ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS IN THREE NOVELS BY JOHN STEINBECK

by

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THESIS

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Introduction.

The purpose of this study is to demonstrate the influence of the work of Carl Gustav Jung on the fiction of John Steinbeck and to illustrate the value and appropriateness of Jung's psychology as a critical tool in explicating Steinbeck's fiction. In this paper it will be shown that a consideration of the meaning of characters, symbols, motifs, rituals, and myths in Steinbeck's work according to Jungian hypotheses contributes a new dimension to the understanding of meaning in Steinbeck's writings.

Myth has long been recognized by literary critics as a significant component of Steinbeck's fiction, and it has been dealt with by every major study of the man and his work. Indeed, Joseph Fontenrose's book-length study of Steinbeck's writings, John Steinbeck: An Introduction and Interpretation, uses myth as the primary interpretive key for understanding Steinbeck's fiction.[1]

Throughout his work and in his summary chapter, Fontenrose is content to understand myth in terms of traditional tales containing lasting truths.[2]

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[1]Joseph Fontenrose, John Steinbeck: An Introduction and Interpretation (New York: Holt, Rinehart and Winston Inc., 1963), p. v.

[2]Ibid., p.141.

For example, his method is to observe correspondences between such traditional narratives as occur in both Milton's Paradise Lost and In Dubious Battle; parallel incidents and episodes in The Bible and The Grapes of Wrath; and in the legends of Troy and The Holy Grail and in Cup of Gold. Though he differs from such earlier Steinbeck critics as F.W. Watt, Warren French, and Peter Lisca in his concentration on the subject of myth in Steinbeck's writings, his method is basically similar to theirs. For Fontenrose and other Steinbeck critics a study of myth in Steinbeck's writings consists chiefly of determining resemblances between a mythical narrative and a Steinbeckian narrative to reveal the moral truth common to both.

This study differs from those of the past in its definition of myth and its understanding of the lessons revealed by myth. The understanding of myth which will be operative here is that of Carl Jung, whose influence upon Steinbeck, as will be shown, was considerable. For Jung, myth is one form of the expression of what he terms "the collective unconscious",[3] the repository in the mind of meaningful symbols and images which are universally experienced by man.[4]

Inasmuch as these images are, according to Jung, original (spontaneously rising from the individual psyche) and yet recurring (found to be similar in the instances of different persons) they are called "archetypes of the collective unconscious". The existence, meaning,

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[3]C.G. Jung, The Basic Writings of C.G. Jung, ed. Violet Staub de Laszlo (New York: Random House, 1959), p.5.

[4]Ibid., p.284.

and significance of these Jungian archetypes in Steinbeck's fiction will be demonstrated.

In a sense, in applying the constructs and theories of Jung to the fiction of Steinbeck, this thesis will be following the direction suggested by Warren French, who has written that "much work still needs to be done to study his novels in relationship to aesthetic constructs like Northrop Frye's and mythopoeic theories".[5] In spite of the interest in myth in Steinbeck by students of his work, little attention has been given to the considerable influence of Jung. Some, though, have indicated Steinbeck's familiarity with and interest in Jungian psychology. For example, Peter Lisca alludes to "Steinbeck's long sustained interest in psychology, particularily the Jungian variety".[6] Both Lester J. Marks and Eugene L. Freel suggest in dissertations, but do not pursue, a connection between Steinbeck's work and Jung's formulations.[7]

There is a variety of evidence, outside of the fiction, demonstrating Steinbeck's indebtedness to the writings of Jung. Owing to the lack of a formal and scholarly biographical study of Steinbeck,

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[5]Warren French, "John Steinbeck (Feb. 27, 1902--Dec. 20, 1968)," Steinbeck Newsletter, 2, No.1 (1969), 7.

[6]Peter Lisca, "Steinbeck and Hemingway: Suggestions for a Comparative Study", Steinbeck Newsletter, 2, No.1 (1969), 15.

[7]Lester J. Marks, A Study of Thematic Continuity in the Novels of John Steinbeck, Diss. Syracuse University 1961 (New York: Humanities Press, 1969), pp.4-8, and Eugene L. Freel, "A Comparative Study Between Certain Concepts and Principles of Modern Psychology and the Main Writings of John Steinbeck", Diss. New York University, 1946, p.54.

external knowledge of Steinbeck's reading and influences is limited. However, Lisca has pointed to the importance of Edward F. Rickets, Steinbeck's closest friend and advisor (with whom he co-authored The Log from the Sea of Cortez), in directing Steinbeck's attention to the psychological and scientific understanding of literature. A friend of Rickets, again according to Lisca, was Joseph Campbell, the noted Jungian mythographer, to whom Rickets had given manuscripts of his own essays concerning collective phenomenon and a projected study of "phalanx literature".[8]

In addition to the influence of Rickets, a consideration of Steinbeck's intellectual milieu suggests another attraction. The publication of Jesse L. Weston's From Ritual to Romance (1920) in the year that Steinbeck entered college, and its subsequent well-known influence on T.S. Eliot's The Wasteland (1922), in addition to Eliot's acknowledged debt to Frazer's The Golden Bough, did much to attract the attention of the literary world to the abiding vitality of myth in literature. It was also during this period that Jung was developing his key theories. Beginning with The Theory of Psycho-analysis (1912), which announced his break with Freud, and continuing through such major works as Psychology of the Unconscious (1916), Psychological Types (1923), The Secret of the Golden Flower (1930), and Modern Man in Search of a Soul (1933), Jung formulated the hypotheses which described the collective unconscious and the conclusion

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[8]Peter Lisca, The Wide World of John Steinbeck (New Brunswick, New Jersey: The Rutgers University Press, 1958), p.291.

that myth and ritual were symbolic expressions of the inner, psychological life of man.[9] Steinbeck's sustained interest in such Jungian topics as group consciousness, primitivism, and archetypal expression coincided with the interests of his intellectual milieu.

But the most direct evidence of Jung's influence on Steinbeck's thought can be found in the philosophical speculations of The Log from the Sea of Cortez which Steinbeck wrote with Rickets in 1941. Inasmuch as the book is less hampered by aesthetic concerns than would be a work of fiction, its ideas are more nakedly apparent, and the influence of Jung is therefore more easily discerned. For example, Jung's contention that myth is psychological in origin is also that of Steinbeck in his discussion of the image of the old man of the sea. In that passage we see not only an affirmation of the psychological origin of myth, but also an elaboration of Jung's dictum that "Water is the commonest symbol for the unconscious".[10] Both Jung and Steinbeck see the unconscious as the source of myth and both believe the unconscious to be most commonly symbolized by water:

> In the evening we came back to the top of the deckhouse, and we discussed the Old Man of the Sea, who might well be a myth except too many people have seen him. There is some quality in man which makes him people the ocean with monsters and one wonders whether they are there or not. In one sense they are, for we continue to see them.
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> . . . . . .
>
> Men really need sea monsters in their personal oceans and the Old Man of the Sea is one of these.

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[9]These, and subsequent dates of Jungian publications, are those of the English translations.

[10]Jung, Basic Writings, p.302.

> . . . . . .
> For this reason we rather hope he is never photographed, for if the Old Man of the Sea should turn out to be some great malformed sea-lion, a lot of people would feel a sharp personal loss--a Santa Claus loss. And the ocean would be none the better for it. 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 vision be horrible, it is there and it is ours. An ocean without its unnamed monsters would be like a completely dreamless sleep.
> . . . . . .
> We have thought often of this mass of sea-memory, or sea thought, which lives deep in the mind. If one ask for a description of the unconscious, even the answer will be in terms of a dark water into which the light descends only a short distance.[11]

In this passage Steinbeck also observes that the unconscious is the source of the symbols and images which are the substance of dreams and visions as well as myths. In Jungian terms the collective (supra-personal) unconscious contains an innumberable number of symbols which it can present to the ego (i.e., the total realm of consciousness).[12] According to Jung, this communication of the unconscious to the conscious occurs most often in modern man during sleep in the form of dreams.[13]

In the past, myths like the "Old Man of the Sea" were accepted as both real and purely symbolic. However, the excessive rational

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[11]John Steinbeck, The Log from the Sea of Cortez (New York: The Viking Press, 1951), pp.30-32.

[12]Jung, Basic Writings, pp.246-47.

[13]C.G. Jung, M.-L. von Franz, Joseph L. Henderson, Jolande Jacobi, and Aniela Jaffe, Man and his Symbols (New York: Dell Publishing Co. Inc. 1968), pp.27-40.

empiricism of the modern age has forced our symbols from myths back into dreams, where they are dismissed as the fantasies of a restless and uncontrolled (and hence unreliable) mind. In spite of this changed attitude toward myth and dreams the unconscious continues to create and present its symbols to the ego.

The object of the presentation of these symbols to the consciousness is to create an awareness of the complete self, or the "individuated self". For Jung, the process of "individuation" involves "becoming a single, homogenous being, and, in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'".[14] Thus Steinbeck in The Log from the Sea of Cortez is acknowledging not only the power of the unconscious to create myths, but also the necessity of the myths, which he says (quite accurately in Jung's terms) become "ours". Whether the archetype communicated from the unconscious to the ego is comforting or terrifying, a purpose governs its formation in "the dark levels of our mind". It is a guide to self-awareness.

Steinbeck conceives of the final or ultimate goal of life as the achievement of complete integration. In this state all opposites are reconciled and the life of the one who achieves such integration becomes a microcosm of all life. For Steinbeck, as well as for Jung, a complete integration of personality is the ultimate human achievement.

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[14]Jung, Basic Writings, p.143.

> The whole is necessarily everything, the whole world of fact and fancy, body and psyche, physical fact and spiritual truth, individual and collective, life and death, macrocosm and microcosm (the greatest synapse between these two), conscious and unconscious, subject and object. The whole picture is portrayed by is, the deepest word of deep ultimate reality, not shallow or partial as reasons are, but deeper and participating, possibly encompassing the Oriental concept of being.[15]

According to Jung, however, the achievement of total integration of the self is impossible because "the part would have to comprehend the whole".[16] Individuation, for Jung, though the basic undergirding process, remains an elusive goal that is only ever partially understood and achieved. Jung says, ". . . it transcends our powers of imagination to form a clear picture of what we are as a self. . . . " [17] Steinbeck's non-teleological "is-thinking" is an attempt to explain the necessity and the way of coming to an integrated wholeness. "This deep underlying pattern inferred by non-teleological thinking crops up everywhere--a relational thing, surely, relating opposing factors on different levels, as reality and potential are related".[18] Steinbeck therefore appears to have adopted Jung's theory of the unconscious and the process of individuation.

Besides their essential agreement about the unconscious and the necessity of integrated wholeness of personality, both men shared a

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[15]Steinbeck, Sea of Cortez, pp.150-151.

[16]Jung, Basic Writings, p.147.

[17]Jung, Basic Writings, p.147.

[18]Steinbeck, Sea of Cortez, p.150

common belief in the manner of origin of the unconscious, and both men saw the phenomenon as collective, i.e., a basic body of material shared by all men. For Steinbeck and Jung, the physiological source of the archetypes is related to the long evolution of man as an organism. Jung initially had called the archetypes "primordial images". In the same vein Steinbeck, on several occasions in The Log from the Sea of Cortez, speculates on the connection between archetypes and evolution:

> And we have thought how the human fetus has, at one stage of its development, vestigial gill-slits. If the gills are a component of the developing human, it is not unreasonable to suppose a parallel or con-current mind or psyche development. If there be a life-memory strong enough to leave its symbol in vestigial gills, the preponderantly aquatic symbols in the individual unconscious might well be indications of a group psych-memory which is the foundation of the whole unconscious.[19]

Jung, using the same metaphor, describes the related point that myths are not worthless atavisms, but rather, the earliest contributions of value to our cultural heritage:

> But one must certainly put a large question mark after the assertion that myths spring from the infantile psychic life of the race. They are on the contrary the most mature product of that young humanity. Just as those first fishy ancestors of man, with their gill slits, were not embryos, but fully developed creatures, so the myth-making and myth inhabiting man was a grown reality and not a four-year-old child. Myth is certainly not an infantile phantasm, but one of the most important requisites of primitive life.[20]

Later, in The Log from the Sea of Cortez, Steinbeck outlines a specific

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[19]Steinbeck, Sea of Cortez, p.32.

[20]Jung, Basic Writings, p.28.

example of archetype formation. In so doing he illuminates the real and allusive nature of the archetype as a symbol.

> Now again the wild doves were calling among the hills with their song of homesickness. The quality of longing in this sound, the memory response it sets up, is curious and strong. And it has also the quality of a dying day. One wishes to walk toward the sound to walk on and on toward it, forgetting everything else. Undoubtedly there are sound symbols--sounds that trigger off a response, a little spasm of fear, or a quick lustfulness, or, as with the doves, a nostalgic sadness. Perhaps in our pre-humanity this sound of doves was a signal that the day was over and a night of terror due--a night which perhaps this time was permanent. Keyed to the visual symbol of the sinking sun and to the odor symbol of the cooling earth, these might all cause the spasm of sorrow; and with the long response history, one alone of the symbols might suffice for all three.[21]

Frieda Fordham, in her book An Introduction to Jung's Psychology, comes to a like conclusion:

> We may hazard a guess that the primordial images, or archetypes, formed themselves during the thousands of years when the human brain and human consciousness were emerging from an animal state but their representations, i.e. the archetypal images, while having a primordial quality are modified or altered according to the era in which they appear.[22]

Now that we have seen that Steinbeck shared Jung's belief in the collective unconscious, its manner of origin, and its expression, it is appropriate to examine how the influence of these psychological theories can be seen in Steinbeck's understanding of the craft of writing. Because the psychology of Jung made a deep impression on Steinbeck, who, like most great artists, created a unity between what he was expressing

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[21]Steinbeck, Sea of Cortez, p.185.

[22]Frieda Fordham, An Introduction to Jung's Psychology (Harmondsworth, Middlesex: Penguin Books, 1963), pp.24-25.

and how he was expressing it, Steinbeck's belief in Jungian psychology was incorporated into his approach to writing.

In Steinbeck's posthumously published Journal of a Novel (1969) his literary rationale is expressed. The journal is a published record of the letters that Steinbeck wrote daily to his editor-friend Pascal Covici while East of Eden was being written (Jan. 29, 1951 - Nov. 1, 1951). Jungian thought is evident throughout this working record of the writing of a novel as, during the act of creation, Steinbeck considers the exercise and meaning of his craft. The artist in writing a novel, he says, attempts to integrate what C.S. Lewis calls "the bellum intestinum" which he contains within himself.

> And so I will tell them one of the greatest, perhaps the greatest story of all--the story of good and evil, of strength and weakness, of love and hate, of beauty and ugliness. I shall try to demonstrate to them how these doubles are inseparable--how neither can exist without the other and how out of their groupings creativeness is born.[23]

In writing, Steinbeck says, the artist attempts to unify the forces within, and in so doing, he engages in an attempt to achieve relatedness not only of dissonant forces within himself, but also with other people. This is done by somehow finding those symbols which are shared with other people through the agency of the collective unconscious and by giving these symbols their fullest possible expression.

> The craft or art of writing is the clumsy attempt to find symbols for the wordlessness. In utter loneliness a writer

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[23]John Steinbeck, Journal of a Novel (New York: Bantam Books, 1970), p.2.

> tries to explain the inexplicable. And sometimes if he is very fortunate and if the time is right, a very little of what he is trying to do trickles through--not ever much. And if he is a writer wise enough to know it can't be done, then he is not a writer at all. A good writer always works at the impossible.[24]

As was mentioned earlier, the ultimate goal of total individuation is seen by Jung as impossible. However, Steinbeck believes that the writer who is successful in expressing this goal through symbols has created a unity within himself that enables him to sense his own relatedness with others. Thus Steinbeck naturally refers to " . . . the book as inside and the world as outside".[25]

Steinbeck gives an indirect explanation of the involvement of the self in the process of writing when he says,

> You must never quite believe that I am putting myself down on paper or if you do so believe, you must never say so. There are many things which must not be said but which must be translated into symbols. Robinson Jeffers once said that he wrote witches and devils outside the house in order to prevent their getting in the house. Maybe everyone does that to a certain extent.[26]

Rough biographical material is not the stuff of Steinbeck's fiction. However, Steinbeck, using the remark of Jeffers, suggests the projectional nature of art and its purgative function for the artist as well as his audience. Jeffers' "witches and devils" initially come from within. By symbolizing them and placing them in an artistic context

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[24]Steinbeck, Journal, p.3.

[25]Steinbeck, Journal, p.34.

[26]Steinbeck, Journal, p.211.

the artist is able to objectify them, and the ghosts are thus driven out of the house.

The symbol is the key. For both Jung, the interpreter, and Steinbeck, the maker, the real symbol points to the ineffable. At best the symbol can only suggest something, the totality of which we cannot conceive.

> What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us.
>
> . . . . . .
>
> Thus a word or an image is symbolic when it implies something more than its obvious meaning. It has a wider "unconscious" aspect that is never precisely defined or fully explained. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.[27]

It is the numen (spirit, unseen power, psychic energy) of the symbol which makes itself felt with a "shock of recognition" upon the field of consciousness. The communicative power of the true symbol impresses one, and at the same time makes him entirely aware of the powerlessness of words as communicative signs. For example, when Joseph Wayne, protagonist of To a God Unknown, meets the old man who daily sacrifices an animal to the setting sun, he understands the old man's inability to explain his actions. In response to the old man's unclear explanation Joseph answers, "These were words to clothe a naked thing, and the thing is ridiculous in clothes".[28] Eighteen years later, in Journal

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[27]Jung et al., Man and his Symbols, pp.3-4.

[28]John Steinbeck, To a God Unknown (New York: Bantam Books, 1968), p.147.

of a Novel, Steinbeck says a symbol "is a kind of psychological sign language".[29] For Steinbeck a symbol has the qualities of an archetype of the collective unconscious. Jung insisted that archetypes ". . . are at the same time both images and emotions. One can speak of an archetype only when the two aspects are simultaneous".[30] The meaning of these archetypes in Steinbeck's work will be investigated in the remainder of this thesis.

The symbol, then, is the individual archetype which expresses the collective unconscious to the ego (consciousness). Myth is understood as a series of archetypal presentations arranged in a fixed but flexible pattern. Thus, for example, not only are incidents in the story of the hero archetypal, but the pattern of the story as a whole is too.

Related to this understanding of symbol and myth is the definition of ritual as the conscious or unconscious attempt by formal imitation or representation to call forth what was originally a manifestation of the collective unconscious. This summoning results in the participant's feeling something like a religious experience. Like myth and symbol, ritual in the works of Steinbeck is surrounded by an aura of holiness and numinosity.

Symbol, myth, and ritual are therefore seen in this study as manifestations of the collective unconscious. It has been postulated in this introduction that Steinbeck was familiar with Jung's ideas and

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[29]Steinbeck, Journal, p.34.

[30]Jung et al., Man and his Symbols, p.87.

adopted some of his theories. It is the assumption of this paper that an examination of Steinbeck's work from a Jungian standpoint will result in the illumination of the meaning of specific important elements (myth, symbol, and ritual) in Steinbeck's fiction. The recognition of the meaning of these elements, it is believed, will lead to a fuller understanding of the work. For, if the archetype is understood, Steinbeck has achieved what he wanted to do as a writer. The experience unites him and his reader. Out of the unity of his person and his work he is able to establish a relation with his audience, so that the loneliness of the artist is broken. Steinbeck's representative artist, the story-teller in The Grapes of Wrath, illustrates this relationship:

> And it came about in the camps along the roads, on the ditch banks beside the streams, under the sycamores, that the story teller grew into being, so that the people gathered in the low firelight to hear the gifted ones. And they listened while the tales were told, and their participation made the stories great.[31]

The listeners respond to the psychological truth of what the story-teller says because they find it within themselves.

