our feet. And it seemed to me sometimes at night that I could feel both the sea and the redwood forest before it."¹²⁴

¹²² Turner 1992, p. 262-264.

¹²³ Turner 1992, p. 252.

¹²⁴ Steinbeck 1992, p. 4.

8 Steinbeck and Nature

Steinbeck loved nature and was one of the first writers, whose work alerts its readers to live in harmony with the environment. He wanted to raise the awareness of environmental issues, which he considered highly important. Unfortunately, at that time it was not very popular view, because Roosevelt's New Deal made people believe in techno-optimism, which is the notion that technological advances can only improve human well-being. Techno-optimists "*find reassurance in a dependable habit of technological progress to clean up after itself.*"¹²⁵ Steinbeck's point of view was simply not to favour economic growth at the expense of the environment. He was searching for any kind of socio-economic organizations, which would minimize the negative human impact on the environment. This approach in literature is called literary environmentalism.¹²⁶

Steinbeck criticised in his books consumerism and overproduction of goods, both of which negatively affect the environment.

"Our products, the mechanical toys which take up so much of our time, preoccupy and astonish us so, would be considered what they are, rather clever toys, but not related to very real things. It would be interesting to try to explain to one of these Indians our tremendous projects, our great drives, the fantastic production of goods that can't be sold, the clutter of possession which enslave whole populations with debt, the worry and neuroses that go into the rearing and educating of neurotic children who find no place for themselves in this complicated world."¹²⁷

The connection between man and nature is most strongly depicted in the Indian characters. Kino from *The Pearl* were not a farmer, he was a pearl hunter. He leads a spiritual life with lots of rituals such as hearing songs that represented his feeling (e.g. the Song of the Family, the Song of Evil), watching the dawn every morning, etc.

"Kino heard the little splash of morning waves on the beach. It was very good – Kino closed his eyes again to listen to his music. Perhaps he alone did this and perhaps all of his people did it. His people had once been great makers of songs so that

¹²⁵ Int.1: Agar 2015 [online].

¹²⁶ Kopecký 2012, p. 83-84.

¹²⁷ Steinbeck 1996, p. 921.

everything they saw or thought or did or heard became a song. That was very long ago...In Kino's head there was a song now, clear and soft, and if he had been able to speak of it, he would have called it the Song of the Family.”¹²⁸

It is not coincidental that in this extract, there is an almost unnoticeable reference of the injustice that was made on the Indian people (*His people has once been....*). Steinbeck often used Indians in his books (or paisanos) to show the social and cultural differences. Moreover, Steinbeck fought for recognition of Indians in real life. He did not agree with the way white colonists conquer the West in the 19th century, taking the land that did not belong to them and killing, banishing or subduing its inhabitants (the same goes for Mexicans). In addition, colonists also contributed to the destruction of nature. Steinbeck criticised mainly his coevals, but he does not forget the incalculable wounds made by the white colonists coming from East to California.

“I have often wondered at the savagery and thoughtlessness with which our early settlers approached this rich continent. They came at it as though it were an enemy, which of course it was. They burned the forests and changed the rainfall; they swept the buffalo from the plains, blasted the streams, set fire to the grass, and ran a reckless scythe through the virgin and noble timber. Perhaps they felt that it was limitless and could never be exhausted and that a man could move on to the new wonders endlessly.”¹²⁹

Some of them realised that the wonders of America are not endless when they reach the frontier of America, on the Pacific coast. Some of them did not realize it even then, but others came to realisation that the natural resources are limited; therefore, they deserve a systematic protection.

“It was full late when we began to realize that the continent did not stretch out to infinity; that there were limits to the indignities to which we could subject it. Engines and heavy mechanical equipment were allowing us to ravage it even more efficiently than we had with fire, dynamite, and gang plows.”¹³⁰

¹²⁸ Steinbeck and DeMott 2001, p. 233.

¹²⁹ Steinbeck 1966, p. 127.

¹³⁰ Steinbeck 1966, p. 129.

