

FEATURES OF THE PSYCHOLOGICAL NOVEL OF JOHN STEINBECK

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ABSTRACT:

THE NOVELIST CAREER OF JOHN STEINBECK MAINTAIN HIM CONSEQUENTLY TO THE END OF A PROCESS INVOLVING FIRST A DELIBERATE DISTANCING FROM THE OBJECT REPRESENTED. BUT ALTHOUGH THE WRITER INTENDS TO GIVE THE IMPRESSION OF A LOYAL REPORTER IN THE TRANSPOSITION OF THE FACTS HIS NOVEL REVEAL A COMMENT WHICH IS NOT ALWAYS WELL CONCEALED. AS IT IS KNOWN, OF THE TRADITIONAL NOVEL IT IS CHARACTERISTIC THE AUTHORIZED VOICE OF THE AUTHOR. REFUSING THE DIRECTLY COMMENT, BUT STEINBECK USES A FORMULA THAT REALLY COVERS THE AUTHOR'S VOICE, ALTHOUGH NOT ONLY DID NOT REDUCE THE MORALIZING ACCENTS, BUT RATHER AMPLIFIES THEM. USUALLY HE USES AN INCIDENT FROM THE LIFE OF ANIMALS, WHICH, INSERTED INTO NARRATIVE APPARENTLY WITH THE AIR OF IMPARTIALITY USUAL DOES IS TO SHINE FROM THE POINT OF VIEW OF THE AUTHOR, CERTAIN SIDES OF THAT LIFE PRESENTED OR OF THE CHARACTERS INVOLVED IN ACTION.

KEY WORDS: PSYCHOLOGICAL INTROSPECTION, OBJECTIVITY, DRAMATICALLY, SUBJECTIVE EXPERIENCE, NARRATIVE THREAD.

INTRODUCTION

John Steinbeck was a laureate of the Nobel Prize for Literature in 1962 and has often been associated with the character that categorically refuses the intervention of the author and the psychological introspection, using a rule to observe accurately the behavior of the character in front of a given situation, presented it with the same care for objectivity. How the method seems to work on an "impartial" of the camera, they are often in the description of the terms of cinematography.

Compared to the character, the characteristics mentioned above indicates the method for narrative as being as a complementary technique inner monologue from the novel of modern psychological, while the latter aims to build the character through amazement in a manner varied of a series of inner experiences, narrative methods of Steinbeck marking leads through its external manifestations. In both cases the possibilities of dialogue are used to the maximum, what made that the term to characterize equally both the dramatic of narrative. His approach falls within the broader trend of our century novel, whose author's preference for removing voice is well known. In fact, contemporary fiction narrative encourages various combinations of the processes instead of resorting exclusively to one or the other of them, as it happened with Virginia Woolf and Hemingway.

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Steinbeck is shown rather as a supporter of the traditional psychological novel than an innovator in American novel. His novels remain within the boundaries of onset common story. Only after 1935, it expressed his intention to catch the character's reactions in a certain kind of observation that equal precision and brevity.

FEATURES OF PSYCHOLOGICAL NOVEL

The theory called by Steinbeck "is thinking" is developed in collaboration with Edward Ricketts and based on observations in the field of marine biology, where Ricketts was a passionate researcher. *Sea of Cortez* (Cortez Sea), written with Dr. Ricketts after a six-week trip on the couple taken in the Gulf of California to study marine life, contain a concise statement of the theory "is thinking".

Steinbeck is a supporter of eliminating the comment and also of any psychological analysis starting in the *Dubious Battle* (Battle, 1936). Throughout the book, the characters are seen from the outside, seen at the same distance movements, gestures, facial expressions. In *Dubious Battle* the dialogue resorting but to a large extent; In fact, significant portions of the book appear as scenic writer adopting some cases even own a theater punctuation. From here results the weight of idiomatic expression. Since in the *Dubious Battle* Steinbeck chooses his characters from among the farm workers, as it would do otherwise and *Of Mice and Men* (Of Mice and Men, 1937) and *The Grapes of Wrath* (1939) and, on the other hand, tends to a high degree of faithfulness in transposing appear explicitly linguistic particularities of its speakers.

Of Mice and Men is a dramatic building and can be more pronounced than the others. Initially, the work is conceived as a play-novel, in which Steinbeck proposes, as to himself comments in an article written for the magazine "Stage" to find a formula able to combine a happy face and the most profitable for reader submission stage and items specific description of the novel. The latter authorities would be more readable and requesting the visual sense, dialogue should be complemented harmoniously.

Even though Steinbeck *Of Mice and Men* qualifies as an "experiment", the term can be justified only by the reduced proportions of the book which, in length, is no different from a theater play. As regards the dramatic introduction processes in the novel, the writer's several predecessors had already a difficult word to say. Shortly after the appearance dramatized in the play-novel *Of Mice and Men*, far from creating a new literary genre, as it probably expect the author, known more dedication on the stage.