> And the people nodded, and perhaps the fire spurted a little light and showed their eyes looking in on themselves.[32]

The collective unconscious provides one of the attractions here as it does in all art. Its manifestations strike the audience and they are

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[31]John Steinbeck, The Grapes of Wrath (New York: Bantam Books, 1966), pp.289-90.

[32]Steinbeck, Grapes of Wrath, p.291.

forced to turn inward to discover the meaning of the artist's vision.

In this way, too, the Steinbeck reader is deeply impressed by the archetypes which are distinctive features of such novels as To a God Unknown (1933), The Grapes of Wrath (1939), and East of Eden (1952). Whereas archetypal expression plays a significant role in Steinbeck's fiction throughout his career, this paper limits itself to an examination of these three major works, which are representative of distinct periods of Steinbeck's career as a whole, spanning, as they do, twenty years. To a God Unknown, The Grapes of Wrath, and East of Eden, reveal Steinbeck's interest in Jungian psychology throughout that lengthy period.

Chapter I

To a God Unknown, John Steinbeck's third published novel, was printed in 1933. It had been preceeded by *The Pastures of Heaven* in 1932 and *Cup of Gold* in 1929. However, both Peter Lisca and Harry Thornton Moore claim that biographical evidence reveals *To a God Unknown* to have had a much earlier date of origin.[1] Steinbeck was apparently making notes for it in 1928 and Lisca reports that Steinbeck's agents "were trying to find a publisher for one version, called "To an Unknown God", before he started work on *The Pastures of Heaven* early in 1931. An even earlier version, called "The Green Lady", had been rejected by several publishers".[2] This long period of gestation, combined with several rewritings of the work, suggests that more than the normal amount of concentration went into the writing of the novel. Thus it is perhaps more worthy of serious investigation than some of Steinbeck's other early works. Again, as Lisca notes, "No other Steinbeck novel except *East of Eden* had been in progress so long or undergone such extensive reworking".[3]

To a God Unknown is the story of the mysterious primitive behaviour of an American homesteader in California at the beginning of the

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[1] Lisca, *Wide World*, pp.39-41: Harry Thornton Moore, *The Novels of John Steinbeck* (Port Washington, New York: Kennikat Press, Inc. 1968), p.30.

[2] Lisca, *Wide World*, p.39.

[3] Ibid., p.41.

twentieth century. Joseph Wayne, after being given a special blessing by his father, leaves the family farm in Vermont and settles in California. Shortly after Joseph's departure, the death of his father frees his three brothers, Burton, Thomas, and Benjamin, to join him. Together the brothers build a communal ranch, which Joseph leads. Joseph is powerfully affected by the natural setting of the ranch. He reveres a large oak tree at the farm site which he believes contains the spirit of his father, and he is awed by a great altar-like rock in a pine grove near the ranch. Burton, the eldest brother, a fanatically puritanical fundamentalist, upset and horrified by Joseph's behaviour, kills the oak tree. A drought which follows this action ends only when Joseph climbs to the top of the great rock and commits suicide by slashing his wrists.

The novel shows representative men and their various approaches to life. Joseph, as the central character, reveals his developing understanding of himself through the forms of relatedness which he institutes with his natural environment. In contrast with the failures or limitations of his brothers, Joseph succeeds in discovering that the Unknown God is within his person.

One of the most recent attempts to understand the dream-like To a God Unknown was made by Warren French in his book John Steinbeck. It was French's idea that "the old man's four sons appear to symbolize man's possible conditions".[4] The critic then goes on to describe Benjy as

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[4]French, John Steinbeck, p.48.

"purely carnal man"; Thomas as "purely animalistic man"; Burton as "a typical Steinbeck Christian . . . narrow, bigoted, destructive"; and Joseph as "the fecund fructifying aspect of spiritual man".[5] The idea of interpreting the brothers as representative types is sound. They are deliberately given well developed, sharp, contrasting character outlines by Steinbeck which clearly establish each as a distinct individual.[6] Furthermore, the characteristics attributed to the brothers are of a universal nature, and are given in such a manner as to suggest their archetypal import.

Taking French's basic idea of seeing the brothers as representative types, I propose to apply a construct of psychological types developed by C.G. Jung. This construct is not in opposition with the schema proposed by French. Rather, it clarifies what he has suggested. Jung's system of psychological types is what I believe to have been the source of Steinbeck's categorization of the four brothers. The clarity and descriptiveness of Jung's system is most informative and valuable to an understanding of To a God Unknown.

Initially, Jung divides human types into the now famous categories which he was the first to delineate—extrovert and introvert.

> The extroverted attitude is characterized by an outward flowing of libido . . . an interest in events, in people and things, a relationship with them, and a dependence on them.
> . . . . . .
> The introverted attitude, in contrast, is one of withdrawal;

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[5]French, John Steinbeck, p.49.

[6]Steinbeck, God Unknown, pp.18-21.

> the libido flows inward and is concentrated upon subjective factors, and the predominating influence is 'inner necessity'.[7]

This is the most basic distinction to be made in classifying people into categories of psychological types. Burton and Benjy will soon be seen to be extroverts, and Thomas and Joseph introverts.

Jung, however, goes beyond this basic distinction and outlines four basic character types within each category of extrovert and introvert. The four types which he outlines distinguish four different functions which dominate a character and further determine how he approaches life. These are the types sensation, thinker, feeling, and intuition. Because each of these character types may express itself as either introverted or extroverted, there are eight possibilities.

1. Extroverted Sensation Type.....Introverted Sensation Type
2. Extroverted Thinker Type.....Introverted Thinker Type
3. Extroverted Feeling Type.....Introverted Feeling Type
4. Extroverted Intuitive Type.....Introverted Intuitive Type.

It is now appropriate to note the importance given the intuitive type by Jung. He attaches great significance to it because it conveys the suggestion of the four functions (shown above in their eight possible manifestations) which when unified harmoniously create the united, individuated self.

In the introduction to this thesis we saw that many of the hypotheses underlying the collection, identification, and preservation of sea-

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[7]Fordham, Introduction to Jung, pp.29-30.

animals in The Log from the Sea of Cortez were Jungian in origin. In the same way, Steinbeck isolates, identifies, and categorizes his characters in To a God Unknown with one eye on Jung's Psychological Types. Steinbeck was not so clumsy an artist as to create separate little sections for the purpose of character revelation. The distinctness of the character profiles given in the novel has a deeper meaning. A paradigmatic nature is deliberately given to each of the brothers, and the purpose behind this is the utilization of Jung's categorization of character types. In a way, it is similar to Zola's "scientific approach" to fiction. The artist places fictional "specimens" in certain circumstances and allows them to work according to their natures.

In the terms of the Jungian schema Benjy is an extroverted sensation type; Burton is an extroverted thinker type; Thomas is an introverted feeling type; and Joseph is an introverted intuitive type.

Benjy is perhaps the simplest Wayne to categorize. Jung's term "sensation type" is very informative in its description of the character of Benjy:

> Sensation types are frequently easy, jolly people with a great capacity for enjoyment, but their danger lies in an over-valuation of the senses, so that they may degenerate into unscrupulous sybarites, or restless pleasure-seekers forever looking for new thrills.[8]

This description by Fordham of the pleasure loving "sensation type" is relevant when considered in relation to the sharp outline of his character

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[8]Fordham, Introduction to Jung, p.42.

given the reader by Steinbeck:

> Benjy was a happy man, and he brought happiness and pain to everyone who knew him. He lied, stole a little, cheated, broke his word and imposed upon kindness; and everyone loved Benjy and excused and guarded him. When the families moved West they brought Benjy with them for fear he might starve if he were left behind. Thomas and Joseph saw that his homestead was in good order. He borrowed Joseph's tent and lived in it until his brothers found time to build him a house. Even Burton, who cursed Benjy, prayed with him and hated his way of living, couldn't let him live in a tent. Where he got whiskey his brothers could never tell, but he had it always. In the valley of Our Lady the Mexicans gave him liquor and taught him their songs, and Benjy took their wives when they were not watching him.[9]

Benjy again embodies the tendency among the brothers to reveal the weaknesses of type each represents. The fear and concern devoted to Benjy by the other characters is justified because his essentially irrational moment-by-moment pursuit of sensual pleasure must naturally lead him into serious trouble. Benjy could never anticipate that a jealous husband might someday kill him, yet that is his fate. The outward turning nature of his sensation seeking indicates the extroverted bias of his character. Benjy does not rhapsodize on the inner experience but moves from one object of pleasure to the next, whisky, women, and song.

Burton too is extroverted. His puritanical, fundamentalistic protestantism does not turn itself inward, to serve as a focus for an intense process of moral self-examination, but rather, he turns outward and imposes his thinking on his family and friends. Burton's tyrannical

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[9]Steinbeck, God Unknown, p.21.

nature is typical of the extroverted thinker, who

> . . . likes logic and order, and is fond of inventing neat formulae to express his views. He bases his life on principles and would like to see others do the same. Wherever possible his family, his friends, and his working associates are included in his "scheme of living", and he has a strong tendency to believe that his formula represents absolute truth, so that it becomes a moral duty to press its claims. This can lead him into equivocal situations through assuming that "the ends justify the means". He believes he is rational and logical, but in fact he suppresses all that does not fit in his scheme, or refuses to recognize it. He both dislikes and fears the irrational, and he represses emotion and feeling, and tends to become cold and lacking in understanding of human weakness. He neglects the art of friendship and of relationship to other people, and is often a family tyrant. He can sacrifice his friends and family to his principles without the least idea that he is doing so--it is all for their good . . . . In addition, he suffers from irrational moods which he does not admit, and doubts about his belief which he stifles with fanaticism.[10]

This is an accurate description of Burton. The motivation attributed to the extroverted thinker type explains Burton's actions completely. His relationship with his wife illustrates several of the above mentioned characteristics:

> Burton ruled his wife with a firm and scriptural hand. He parcelled out his thoughts to her and pared down her emotions when they got out of line. He knew when she exceeded the law.[11]

Burton's rules are forced on both his wife and his children, but it is in attempting to force them on Joseph that Burton brings about their quarrel.

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[10]Fordham, Introduction to Jung, p.37.

[11]Steinbeck, God Unknown, p.20.

Burton has repressed both emotion and feeling. Steinbeck says that celibacy was his natural state.[12] Witnessing a Catholic mass, a simple challenge presented to Burton's belief, is enough to send him to the barn "whimpering and praying".[13] When Burton's beliefs are challenged by Joseph's behaviour, the fiesta held to celebrate the establishment of the ranch, and the Catholic mass which takes place at that ceremony, he becomes hysterical and irrational.

The tremendous power of the repressed material in someone like Burton is frightening when it becomes too great to be contained. It explodes to the surface of the personality with uncontrollable fury as a chaos of facts, opinions, ideas, and emotions. The consciously rational loses control and the personality reverses itself. Here is one example of the phenomenon:

> Burton was excited and his breath came quick, "You saw the wrath of God this afternoon warning the idolators. It was only a warning, Joseph. The lightning will strike next time. I've seen you creeping out to the tree, Joseph, and I've remembered Isaiah's words. You have left God, and his wrath will strike you down". He paused breathless from the torrent of emotion, and the anger died out of him. "Joseph" he begged, "come to the barn and pray with me. Christ will receive you back. Let us cut down the tree."[14]

The inflexible reasoning of Burton covers an irrational panic stricken centre, the outer strength hiding an inner weakness. Finally Burton

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[12]Steinbeck, God Unknown, p.20.

[13]Steinbeck, God Unknown, p.88.

[14]Steinbeck, God Unknown, p.94.

takes himself and his family from the farm, the scene of challenge, to Pacific Grove, where regular revivalist meetings support his ideas.

Burton reveals other elements of personality dynamics identified by Jung and related to both Jung and Steinbeck's interests in primitivism. At one point in Burton's argument with Joseph about Joseph's tree-worship, Burton says in an aside to Elizabeth, Joseph's wife, "He is worshipping as the old pagans did. He is losing his soul and letting in evil."[15] This statement vividly calls to mind Jung's study of the myths of primitive people: "Consciousness must have been a very precarious thing in its beginnings. In relatively primitive societies we can still observe how easily consciousness gets lost. One of the 'perils of the soul' for instance, is the loss of a soul. This is what happens when part of the psyche becomes unconscious again."[16] This illuminates what is happening to Joseph as well as to Burton. Burton's is the response of one who is insecure in the possession of his consciousness. He is the typical rationalist who fears inexplicable actions and beliefs. These actions and beliefs, and indeed all that is in the world around him which he cannot fit into the schema he has adopted or created, terrify him because they threaten his ego-system. Burton is trapped in the continuous paranoia of his consciousness.

Thomas stands in marked contrast with Benjamin and Burton. Described by Steinbeck as a solitary man, Thomas is seen most often in the novel

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[15]Steinbeck, God Unknown, p.112.

[16]Jung, Basic Writings, pp.481-482.

in the company of Joseph. His strength, kindness, honesty, and aloofness suggest the Jungian "introverted feeling type" category:

> Introverted feeling is governed by subjective factors, and the type is outwardly very different from the warm friendly extrovert, often giving an impression of coldness; but the feeling in reality gathers intensity with its lack of expression, and one may truly say of this type "still waters run deep". Whilst appearing reserved, they have usually much sympathy for and understanding of intimate friends, or anyone suffering or in need. . . . Introverted feeling also expresses itself in religion, in poetry, and music, and occasionally in fantastic self-sacrifice.
>
> The introverted feeling type is unadaptable. He or she is disconcertingly genuine, and if ever forced to play a role is likely to fall to pieces, for this reason being sometimes described as schizoid. But in intimate circles to which they are attached by strong emotional ties their value is well known, and they make constant and reliable friends.[17]

The salient characteristics in Steinbeck's sketch of Thomas solidify the identification of Thomas as an introverted feeling type:

> Thomas understood animals, but humans he neither understood nor trusted very much. He had little to say to men; he was puzzled and frightened by such things as trade and parties, religious forms and politics. When it was necessary to be present at a gathering of people he effaced himself, said nothing and waited with anxiety for release. Joseph was the only person with whom Thomas felt any relationship; he could talk to Joseph without fear.[18]

It is in his unchanging genuineness, in his total inability to adapt himself to the variety of roles society has created for its members, that Thomas is most fully an expression of his type. His devotion to animals and their strange devotion to him evolves from this quality. He is unchanging: "He was not kind to animals; at least no kinder than they were to each other, but he must have acted with a consistency

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[17]Fordham, Introduction to Jung, p.41.

[18]Steinbeck, God Unknown, p.19.

beasts could understand, for all creatures trusted him."[19] It is the importance of trust which illustrates the feeling type, for it is in this manifestation of a very special attribute that the element of feeling comes most strongly into play. Fordham notes, "Feeling is specifically concerned with human relationships, and with the value (or lack of value) of people, and their modes of behaviour towards one another."[20] Thomas's complete lack of social artifice naturally turns him from "trade and parties, religious forms and politics".

Feeling "is a discriminating function", and its predominance in Tom's character makes him very cautious in his relations with others.[21] He is therefore naturally wary of the old man he and Joseph meet on their trip to the sea coast. He dismisses the old man's rituals by saying to Joseph, "it [ritual] seems a trap, a kind of little trap".[22] Yet, if Thomas is reserved in giving his trust to men and their artifices, he responds fully to Joseph and trusts him completely. It is Thomas who for Joseph's sake takes responsibility for leading his family and Joseph's and all the livestock to the coast when Joseph refuses to leave the drought-stricken ranch--a great self-sacrifice for a man of Tom's nature. His actions certainly seem to prove Fordham's maxim that "still waters run deep". In consideration of what has been said

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[19]Steinbeck, God Unknown, p.19.

[20]Fordham, Introduction to Jung, p.40.

21Fordham, Introduction to Jung, p.40.

[22]Steinbeck, God Unknown, p.152.

it also seems natural that Thomas should form a bond of trust and friendship with his brother Joseph rather than with the two extroverts Benjy and Burton, both of whom are attracted to outward forms of the beautiful and the religious.

Joseph, the most complex character, can plainly be seen as representative of the "introverted intuitive type". It is Joseph who, answering a strange inward hunger, goes to the west looking for new land. It is also he who intuits the special nature of the valley, the old oak, and the great rock in the glade. Fordham quotes Jung as having said, "Intuition is a perception of realities which are not known to consciousnes, and which goes via the unconscious."[23] All that is outside the personality is seen on the inside--the externals are thus given great subjective value.

Joseph continually reveals the difficulty of giving adequate expression to what he feels, or even of conceptualizing it in a manner which will make him cognizant of what is expressing itself through him and his actions. Joseph is struggling to listen to and voice what Jung called the "two kinds of thinking":

> . . . directed thinking, and dreaming or fantasy thinking. The former operates with speech elements for the purpose of communication, and is difficult and exhausting; the latter is effortless, working as it were spontaneously, with the contents ready to hand, and guided by unconscious motives. The one produces innovations and adaptations, copies reality, and tries to act upon it; the other turns away from reality, sets free subjective tendencies, and as regards adaptation, is unproductive.[24]

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[23]Fordham, Introduction to Jung, p.43.

[24]Jung, Basic Writings, p.22.

Joseph is learning to listen to and understand the voice of the unconscious as well as that of the ego. This is of great value because it means the beginning of the individuated self, the fully integrated personality.

The struggle which Joseph undergoes to express himself to his newly-wed wife is indicative of the process the intuitive character must undergo to translate his "thinking without words" (Jung's term for fantasy thinking) into "thinking with words".

> "I must try to tell her," and he practised in his mind the thing he must try to say. "Elizabeth," he cried in his mind, "can you hear me? I am cold with a thing to say, and prayerful for a way to say it." His eyes widened and he was entranced. "I have thought without words," he said in his mind. "A man told me once that was not possible, but I have thought--Elizabeth listen to me. Christ nailed up might be more than a symbol of all pain. He might in very truth contain all pain. And a man standing on a hilltop with his arms outstretched, a symbol of the symbol, he too might be a reservoir of all the pain that ever was."
>
> For a moment she broke into his thinking, crying, "Joseph, I'm afraid."
>
> And then his thought went on, "Listen, Elizabeth. Do not be afraid. I tell you I have thoughts without words. Now let me grope a moment among the words, tasting them, trying them. This is a space between the real and the clean, unwavering real, undistorted by the senses. Here is a boundary. Yesterday we were married and it was no marriage. This is our marriage--through the pass--entering the passage like sperm and egg that have become a single unit of pregnancy. This is a symbol of the undistorted real. I have a moment in my heart, different in shape, in texture, in duration from any other moment. Why, Elizabeth, this is all marriage that has ever been, contained in our moment."[25]

As we can see, "thinking without words" is associative and symbolical as compared with the logical and sign-oriented word process. It is

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[25]Steinbeck, God Unknown, p.52.

therefore not surprising that Joseph encounters difficulty and requires time in translating his experience. Not only the process of Joseph's thought, but the conclusions are of value here. As he moves toward an assimilation of his unconscious thought processes, Joseph sees his wedding in purely symbolic terms as a"rite of passage". But it is not the ceremony of his marriage that he accords this meaning to. On the way home from the marriage the pair must pass along a narrow road that clings to the side of a canyon high above a rushing river. It is as Joseph and Elizabeth traverse this dangerous place that Joseph has the above-quoted thoughts. It is in this experience that he sees a marriage taking place. In this situation the two are welded together in mutual trust and danger. For, as the act of traversing the pass is powerfully real, so will their marriage be. That is, the outer event takes on meaning for Joseph only through the inner experience. The marriage, which until this moment has been expressed only in empty formalism, is now expressed in an event of reality and consequence. For Joseph it is the particular and the general instance at the same time because of the archetypal nature of the experience.