The first environment-friendly steps toward the protection of nature are considered to be the establishment of California national parks (Sequoia, Yosemite) in 1890. However, there were still a lot of unconsidered people, who saw the nature only as a source of money. The most extensive environmental damage was hydraulic gold mining, which under the massive pressure of water guns increased flooding and erosion, moreover, it made mountains to tumble down.¹³¹

Steinbeck registered ecological crisis mainly in rural areas. People alienating from their lands shows that people stopped perceiving land as a primal source of their living, but as a source of earning money. People stopped living in harmony with their land; they lived from its benefits. Farmers became businessmen, the land became profit. Due to industrial agriculture, the land was conquered not cultivated, therefore, the land become infertile. The cause of it lies in unsuitable use of heavy machinery, unsuitable choice of crops, and inconsiderate use of sources of groundwater.¹³²In that time many people believed that technological progress is necessary and good for the civilization. They did not think about the effects it might bring. Howard F. Gregor, Professor of Geography from University of California, in his book *An Agricultural Typology of California* (1974) wrote about agricultural technology in California with rapture. He claimed that “*intensive irrigation, extensive mechanization, and industrialized farm management are the most obvious signs of this advanced state.*”¹³³He was aware of the changes in social stratification that mechanization brought, but he also did not regard it as a negative outcome. He only stated it as a fact. He mentioned a drastic reduction of labour need and marked it as a spectacular sign of contemporary agriculture of California. He saw the solution of the decline in rural population in expansion of cities. In short, the farm labourers would “machine out” to cities, which in his opinion would contribute to California being advanced state.¹³⁴

We have to understand that there always will be some people that prefer profits over protection of nature. They still have not learned their lesson from their ancestor’s behaviour and continue to exploit nature and its resources. Some of them even do not know that they are doing something wrong. They are either ignorant or in the worse case they are convinced about their false closeness with nature.

¹³¹Kopecký 2012, p. 44-45.

¹³²Kopecký 2012, p. 86.

¹³³Gregor 1974, p. 14.

¹³⁴Gregor 1974, p. 98-99.

“We believed implicitly that we are the heirs of the pioneers that we have inherited self-sufficiency and the ability to take care of ourselves, particularly in relation to nature...Americans treasure the knowledge that they live close to nature, but fewer and fewer farmers feed more and more people.”¹³⁵

Steinbeck chose to criticise tractor, furrowing the land in the *Grapes of Wrath*, as the worst weapon of the industrial agriculture.

“The tractors came over the roads and into the fields, great crawlers moving like insects, having the incredible strength of insects. They crawled over the ground, laying the track and rolling on it and picking it up. Diesel tractors, puttering while they stood idle; they thundered when they moved, and then settled down to a droning roar. Snub nosed monsters, raising the dust and sticking their snouts into it, straight down the country, across the country, through fences, through dooryards, in and out of gullies in straight lines. They did not run on the ground, but on their own roadbeds. They ignored hills and gulches, water courses, fences, houses.”¹³⁶

Steinbeck considered the work of tractor very destructive. He compared it to surgery, with a tractor as a robot cutting the earth with “*slicing blades shining*”, “*the harrows combing with iron teeth*”, together “*raping methodically, raping without passion.*”¹³⁷

¹³⁵Steinbeck 1966, p. 30.

¹³⁶ Steinbeck and DeMott 1996, p. 246.

¹³⁷ Steinbeck and DeMott 1996, p. 247.

9 Scientific Approaches in Steinbeck's Literary Work

Steinbeck was well-educated in natural science (mainly biology and zoology) based on which he created many philosophical opinions. Some of his opinions were ahead of his time. His scientific approaches, which he used in his oeuvre, came from many fields: biology, zoology, ethics, philosophy, physics, and geography.