Joseph is in full contact with the forms, images, symbols, and motivations passing from his unconscious. What he must learn in the course of the novel is to understand them and make them meaningful for his own life.

Understanding is always the problem of the intuitive type.

> This is the type that sees visions, has revelations of a religious or cosmic nature, prophetic dreams, or weird fantasies, all of which are as real to him as God and the Devil were to medieval man. Such people seem very peculiar today, almost mad, as in fact they are, unless they can find

> a way to relate their experiences with life. This means finding an adequate form of expression, something collectively sanctioned, not just a living out of fantasies. They can sometimes do this by finding, or even forming a group where vision is of some value.[26]

Joseph must learn to translate the experience that he intuits into words and actions that are meaningful. His alternative is the madness of autism. The interior struggle that we see in the rehearsal of what he will say to Elizabeth precisely shows his desperate attempts to escape autism. As the novel progresses we will see how Joseph progresses in his ability to make his inner experience of meaning and value not only for himself but for others.

I have discussed the wedding voyage first because it thoroughly exemplifies the major "problem" of the book. The marriage can be seen as symbolic of Joseph's problem of establishing a relationship with the world around him. Joseph is placed in clear contrast with his brothers in this regard. Benjamin's superficial response to the pleasure of the physical seals his doom. Burton's egotistical attempts to force all around him into his religious schema inevitably alienate him from his brothers and the life of farming, and place him at war with these. Hence he finally takes refuge in the town. Thomas, unable to relate to the artificiality of men, relies on the constancy of beasts. To a very limited degree he succeeds. He does live in peace, though understanding is never his. It is Joseph who, intuiting something fuller in his rela-

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[26]Fordham, Introduction to Jung, p.44.

tions with the world, attempts to clarify and develop his understanding of the positions of man in life. It is this problem which will be the concern of the remainder of this chapter.

The large oak tree under which Joseph pitches his tent when he first arrives in the valley of Nuestra Senora provides an excellent illustration of Joseph's developing attempts to express the relatedness with nature that he intuits. He has, from the first, associated the valley with "femaleness" (as the name Nuestra Senora suggests).

> As he rode, Joseph became timid and yet eager, as a young man is who slips out to rendezvous with a wise and beautiful woman. He was half drugged and overwhelmed by the forest of Our Lady. There was a curious femaleness about the interlacing boughs and twigs, about the long green cavern cut by the river through the trees and the brilliant underbrush. The endless green halls and aisles and alcoves seemed to have meanings as obscure and as promising as the symbols of an ancient religion.[27]

The pleasure of possessing this land so excites Joseph that he expresses his attachment to it by crudely attempting to make love to it.[28] He is intuitively expressing the principle of maleness. His spirit in combination with the female passivity will lead to fecundity. Later, he discovers the true symbol of maleness which more perfectly expresses his relationship with the land--the great oak tree.

The oak tree expresses to Joseph not only a symbolic maleness, which balances with the femaleness of the valley; its stately serenity and unchanging power also become associated with Joseph's father. Joseph, as the extension of this power, sees his duty to be the maintenance of the fertility of the valley and all within.

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[27]Steinbeck, God Unknown, p.4.

[28]Steinbeck, God Unknown, p.8.

> Joseph's passion for fertility grew strong. He watched the heavy ceaseless lust of his bulls and the patient untiring fertility of his cows. He guided the great stallion to the mares, crying, "There, boy, drive in!" This place was not four homesteads, it was one, and he was the father. When he walked bareheaded through the fields, feeling the wind in his beard his eyes smouldered with lust. All things about him, the soil, the cattle and the people were fertile, and Joseph was the source, the root of their fertility, his was the motivating lust.[29]

For Joseph, it is truly his lust that motivates the bulls and the stallion. This is the meaning of the blessing given him by his father. He has received from his father the foremost responsibility of the spirit, creativity. Recognizing this, he reveres the tree. To the oak Joseph nails the ear clippings of the new born calves; in it he places his wife to be and later his new born baby; and on it he pours a libation of wine.[30]

Yet, the tree is not simply a one dimensional sign. Bound within the tree as a symbol, for Joseph, there are many clusters of meaning that extend into the ineffable. Since the tree operates as a true symbol in the Jungian sense of the word, this ultimate elusiveness is inevitable. The tree suggests the wisdom and serenity of the father; the security provided by the father; the fertility of the phallus; a balance with the femaleness of the land; a connection between Joseph's past and present; a compact between Joseph and the land; and a perennial promise of regeneration. The tree, as an actual physical object, suggests

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[29]Steinbeck, God Unknown, p.8.

[30]Steinbeck, God Unknown, p.27, p.46, p.86.

all these meanings, and it is to them that Joseph responds. These are the almost indecipherable nuances that flash before Joseph's intuitive sense. It is these images of the unconscious which will lead Joseph on the path to the self-realization of individuation.

Thus it is that the drought which follows Burton's act of girdling the tree works such a devastating effect on Joseph. It symbolizes for Joseph the destruction of the relatedness he feels with life and which he has seen so fully symbolized in the tree. The drought reflects the inner bareness of man when his mythology is destroyed. The spiritual vertigo which Joseph suffers with the loss of the spiritual system he has invested in the tree is expressed by the drought that falls on the valley. With the loss of the tree Joseph must move on to true self-sufficiency.

Very early in the novel the reader can see that Joseph must be brought to the point of self-fulfillment. That is the meaning of the blessing, for Joseph is the son who the father knows may eventually succeed with his highly developed intuition. His father's gift is what he is seeking.

> He [Joseph's father] was so completely calm. He wasn't much like other fathers, but he was a kind of last resort, a thing you could tie to, that would never change . . . I just do the things I do, I don't know why except that it makes me happy to do them. After all he said lamely, "a man must have something to tie to, something he can trust to be there in the morning."[31]

It is the self-sufficiency of individuation that Joseph's father had and that is what Joseph himself is unknowingly seeking. Unknowingly, through

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[31]Steinbeck, God Unknown, p.28.

the tree, he is still relying on the strength of his father. He must learn to become his own unique and self-sufficient self. It is then that he will discover the Unknown God.

In Joseph's gradual understanding of the great rock in the pine grove the theme of individuation is most fully developed. The rock is discovered before the tree is destroyed, and its numinosity is immediately felt by Joseph. Steinbeck's description portrays the majesty and the mystery of the place and the powerful impact that it has on Joseph.

> They had come to an open glade, nearly circular, and as flat as a pool. The dark trees grew about it, straight as pillars and jealously close together. In the center of the clearing stood a huge rock as big as a house, mysterious and huge. It seemed to be shaped, cunningly and wisely, and yet there was no shape in the memory to match it. A short heavy green moss covered the rock with soft pile. The edifice was something like an altar that had melted and run over itself. In one side of the rock there was a small black cave fringed with five-fingered ferns, and from the cave a little stream flowed silently and crossed the glade and disappeared into the tangled brush that edged the clearing.
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> . . . . . .
>
> Joseph's eyes were wide, looking at the glade as a whole. He saw no single thing in it. His chin was thrust out. He filled his chest to a painful tightness and strained the muscles of his arms and shoulders. He had dropped the bridle and crossed his hands on the saddle-horn.
>
> "Be still a moment, Tom," he said languidly. "There's something here. You are afraid of it, but I know it. Somewhere, perhaps in an old dream, I have seen this place, or perhaps felt the feeling of this place." He dropped his hands to his sides and whispered, trying the words. "This is holy - and this is old. This is ancient--and holy."[32]

M.L. VonFranz, a colleague of Jung's, has remarked, "It is no wonder that many religious cults use a stone to signify God or to mark a place of

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[32]Steinbeck, God Unknown, pp.29-30.

worship."[33] For Jung the stone symbolizes the achievement of individuation. In its unity and aloof power it conveys the sense of the unified psyche. "The unity of the stone is the equivalent of individuation, by which man is made one; we would say that the stone is the projection of the unified self.[34] Thus as Joseph identifies more and more with the stone he is shown to be approaching self-realization or individuation. With the loss of the tree and the increasing destruction of the land by drought, Joseph is forced to retreat to the glade in the pine grove where the spring under the rock continues to flow. In the circle-shaped glade, another symbol of the individuated self,[35] Joseph attempts to save his land.

"Water", Jung has said, "is the commonest symbol for the unconscious."[36] The healing and nourishing nature of the unconscious is here reaffirmed. By watering the moss on the altar-like rock, Joseph hopes to preserve the spirit of the land. The appearance of this third archetypal symbol (along with those of the stone and the circle) completes a scene laden with meaning. Water, by its association with blood,[37] will lead Joseph to

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[33]Jung et al., Man and his Symbols, pp.224-225.

[34]C.G. Jung, AION : Researches into the Phenomenology of the Self, trans. R.F.C. Hull, ed. Herbert Read, Michael Fordham, and Gerhard Adler (London: Routledge & Kegan Paul, 1959), p.170.

[35]Jung, AION, p.190.

[36]Jung, Basic Writings, p.302.

[37]Jung, Basic Writings, p.303.

his goal. As Joseph identifies more and more with the rock he sees the waters of the spring as the only hope of regaining strength. Yet as this identification process continues, the spring begins to dry up. Only when Joseph comes to realize that his own blood can nourish as the waters of this spring does he achieve individuation.

Two archetypes aid in leading Joseph to this realization, the "anima" and the "wise old man". Elizabeth, Joseph's wife, and Rama, Thomas' wife, comprise the composite anima figure; while the old man Joseph and Thomas meet at the beach is a wise old man archetype. These two archetypal guides play crucial roles which are organically knitted into the plot of Joseph's coming to individuation.

As an archetype of the unconscious the anima serves the function of leading the personality it arises from to the goal of individuation. It is commonly of a dualistic nature. Frieda Fordham says of the anima,

> She is wise, but not formidably so; it is rather that "something strangely meaningful clings to her, a secret knowledge or hidden wisdom". She is often connected with the earth, or with water, and she may be endowed with great power. She is also two-sided or has two aspects, a light and a dark, corresponding to the different qualities and types of women; on the one hand the pure, the good, the noble goddess-like figure, on the other the prostitute, the seductress, or the witch.[38]

Basically, the anima is a projection of the psyche, that is, a projection of the whole self (including both personal and collective unconscious). Because the function of the anima is essentially compensatory it is the opposite gender of the person it is derived from. Hence the man has an

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[38]Fordham, Introduction to Jung, p.54.

anima and the woman an animus. The term "positive anima" as used in this paper indicates (by traditional association) what Fordham refers to as "the light side". For reasons that will later become obvious, Elizabeth is here understood as the "positive anima". Similarly, Rama is a "negative anima". The terms "positive" and "negative" do not imply value, but rather indicate the roles played by the anima and their apparent opposition.

Fair-haired, educated, and spiritual, Elizabeth, Joseph's wife by law, is the "positive anima" in Steinbeck's tale. In Joseph's attempts to relate to Elizabeth he is forced to develop an aspect of his nature which must be fulfilled for the accomplishment of individuation. Earlier we saw this exemplified in Joseph's struggle to order his thoughts and to make them precise before communicating them to Elizabeth. She therefore leads Joseph to a more than intuitive understanding of the world. Having initiated this inner search, she passes from him--yet he remembers her guidance.

> "Elizabeth told me once of a man who ran away from the old Fates. He clung to an altar where he was safe." Joseph smiled in recollection. "Elizabeth had stories for everything that happened and pointed the way they'd end."[39]

Elizabeth's telling of The Eumenides, and more particularly of Orestes' dilemma and resolution, is especially illustrative of her function as Joseph's anima. Joseph sees in the story the value of acceptance and submission. Like Orestes, who finds refuge and justice at the altar of Athene, Joseph must stay at the altar rock and accept the fate meted out

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[39]Steinbeck, God Unknown, p.164.

to him. Furthermore, this incident reveals the complementary value of Elizabeth's reason and education. Joseph, ignorant of these things, is aided in his future actions by Elizabeth. Significantly too, Elizabeth dies attempting to climb the great stone, and her death is followed by a spattering of rain. Joseph's last act, an act of submission, an act of self-sacrifice, is foreshadowed in Elizabeth's death.

Rama, the second anima archetype in the novel, is closely related to Elizabeth. This relationship displays both the duality and the oneness of the anima archetype. As both serve the purpose of guiding Joseph to individuation they do so in different ways. The first time Elizabeth meets Rama she notes that Rama has an entirely different approach, completely foreign to her own.

> Elizabeth blushed. "What do you mean?" she asked. There were streams of feeling here she couldn't identify, methods of thinking that wouldn't enter the categories of her experience or learning.[40]

Rama is the darkly sensual counterpart of Elizabeth. Since Rama is portrayed in the novel as primitive, superstitious, instinctual, and ritualistic, it is fitting that she gives Joseph guidance by seducing him, while Elizabeth gives guidance by learned wisdom. Yet if Rama's cthonic darkness appears to oppose the light spirituality of Elizabeth, it is opposition in appearance only.

The act of incest which Rama initiates on the evening of Elizabeth's death demonstrates the unity of the anima figure. Both women physically share the same man, and Rama's explanation makes it evident that they both

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[40]Steinbeck, God Unknown, p.64.

have the same function.

> Joseph supported himself on one elbow. "Rama, what do you want of me?" he demanded.
> She turned, then, to the door and opened it slowly. "I want nothing now. You are complete again."[41]

Her actions have forced Joseph out of his personal grief. Instinctively Rama has led Joseph back into his position as patriarch and father, guardian of his land's fertility. Complete again, Joseph is able to continue on the way set out by Elizabeth. Rama has only nurtured Joseph's continuation to the goal foreshadowed by Elizabeth.

The old man, the third figure in this pair of archetypes, also serves the purpose of leading Joseph on in the path to individuation. This character is best understood as a manifestation of "the wise old man archetype".

> . . . the wise old man, the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existant meaning hidden in the chaos of life.
> . . . . . .
> Fittingly enough, it [the wise old man archetype] expresses its meaning in the opinion and voice of a wise magician, who goes back in direct line to the figure of the medicine man in primitive society. He is, like the anima, an immortal demon that pierces the chaotic darkness of brute life with the light of meaning. He is the enlightener, the master and teacher. . . .[42]

The old man, like Rama, has worked out a series of rituals which give expression to the way he relates to the natural world. What he does for Joseph is to teach him not to emulate but to understand and create. The old man instructs in the spirit and meaning of ritual, not in its blind imitation. As always, Joseph must find his own way. As always, the

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[41]Steinbeck, God Unknown, p.136.

[42]Jung, Basic Writings, pp.320-321.

end is wholeness expressed through relatedness with the natural world. The wise old man explains to Joseph the importance of embodying impulse in ritualistic action.

> Joseph broke in, "These were words to clothe a naked thing, and the thing is ridiculous in clothes."
>
> "You see it. I gave up reasons. I do this because it makes me glad. I do it because I like to."
>
> Joseph nodded eagerly. "You would be uneasy if it were not done. You would feel that something was left unfinished."
>
> "Yes," the old man cried loudly. "You understand it. I tried to tell it once before. My listener couldn't see it. I do it for myself. I can't tell that it does not help the sun. Do you see? I, through the beast, am the sun. I burn in the death." His eyes glittered with excitement. "Now you know."
>
> "Yes," Joseph said. "I know now. I know for you. For me there is a difference that I don't dare think about yet, but I will think about it."
>
> "The thing did not come quickly," the old man said. "Now it is nearly perfect." he leaned over and put his hands on Joseph's knees. "Some time it will be perfect. The sky will be right. The sea will be right. My life will reach a calm level place. The mountains back there will tell me when it is time. Then will be the perfect time, and it will be the last." He nodded gravely at the slab where the dead pig lay. "When it comes, I, myself, will go over the edge of the world with the sun. Now you know. In every man this thing is hidden.[43]

The "wise old man", like Elizabeth and Rama, is leading Joseph to the fulfillment of his fate. When Joseph returns to the drought-stricken ranch and goes to the rock he calls "the heart of the land", it is the words of the old man that spur him to his act of self-sacrifice.[44] He finally comes to realize the implications for him of the old man's words (which he previously would not "dare think about").

Joseph's self-sacrifice at the end of the novel is a fulfillment of the fate that is shown as Joseph's by the three archetypal guide figures.

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[43]Steinbeck, God Unknown, pp.147-148.

[44]Steinbeck, God Unknown, p.178.

Elizabeth leads Joseph to understanding, Rama places Joseph in the role of fertility king, and the old man shows Joseph the meaning and value of ritualistic sacrifice. The act of sacrificial suicide draws these three together.

> When he had rested a few minutes, he took out his knife again and carefully, gently opened the vessels of his wrist. The pain was sharp at first, but in a moment its sharpness dulled. He watched the bright blood cascading over the moss, and he heard the shouting of the wind around the grove. The sky was growing grey too. He lay on his side with his wrist outstretched and looked down the long black mountain range of his body. Then his body grew huge and light. It arose into the sky, and out of it came the streaking rain. "I should have known," he whispered. I am the rain." And yet he looked dully down the mountains of his body where the hills fell to an abyss. He felt the driving rain, and heard it whipping down, pattering on the ground. He saw his hills grow dark with moisture. Then a lancing pain shot through the heart of the world. "I am the land," he said, "and I am the rain. The grass will grow out of me in a little while."
>
> And the storm thickened, and covered the world with darkness, and with the rush of waters.[45]

Joseph has completely identified with the stone, the symbol of individuation. Earlier in the novel he calls the stone "the heart of the land"; now Joseph is "the heart of the world". The search for the Unknown God is ended and he is discovered. The Unknown God is the self, the total unified personality. As Jung points out,"The union of opposites in the stone is possible only when the adept has become one himself."[46] The opposites of earth and sky, life and death, body and spirit are reconciled in Joseph.

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[45]Steinbeck, God Unknown, p.179.

[46]Jung, AION, p.170.

But what is there in this act which brings about wholeness? Why sacrificial self-destruction? Because, as Jung has said, animal sacrifice "symbolizes the renunciation of biological drives," while human self-sacrifice "has the deeper and ethically more valuable meaning . . . a renunciation of egohood".[47] The act of suicide can thus be an acknowledgement of the suzerainty of the self. Let us examine this problem further in a larger context. Maud Bodkin sees this "renunciation of egohood" as the basis of tragedy.

> . . . the archetypal pattern corresponding to tragedy may be said to be an organization of the tendencies of self-assertion and submission. The self which is asserted is magnified by that same collective force to which finally submission is made: and from the tension of the two impulses and their reaction upon each other, under the conditions of poetic exaltation, the distinctive tragic attitude and emotion appears to arrive.[48]

Thus the paradox of self-sacrifice is the most expressive symbol of the all-unifying self. In the act, the last move of consciousness is to will its own destruction. The ego therefore asserts and submits in the act of martyrdom. It is a supreme symbol of unity.