Some of Steinbeck's opinions now stand on the ground of a quite new philosophical discipline *ecological ethics*, whose concern is all life on Earth. Erazim Kohák, a salient Czech environmentalist, in his book *The Green Halo* has proclaimed that ethics as a set of principles “teach humans how they ought to comport themselves in their daily dealings with each other...Unlike animals with an intact instinctual system, humans in their freedom can do particularly anything they wish.”¹³⁸ The mentioned world *ought to* is the critical one; who is to say what people should and shouldn't do. There are no global laws of ethics. Every culture, every religion, even every marginal social group has its own set of rules. Even ecology, as “the study of the mutual relations between an organism and its physical and sociological environment”¹³⁹ dictates its supporters its moral code. This moral code is the subject of *ecological ethics*. E. Kohák enriched its definition of ethics with imported emphasis on the environment; ecological ethics is “the system of principles which indicate to humans how they ought to comport themselves in their interaction with the nonhuman world.”¹⁴⁰ In order to survive, people have to start following this moral code. Steinbeck found it out a long time ago, and the global world have realised it only recently.

Growing up in California, surrounded by gigantic mountains, Steinbeck built his moral code on the ideas of ecocentrism, where nature is the centre of the system of values. He even wrote a study *Argument of Phalanx*, in which he focuses on the relationship between the individual and the group, but also it analyzes a man's behaviour both as an individual and as part of a group. Being in a group has its rules, shared goals, methods, which gave its members a special drive, they could not achieve by themselves. They have new identity. The group-man, the phalanx, contrary to a sole individual attains certain spirit of community which makes every action done together more spiritual; the participant assure each other of their

¹³⁸Kohák 2000, p. 1.

¹³⁹ Steinbeck and DeMott 1996, p. 975.

¹⁴⁰Kohák 2000, p. 3.

closeness and of the importance of the action in progress. “*The ideal group formation encompasses positive characteristics such as participation, unity among men, and sharing.*”¹⁴¹ Steinbeck in his study was concerned with the potential of both constructive and destructive groups—man in his writings. One of the examples of both is distinguishable in the group of hobos from *Cannery Row* who together led a good and happy life even though they may be considered by the normal society to be parasites and idlers. However, Steinbeck in the book reveals them as true philosophers and one of very few truly content people.

“They are 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 certain food, where men hungering for love destroy everything lovable about them... 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? 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...”¹⁴²

It seemed like their group was run by a secret invisible system which made sure that everyone was following their intent, played their role and contributed with their individual skills to the “group budget”. The groups, defined by Steinbeck as “*greater beasts*“, are constantly controlling its members “*with iron discipline.*”¹⁴³ Steinbeck celebrates the spirit of the more the merrier in the *Grapes of Wrath*, where Joad family joins together on their westward journey with a married couple, Ivy and Sairy Wilson. Together they travel and help one another. They are no longer two families, but one big more sufficient and stronger family. Steinbeck describes the phenomenon of forming new “clans” as a form of forthcoming revolution.

“Here is the node, you who hate change and fear revolution. Keep these two squatting men apart; make them hate, fear, suspect each other. Here is the anlage of the thing you fear. This is the zygote. For here “I lost my land” is changed; a cell is split and from its splitting grows the thing you hate—“We lost our land.” The danger

¹⁴¹ Marcia 1999, p. 100.

¹⁴² Steinbeck and DeMott 2001, p. 108-109.

¹⁴³ Astro 1973, p. 65.

is here, for two men are not as lonely and perplexed as one...This is the thing to bomb. This is the beginning—from "I" to "we."¹⁴⁴

Steinbeck was socially engaged writer and his views of society lean towards socialism. He believed in the importance of a social community.

“I know this will cause cries of pain from the doctrinaires of the individual. I'm one such myself. But also I believe that man is a double thing—a group animal and at the same time an individual. And it occurs to me that he cannot successfully be the second until he has fulfilled the first.”¹⁴⁵

Steinbeck as a scientist liked to explore the world around him. From hundred-hour-long discussions with his friend Ed Ricketts during the 1930's he developed an understanding of the universe, which is called holistic philosophy, a.k.a. holism. It is the idea that everything is a part of something big, which should be viewed as a whole, not as a mere collection of components. It can be used in many fields, e.g. mental, social, biological, chemical, however, Steinbeck mainly applied it to the nature, which he see as a whole with components of both animate and inanimate nature. Steinbeck emphasized that people should not forget their connectedness with other elements of nature.¹⁴⁶ Steinbeck chose his characters to promote holism, one of them being Kino from *The Pearl*.