Even as the act signifies the achievement of individuation by Joseph it also signifies an end to "the aloofness" which "cut him off from the grove and from all the world".[49] This is consistent with what Jung has said of individuation. He has remarked that "the process of individuation

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[47]C.G. Jung, Symbols of Transformation, trans. R.F.C. Hull (New York: Harper Torchbooks, 1962), 11, p.435.

[48]Maud Bodkin, Archetypal Patterns in Poetry (London: Oxford University Press, 1951), p.23.

[49]Steinbeck, God Unknown, p.175.

must clearly lead to a more intensive and universal collective solidarity, and not to mere isolation".[50]

The rain, though it has other meanings as a symbol, strongly conveys the idea of community relatedness that Joseph hoped to achieve in the fiesta. The dual purpose of the sacrifice is seen in the book's structure. The penultimate chapter deals with the sacrifice and the achievement of individuation, and the last chapter deals with the effect of the sacrifice on the people. At the conclusion of the novel Joseph is understood as having accomplished the goal of the hero in bringing a boon to his people.[51] Joseph's act has not only literally regenerated the valley; it has also spiritually regenerated the people. Jesse L. Weston explains the context of the Rig-Veda from which Steinbeck drew the introductory hymn that prefaces the novel and gives it its title. In so doing, she gives emphasis to the result of communal benefit.

> . . . what is important for our purposes is the fact that it is Indira to whom a disproportionate number of hymns of the Rig-Veda are addressed, that is from him the much desired boon of rain and abundant water is besought, and the feat which above all others redounded to his praise, and is ceaselessly glorified by the god himself, and his grateful worshippers, is precisely the feat by which the Grail heroes, Gawain and Perceval, rejoiced the hearts of the suffering folk, i.e., the restoration of the rivers to their channels, the "Freeing of the Waters".[52]

Thus, not only the hero, but also his people benefit from his deed.

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[50]Jung, Basic Writings, p.260.

[51]Steinbeck, God Unknown, pp.179-181.

[52]Jesse L. Weston, From Ritual to Romance (New York: Doubleday Anchor Books, 1957), p.26.

Maud Bodkin explains the purgative function of tragedy in terms of communal benefit too.

> . . . our exaltation in the death of Hamlet is related in direct line of descent to the religious exaltation felt by the primitive group that made sacrifice of the divine king or sacred animal, the representative of tribal life, and, by the communion of its shed blood, felt that life strengthened or renewed.[53]

The literal life of the valley is preserved and a promise of the possibility of spiritual regeneration is made. Jung has said, "from 'wind and water' man shall be born anew".[54]

The water, falling in the form of rain, is symbolic of the nourishing and healing powers of the unconscious. The people, recognizing this in a primitive way, put on animal skins and dance in the rain and mud.

The depth and extent of the sacrifice made by Joseph is given added dimension by Father Angelo's thoughts after his last meeting with Joseph. "'Thank God this man has no message. Thank God he has no will to be remembered, to be believed,' And, in sudden heresy,' else there might be a new Christ here in the West.'"[55] This remark only culminates a series of stated and unstated parallels which exist between Joseph and Christ and which are concluded by the self-sacrifice motif. The implied comparison is neither as grotesque nor as gratuitous as it would at first appear to be. This pattern confirms the theory propounded by

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[53]Bodkin, Archetypal Patterns, p.21.

[54]C.G. Jung, Symbols of Transformation, trans. R.F.C. Hull (New York: Harper Torchbooks, 1962), 1, pp.224-225.

[55]Steinbeck, God Unknown, p.172.

Jung that the God-image imprinted on the souls of men is seen in post-Christian times to be equivalent to an image of the unified self.[56] The term equivelent is used because Jung says no certain answer can be given by science as to whether Christ-like perfection is a metaphor for the completeness of the individuated self or vice versa. The importance of the comparison between Joseph and Christ lies in the fact that it confirms the psychological interpretation of Joseph. For this study, it remains fundamentally an irrelevant question. It is sufficient to see that individuation is the final attainment of Joseph Wayne and that the parallel Steinbeck makes with Christ only further reinforces this understanding.

In summation, To a God Unknown reveals an astonishingly complete literary exhibition of Jung's psychology. The gallery of archetypes which appears in the novel is impressive. The reader is confronted with the appearance of some of the most basic archetypes of the unconscious: the anima; the wise old man; the hero-saviour; and the philosopher's stone. These archetypes appear against the backdrop of representative men and lead the one who heeds them through the archetypal processes of transformation that culminate in individuation. The action, or the plot of the novel, therefore, works itself out in an overall pattern outlined by Jung and such other students of literature and myth as Jesse Weston, Maud Bodkin, and Joseph Campbell. Yet it remains the function of Jung to give meaning to the pattern.

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[56]Jung, AION, pp.68-69.

The almost complete development of the novel in such a symbolical mode belies Steinbeck's later career as a largely realistic writer. The characters and events of To a God Unknown are motivated by mysteriously abstract forces in the manner of a romance. Yet, the allegory common to the form of romance cannot be said to be present in To a God Unknown. The characters and symbols do not have precise meanings which in relation to each other set up neat formulae and equations of meaning. The people, the actions, and the symbols of the novel remain suggestively elusive. The fantastic characters and happenings of the novel, like those of a dream, demand interpretation but elude definition. Yet, a major problem in the acceptance of the novel is its symbolism. The symbolism of the novel is so pervasive that if secondary and tertiary meanings are denied, then the story falters on the literal level. In this respect To a God Unknown must be read like some of the allegorical tales and stories of Hawthorne and Poe. The story must be accepted on its own terms. A work of the imagination, it must be judged in terms of the beauty and truth conveyed through the imagination.

The distinction between allegory and symbol becomes more crucial as Steinbeck progresses in his career. In The Grapes of Wrath we will see not the symbolic novel, but rather the realistic novel enriched by the multi-dimensional symbolism that it contains. In East of Eden we will see the realistic novel sustained by components of allegory and symbolism. Each novel marks a stage in Steinbeck's development as an artist dealing not only with the conscious, but also with the unconscious life of man.

Chapter II.

The Grapes of Wrath, written in 1938, five years after the publication of To a God Unknown, represents the most artistically successful assimilation of Jungian psychology in the three novels studied in this thesis. The assimilation is successful because in The Grapes of Wrath Steinbeck fused the psychology of the unconscious with a realistic record of individual and collective experience. In The Grapes of Wrath Steinbeck found a subject matter which suited his peculiar mixture of romantic idealism and stark realism. The "Okies" of the novel fully reflect and fulfill the self-imposed demand placed on the realistic writer to report the facts (both banal and profound) of the life which he witnesses. Yet the form of the novel and the response of the "Okies" to the crises they become involved in during the course of the novel are sufficient to demonstrate that in this novel Steinbeck has managed to retain and preserve his romantic idealism.

The realistic reportage of Their Blood is Strong,[1] a pamphlet which Steinbeck initially wrote to describe his experience with the migrant workers of California during the depression of the nineteen-thirties, was simply not sufficient to convey the whole story as he saw it. Nor was his first attempt to fictionalize it: L'Affaire Lettuceburg, a completed draft of a novel dealing with migrant workers, was scrapped by

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[1]John Steinbeck, Their Blood is Strong, pamphlet (San Francisco: Simon J. Lubin Society of California, Inc., 1938), Articles published in San Francisco News, October 5-12, 1936, as "The Harvest Gypsies".

Steinbeck in 1938.[2]

Since The Grapes of Wrath, as it finally appeared, was intended by Steinbeck to tell the whole truth of what he had seen, it had to go beyond the limits of the reportage of Their Blood is Strong and the satire of L'Affaire Lettuceburg. A basic part of the core of ideas which artistically unite this novel of universal meaning is drawn from the psychological investigations of C.G. Jung.

The story begins with the release of Tom Joad from McAlester Prison, where he had been imprisoned for four years after being found guilty of manslaughter. On his way home Tom meets an old acquaintance of the Joad family, the Reverend Jim Casy. Casy tells Tom that he has given up his ministry. "Jus Jim Casy now. Ain't got the call no more. Got a lot of sinful idears--but they seem kinda sensible."[3] Casy, upon the invitation of Tom, decides to go to the Joad farm with Tom.

When the two men first see the house from a rise in the road they recognize that it is deserted. An intercalary chapter then begins in which the narrator explains the failure of the small farm share-cropping system in the years of the drought and economic depression of the 1930's. Banks and other financial institutions were foreclosing the mortgages of the small farmers, uniting the formerly individual holdings into large tracts, and, with the help of a seemingly ruthless agricultural technology, farming the land for profit. As a matter of course in this

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[2]Lisca, Wide World, p.147.

[3]Steinbeck, Grapes of Wrath, p.16.

process the tenant farmers were dispossessed of their homes and livelihood.

The story continues with the discovery by Tom and Casy that the Joads are planning to move to California. Casy requests to go west with the family because as he says, "I got to go where the folks is goin'."[4] The Joad family, Ma and Pa, Grandma and Grandpa, Uncle John, the children, Noah, Tom, Rose of Sharon (Rosasharn), Al, Ruthie, and Windfield, Jim Casy, and Rose of Sharon's husband, Connie Rivers, join the mass of dispossessed people following the traditional American migratory path to the West. During the course of this journey they learn an entirely new way of life.

Their first experience of the new way comes when, on the evening of the first day of the trip, Grandpa dies and they are forced to bury him without the traditional ceremony. They are alone. By themselves they must discover what is essential to the ceremony of death. In the same way, the rest of their journey strips away traditional modes of approaching life, and they are forced to rediscover methods by which they can cope with humiliation, death, subsistance living, and new people.

The death of Grandma casts a gloom over the arrival of the family in California. They soon discover to their further dismay the truth of the rumors they had heard on their journey about the lack of work in California. Finally, after being driven from a "Hooverville" (tent and shanty roadside camp), the Joads find peace in a government camp.

But even within the sanctuary of the government camp the events of the outside world make life precarious. The large agriculturalists are

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[4]Steinbeck, Grapes of Wrath, p.82.

trying to destroy the camp because it fosters unity amongst a people they can more easily exploit and victimize when isolated. There is no work in the area immediately surrounding the camp so the people living in the camp have no way of earning money to buy food and other essentials.

Ma Joad, who has effectively taken over the leadership of the family during the trip, is desperately trying to hold her family together. But all the portents are against her. The old order, Grandma and Grandpa, have died during the journey. Noah, the eldest son, leaves the family as it enters California. Connie Rivers deserts Rosasharn at the first Hooverville the family stays in. Jim Casy is arrested by the police at that Hooverville for helping a man who was being unjustly arrested escape. Al wants to go off, get married, and work in a garage. Rosasharn, deserted by her husband and pregnant, is on the verge of total despair. Pa Joad and Uncle John, completely unmanned by their failure to find the work from which they derived their power to be family leaders, have sunk into defeatism. Ma Joad, surrounded by failure, determines that the only way to save the family is to find work. At her urging they leave the camp.

On leaving the government camp, the Joads are directed by a labor contractor to a ranch where, he assures them, they will find work. When they arrive at the ranch they are escorted in by police on motorcycles. All the members of the family begin picking peaches. That night Tom leaves to learn why they were escorted into the peach orchard. It is then that he discovers that he and his family are being used to break a strike planned and led by Jim Casy.

Casy explains to Tom that while he was in jail he learned that the only way to succeed in attacking major problems was by organizing and working with other men. Their talk, however, is interrupted by some raiders who have come to break the strike. They kill Casy. Tom, in retaliation, kills one of them and disappears from the novel after telling his mother that he has decided to carry on Casy's work of organizing people to oppose injustices that they are forced to suffer. When the winter rains come the family is forced from the temporary dwelling where Rosasharn's baby was stillborn. In their flight they find a starving man who is near death. Rosasharn, in the last scene of the novel, breast-feeds the man.

Steinbeck, in telling this triumphant story of human suffering, repetitively employs three Jungian concepts. The central concept is that of the collective unconscious, while the motifs of ritual and rebirth present manifestations of the workings of the collective unconscious. The extensive presence of these ideas informs the novel throughout. They provide the universal meaning of the novel, lifting it from the level of realistic reportage to that of visionary art.

Casy describes the collective unconscious as "one big soul ever'-body's a part of".[5] Jung describes his term in the following way:

> . . . this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term

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[5]Steinbeck, Grapes of Wrath, p.20.

> "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrata of a supra-personal nature which is present in every one of us.[6]

To both Casy and Jung the phenomenon they describe is largely unknown. It is, for them, a great mysterious force which continually expresses itself in human thought and behaviour. Its basic function seems to be to weld men together and impart to them the benefit of ancestral experience. Jung uses the term "numinosity" to describe the felt release of psychic energy which occurs with the intrusion of the unconscious.[7] Casy's repetitive use of the word "holy" points to the same experience. Both, sensitive to the presence of this force, attempt to understand and use it.

Casy's discovery of the "one big soul" comes about during an ascetic retreat he has taken in the wilderness. The reason for the retreat is the inconsistency he feels in his life between his words and his actions. During the retreat he has an experience which opens him up to the reality and power of the collective unconscious:

> "I ain't sayin' I'm like Jesus," . . . "But I got tired like Him, an' I got mixed up like Him, an' I went into the wilderness like Him, without no campin' stuff. Night-time 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

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[6]Jung, Basic Writings, p.287.

[7]Jung, Basic Writings, pp.471-473.

> 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."[8]

Seeking to establish harmony within himself Casy goes out to meditate in nature. There he discovers through a strange experience a link between himself and nature. Jung is familiar with Casy's experience:

> "Participation Mystique". This term originates with Levy-Bruhl. It connotes a peculiar kind of psychological connection with the object, wherein the subject is unable to differentiate himself clearly from the object to which he is bound by an immediate relation that can only be described as partial identity. This identity is based upon an a priori oneness of subject and object. "Participation Mystique", therefore, is a vestigial remainder of the primordial condition. It does not apply to the whole subject-object relation, but only to certain cases in which the phenomenon of this peculiar relatedness appears. It is, of course, a phenomenon that is best observed among the primitives; but it occurs not at all infrequently among civilized men, although not with the same range or intensity.[9]

Thus Casy, through the experience of "Participation Mystique", is made open to the power of the unconscious. From this initial experience he draws a connection with mankind.

> "An' I got thinkin', on'y it wasn't thinkin', it was deeper down than thinkin'. I got thinkin; how we was holy when we was one thing, an' mankin' was holy when it was one thing. An' it on'y got unholy when one mis'able little fella got the bit in his teeth an' run off his own way, kickin' an draggin' an' fightin'. Fella like that bust the holiness. But when they're all workin' together, not one fella for another fella, but one fella kind of harnessed to the whole shebang--that's right, that's holy.[10]

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[8]Steinbeck, Grapes of Wrath, p.71.

[9]Jung, Basic Writings, p.266.

[10]Steinbeck, Grapes of Wrath, p.71.

Once the doctrine is discovered and stated by Casy, its social implications are obvious. It only remains for Casy to learn during the course of the novel how to apply those implications. The unconscious serves as a common base for all men. In The Grapes of Wrath it appears as a beneficient social force; in an earlier novel, In Dubious Battle (1936), the unconscious plays the much more morally ambiguous role of turning a mass of striking laborers into "group-man".

Yet Casy, during an enforced retreat from the world (in jail), does learn how to harness the power of the unconscious. The strength of his personal vision is moulded into a doctrine which will aid his community.

> "Jail house is kinda funny place," he said. "Here's me, been a-goin' into the wilderness like Jesus to try find out somepin. Almost got her sometimes, too. But it's in the jail house I really got her.
>
> . . . . . .
>
> Well, one day they give us some beans that was sour. One fella started yellin', an' nothin' happened. He yelled his head off. Trusty come along an' looked in an' went on. Then another fella yelled. Well, sir, then we all got yellin'. And we all got on the same tone, an' I tell ya, it jus' seemed like that tank bulged an' give and swelled up. By God! Then somepin happened! They come a-runnin', and they give us some other stuff to eat--give it to us. Ya see?"[11]

It is important to note that what stirs the spirits of the men to act together is what Casy calls "need". Need is a primitive and powerful enough demand to call forth a response from the collective unconscious. It is also of significance that the visible unifying factor is a rough kind of music. Later in this chapter it will be noted that music performs the ritual function of calling up the collective unconscious. Again a

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[11]Steinbeck, Grapes of Wrath, pp.340-341.

contrast with In Dubious Battle is worthy of note. There, "Men need the stress of violent emotion ('blood') to become group-man".[12] For Steinbeck, as well as for Jung, violent destruction is just as possible a manifestation of the unconscious as enduring regeneration.

Casy is not the only character to feel the power and see the value of the collective unconscious. Tom Joad learns from Casy, though he initially fails to understand Casy's fervor.

> Tom went on, "He spouted out some Scripture once, an' it didn' soun' like no hell fire Scripture. He tol' it twicet, an' I remember it. Says it's from the Preacher."
>
> "How's it go, Tom?"
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> "Goes, 'Two are better than one, because they have a good reward for their labor. For if they fall, the one will lif' up his fellow, but woe to him that is alone when he falleth, for he hath not another to help him up.' That's part of her."
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> "Go on," Ma said. "Go on, Tom."
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> "Jus' a little bit more. 'Again, if two lie together, then they have heat: but how can one be warm alone? And if one prevail against him, two shall withstand him, and a three-fold cord is not quickly broken.'"[13]

Tom, like Casy, will attempt to make this belief the root of a practical social system. "I been thinkin' how it was in the gov'ment camp, how our folks took care a theirselves, . . . I been a-wonderin' why we can't do that all over."[14] What makes this possible is a distinction which Casy makes very early in the novel. He decides that love of God is an impossibility but that a man's love for his fellow is a reality.

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[12]Howard Levant, "The Unity of In Dubious Battle: Violence and Dehumanization", in Steinbeck - Twentieth Century Views, ed. Robert Murray Davis (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1972), p.54.

[13]Steinbeck, Grapes of Wrath, p.373.

[14]Steinbeck, Grapes of Wrath, p.374.

> Casy spoke again, and his voice rang with pain and confusion. "I says, 'What's this call, this sperit?' An' I says, 'It's love. I love people so much I'm fit to bust sometimes.' An' I says, 'Don't you love Jesus?' Well, I thought an' thought, an' finally I says, 'No, I don't know nobody nam' Jesus. I know a bunch of stories, but I only love people. An' sometimes I love 'em fit to bust, an' I want to make 'em happy, so I been preachin' somepin I thought would make 'em happy."[15]

Love is a visible expression of the collective unconscious. Casy's expression of this belief is only an extension of something which Jung has said. Because the Imago Dei (the image of God which everyone carries within) is, according to Jung, empirically indistinguishable from the self,[16] and because "the language of religion defines God as 'love', there is always the great danger of confusing the love which works in man with the workings of God".[17] The response of an individual to the Imago Dei in others is love. Thus Casy attaches the epithet "holy" to love. "I'm glad of the holiness of breakfast. I'm glad there's love here".[18]

The collective unconscious also plays the crucial role of establishing a link between the men and their land. When men are whole, their land is part of their wholeness. But, when the land is taken from the men they question their own value. The land has become part of the men's identity so that when it is taken from them they lose part of their identity. This is a collective phenomenon. Thus the beginnings of the destruction

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[15]Steinbeck, Grapes of Wrath, pp.19-20.

[16]Jung, AION, p.31.