„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.“¹⁴⁷

The holistic approach to the universe is apparent especially in *Cannery Row*. Its goal is “to show that the lives of even the most inconspicuous individuals matter, and that those lives are intimately connected to our own.”¹⁴⁸ Everything is a part of the whole.

“Cannery Row embraces the whole – in style, form, and content – attempting to contain the peculiar problems of “warp,” micro and macro worlds, and grand

¹⁴⁴ Steinbeck and DeMott 1996, p. 370-371.

¹⁴⁵ Steinbeck 1955, p. 22.

¹⁴⁶ Kopecký 2012, p. 74.

¹⁴⁷ Steinbeck and DeMott 2001, p. 234.

¹⁴⁸ Verchick 2003, p. 4.

paradoxes. Ultimately, the novel suggests we may find sanity in an apparently chaotic universe by attaining some sense of the unified field.”¹⁴⁹

The terms micro and macro worlds refer to Einstein’s general theory of relativity, which introduces the notion of reality is conditional to one’s perception of place and time. Therefore, it brings us to the possibility to have more than one universe. There are micro universes where time passes differently than in macro universes. “*Much of our sense of reality depends upon where we are when we observe it.*”¹⁵⁰

Not many people realise the connection between physics and literature, which lies in the fact that both physicist and writers are trying to describe and explain what is happening in the universe. The difference is grounded in the way they look at world, physicist strictly objectively and scientifically, writers have more subjective view. Many writers focused in their literary work on their personal concept of the universe, as they were convinced that without the explanation people would be confused and lost. However, Steinbeck was not one of them. He believed it is sufficient only to truly see the world as it is, with its paradoxes, disorder and chaos, there is no need for explanations. He emphasized what the universe is, not what it could or should be. Steinbeck’s approach is compared to quantum physics, which work with probabilities not absolutes and also describe only what is and are not concerned with why. One of the books where Steinbeck, to a great extend, applied the scientific description of reality is *Cannery Row*. It considers many theories ahead of its time such as superstring theory and Greene’s theory of The Elegant Universe. Steinbeck once again proved his original and innovative thinking. The most important literary devise is listing, which Steinbeck uses in *Cannery Row* to collect the perceptions of the life and the atmosphere in Monterey. The lists are also evidence of Steinbeck’s desire to capture the whole of *Cannery Row* (the holistic approach).¹⁵¹

“Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron and rust and splintered wood, chipped pavement and weedy lots

¹⁴⁹Railsback 2002, p. 284.

¹⁵⁰Railsback 2002, p. 281

¹⁵¹Railsback 2002, p. 279-285.

and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses, and little crowded groceries, and laboratories and flophouses.”¹⁵²

Steinbeck’s scientific approach could be summarized into ecocentrism and holism, or into one belief of nature as a whole, where people and other parts of nature are equal. This whole could be named as mother-nature, who is stronger and better than any part of her, or even the sole collection of her parts, between which there is special connection and complexity.

“Connection and complexity are common themes that run through modern science. We now know that all species, humans included, are subject to the same biological and physical laws. These laws are not yet fully understood by humans and dictate events that we still cannot predict. But while these laws describe nature, they do not provide answers to our questions about how to manage our rapidly changing environment.”¹⁵³

¹⁵² Steinbeck and DeMott 2001, p. 101.

¹⁵³ Int.13: Verchick 2003, p. 7 [online].

Conclusion

The thesis presents John Steinbeck as an environmental writer and his relation to California, his homeland. The main aim is to inspect the selected books: *Of Mice and Men*, *The Grapes of Wrath*, *Cannery Row*, *The Pearl*, and *East of Eden*, and find examples of depiction of California's landscape and explain its meaning. Those examples are present primarily in the chapters 'Steinbeck's Literary Landscape of California' and 'Setting of Steinbeck's writings'.

The work is divided into two parts: theoretical and practical. The theoretical part consists of the following chapters: 'Steinbeck's Biography', 'Steinbeck's writings', 'Historical Background of California', 'Geography of California', and 'Plots of Steinbeck's Selected Works'. The practical part includes 'Steinbeck's Literary Landscape of California', 'Setting of Steinbeck's Writings', 'Steinbeck and Nature' and 'Scientific Approaches in Steinbeck's Literary Work'.

The theoretical part of thesis introduces Steinbeck's biography, history and geography of California, and the summary of the plots of the selected writings. These chapters are important for the next part, as they contain information needed for unravelling of the meaning hidden in the description of the landscape of California.

The practical part of the thesis works closely with the selected writings; therefore, there are many extracts from these books, demonstrating Steinbeck's relations to California. I divided those extracts into several groups. In the chapter 'Steinbeck's Literary Landscape of California' I created four groups: 'Valleys', 'Mountains', 'Ocean', 'River', each of them describing one of the topoi found in the writings. The following chapter 'Setting of Steinbeck's writings' introduces Steinbeck's biography with the focus on the particular places in California, where he lived or stayed for some time and they belong to the settings of selected writings. The most important of them is the Salinas Valley, where the majority of the writing is placed.

The other two chapters 'Steinbeck and Nature' and 'Scientific Approaches in Steinbeck's Literary Writings' gives us further understanding of Steinbeck's opinions and scientific approaches which are present in the books and are closely connected to nature, that

is California's landscape. It is the input for the practical part as there are also many extracts of the selected writings.

The practical part of the thesis came to a few conclusions. Firstly, valley and mountains, as opposites, are used in the writings so their differences could be highlighted. Valley has human character traits because it is the place where people gather. The atmosphere therefore can sometimes be imbued by negative characteristics, such as greed, envy, pride, venality. Also sin has a greater power over people in valleys; therefore, it is not surprising that valley is a symbol of the Garden of Eden, where Eve was also exposed to sin, as people from valley are every day. That does not necessarily mean that they behave sinfully. Everyone has a choice (*timshel*) between good and bad; on that account, the valley is only the place of their daily struggle. As opposed to valleys we have mountains, with their incredible height that seems to almost reach heaven. They are the territory of spirituality, but also darkness, death, seclusion and the unknown. Similarly, the ocean also is interpreted as the unknown. Steinbeck went so far as to compare it with the unknown of our minds, the unconscious. It is connected with its depth, darkness and heinous animals which resemble monsters from our dreams. The river symbolizes the life itself.

Hopefully, this bachelor degree thesis will contribute to modifying the general perception of landscape in literature. It is more than just a type of setting. It can even be the most important message of the book, or even one of the characters. In Steinbeck's writings, California played an important role. It was the creator of the characters. Even in real life the place we come from, our home, influences our life to a great extent, even in the shape of the accent, looks, thinking. In America, where almost everyone is technically an immigrant, Steinbeck was a true Californian. He loved its nature, loved exploring it, tried to understand it, and most importantly he was not afraid to express it all in his writings.

Bibliography

Primary sources:

Printed sources:

STEINBECK, John. *East of Eden*. London: Penguin Books, 1992.

STEINBECK, John. *Of Mice and Men*. Reissued. London: Viking, 2012.

STEINBECK, John, DEMOTT, Robert (ed.). CanneryRow. In: *Novels, 1942-1952*. New York: Literary Classics of the United States, 2001.

STEINBECK, John, DEMOTT, Robert (ed.). The Pearl. In: *Novels, 1942-1952*. New York: Literary Classics of the United States, 2001.