[17]Jung, Symbols of Transformation, I, p.64.

[18]Steinbeck, Grapes of Wrath, p.71.

of the relationship are described: "The men were silent and they did not move often. And the women came out of the houses to stand beside their men--to feel whether this time the men would break. The women studied the men's faces secretly, for the corn could go, as long as something else remained."[19] The men must learn that the land is a projection of their selves. The separation between the land and the self is evident here.

> The tenant pondered. "Funny thing how it is. If a man owns a little property, that property is him, it's part of him, and it's like him. If he owns property only so he can walk on it and handle it and be sad when it isn't doing well, and feel fine when the rain falls on it, that property is him, and some way he's bigger because he owns it. Even if he isn't successful he's big with his property. That is so."
>
> And the tenant pondered more. "But let a man get property he doesn't see, or can't take time to get his fingers in, or can't be there to walk on it--why, then the property is the man. He can't do what he wants, he can't think what he wants. The property is the man, stronger than he is. And he is small, not big. Only his possessions are big--and he's the servant of his property. That is so, too."[20]

The tenant creates a projection of the land, attributing to it human qualities which are within himself. The business man, or the absentee landlord, because he has a depersonalized view of himself, projects the same on the land. In those terms he must naturally become a slave of his possessions because in the framework of value the businessman uses, he is less than his property.

Since the relationship with the land indicates the projection of the self, it is a natural consequence that removal from the land may do

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[19]Steinbeck, Grapes of Wrath, p.3.

[20]Steinbeck, Grapes of Wrath, pp.31-32.

serious damage to the people who were so related to it. On the other hand they may be able to adjust. Grampa Joad dies when he is forced to leave his land. Casy says, "Grampa an' the old place, they was jus' the same thing".[21] Yet, others find spiritual renewal by discovering new relationships, or fostering old ones. Steinbeck, assuming the voice of an anonymous man going to California, psychologically shattered because he believes "that man who is more than his elements knows the land that is more than its analysis", finds comfort in discovering that this loss has led to new relationships with other men.[22]

> One man, one family driven from the land; this rusty car creaking along the highway to the west. I lost my land, a single tractor took my land. I am alone and bewildered. And in the night one family camps in a ditch and another family pulls in and the tents come out. The two men squat on their hams and the women and children listen. 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".[23]

The new relationship is feared by the property owners because of the power inherent in it. Furthermore, the property owners are cut off from the relationship because they are dominated by their possessions and cannot separate themselves from them. The fragmentation which their bank-logic has caused within them makes it impossible for them to establish relationships which can draw on the power of the collective

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[21]Steinbeck, Grapes of Wrath, p.129.

[22]Steinbeck, Grapes of Wrath, p.102.

[23]Steinbeck, Grapes of Wrath, p.133.

unconscious. The land rightfully belongs to the people who feel a relatedness with it, those who have taken it as a part of themselves. Just as the businessman's ownership of the land is something very different from the tenant's, so the type of ownership felt by the businessman cuts him off forever from the possibilities of the transformation from I to We.[24]

But if the broadening of inter-human relationships beyond the confines of the family unit is something new, most of the ways of bringing about and fostering the new relationships are very old. Music, singing, story-telling, shared meals, revival meetings, and family meetings are portrayed by Steinbeck with ritualistic reverence as being the everyday customs which create and nurture a sense of unity in the people. These are actions which develop a sense of harmony amongst the participants. The collective unconscious, hidden in most conscious acts, rises to the surface in these simple rituals. These actions have derived their ritual status from the fact that they were at one time an "original religious experience".[25] Thus in the rituals to be discussed it will be noted that there is a distinct degree of gradation in the numinosity surrounding the ceremony. In the rituals of story-telling and singing the experience is still clearly of a religious and collective nature. In the revival meetings it will be shown that the participants strive and labor to recapture the "experience of the numinosum". This concurs with Jung's

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[24]Steinbeck, Grapes of Wrath, p.134.

[25]Jung, Basic Writings, p.472.

statement that "a great many ritualistic performances are carried out for the sole purpose of producing at will the effect of the numinosum by means of certain devices of a magical nature, such as invocation, incantation, sacrifice, meditation and other yoga practices, self-inflicted tortures of various descriptions, and so forth".[26] Other practices of the tenant farmers have become so much a part of everyday life that to a certain extent they have lost the sense of numinosity which originally accompanied the practice. This is the case with the shared meals and the family meetings. In these situations the characters are basically ignorant of the real meanings of their actions. Steinbeck, however, expresses his extreme sensitivity to the numinosity of these rituals either through his description or through the somehwat ingenuous Jim Casy. In their varied ways, however, all these rituals serve the purpose of drawing the collective unconscious to the surface.

Singing is one of the rituals found in the novel which exemplifies the manifestation of the collective unconscious. Song draws people together and the shared experience is greater than its composite parts. Sarah Wilson explains this to Jim Casy.

> "When I was a little girl I use' ta sing. Folks roun' about use' ta say I sung as nice as Jenny Lind. Folks use' ta come an' listen when I sung. An'--when they stood--an' me a-singin', why, me an' them was together more'n you could ever know. I was thankful. There ain't so many folks can feel so full up, so close, an' them folks standin' there an' me a-singin'. Thought maybe I'd sing in theatres, but I never done it. An'

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[26]Jung, Basic Writings, p.472.

> I'm glad. They wasn't nothin' got in between me an' them. An'--that's why I wanted you to pray. I wanted to feel that clostness, oncet more. It's the same thing, singin' an' pray-in', jus' the same thing. I wisht you could a-heerd me sing."[27]

Singing establishes a basic unity among people that finds a parallel in the collective unconscious. The unified diversity of the individuated self is echoed in the experience of singing. Reverence is therefore attached to the act of singing and honor is given to the person who can create this unity. Like the appearance of an archetype of the self[28] song is a soothing thing which turns people inward. Steinbeck generalizes the words of Sarah Wilson in one of the intercalary chapters.

> Heavy hard fingers marching on the frets. The man played and the people moved slowly in on him until the circle was closed and tight, and then he sang "Ten-Cent Cotton and Forty-Cent Meat". And the circle sang softly with him. And he sang "Why Do You Cut Your Hair Girls?" And the circle sang. He wailed the song, "I'm Leaving Old Texas", that eerie song that was sung before the Spaniards came, only the words were Indian then.
>
> And now the group was welded to one thing, one unit, so that in the dark the eyes of the people were inward, and their minds played in other times, and their sadness was like rest, like sleep. He sang the "McAlester Blues" and then, to make up for it to the older people, he sang "Jesus Calls Me to His Side". The children drowsed with the music and went into the tents to sleep, and the singing came into their dreams.[29]

As we will see, the experience is closely equated to the episode of communal story-telling. People are unified with each other and yet at the same time driven inward and given a sense of calm. Standing in the form of a circle also denotes the nature of the experience. The circle, as

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[27]Steinbeck, Grapes of Wrath, pp.194-195.

[28]Jung, AION, pp.194-195.

[29]Steinbeck, Grapes of Wrath, p.177.

mentioned earlier, is an age old symbol of unity, and as such is symbolic of the individuated self. An episode depicting Jim Casy's jail experience, already discussed, shows the practical unifying value of song. Song acts as a nourishment for the wounded spirits of the dispossessed. It is a traditional force which keeps alive their heritage and allows them to adjust to their future. Song maintains the people in a time of crisis.

The ritual of sharing food is also a recurring motif in The Grapes of Wrath. At first its numinosity is somewhat diluted by its nature as an everyday experience, but as the novel progresses and food becomes more and more scarce the symbolic value of the shared food increases right up to the point where it is the subject of the act which ends the novel. Attention is given early in the novel to the importance of this motif.

> Casy picked up one of the cottontails and held it in his hand. "You sharin' with us, Muley Graves?" he asked.
>
> Muley fidgeted in embarrassment. "I ain't got no choice in the matter." He stopped on the ungracious sound of his words. "That ain't like I mean it. That ain't. I mean"--he stumbled--"what I mean, if a fella's got somepin to eat an' another fella's hungry--why, the first fella ain't got no choice. I mean, s'pose I pick up my rabbits an' go off somewheres an' eat 'em. See?
>
> "I see said Casy. "I can see that. Muley sees somepin there, Tom. Muley's got a-holt of somepin, an' it's too big for him, an' it's too big for me."[30]

In this instance it is the unconditional nature of the obligation to share food with those who have none which is emphasized. The obligation is unconditional because food is life. This is the basic meaning of the act which is increasingly illuminated as the novel progresses. Life,

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[30]Steinbeck, Grapes of Wrath, pp.41-42.

physically and spritually, is nurtured by an increasingly demanding sacrifice. Love, the manifestation of the unconscious, is the visible agent in the communion. Jim Casy says, "I'm glad of the holiness of breakfast. I'm glad there's love here."[31] Yet, when the family first arrives in California, there is little love to share. The children in the first Hooverville the Joads visit hungrily watch Ma Joad prepare supper for her family. Ma gives them the pot to scrape. "I dunno what to do. I can't rob the fambly. I got to feed the fambly."[32] As the mother, prividing food for the family on the journey, Ma Joad comes to dominate the family. "She was the power. She had taken control."[33]

The changed atmosphere of the government camp is immediately made manifest by the strikingly different attitude about sharing food. The description of a young woman preparing breakfast in the government camp is perhaps one of the best descriptive passages in the book. Significantly, the woman is nursing a baby at the same time as she prepares the food. Tom is invited to join the family for breakfast. Later, the two men of the family take Tom to the farm where they are working, and, though it means less work for them, have him hired. Consciousness in the camp has moved from the "I" to the "We".

> Tom said, "Seems funny. I've et your food, an' I ain't tol' you my name--nor you ain't mentioned yours. I'm Tom Joad."
>
> The older man looked at him, and then he smiled a little. "You ain't been out here long?"

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[31] Steinbeck, Grapes of Wrath, p.71

[32] Steinbeck, Grapes of Wrath, p.229.

[33] Steinbeck, Grapes of Wrath, p.150.

> "Hell, no! Jus' a couple days."
> "I knowed it. Funny, you git outa the habit a mentionin' your name. They's so goddamn many. Jist fellas. Well, sir--I'm Timothy Wallace, an' this here's my boy Wilkie."[34]

The invitation to share breakfast with the Wallaces, so readily extended to Tom, is a strong indication that consciousness in the government camp has been radically altered. The ego has been submerged and incorporated in the larger unit of the self. Hence the relative unimportance of names. Names assert the conscious self and divide, but the camp is given over to unselfconsciousness and unity. The incident of the shared breakfast with the Wallaces demonstrates this.

Eventually the Joads come to understand that they have a connective bond with people outside the immediate family. When Al Joad announces that he is going to marry Aggie Wainwright, the two families, which have been sharing a deserted railroad car, have a meagre feast to celebrate.

> Mrs. Wainwright put her head around the curtain. "You heard yet?" she demanded.
> "Yeah! Jus' heard."
> "Oh, my! I wisht--I wisht we had a cake. I wisht we had--a cake or somepin."
> "I'll set on some coffee an' make up some pancakes," Ma said. "We got sirup."
> "Oh my!" Mrs. Wainwright said. "Why--well. Look, I'll bring some sugar. We'll put sugar in them pancakes."[35]

Later, it is to Mrs. Wainwright that Ma confides, "Use' ta be the fambly was fust. It ain't so now. It's anybody."[36] Thus Rose of Sharon's primitive act of nursing the starving man is an encompassing act of deep

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[34]Steinbeck, Grapes of Wrath, p.260.

[35]Steinbeck, Grapes of Wrath, p.379.

[36]Steinbeck, Grapes of Wrath, p.397.

symbolical import. In an act of pure impersonal love she nourishes life. The importance of the unity of sacrifice and food which is first remarked on by Casy is elevated and made transcendant by Rose of Sharon. Food, the basis of life, is unified with love. In her godlike act of love Rose of Sharon unknowingly reveals the Imago Dei within herself. As was seen earlier Jung identifies the Imago Dei and the individuated self as indistinguishable.

Family meetings are another common ritual in which Steinbeck sees the glimmer of the unconscious. Meetings give actual strength and direction to the Joad family. In them all the family members participate and function as a unit, fully cognizant of their place and their duties. In contrast to the non-human world, the people meld together with the setting of the sun. Steinbeck describes how, at dusk, "objects were curiously more individual" while the family in contradistinction comes together for a meeting.

> The people too were changed in the evening, quieted. They seemed to be a part of an organization of the unconscious. They obeyed impulses which registered only faintly in their thinking minds. Their eyes were inward and quiet, and their eyes, too, were lucent in the evening, lucent in dusty faces.[37]

The family meetings symbolize the functioning of the individuated psyche. The various functions contribute to the whole, which is greater than the total of its separately enumerated parts. It is a model of Casy's illustration of the functioning of the "one big soul". Everyone in the family

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[37]Steinbeck, Grapes of Wrath, p.87.

is "kind of harnessed to the whole shebang". The meetings are therefore described by Steinbeck with reverence.

In the animalistic revivalist meetings of the tenant farmers a striving is seen which attempts to raise a more intense experience than that of the family meeting. Granma Joad interrupts Casy's breakfast prayer with the ejaculation "hallelujah" as she "rocked a little, back and forth, trying to catch hold of an ecstasy".[38] Casy says that some women at religious meetings beat each other with barbed wire to induce this sense of religious rapture.[39] Yet the result of this would-be religiosity is never spiritualism, but always animalism.

> From some little distance there came the sound of the beginning meeting, a sing-song chant of exhortation. The words were not clear, only the tone. The voice rose and fell, and went higher at each rise. Now a response filled in the pause, and the exhortation went up with a tone of triumph, and a growl came into the response. And now gradually the sentences of exhortation shortened, grew sharper, like commands; and into the responses came a complaining note. The rhythm quickened. Male and female voices had been one tone, but now in the middle of a response one woman's voice went up and up in a wailing cry, wild and fierce, like the cry of a beast; and a deeper woman's voice rose up beside it, a baying voice, and a man's voice travelled up the scale in the howl of a wolf. The exhortation stopped, and only the feral howling came from the tent, and with it a thudding sound on the earth. Ma shivered. Rose of Sharon's breath was panting and short, and the chorus of howls went on so long it seemed that lungs must burst.
>
> Ma said, "Makes me nervous. Somepin happened to me."
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> Now the high voice broke into hysteria, the gabbling screams of a hyena, the thudding became louder. Voices cracked and broke,

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[38] Steinbeck, Grapes of Wrath, pp.70-71.

[39] Steinbeck, Grapes of Wrath, p.19.

> and then the whole chorus fell to a sobbing, grunting, undertone, and the slap of flesh and the thuddings on the earth; and the sobbing changed to a little whining like that of a litter of puppies at a food dish.[40]

The result of these revivalist meetings is always a form of animalism because the motivating object of contemplation in them is always what Jung has called "the shadow". The shadow is the character, latent in every personality, which is composed of the negative aspects of the individual repressed from the conscious character. The libido symbols which give this expression are naturally theriomorphic (in the form of an animal). Joseph L. Henderson, a follower of Jung, has described the concept of the shadow thus:

> Dr. Jung has pointed out that the shadow cast by the conscious mind of the individual contains the hidden, repressed, and unfavourable (or nefarious) aspects of the personality. But this darkness is not just the simple converse of the conscious ego. Just as the ego contains unfavorable and destructive attitudes, so the shadow has good qualities--normal instincts and creative impulses. Ego and shadow, indeed, although separate, are inextricably linked together in much the same way that thought and feeling are related to each other.[41]

The major concern of the fundamentalist characters in The Grapes of Wrath is sin. Thus their ritualistic meetings take the form of self-abasement. They have come to delight in the orgy of their own spiritual unworthiness. Since the major sin the fundamentalists are concerned with is sex, the projection of the shadow in the meetings takes on a theriomorphic form.

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[40]Steinbeck, Grapes of Wrath, p.188.

[41]Joseph L. Henderson et al., Man and his Symbols, p.110.

In this respect the meetings are somewhat therapeutic in that the animalism which is given vent to in the meetings has to be confronted and accommodated in some way by the total personality. Yet these people are stuck at what should in Jungian terms be a transitional experience. The "realization of the shadow" should be the first call to the "actual process of individuation--the conscious coming-to-terms with one's own inner center"--but for the fundamentalists it is only a stopgap medication which, regularly applied, purges them of their accumulated sin-guilt. Thus the meetings do not attack the cause of the guilt but only provide a temporary remedy for it.

The cure is amply demonstrated in the novel by Jim Casy. He is the man who dies in order to be reborn again. Casy's realization of his shadow leads to a direct and honest accommodation of it which in turn leads to the birth of a new man. His confrontation with his own sexuality and his acceptance of it begins his development as a unique individual with a distinct and understood relationship with the world around him.

However, if the revivalist meetings are not truly healing in nature, the ritual of story telling is. The story-teller raises the understanding of his listeners and directs them inward, there to reflect on the universal truth and personal meaning of what has been said. In direct contrast with the revivalist meetings the tone and theme are ennobling.

> And it came about in the camps along the roads, on the ditch banks beside the streams, under the sycamores, that the story teller grew into being, so that the people gathered in the low firelight to hear the gifted ones. And they listened while the tales were told, and their participation made the stories great.
> . . . . . .

> And the people listened, and their faces were quiet with listening. The story tellers, gathering attention into their tales, spoke in great rhythms, spoke in great words because the tales were great, and the listeners became great through them.
>
> "They was a brave on a ridge, against the sun. Knowed he stood out. Spread his arms an' stood. Naked as morning, an' against the sun. Maybe he was crazy. I don' know. Stood there, arms spread out; like a cross he looked. Four hundred yards. An' the men--well, they raised their sights an' they felt the wind with their fingers; an' then they jus' lay there an' couldn't shoot. Jes' laid there with the rifles cocked, an' didn' even put 'em to our shoulders. Lookin' at him. Headband, one feather. Could see it, an' naked as the sun. Long time we laid there an' looked, an' he never moved. An' then the captain got mad. "Shoot, you crazy bastards, shoot!" he yells. "An' we jus' laid there." "I'll give you to a five-count, an' then mark you down," the captain says. "Well, sir--we put up our rifles slow, an' ever'man hoped somebody'd shoot first. I ain't never been so sad in my life. An' I laid my sights on his belly, 'cause you can't stop a Injun no other place--an'--then. Well, he jest plunked down an' rolled. An' we went up. An' he wasn' big--he'd looked so grand--up there. All tore to pieces an' little. Ever see a cock pheasant, still and beautiful, ever' feather drawed an' painted, an' even his eyes drawed in pretty? An' bang! You pick him up--bloody an' twisted, an' you spoiled somepin in yaself, an' you can't never fix it up."
>
> And the people nodded, and perhaps the fire spurted a little light and showed their eyes looking in on themselves. "Against the sun, with his arms out. An' he looked big--as God.'"[42]

The picture of the Indian drawn by the story teller (as he partially recognizes) is a powerful image of the self. It is, in fact, in its completeness, an archetypal representation. In the background is the brilliant circle of the sun and in the foreground the spread-eagled figure of the man. The figure is a classic amalgamation of archetypal symbols. The four points (suggesting the four character functions discussed in Chapter I) are unified by the circle of the sun (a traditional symbol of deity).

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[42] Steinbeck, Grapes of Wrath, pp.289-291.