STEINBECK, John, DEMOTT, Robert (ed.). The Grapes of Wrath. In: *The Grapes of Wrath and Other Writings, 1936-1941*. 4th print. New York: Literary Classics of the United States, 1996.

Secondary sources:

Printed sources:

ASTRO, Richard. *John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist*. Minneapolis: The University of Minnesota Press, 1973.

BAKKER, Elna. *An Island Called California: An Ecological Introduction to its Natural Communities*. Berkeley: University of California Press, 1971.

BENSON, Jackson J. *The True Adventures of John Steinbeck, Writer*. New York: The Viking Press, 1984.

CHAMPNEY, Freeman. John Steinbeck, Californian. In: *The Antioch Review*, 1947, Vol. 7, No. 3, p. 345-362. Available from: <http://www.jstor.org/stable/4609222>

DE BLIJ, Harm J. and Peter O. MULLER. *Physical Geography of the Global Environment*. New York: Wiley, 1993.

DEMOTT, Robert. The Interior Distances of John Steinbeck. In: *Steinbeck Quarterly*, 1979, Vol. 12, Issue 3-4, p. 86-99. Available from:

<http://libx.bsu.edu/cdm/compoundobject/collection/steinbeck/id/1825/rec/40>

GREGOR, Howard F. *An Agricultural Typology of California*. Budapest: Akadémiai Kiadó, 1974.

GREGORY, James N. *American Exodus: The Dust Bowl Migration and Okie Culture in California*. New York: Oxford University Press, 1989.

HANDLEY, Graham. *Brodie's notes on John Steinbeck's Of mice and The pearl*. London: Pan books, 1990.

HIGH, Peter B. *An outline of American literature*. Harlow: Longman, 1986.

KOHÁK, Erazim V. *The green halo: a bird's-eye view of ecological ethics*. Emeryville, CA: Distributed by Publishers Group West, 2000.

KOPECKÝ, Petr. *Robinson Jeffers a John Steinbeck: vzdálení blízcí*. 1. vyd. Brno: Host, 2012.

NEVINS, Allan, Henry Steele COMMAGER, and Jeffrey MORRIS. *A Pocket History of the United States*. 8. Ed. Revised. Washington: Washington Square Press, 1986.

O'CALLAGHAN, Bryn. *An Illustrated History of the USA*. Harlow: Longman, 1990.

OWENS, Louis. *John Steinbeck's Re-Vision of America*. Athens: The University of Georgia Press, 1985.

PATERSON, John Harris. *North America: A Geography of the United States and Canada*. 9th ed. New York: Oxford University Press, 1994.

PEPRNÍK, Michal. *Toposlesa v americké literatuře*. Vyd. 1. Brno: Host, 2005.

RAILSBACK, Brian. Dreams of an Elegant Universe on Cannery Row. In: *Beyond boundaries: rereading John Steinbeck*. Tuscaloosa: University of Alabama Press, 2002.

Available from:

<https://books.google.cz/books?id=msXKCgAAQBAJ&pg=PA277&lpg=PA277&dq=dreams+of+an+elegant+universe+on+cannery+row&source=bl&ots=2xuxVQwOj3&sig=VBfqtR1J5>

OqKBL3wZEW1bK0Hcnw&hl=cs&sa=X&ved=0ahUKEwir0-qZx9nMAhWEjwKHRGRAGeEQ6AEIHDA#v=onepage&q&f=false

RULAND, Richard and Malcolm BRADBURY. *Odpuritanismu k postmodernismu: dějinyamerickéliteratury*. Vyd. 1. Praha: Mladáfronta, 1997.

STEINBECK, John. *America and Americans*. 1. Ed. New York: The Viking Press, 1966.

STEINBECK, John, DEMOTT, Robert (ed.). The Log from the Sea of Cortez. In: *The Grapes of Wrath and Other Writings, 1936-1941*. 4th print. New York: Literary Classics of the United States, 1996.

STEINBECK, John, STEINBECK, Elaine, ed. and WALLSTEN, Robert, ed. *Steinbeck: a life in letters*. New York: Viking Press, 1975.