Several other associations related with this figure also lead to the same conclusion. Combined, the cross and the circle form a mandala (magic circle) figure. This too is "a symbolic representation of the 'nuclear atom' of the human psyche . . . ".[43] The fact that the man in the figure is an Indian is also meaningful. He connotes the figure of natural man. This figure is also a figure of unity. Therefore it is not surprising (as has already been seen) that an identification with God takes place. This striking coalescence of symbols is not as unusual as at first it would seem. Jung explains the cause of such a phenomenon.

> Now if psychology is to lay hold of this phenomenon, it can only do so if it expressly refrains from passing metaphysical judgements, and if it does not presume to profess convictions to which it is ostensibly entitled on the ground of scientific experience. But of this there can be no question whatever. The one and only thing that psychology can establish is the presence of pictorial symbols, whose interpretation is in no sense fixed beforehand. It can make out, with some certainty, that these symbols have the character of "wholeness" and therefore presumably mean wholeness. As a rule they are "uniting" symbols, representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaternion. They arise from the collision between the conscious and the unconscious and from the confusion which this causes (known in alchemy as "chaos" or "nigredo"). Empirically, this confusion takes the form of restlessness and disorientation. The circle and quaternity symbolism appears at this point as a compensating principle of order, which depicts the union of warring opposites as already accomplished, and thus eases the way to a healthier and quieter state ("salvation"). For the present, it is not possible for psychology to establish more than that the symbols of wholeness mean the wholeness of the individual. On the other hand, it has to admit, most emphatically, that this symbolism uses images or schemata which have always, in all the religions, expressed the universal "Ground", the Deity itself. Thus the circle is a well-known

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[43] M.-L. von Franz et al., Man and his Symbols, p.230.

> symbol for God; and so (in a certain sense) is the cross, the quaternity in all its forms . . . .[44]

The dispossessed "Okies", torn from their traditional sources of psychic wholeness (community, land, and family), spontaneously develop from within the symbols which will help them to discover a new externalization of their psychic balance. Though the outer forms have gone, they still retain the inner model. In its compensatory role the unconscious prods them to become aware of (and hence externalize) new relationships. The alienation, or separation, which these tenant farmers must endure is ameliorated and finally overcome by the unconscious. The ritual of story telling develops as a therapeutic practice in the road camps of those travelling west.

Ritual, therefore, in the many forms it takes in The Grapes of Wrath--story telling, revivalist meetings, shared meals, music, and singing--has a healing effect on the people who partake in it. Most commonly it seems unconsciously directed at treating the psychological ills of the people. In one special case, that of the fundamentalists, ultimate cure is made impossible by the conscious denial of the meaning of the message from the unconscious. Since the revivalists can only accept their animalism in the form of religious ecstasy they have only accommodated it and taken it into their lives in a very limited way. However, singing, music, shared food, family meetings, and story telling provide models for the unity of the individual which makes possible harmony with the external world.

The process which brings about actual change is seen in the related

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[44]Jung, AION, pp.194-195.

symbolical motifs of the magna mater and rebirth. These two are indeed part of the same archetypal pattern. Jung explains this psychological metamorphosis in the following way:

> When the libido leaves the bright upper world, whether from choice, or from inertia, or from fate, it sinks back into its own depths, into the source from which it originally flowed, and returns to the point of cleavage, the navel, where it first entered the body. This point of cleavage is called the mother, because from her the current of life reached us. Whenever some great work is to be accomplished, before which a man recoils, doubtful of his strength, his libido streams back to the fountainhead--and that is the dangerous moment when the issue hangs between annihilation and new life. For if the libido gets stuck in the wonderland of this inner world, then for the upper world man is nothing but a shadow, he is already moribund or at least seriously ill. But if the libido manages to tear itself loose and force its way up again, something like a miracle happens; the journey to the underworld was a plunge into the fountain of youth, and the libido, apparently dead, wakes to new fruitfulness.[45]

This is precisely the process which the reader encounters in The Grapes of Wrath. Five of the major characters in the novel turn inward for strength in a time of crisis, and two do not return. Jim Casy, Tom Joad, and Rose of Sharon withdraw and return renewed, whereas Muley Graves and Noah Joad can only shrink back.

Jim Casy is the first character in the novel to demonstrate the value of withdrawal and introspection. As described earlier, Casy goes off into the wilderness to resolve certain contradictions within his character. The result of this process of self-examination is an entirely new man. The controlled retreat of his psychological energies (libido) from the external world has permitted Casy to solve his own personal

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[45]Jung, Symbols of Transformation, 11, pp.292-293.

problem and to originate an all-embracing philosophy of life. In jail, in another period of withdrawal, Casy discovers the practical application of the ideas he had originated in his wilderness retreat. Casy sees a commonality in both experiences. "'Here's me, been a-goin' into the wilderness like Jesus to try to find out somepin. Almost got her sometimes, too. But it's in the jail house I really got her.'"[46] Casy's retreats are therefore instrumental in bringing into being the crucial ideas which he develops.

The same is true of Tom Joad. Throughout most of the novel Tom's words and actions echo his stated purpose. "I'm still layin' my dogs down one at a time."[47] The extent of Tom's social conscience is shown by his early remark about a partially blind man that he and Al have just "skinned" on a business deal. "That's his screwin'," said Tom. "We didn't steal her."[48] However, it is Tom who near the end of the novel tells his mother, ". . . I know now a fella ain't no good alone."[49] Casy's ideas have grown to fruition in Tom's mind while he is in hiding after he has killed Casy's murderer. Tom hides in a cave in "a great mound of wild blackberry bushes."[50]

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[46]Steinbeck, Grapes of Wrath, p.340.

[47]Steinbeck, Grapes of Wrath, p.154.

[48]Steinbeck, Grapes of Wrath, p.163.

[49]Steinbeck, Grapes of Wrath, p.373.

[50]Steinbeck, Grapes of Wrath, pp.371-372.

> "Lookie, Ma. I been all day an' all night hidin' alone. Guess who I been thinkin' about? Casy! He talked a lot. Used ta bother me. But now I been thinkin' what he said, an' I can remember--all of it. Says one time he went out in the wilderness to find his own soul, an' he foun' he didn' have no soul that was his'n. Says he foun' he jus' got a little piece of a great big soul. Says a wilderness ain't no good, 'cause his little piece of a soul wasn't no good 'less it was with the rest, an' was whole. Funny how I remember. Didn't think I was even listenin'."[51]

Tom, in literally separating himself from his mother, separates himself from her formerly held ideas about the supremacy of the family as a unit. The separation from the mother is an unconscious symbolic representation of the process of withdrawal and rebirth. It is an archetypal pattern which expresses this basic psychological action. Jung explains the connection of the process with the mother.

> At this stage the mother-symbol no longer connects back to the beginnings, but points towards the unconscious as the creative matrix of the future. "Entry into the mother" then means establishing a relationship between the ego and the unconscious.[52]

It is understandable then why Tom is able to use things which he did not think he remembered or understood. A profound psychological process of transformation is at work within him. The conscious attitude which Tom has developed in prison to protect himself (I'm jus' puttin' one foot in front a the other. I done it at Mac for four years . . . ."[53]) is toppled by his unconscious. The change which Tom undergoes is not a deus ex ma-

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[51]Steinbeck, Grapes of Wrath, p.373.

[52]Jung, Symbols of Transformation, 11, p.301.

[53]Steinbeck, Grapes of Wrath, p.153.

china but an understandable psychological transformation intimately related to a major theme of the book--the ability of human beings to learn and change. "Thus they changed their social life--changed as in the whole universe only man can change."[54]

Rose of Sharon undergoes a similar psychological transformation. Throughout the novel she is a whining and self-pitying girl. When she is introduced the reader is told that because she is pregnant her "whole thought and action were directed inward on the baby".[55] Lost in her own selfishness she is unable to see the needs of others. Yet she too is able to change. The night before she goes out to pick cotton with the family, a decision that heralds a new outward looking concern, she leaves the rail-car shack and goes to a cave in the bushes. What prompts her to do this is the news that Al and Aggie Wainwright are going to be married. Because she has been deserted by Connie Rivers she is embarrassed.

> Rose of Sharon turned slowly. She went back to the wide door, and she crept down the cat-walk. Once on the ground, she moved slowly toward the stream and the trail that went beside it. She took the way Ma had gone earlier--into the willows. The wind blew more steadily now, and the bushes whished steadily. Rose of Sharon went down on her knees and crawled deep into the brush. The berry vines cut her face and pulled at her hair, but she didn't mind. Only when she felt the bushes touching her all over did she stop.[56]

However, this withdrawal, which is initiated by personal suffering, precedes the return of a woman. As mentioned earlier, Rose of Sharon rises

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[54]Steinbeck, Grapes of Wrath, p.173.

[55]Steinbeck, Grapes of Wrath, p.83.

[56]Steinbeck, Grapes of Wrath, p.379.

early with the family the next morning and goes to pick cotton; shortly after this comes her act of supreme charity with which the novel ends. Her change, when it comes, is quick and seems to justify Ma Joad's words, "Woman can change better'n a man".[57]

Two men in the novel are not as successful as Rose of Sharon in being able to change. Muley Graves, a neighbor of the Joads in Oklahoma, does not join his family when they go west. Living on memories he wanders around the deserted farms and sleeps in a cave. "I like it in here," he called. "I feel like nobody can come at me."[58] Steinbeck describes Muley's face as having "the truculent look of a bad child's, the mouth held tight and small, the little eyes half scowling, half petulant".[59] Muley cannot grow and change. He is lost in his inner world. Unable to change, he cannot make the journey. Noah, who "lived in a strange silent house and looked out of it through calm eyes", deserts the family after crossing the Colorado river.[60] In a willow cave he tells Tom that he is not going any farther.

> "It ain't no use," Noah said. "I'm sad, but I can't he'p it. I got to go." He turned abruptly and walked downstream along the shore. Tom started to follow, and then he stopped. He saw Noah disappear into the brush, and then appear again, following the edge of the river. And he watched Noah growing

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[57]Steinbeck, Grapes of Wrath, p.378.

[58]Steinbeck, Grapes of Wrath, p.52.

[59]Steinbeck, Grapes of Wrath, p.38.

[60]Steinbeck, Grapes of Wrath, p.69.

> smaller on the edge of the river, until he disappeared into the willows at last. And Tom took off his cap and scratched his head. He went back to his willow cave and lay down to sleep.[61]

Noah says that he cannot leave the water. "It ain't no use. I was in that there water. An' I ain't a-gonna leave her."[62] Noah's strangeness is attributed by Steinbeck to the fact that he was "pulled and twisted" from his mother at birth.

The womb motif is seen in four of the five transformation processes just discussed. Noah has, symbolically speaking, never left the womb. Thus inside the womb-like cave he tells Tom of his decision not to leave the river. The symbolic meanings merge here as water can be related to the womb, the unconscious, and the mother. In this case all three are of a retrograde nature. The personality fails to make the necessary growth and adjustment and becomes what Jung was earlier quoted as describing as "a shadow", "moribund", or "seriously ill". The same is true of Muley Graves, who hides at night in the cave which Tom and Noah built as children. The problem is that Muley is still a child in his recalcitrant refusal to join his family in their journey to California.

Yet, the reader also sees a positive side to the womb-motif in The Grapes of Wrath. Both Tom and Rose of Sharon retreat to a womb-like shelter before they undergo personality transformations. Rose of Sharon crawls into the bushes until they are "touching her all over". Tom hides in a cave in a "mound of wild blackberry bushes". When he begins his

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[61]Steinbeck, Grapes of Wrath, p.185.

[62]Steinbeck, Grapes of Wrath, p.185.

flight from the Hooper ranch after killing Casy's murderer the family hides him in a "cave" built of mattresses on the back of the truck.[63] From both those retreats the individual characters return renewed and reinvigorated. Not only do they have individual direction, but their new found strength is used for the comfort and benefit of others.

Related to this womb-motif is the archetypal mother figure. In The Grapes of Wrath this role falls primarily to Ma Joad. However, at the end of the novel it is evident that Rose of Sharon too has been transformed into such a figure. Like her mother, she too will be a source of strength, wisdom, and regeneration.

One of the major incidents in the Joads' journey west describes how the leadership of the family passes from the control of Pa and Uncle John to Ma. Near the conclusion of the story Ma offers her explanation of why this has come to pass.

> "Woman can change better'n a man," Ma said soothingly. "Woman got all her life in her arms. Man got it all in his head. Don' you mind. Maybe--well, maybe nex' year we can get a place."
>
> "We got nothin', now," Pa said. "Comin' a long time--no work, no crops. What we gonna do then? How we gonna git stuff to eat? An' I tell you Rosasharn ain't so far from due. Git so I hate to think. Go diggin' back to a ol' time to keep from thinkin'. Seems like our life's over an' done."
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> "No, it ain't," Ma smiled. "It ain't, Pa. An' that's one more thing a woman knows. I noticed that. Man, he lives in jerks--baby born an' a man dies, an' that's a jerk--gets a farm an' loses his farm, an' that's a jerk. Woman, it's all one flow, like a stream, little eddies, little waterfalls, but the river, it goes right on. Woman looks at it like that. We ain't gonna

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[63]Steinbeck, Grapes of Wrath, p.357.

> die out. People is goin' on--changin' a little, maybe, but goin' right on."[64]

Physiologically the woman is more accustomed to change within a scheme of continuity. On the other hand, a man's life and development is measured primarily in terms of the development of mind which he undergoes. Therefore, by nature, a woman is more capable of coping with change and seeing continuity in it. Tesumaro Hayashi has traced the relationship between women and what he calls "the principle of continuity" in The Grapes of Wrath. It is his purpose to show that the "problem of sustaining man becomes the motivating force behind most of the female characters".[65] Hayashi understands this to mean that "it is the female who drives, cajoles, antagonizes, and succors man in his weakness".[66]

This form of direction given in the novel provides for physical survival. However, physical survival is a metaphor for psychological survival. If the men die psychologically, they die physically. In the first chapter Steinbeck says, "Women and children knew deep in themselves that no misfortune was too great to bear if their men were whole".[67] In the novel this means that Ma and Rose of Sharon must help their men make the necessary psychological adjustments after their set or given relation-

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[64]Steinbeck, Grapes of Wrath, p.378.

[65]Tetsumaro Hayashi, "Women and the Principle of Continuity in The Grapes of Wrath", Visbabharati Quarterly, 31 (January 1965), 201.

[66]Hayashi, "Women and the Principle of Continuity", 201.

[67]Steinbeck, Grapes of Wrath, p.3.

ships to the world have been destroyed. It is Rose of Sharon's failure to provide for this need of her husband's that leads to his desertion of her. In her selfishness she does not console and reassure him, but rather, drives him into more and more unreal ambitions.

Ma Joad tries to teach Rose of Sharon the nature and value of the service she can give. In her message and her fumbling attempt to communicate it she creates a strong parallel with Joseph Wayne, for these two characters see a mystical unity in life.

> Ma raised her eyes to the girl's face. Ma's eyes were patient, but the lines of strain were on her forehead. Ma fanned and fanned the air, and her piece of cardboard warned off the flies. "When you're young, Rosasharn, ever' thing that happens is a thing all by itself. It's a lonely thing, I know, I 'member, Rosasharn." Her mouth loved the name of her daughter. "You're gonna have a baby, Rosasharn, and that's somepin to you lonely and away. That's gonna hurt you, an' the hurt'll be lonely hurt, an' this here tent is alone in the worl', Rosasharn." She whipped the air for a moment to drive a buzzing blow fly on, and the big shining fly circled the tent twice and zoomed out into the blinding sunlight. And Ma went on, "They's a time of change, an' when that comes, dyin' is a piece of all dyin' and bearin' is a piece of all bearin', an bearin' an' dyin' is two pieces of the same thing. An' then things ain't lonely any more. An' then a hurt don't hurt so bad, 'cause it ain't a lonely hurt no more, Rosasharn. I wisht I could tell you so you'd know, but I can't." And her voice was so soft, so full of love, that tears crowded into Rose of Sharon's eyes, and flowed over her eyes and blinded her.[68]

Ma Joad is attempting to teach Rose of Sharon the archetypal nature of simply being a woman. Because a woman goes through a series of physiological changes during her life she is more accustomed to the fact of change and seeing within it the continuity of life. If one sees the unity or

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[68]Steinbeck, Grapes of Wrath, p.186.

perspective of the whole movement then the individually experienced pain is lessened. Once Rose of Sharon is able to perceive this she is able to nurture psychological unity in men. She has overcome, and she will help others to overcome, the separation they feel from other people, and their own lives. Alienation is prevented or healed only when the people feel "whole" within themselves.

The quality of psychological wholeness must be established in the "Okies" if they are to change and hence survive. The ritual, the archetypal patterns, and the archetypal symbols all appear in order to facilitate psychological transformation and wholeness. The dispossession of the Oklahoma share-croppers which begins the novel is the beginning of an atomic reaction within the minds of those people that shatters their psychological balance. They take refuge in and are nurtured by the timeless symbols of the collective unconscious. The collective unconscious functioning in a compensatory manner leads the people back into themselves. Within, they find the strength and creativity to form and live a new life. As the rebirth motif illustrates, only after the individual has solved his inner and personal problems can he return to the outer battle. Yet if the first war is won, then he enters the second with renewed strength and imagination. The regeneration which is implied at the conclusion of the novel is not for the purpose of mere physical survival. The regeneration which is the object of the characters in The Grapes of Wrath is the reconciliation of man with himself, his life, and his fellows.

In The Grapes of Wrath the manifestations of the collective unconscious may be divided into two closely related categories, personal and supra-

personal. In both cases the apparent purpose of the collective unconscious is the same (to establish a state of relatedness). The nature of the relation that is being striven for establishes the category: man to man, or man to the world (society, nature). The purpose of the intrusion of the unconscious is, as Jung said, "compensatory".

> The functional relation of the unconscious processes to consciousness we may describe as compensatory, since experience proves that the unconscious process pushes subliminal material to the surface that is constellated by the conscious situation --hence all those contents which could not be lacking in the picture of the conscious situation if everything were conscious. The compensatory function of the unconscious becomes all the more manifest, the more the conscious attitude maintains a one-sided standpoint; this is confirmed by abundant examples in the realm of pathology.[69]

The Grapes of Wrath is a novel of alienation, man's alienation from man, and man's alienation from the world he lives in. The collective unconscious, acting as a guide to the consciousness of man, attempts to lead him out of that isolation. Appropriately then, the functioning of the collective unconscious is crucial to the thematic development of the novel.

The subtle interweave of Jungian psychology and powerful social protest combine to make The Grapes of Wrath a novel of dense, rich, fabrication. In it we see the continuation of Steinbeck's Jungian understanding of certain patterns underlying, and giving meaning to, human behaviour. In To a God Unknown those patterns provide the subject of the novel; here they contribute the sophisticated basic understanding of the historical movement Steinbeck imaginatively captures.

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[69]Jung, Basic Writings, pp.284-285.

Chapter III.

East of Eden represents Steinbeck's last major artistic production. The period between East of Eden's publication in 1952 and Steinbeck's death on December 20th, 1968, saw only the publication of three minor novels, Sweet Thursday (1954), The Short Reign of Pippin IV (1957), and The Winter of our Discontent (1961). Steinbeck himself attached a good deal of importance to East of Eden for he is quoted by Peter Lisca as having said, "I think everything else I have written has been, in a sense, practice for this".[1]

Unlike To a God Unknown, the psychological element does not provide the basis of East of Eden, but rather, as in The Grapes of Wrath, the psychological element supports the major theme of the novel. In To a God Unknown the reader is presented with the struggle of one man attempting to understand himself and his relation to his natural surroundings. The Grapes of Wrath tells the story of a family forced to adjust to new socio-economic conditions. East of Eden defends the belief that people can adjust, transform, and burst free from the bonds of heredity and environment.