TIMMERMAN, John. *The Dramatic Landscape of Steinbeck's Short Stories*. Norman: University of Oklahoma Press, 1990.

TURNER, Frederick. *Spirit of place: the making of an American literary landscape*. Washington: Island Press, 1992.

VANČURA, Zdeněk. Steinbeck John. In: *Slovník spisovatelů – Spojené státy americké*. Praha: Odeon, 1979. p.604-607.

VANSPANCKEREN, Kathryn. *Outline of American literature*, revised edition. Washington: U.S. Department of State, Bureau of International Information Programs, 2006.

Internet sources:

Int. 1: AGAR, Nicholas. *Why Techno-Optimism Is Dangerous*[online].The World Post. Available from: http://www.huffingtonpost.com/nicholas-agar/techno-optimism-dangerous_b_7746682.html [published 31_07_2015].

Int. 2:*Aqua facts*[online]. Hawaii Pacific University OceanicInstitute. Available from: <http://www.oceanicinstitute.org/aboutoceans/aquafacts.html>

Int. 3: BENSON, Jackson. To Tom, Who Lived It: John Steinbeck and the Man from Weedpatch. In: *Journal of Modern Literature* [online]. 1976, Vol. 5, Issue 2, p. 151-210. ISSN: 1529-1464. Available from:

<http://web.b.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=91ec664c-f49b-44e9-8e91-56bdd4c60e2b%40sessionmgr103&vid=5&hid=110> [published 30_04_1976].

Int. 4: DEMOTT, Robert. *Grapes of Wrath, a classic for today?* [online]. BBC News. Available from: <http://news.bbc.co.uk/2/hi/7992942.stm> [published 14_04_2009].

Int. 5: *Concept of Ecosystem* [online]. Regents of the University of Michigan. Available from: <http://www.globalchange.umich.edu/globalchange1/current/lectures/klings/ecosystem/ecosystem.html> [published 31_10_2008].

Int. 6: *East of Eden Book Synopsis* [online]. National Steinbeck Centre. Available from: <http://www.steinbeck.org/pages/east-of-eden-book-synopsis> [accessed 13_05_2016].

Int. 7: *John Steinbeck Biography* [online]. National Steinbeck Centre. Available from: <http://www.steinbeck.org/pages/john-steinbeck-biography> [accessed 04_04_2016].

Int. 8: MCLEOD, Saul. *Sigmund Freud* [online]. Simply Psychology. 2013. Available from: <http://www.simplypsychology.org/Sigmund-Freud.html> [accessed 18_05_2016].

Int. 9: MCLEOD, Saul. *Carl Jung* [online]. Simply Psychology. 2014. Available from: <http://www.simplypsychology.org/carl-jung.html> [accessed 18_05_2016].

Int.10: *Olympus the First National Park* [online]. Management Agency of Olympus National Park, 2008. Available from: <http://www.olympusfd.gr/us/infos.asp> [accessed 19_05_2016].

Int. 11: SALAZAR Marcia. John Steinbeck's Phalanx Theory. In: *Ilha Do Desterro* [online]. 1999, 23, p. 99-116. Available from: <https://periodicos.ufsc.br/index.php/desterro/article/view/8798/9820> [published 16_05_1999].

Int. 12: STEINBECK, John. Some Thoughts on Juvenile Delinquency. In: *The Saturday Review* [online]. 1955, Vol. 22, p. 22-23. ISSN: 0036-4983. Available from: <https://www.unz.org/Pub/SaturdayRev-1955may28-00022> [published 1955_05_28].

Int. 13: VERCHICK, Robert R. M. Steinbeck's Holism: Science, Literature, and Environmental Law. In: *Stanford Environmental Law Journal* [online]. 2003, Vol. 22, Issue 1, p. 1-61. ISSN: 0892-7138. Available from: http://papers.ssrn.com/sol3/papers.cfm?abstract_id=361360