The Cain and Abel myth is reworked by Steinbeck to illustrate his belief that man may triumph over evil if he strongly desires to do so. Within this framework, classic archetypes of the collective unconscious appear,

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[1]Lisca, Wide World, p.275.

giving premonitory suggestions of the destruction or liberation of certain main characters in the novel. Patterns of psychological transformation and stagnation illuminate the meaning of the novel.

East of Eden basically consists of two stories. Originally Steinbeck had planned the novel (then tentatively entitled "Salinas Valley") as a thinly fictionalized family history.[2] However, during the process of the novel's creation, he introduced the fictional story of a family named Trask, and it was this story which came to dominate the story of Steinbeck's relatives, the Hamilton family. As Lisca very amply demonstrates, the stories of the two families are connected by Steinbeck in only the most perfunctory manner, and the Hamilton stories are "essentially distracting and unintegrated fragments".[3] The reader must turn to an examination of the Trask story to determine the thematic concern of the author. It is in the story of the Trasks that the theme of Cain and Abel and the problem of free will is developed by Steinbeck.

Cyrus Trask is the first of the family to make an appearance in the novel. He is a Connecticut farmer who has suffered the amputation of a leg during the American Civil War. Cyrus has two sons, Adam, by his first marriage, and Charles, by his second marriage. The two boys, under the harsh military tutelage of their father, grow into very different types of men. Adam is inward and defensive and Charles is outward and aggressive. For Cyrus, this is sufficient cause to send Adam, but not his brother

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[2]Lisca, Wide World, pp.262-263.

[3]Lisca, Wide World, p.266.

Charles, into the army. Cyrus explains this action in almost Jungian terms. "You'll go in soon," he says to Adam.

> "And I want to tell you so you won;t be surprised. They'll first strip off your clothes, but they'll go deeper than that. They'll shuck off any little dignity you have--you'll lose what you think of as your decent right to live and to be let alone to live. They'll make you live and eat and sleep and shit close to other men. And when they dress you up again you'll not be able to tell yourself from the others. You can't even wear a scrap or pin a note on your breast to say, 'This is me - separate from the rest.'"
>
> "I don't want to do it," said Adam.
>
> "After a while," said Cyrus, "you'll think no thought the others do not think. You'll know no word the others can't say. And you'll do things because the others do them. You'll feel the danger in any difference whatever--a danger to the whole crowd of like-thinking, like-acting men."
>
> "What if I don't?" Adam demanded.
>
> "Yes," said Cyrus, "sometimes that happens. Once in a while there is a man who won't do what is demanded of him, and do you know what happens. The whole machine devotes itself coldly to the destruction of his difference. They'll beat your spirit and your nerves, your body and your mind, with iron rods until the dangerous difference goes out of you. And if you can't finally give in, they'll vomit you up and leave you stinking outside--neither part of themselves nor yet free. It's better to fall in with them. They only do it to protect themselves. A thing so triumphantly illogical, so beautifully senseless as an army can't allow a question to weaken it. Within itself, if you do not hold it up to other things for comparison and derision, you'll find slowly, surely, a reason and a logic and a kind of dreadful beauty. A man who can accept it is not a worse man always, and sometimes is a much better man. Pay good heed to me for I have thought long about it. Some men there are who go down the dismal wrack of soldiering, surrender themselves, and become faceless. But these had not much face to start with. And maybe you're like that. But there are others who go down, submerge in the common slough, and then rise more themselves than they were, because--because they have lost a littleness of vanity and have gained all the gold of the company and the regiment. If you can go down so low, you will be able to rise higher than you can conceive, and you will know a holy joy, a companionship almost like that of a heavenly company of angels. Then you will know the quality of men even if they are inarticulate. But until you have gone way down you can never know this."
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> . . . . . .
>
> They moved restlessly off through the trees. Cyrus said, "So many things I want to tell you. I'll forget most of them. I

> want to tell you that a soldier gives up so much to get something back. From the day of a child's birth he is taught by every circumstance, by every law and rule and right, to protect his own life. He starts with that great instinct, and everything confirms it. And then he is a soldier and he must learn to violate all of this--he must learn coldly to put himself in the way of losing his own life without going mad. And if you can do that--and, mind you, some can't--then you will have the greatest gift of all. "Look, son," Cyrus said earnestly, "nearly all men are afraid, and they don't even know what causes their fear--shadows, perplexities, dangers without names or numbers, fear of a faceless death. But if you can bring yourself to face not shadows but real death, described and recognizable, by bullet or saber, arrow or lance, then you need never be afraid again, at least not in the same way you were before. Then you will be a man set apart from other men, safe where other men may cry in terror. This is the great reward. Maybe this is the only reward. Maybe this is the final purity all ringed with filth.[4]

It is Cyrus' hope that lost in the collective personality of the army Adam will discover and nurture his own unique self. This collective experience can be understood as similar to the contact with the collective unconscious which begins the individual on the path of individuation. Again the sacrifice motif is seen. In deliberately placing his life in danger, the soldier threatens ego-extinction, or the destruction of consciousness. The ego is shrunk and vanity leaves, the whole unity of the self comes to rule the personality. This subordination of the ego leads to a triumph over fear because the self which has been created is untouched by the minor nature of ego-fears. A new being, a hero, is created by the process.

Yet, if that is Cyrus' hope, it is certainly not what happens to Adam. Adam spends ten years in the army and learns only a form of dumb stubborn resistance. After his discharge, Adam and Charles work the Connecticut

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[4]John Steinbeck, East of Eden (New York: The Viking Press, 1968), pp.25-27.

farm together for a while. But they are often in disagreement. It is during this uneasy period that their father Cyrus dies, leaving each of his two sons a small fortune.

Shortly after, Cathy Ames comes into the lives of the Trask brothers. Cathy, a beautiful but diabolic young woman who has killed her parents, is left for dead near the Trask farm by her ex-lover who has beaten her after discovering how she was robbing and controlling him.

Adam finds Cathy and cares for her during her recovery. Over the objections of Charles, Adam marries her. On the evening of their wedding Cathy drugs Adam and goes to Charles' bed. The natural affinity of this pair is underlined by the forehead scars (mark of Cain) Steinbeck gives each.

Adam is unaware of Cathy's infidelity and, ecstatically in love with her, he decides to sell his portion of the farm to Charles and take Cathy west, to the Salinas Valley, to begin what he hopes will be a new life. While he is busily planning his Edenic new farm, Cathy discovers that she is pregnant and attempts to abort her pregnancy. She fails, and Samuel Hamilton, who is working for Adam at the time Cathy's pregnancy becomes due, delivers twin boys.

A week after the delivery of the twins Cathy shoots Adam in the shoulder as he tries to prevent her from leaving him. She goes to Salinas where she becomes a prostitute. There she gradually poisons the "madame" of the brothel and becomes its owner.

Shattered by Cathy's departure, Adam completely ignores the twins, who are cared for and raised by Lee, the Chinese servant. Several years pass

in this manner until Samuel Hamilton, in a deliberate attempt to revitalize Adam by shock, tells him of Cathy's location and actions.

When Samuel Hamilton dies shortly after his talk with Adam, Adam is moved by his funeral to confront Cathy. She attempts to master Adam again by telling him that Charles may have been the father of one, or both, of the twins. However, prepared by Samuel Hamilton, Adam is able to accept the truth. Cathy's control over him is broken.

Adam returns to the ranch, truly alive for the first time in several years. He attempts to become a real father to the twins, but does not have the energy to develop the plans for the farm which he had undertaken years before. Instead, since the boys are becoming older, he decides to move into Salinas so that they can attend school there.

The development of the boys now provides the subject for the focus of the novel. Caleb and Aron clearly bear resemblances to Adam and Charles. Aron is passive and naturally good, while Cal is energetic and morally uncommitted. As in their father's life, the entrance of a woman into their lives is the crucial event which crystalizes the formation of their characters.

Both boys contend for the love of Abra Bacon. Cal, like Charles, desperately wants love and approval. But Cal's fierceness of pursuit only makes achievement more difficult. As the two boys grow older, Cal relinquishes his attempt to win Abra's affection. Aron wins her by default. Yet, when Aron goes to college to become a minister, Cal sees Abra regularly as she continues to visit the Trask Family.

The critical event of this section of the novel comes about when Adam

refuses a monetary gift offered by Cal because it has been earned by speculation on war provisions. In retaliation, Cal takes Aron to meet their mother, whose secret identity he has discovered. Aron, overcome by moralistic revulsion, joins the army. Adam suffers a stroke when he discovers this, while Cal feels torturous guilt for his impetuous action. However, with the help of Lee and Abra, Cal learns to accept moral responsibility for what he has done. Then, news comes that Aron has been killed in Europe, and Adam suffers another, more serious stroke.

Lee tells Adam why Aron joined the army and asks him to forgive Cal. Partially paralyzed and near death, Adam whispers the Hebrew word "Timshel" and makes a gesture of blessing to Cal. Thus the novel ends with a word which has been crucial throughout, a word which, in the interpretation of one of the characters in the novel, promises that man "may" triumph over evil.

As mentioned earlier, the dominating atmosphere of the novel is very different from that of the two previous novels dealt with. To a God Unknown is filled with a pervasive strangeness which permits Steinbeck to freely introduce the symbols which make up the drama of the story. The Grapes of Wrath is a novel dealing with characters who can realistically hold a variety of superstitions and who, in their primitive state of intellectual development, can simply exhibit the workings of their unconscious selves. East of Eden, however, deals with a more sophisticated milieu of characters and situations. The separation of fantasy from reality, the crux of the novel, is a considerably more sophisticated psychological problem than those thus far encountered.

In the background of this problem lies the necessity of psychological growth that we have seen in the other two novels. But here it is shown that, before psychological growth can take place, the character must learn to separate his fantasies from realities. Adam and Aron are destroyed largely because they cannot separate the two. The women of the novel, Cathy Ames and Abra Bacon, prove important because they are the screens on which Steinbeck has Adam and Aron cast their fantasies. Cathy and Abra are "real" characters in the novel, but they are also given fantasized characters by the two men.

Cathy Ames, as a fantasy, dominates both Adam and Aron Trask. Seen without Adam's and Aron's projections by Charles and Caleb Trask she is viewed by them as a reality. The same is true of Abra. For Aron, Abra is an extension of the mother he never knew, but for Cal, she is simply a real person. The illusory mask which is seen on each of these female characters has archetypal features. Cathy is seen by Adam in terms that suggest the projection of the anima, and similarly, Aron's projection of her resembles the archetype of the great mother.

Beginning with her introduction in Chapter Eight, Cathy is surrounded with an aura of strangeness that makes her later enchantment of Adam Trask credible. "Even as a child she had some quality that made people look at her, then look away, then look back at her, troubled at something foreign."[5] Cathy, in her positive effect on Adam, and in her negative

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[5]Steinbeck, East of Eden, p.73.

effect on him, is only demonstrating the duality of the anima archetype. At first she offers spiritual life to Adam--then she gives spiritual death. Steinbeck, who regularly comments on the action in East of Eden, says,

> Adam Trask grew up in grayness, and the curtains of his life were like dusty cobwebs, and his days a slow file of half-sorrows and sick dissatisfactions, and then, through Cathy, the glory came to him.
>
> It doesn't matter that Cathy was what I have called a monster. Perhaps we can't understand Cathy, but on the other hand we are capable of many things in all directions, of great virtues and great sins. And who in his mind has not probed the black water?
>
> Maybe we all have in us a secret pond where evil and ugly things germinate and grow strong. But this culture is fenced, and the swimming brood climbs up only to fall back. Might it not be that in the dark pools of some men the evil grows strong enough to wriggle over the fence and swim free? Would not such a man be our monster, and are we not related to him in our hidden water? It would be absurd if we did not understand both angels and devils, since we invented them.
>
> Whatever Cathy may have been, she set off the glory of Adam. His spirit rose flying and released him from fear and bitterness and rancid memories. The glory lights up the world and changes it the way a star shell changes a battle-ground. Perhaps Adam did not see Cathy at all, so lighted was she by his eyes. Burned in his mind was an image of beauty and tenderness, a sweet and holy girl, precious beyond thinking, clean and loving, and that image was Cathy to her husband, and nothing Cathy did or said could warp Adam's Cathy.[6]

The image which is suggested as the source of Cathy's being is the dark pool, a standard image of the collective unconscious. It is from this spawning ground that the anima figure arises. Because we all share this "black water" we can recognize and know the creatures that rise from it.

Adam's sudden proposal of marriage to this woman, even whose name he does not know, suggests her power, for it is clear that she has manipulated

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[6]Steinbeck, East of Eden, pp.132-133.

and enchanted him. "She had not only made up her mind to marry Adam but she had so decided before he had asked her."[7] This too is characteristic of the anima figure as Jung has delineated it.

> All these aspects of the anima have the same tendency that we have observed in the shadow: That is, they can be projected so that they appear to the man to be the qualities of some particular woman. It is the presence of the anima that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she". In this situation, the man feels as if he has known this woman intimately for all time; he falls for her so helplessly that it looks to outsiders like complete madness. Women who are of "fairy-like" character especially attract such anima projections, because men can attribute almost anything to a creature who is so fascinatingly vague, and can thus proceed to weave fantasies around her.[8]

Cathy's vague background and fey appearance enchant Adam, who is searching for something which will give meaning to his life. Indeed, as Steinbeck's previously cited intrusive comment illustrates, this is exactly what Cathy gives him. Yet, this is false. The "glory" is entirely unrealistic and exists only in Adam's mind. Chasing a false goal, he is destroyed. The only way Cathy can make Adam face the truth of her vicious nature is by shooting him.

Yet even in shooting Adam she continues to be an anima figure. While at first Adam thought that she promised a full and happy life, after she leaves he feels she has doomed him. Drawing into himself he becomes completely oblivious to the world.

> Adam seemed clothed in a viscosity that slowed his movements and held his thoughts down. He saw the world through

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[7]Steinbeck, East of Eden, p.121.

[8]M.-L. von Franz et al., Man and his Symbols, p.191.

> gray water. Now and then his mind fought its way upward, and when the light broke in it brought him only a sickness of the mind, and he retired in the grayness again.[9]

As a positive figure Cathy has, to an extent, offered Adam a life of fulfillment. He is a farmer with magnificent land to farm, and he has a family to raise. But Adam is crushed and has taken refuge within himself.

It is Samuel Hamilton and Lee, the Chinese servant, who teach Adam that he has the choice of living or dying. First they try to awaken him from protective introspection. In forcing Adam to name the twins, Samuel partly succeeds. It is in that episode that the theme of free will versus determinism is brought to the surface in the discussion of the Cain-Abel story. The three men ponder the meaning of the story and especially the lines in which God explains man's relation to sin. "If thou doest well, shalt thou not be accepted? And if thou doest not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him."[10] Later both Lee and Samuel come to believe that the correct translation of the Hebrew word "Timshel" would make the last line read, " And unto thee shall be his desire, and thou mayest rule over him". Lee explains the importance of this change to Samuel.

> "The American Standard translation orders men to triumph over sin, and you can call sin ignorance. The King James translation makes a promise in 'Thou shalt', meaning that men will surely triumph over sin. But the Hebrew word, the word timshel - 'Thou mayest' - that gives a choice. It might be the most important word in the world. That says the way is open. That throws it right back on man. For if 'Thou mayest' - it

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[9]Steinbeck, East of Eden, p.252.

[10]Steinbeck, East of Eden, p.268.

is also true that 'Thou mayest not'. Don't you see?"[11]

Samuel immediately apprehends the meaning of what Lee tells him. He decides that Adam's life has not been doomed beforehand. He tells Adam the truth about Cathy's location and actions subsequent to her leaving him. Cathy, who was found lying at Adam's door, is the crux of his choice for life or death. That is the way Samuel sees it:

> "Thou mayest, Thou mayest!" What glory! It is true that we are weak and sick and quarrelsome, but if that is all we ever were, we would, millenniums ago, have disappeared from the face of the earth. A few remnants of fossilized jawbone, some broken teeth in strata of limestone, would be the only mark man would have left of his existence in the world. But the choice, Lee, the choice of winning! I had never understood it or accepted it before. Do you see now why I told Adam tonight? I exercised the choice. Maybe I was wrong, but by telling him I also forced him to live or get off the pot.[12]

Adam must learn to be sufficient within himself. Cathy, he must learn, is neither his only hope for life nor the cause of his doom. As an anima figure she returns him to his own self. Adam's failure to recognize this is his defeat. Samuel Hamilton tells Adam the truth so that Adam can choose whether to live with a lie or with reality.

Adam chooses to confront reality. After Samuel's funeral in the town of Salinas, he goes to see Cathy. For the first time he really sees Cathy and not a projection of his own mind.

> "I didn't forget you," he said. "But now I can."
> "What do you mean?"
> He laughed pleasantly. "Now I see you, I mean. You know,

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[11]Steinbeck, East of Eden, p.303.

[12]Steinbeck, East of Eden, p.309.

> I guess it was Samuel said I'd never seen you, and it's true. I remember your face but I had never seen it. Now I can forget it."[13]

Psychologically speaking, Adam has successfully chosen to liberate himself from the domination of his anima.

Immediately after Adam takes this action his unconscious begins the process of healing and assimilation. Adam begins to re-enter the world of the living.

> On the train back to King City from his trip to Salinas, Adam Trask was in a cloud of vague forms and sound and colors. He was not conscious of any thought at all.
>
> I believe there are techniques of the human mind whereby, in its dark deep, problems are examined, rejected or accepted. Such activities sometimes concern facets a man does not know he has. How often one goes to sleep troubled and full of pain, not knowing what causes the travail, and in the morning a whole new direction and a clearness is there, maybe the result of the black reasoning. And again there are mornings when ecstasy bubbles in the blood, and the stomach and chest are tight and electric with joy, and nothing in the thoughts to justify it or cause it.
>
> Samuel's funeral and the talk with Kate should have made Adam sad and bitter, but they did not. Out of the gray throbbing an ecstasy arose. He felt young and free and filled with a hungry gaiety.[14]

He is now no longer a young man and he has the heavy knowledge that he has wasted his youth pursuing and mourning over dreams. But Adam is no longer lost. He turns his attention to raising his family. He moves into Salinas for the purpose of bettering his son's education, and he begins to take an active part in the affairs of his community. Even when he faces the catastrophe that befalls his family at the end of the novel he

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[13]Steinbeck, East of Eden, p.319.

[14]Steinbeck, East of Eden, p.327.

is able to assert "Timshel".

Aron, unlike his father, cannot overcome the domination of Cathy. Aron is like Adam in that he seems naturally to attract his father's love. They are also alike in their vague, gentle, and passive characters. The first introduction of the twins in the novel shows Aron to be preoccupied with his lost mother. When Cal tells Aron that their mother isn't dead, Aron refuses to accept the news as true. Instead he chooses to believe the unreality which Adam has given them before he himself faced the truth.

> Cal said, "Where do you think our mother is?"
> "She's dead."
> "No, she isn't."
> "She is too."
> "She ran away," said Cal. "I heard some men talking."
> "They were liars."
> "She ran away," said Cal. "You won't tell I told you?"
> "I don't believe it," said Aron. "Father said she was in heaven."[15]

Aron's preoccupation with his lost mother later leads him to think that a woman who is visiting the ranch may be his mother.[16] Aron feels a strong need for a mother and fills it by fantasy.

The first object of Aron's fantasizing is Abra. Their initial meeting sets the tone of their subsequent adult relationship. Abra, playing grown-up, takes on the role of mother. Cal refuses to accept this, but Aron finds the game in harmony with his needs.

> "Little motherless orphans," she said sweetly. "I'll be your mother. I'll hold you and rock you and tell you stories."
> "We're too big," said Cal. "We'd overset you."

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[15]Steinbeck, East of Eden, p.337.

[16]Steinbeck, East of Eden, p.340.

> Abra looked away from his brutality. Aron, she saw, was caught up in her story. His eyes were smiling and he seemed almost to be rocking in her arms, and she felt again the tug of love for him.[17]

Abra is crucial to Aron's growth as a defenseless innocent because she play-acts the role of a soothing motherly type for him.

As the play of children this is harmless. However, Aron never grows out of it. The theme of Aron's failure to grow up and separate himself from his mother is directly related to the womb motif which has been encountered in the discussion of The Grapes of Wrath. When Aron first comes to live in Salinas, Abra takes him to play inside the canopy created by a large weeping willow tree. This womb symbol is immediately taken up by the two children as Abra begins to play at being Aron's mother. The two children began to play husband and wife but Aron asks Abra to pretend to be his mother.[18] The tone suggests the regressive nature of this play acting for the development of Aron's spirit. The place under the tree is unreal and confining, yet Aron revels in it as a source of solace.

> Aron said suddenly, "While we're practicing, maybe we could do something else."
> "What?"
> "Maybe you wouldn't like it."
> "What is it?"
> "Maybe we could pretend like you're my mother."
> "That's easy," she said.
> "Would you mind?"
> "No, I'd like it. Do you want to start now?"

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[17]Steinbeck, East of Eden, p.347.

[18]Steinbeck, East of Eden, p.424.

> "Sure," Aron said. "How do you want to go about it?"
> "Oh, I can tell you that," said Abra.
> She put a cooing tone in her voice and said, "Come, my baby, put your head in Mother's lap. Come, my little son. Mother will hold you." She drew his head down, and without warning Aron began to cry and could not stop. He wept quietly, and Abra stroked his cheek and wiped the flowing tears with the edge of her skirt.
> The sun crept down toward its setting place behind the Salinas River, and a bird began to sing wonderfully from the golden stubble of the field. It was as beautiful under the branches of the willow tree as anything in the world can be.
> Very slowly Aron's weeping stopped, and he felt good and he felt warm.[19]

The womb symbol can be a symbolic precursor of new growth for the individual, but in both its appearances in East of Eden, it is suggestive of psychological recalcitrance and stagnation. Adam's childhood hiding place, a "nestlike hole between the roots" of a tree stump, has a negative value. For both father and son these are places in which they may hide from the reality of the world.

Understood as a symbol, the church has the same meaning for Aron's development as the willow tree. It is a place in which to hide from the world. Jung has noted the association of the Catholic church with the image of the mother.[20] It is in these terms that Aron views his own attraction to the church--he seeks its protectiveness. Furthermore, this explains the overtones of homosexuality that are associated with the relationship between Aron and the Reverend Mr. Rolf. "Mr. Rolf was fond of Aron. He liked the angelic beauty of his face and his smooth cheeks, his

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[19]Steinbeck, East of Eden, pp.424-425.

[20]Jung, Basic Writings, p.333.

narrow hips, and long straight legs."[21] Homosexuality is suggested because Abra is growing into a woman and Aron wishes to escape her. Thus Aron favors celibacy in the ministry (his personal aim) and religious brotherhoods "like the Augustines or the Franciscans". In a celibate brotherhood Aron could avoid a physical (and therefore real) relationship with a woman, and hide from the real life of the world in physical seclusion.

Considering what has just been discussed, it is therefore not surprising that Abra should choose to reject Aron. His increasing inability to face real life makes their relationship impossible. She is a vital creature who is fully immersed in life. Only for a time can she shelter Aron, who is lost in his childish selfishness.[22] But she finally recognizes that her mothering of him will always be the basis of their relationship. A conversation with Lee reveals her developing understanding.

> "Lee, I'm not good enough for him."
>
> "Now, what do you mean by that?"
>
> "I'm not being funny. He doesn't think about me. He's made someone up, and it's like he put my skin on her. I'm not like that--not like the made-up one."
>
> "What's she like?"
>
> "Pure!" said Abra. "Just absolutely pure. Nothing but pure--never a bad thing. I'm not like that."
>
> "Nobody is," said Lee.
>
> "He doesn't know me. He doesn't even want to know me. He wants that--white--ghost."
>
> Lee rubbled a piece of cracker. "Don't you like him? You're pretty young, but I don't think that makes any difference."

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[21]Steinbeck, East of Eden, p.489.

[22]Steinbeck, East of Eden, p.489.

> "'Course I like him. I'm going to be his wife. But I want him to like me too. And how can he, if he doesn't know anything about me? I used to think he knew me. Now I'm not sure he ever did."
>
> "Maybe he's going through a hard time that isn't permanent. You're a smart girl--very smart. Is it pretty hard trying to live up to the one--in your skin?"
>
> "I'm always afraid he'll see something in me that isn't in the one he made up. I'll get mad or I'll smell bad--or something else. He'll find out."
>
> "Maybe not," said Lee. "But it must be hard living the Lily Maid, the Goddess-Virgin, and the other all at once. Humans just do smell bad sometimes."
>
> She moved toward the table. "Lee, I wish--"
>
> "Don't spill flour on my floor," he said. "What do you wish?"
>
> "It's from my figuring out. I think Aron, when he didn't have a mother--why, he made her everything good he could think of."[23]

With this realization the relationship becomes doomed. She later tells Cal:

> "All right then. It's hard to say now. I wish I'd said it then. I didn't love Aron any more."
>
> "Why not?"
>
> "I've tried to figure it out. When we were children we lived in a story that we made up. But when I grew up the story wasn't enough. I had to have something else, because the story wasn't true any more."
>
> "Well--"
>
> "Wait--let me get it all out. Aron didn't grow up. Maybe he never will."[24]

Thus Aron's best hope of achieving psychological maturity through a fully realistic relationship with another person is destroyed by his own unwillingness to grow.

Destruction is the natural consequence of this failure. As Aron grows older, and his psychological development becomes more and more negative,

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[23]Steinbeck, East of Eden, p.496-497.

[24]Steinbeck, East of Eden, p.577.

Cathy hovers nearby like an evil angel. It is her image which haunts Aron. Like his father, Aron will pursue the unreal image that he has created until it strikes back by reversing the form of its creation. His only meeting with his mother reveals the truth in a perverse way. She is not the angel-like creature he has imagined, but rather its opposite, a prostitute. The picture presented by Cal is symbolically true. Cathy is what Jung calls "a devouring mother":

> The real point is that the regression goes back to the deeper layer of the nutritive function, which is anterior to sexuality, and there clothes itself in the experiences of infancy. In other words, the sexual language of regression changes, on retreating still further back, into metaphors derived from the nutritive and digestive functions, and which cannot be taken as anything more than a façon de parler. The so-called Oedipus complex with its famous incest tendency changes at this level into a "Jonah-and-the-Whale" complex, which has any number of variants, for instance the witch who eats children, the wolf, the ogre, the dragon, and so on. Fear of incest turns into fear of being devoured by the mother. The regressing libido apparently desexualizes itself by retreating back step by step to the presexual stage of earliest infancy. Even there it does not make a halt, but in a manner of speaking continues right back to the intra-uterine, pre-natal condition and, leaving the sphere of personal psychology altogether, irrupts into the collective psyche where Jonah saw the "mysteries" (representations collectives) in the whale's belly. The libido thus reaches a kind of inchoate condition in which, like Theseus and Perithous on their journey to the underworld, it may easily stick fast. But it can also tear itself loose from the maternal embrace and return to the surface with new possibilities of life.[25]

Aron has not freed himself from Cathy. He has created a false image which has devoured him and which in the end has been revealed to be the opposite of what he had wished. The irony of this is that the unreal mother which Aron has created is best symbolized by the reality of Cathy.

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[25]Jung, Symbols of Transformation, 11, pp.419-420.

The image which Aron creates literally strangles his development. The image which he now sees (the real Cathy) horrifies him and drives him into the army and on to his death. Aron's failure to establish a relationship with the world of reality leads him back to his mother, a life-denying movement which leads him to his death. Aron is never able to face his mother as a real figure in the way his father can. Though Adam first sees Cathy as all white and then as all black he is finally able to accept her as a real person and deal with her. Aron is incapable of doing this. He has trapped himself.

East of Eden, the last major novel of Steinbeck's career, therefore, contains very noticeable elements of a constant ingredient in his fiction over a span of nearly twenty years, from the publication of To a God Unknown in 1933 to the publication of East of Eden in 1952. As Adam and Aron Trask struggle with their demons we note the archetypal nature of their foes. Examining the figures of Cathy and Abra as Adam and Aron see them, the reader is directed back to the mind which creates the figure. There the struggle is truly seen. Adam's reaction to Cathy, and Aron's reaction first to Cathy and then to Abra, indicate the extent of their inability to cope with reality. Adam is goaded by wise friends into confronting reality and choosing to live. When Aron is put into a similar situation, he only flees into further unrealities.

The archetypes of the anima, the devouring mother, and the symbol of the womb serve to elucidate the meaning of the novel. It is Adam's unwillingness to encounter real life and make real choices which is made apparent by his positive and negative reactions to Cathy. The same is

true of Aron. Both these characters avoid the moral complexities which Caleb alone faces. Adam's last word suggests that he has come to understand a freedom which he never fully exercised, and it is to Caleb that the word "timshel" is directed. Caleb, through his torturous introspection, may learn to rightly exercise this promised freedom.

Afterword.

The order underlying the patterns of myth, symbol, and ritual which permeate the work of John Steinbeck is seen by this study to be that of Jungian myth psychology. Beginning with the remarks of several critics which suggestively linked Steinbeck with Jung, this study noted that both Steinbeck's broad literary milieu and the literary bias of his closest friend, Edward F. Ricketts, made it probable that Steinbeck was familiar with Jungian psychology. An investigation of the tenets put forward by Steinbeck and Ricketts in The Log from the Sea of Cortez indicated that the two men endorsed major hypotheses of Jung's psychology, such as the existence of the collective unconscious (race memory); the existence of archetypes; the origin of archetypes; and the goal of unity, or individuation. Further, in Journal of a Novel, the record which Steinbeck kept as he wrote East of Eden, he described a theory of symbols which is similar to Jung's definition of a symbol. Steinbeck's theory of composition is the attempt to present these symbols in the most powerfully effective manner. For the artist, this means a struggle for inward illumination and unity and a projection in his work of the results of the understanding derived from such an effort. The path chosen for an investigation of myth, symbol, and ritual in Steinbeck's work is therefore understood in this study to be consonant with Steinbeck's thinking. This paper thus offers a new mode of investigation for Steinbeck's work with the belief that it provides a valid illumination of that work.

The recent publication of Todd M. Lieber's "Talismanic Patterns in the Novels of John Steinbeck" indicates that this study is not alone in its investigation of patterns of ritual, symbol, and myth, in Steinbeck's work.[1] Indeed, there exists a remarkable similarity between the two works in terms of material examined and explanations offered. For example, Lieber examines what he calls "the need for a place" of such a variety of Steinbeck characters as Jody in The Red Pony, Junius Maltby in The Pastures of Heaven, and Ethan Hawley in The Winter of Our Discontent. In relation to this he goes on to say, "In In Dubious Battle, Of Mice and Men, and The Grapes of Wrath, it [the place] appears as a cave or as a thicket in the willows. In East of Eden it is the tree stump where the young Adam Trask seeks refuge from his father."[2] Lieber concludes:

> Steinbeck is reluctant to offer any simple explanation for the need men have of such places, but throughout his writing there is the implicit suggestion that some sort of fundamental relationship exists between the places and the deeper parts of the human psyche. In The Winter of Our Discontent, for example, there is a striking correspondence between Ethan's cave and the "dark places" of his consciousness, which he conceives of as an archetypal reservoir of human forms. He says of this region of the unconscious: "Maybe it's a great library where is recorded everything that has ever happened to living matter back to the first moment when it began to live."[3]
>
> Steinbeck simply believes that an innate sense of the unity of all things is a psychological legacy of the human species. But in most men, especially in the complex, fragmented society

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[1]Todd M. Lieber, "Talismanic Patterns in the Novels of John Steinbeck," American Literature, 44 (1972), 262-275.

[2]Lieber, "Talismanic Patterns", 264.

[3]Lieber, "Talismanic Patterns", 264.

> of the modern world, the knowledge is repressed and shoved deep into the nether regions of the consciousness, so that it becomes difficult to express or affirm except through symbol and ritual, and often appears in distorted form.[4]

In certain instances, both Lieber's paper and the present one deal with the same material and come to similar conclusions. However, there is one very significant difference. The main assertion of this paper is that what underlies the patterns of myth, symbol, and ritual are the mytho-psychological postulations of C.G. Jung. Though Lieber notes the psychological nature of what he calls "talismans" he does not discern an overall connective principle. He suggests that any general theory "would seem to be a distortion."[5] Yet surely, the very consistency and extent of the patterns which Lieber examines militate against such a dismissal. At the conclusion of his article Lieber says, "At the heart of Steinbeck's work is a conviction that the writing most worth doing is that which can penetrate to the sources of human thought and behaviour and present in the form of some objective correlative the archetypal and mythopoeic knowledge that lies deep in the mystery of human experience."[6] It has been the purpose of this study to illuminate the nature of the principles which guided Steinbeck in doing that. The order which Lieber so skillfully elucidates argues against his assertion that there is no organizing principle.

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[4]Lieber, "Talismanic Patterns", 266.

[5]Lieber, "Talismanic Patterns", 264.

[6]Lieber, "Talismanic Patterns", 274-275.

It does not seem accidental that every occurrence of what has been termed in this study a womb motif has been an indication of psychological growth or stagnation. Such diverse characters as Muley Graves, Tom Joad, Jim Casy, Noah Joad, and Rose of Sharon Joad in The Grapes of Wrath, and Adam and Aron Trask in East of Eden have been illuminated by this motif. The symbol is repeatedly connected with the theme of psychological growth and transformation. It contains the tantalizing duality of a true symbol. At the same time that it suggests rebirth and the possibilities of new life, it suggests the enclosure of the grave. Sometimes it portrays one and the other at the same time, for in the birth of the new character there is the death of the old. Elusive and multifaceted, the symbol finally returns the reader to the twin mysteries of life and death.

The symbols of the tree and the rock in To a God Unknown also reveal the complex symbolism presented in Steinbeck's work. The tree variously suggests the wisdom and serenity of Joseph's father; the security provided by the father; the fertility of the phallus; a balance with the female fecundity of the land; Joseph's past and his roots in the present; a compact between Joseph and the land; and a perennial promise of regeneration. The rock comes to symbolize Joseph's self, as well as his compact with his land. In addition, it also suggests a meeting place of the spiritual with the material. Both of these examples display what Steinbeck described as "the clumsy attempt to find symbols for the wordlessness".[7] The symbol, says Steinbeck, points to a secret. "This is a

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[7]Steinbeck, Journal, p.3.

secret not kept a secret, but locked in wordlessness."[8] He equates the secret with maturity and "awareness".[9] The reconciliation of opposites that we see in the symbols of the womb, the rock, and the tree, indicates what Jung sees as a necessity in the formation and nature of a true symbol.

> Through the activity of the unconscious, a content is unearthed which is constellated by thesis and antithesis in equal measure, and is related to both in a compensatory relation. Since this content discloses a relation to both thesis and antithesis it forms a middle territory upon which the opposites can be reconciled.[10]

Of course this applies to the archetype of the anima too, that figure which was found in all three novels. Sometimes promising a fuller life, sometimes leading to death, the anima is found to have contained the provocative suggestiveness of the archetypal symbol. The symbol is the same in theory to both Jung and Steinbeck.

Myth, as established in the foreword to this study, has been understood to be the collection of a variable pattern of archetypes in which both the symbols and their pattern are of an archetypal nature. The mythic pattern of the three novels examined in this study is that of psychological growth and transformation. In To a God Unknown Joseph Wayne was shown to be struggling to gain an awareness of himself and his relation to the world. The dispossessed farmers of The Grapes of Wrath

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[8]Steinbeck, Journal, p.3.

[9]Steinbeck, Journal, p.3.

[10]Steinbeck, Journal, p.3.

struggle not simply for physical survival, but for psychological transformation which will make spiritual survival a possibility. In East of Eden the same basic pattern recurs; Adam Trask and his two sons strive for psychological maturity. In all these cases a reconciliation must be effected between the past and the present. New symbols and rituals must be created to portray the new reality and the old symbols and rituals must be foregone. The end of this process is what Jung termed individuation. This study has shown how certain major characters in the novels seek the wholeness which comes from self-awareness. Some fail and some succeed, but the struggle, or the process, provides the root myth of the three stories.

Ritual has been defined in this study as the attempt to re-experience what was once felt as an "original religious experience". The songs of the people in The Grapes of Wrath, their revivalist meetings, dances, stories, meals, and family meetings, seem in most cases designed to kindle a religious sense of community. Each of the ceremonies is carried out by the people with awe-filled formality. They are a means of directing and re-invigorating the spiritual life of the people. In the sense of togetherness achieved by ritual can be seen a model of the integrated mind. Here too the goal is unity and harmony. The ritual becomes the collective expression of the individual's goal of individuation.

Symbol, myth, and ritual are therefore seen in Steinbeck's work as closely related by the psychological proposals of C.G. Jung. The examination of the three novels in those terms illuminates major themes as well as minor supporting motifs. For example, the central theme of To a God

Unknown seems a mystery unless approached in terms of the myths and symbols at work in the story. The examination of The Grapes of Wrath and East of Eden has shown the extent and sophistication of the major themes of these two novels. The archetypes which underlie the symbols, myths, and rituals elucidate new themes and shed light on the extent and development of previously discussed themes. In addition, they provide some of the most powerful subjects for Steinbeck's talent to describe. The subtle descriptions of ritual in The Grapes of Wrath, the charged description of the grove and the rock in To a God Unknown, and the terrifying character of Cathy in East of Eden demonstrate the range and effectiveness of archetypes in Steinbeck's fiction. If they are experienced as a living reality by the reader, they unite the author and the reader in the mystery which they only partially illuminate. However, in so doing, they enrich the reader's experience of Steinbeck's fiction and fulfill the author's ambition.

> . . . sometimes in a man or a woman awareness takes place--not very often and always inexplainable. There are no words for it because there is no one ever to tell. This is a secret not kept a secret, but locked in wordlessness. The craft or art of writing is the clumsy attempt to find symbols for the wordlessness. In utter loneliness a writer tries to explain the inexplicable.[11]

The archetypes of the collective unconscious expressed in the work of John Steinbeck in the form of symbols, myths, and rituals are representative of Steinbeck's highest ambitions as an artist. An examination

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[11]Steinbeck, Journal, p.3.

of them is an examination of Steinbeck's craft as he judged it. I believe this study has shown Steinbeck's talent powerful and flexible in this regard.

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