The dialogue is it is widely used in *The Grapes of Wrath* and, this time however in a context more varied of narrative processes. Technical stenography behavior is further exploited on a wide surface, is one of the basic components of the method by which it serves Steinbeck to evoke of the odyssey lived of Joad family. A careful record of the surface of things is a more accurate pointing moments whose set is the reaction of the character seen from the outside. This seems to follow the writer who refuses, as has been said both direct comment and his discovery of the inner world of the character.

The analogy with the camera not coincidentally drew the attention, although it is hard to say that if the cinema was Steinbeck's really the one who inspired it. There are however few passages in which it appears the inclination of the writer to carry out a description of a room also moving in a certain direction. The portrait of Tom Joad is a good example: "His eyes were dark brown and a trace of the brown pigment is observed even in their whiteness. His cheeks shoulders were high and prominent and deep wrinkles pass over his cheeks and wrinkles formed around the mouth. The upper lip was long and how the teeth were protruding, his lips stretched to cover for the man kept his lips. His hands were strong, broad fingers and nails thick, curved like shells. Place between thumb and forefinger, as were callused palm. Man's

clothes were new [...]. The gray's hat was [...]. His costume was [...]. His shirt was [...]. Clothes were [...] shoulders hung clothes [...]. He wore a pair of boots. "¹

Steinbeck creates the portrait of Tom like the camera that performs a vertical motion; thanks to the syntactic structure almost identical, he gives the impression that notes the apparent character traits of the appearance of impartiality of the camera, which is always the same distance from the object passed on film.

The only novel in which Steinbeck used the first person is *The Winter of Our Discontent* in which only the first two chapters of the two sides are narrated by the author - observed a high degree of neutrality in reporting facts. Throughout the course of the story, Ethan, Allen Hawley keep the calm of the characteristic of Camus's characters.

In everything what he says, he focuses on their own stories, which, as is known, illustrates the finding of the writer, encountered as a leitmotif in his creation Tortilla Flat (the apartment of Tortilla), Cannery Row (District cannery), and Sweet Thursday (Maundy Thursday).

The novelist career of John Steinbeck maintains him consequently to the end of a process involving first a deliberate distancing from the object represented. But although the writer intends to give the impression of a loyal reporter in the transposition of the facts his novel reveal a comment which is not always well concealed. As it is known, of the traditional novel it is characteristic the authorized voice of the author.

„This voice is at present deliberately avoided; novelists of the last century are reproached its insistence that want to make listen although it must be said, some protests began to hear against such censorship because this procedure, considering the deplorable present or overlooked some of its attributes aesthetic welcomed."² In fact, the complaint against of the author digressions aimed particularly the moralizing character.

Refusing the directly comment, but Steinbeck uses a formula that really covers the author's voice, although not only did not reduce the moralizing accents, but rather amplifies them. Usually he uses an incident from the life of animals, which, inserted into narrative apparently with the air of impartiality usual does is to shine from the point of view of the author, certain sides of that life presented or of the characters involved in action.

In the work *The Grapes of Wrath* the perseverance and the tenacity as human qualities embodied in the plan of itself narration of Ma and Tom are underlined and commented by observing the reactions of repeated turtles. Appearing when the whole nature comes to life, her shell turtle wearing ear of wild oats, taking him to places unexplored, where the seed will germinate again.

The parallelism between the animal behavior and the protagonists is maintained consistently throughout the book. The same wrenching effort that goes frog dam, heading southwest, Joad family together with other farmers ruined run across hundreds of kilometers of Oklahoma and California. Images that capture either of the lock manifestations are often regarded as a symbol.

But the relationship unequivocal, express, animal behavior and attitude of the Joad family members associated with the lock, meaning exhausting episode introduced considerably reduce symbolic value; lacks versatility of meanings own symbol and having such a limited potency revealing group of images inspired by the turtle does is to serve as the corresponding terms of some aspects of the plan narrative that the writer wants to emphasize, namely patience and human fortitude and integrity who does not let kneeled down.

¹ John Steinbeck, *The Grapes of Wrath*, Ed. Polirom, Colectia Biblioteca John Steinbeck, 2007, p.238

² Wayne Booth, *The Rhetoric of Fiction*, Chicago, The University of Chicago Press, 1961. One of the chapters is devoted entirely novel the comment of traditional and modern, Booth actually trying a more contemptuous rehabilitation "voices" of the author.

In *The Winter of Our Discontent*, Ethan Allen Hawley decides to leave aside for a time, the rules of honesty and experience if, in this case, the scar that would wear as a sign of failure repulsive than the social. Writer predilection to appeal to the biological example to highlight the significance of narrative moments leaves the impression of a moralistic insistence resonance. Despite of apparent neutrality, to Steinbeck's novel is characteristic an accent that of bold appears as a foreign body, aesthetic indigested its inner structure. Meanwhile, biologically inspired this commentary is largely responsible for Steinbeck view that permanently erases the boundaries between humans and animals.

After Frederick Hoffman, Steinbeck 'requires us to see in the humans' „one nature not only animals but also to believe in it as such.”³ Addressed to a writer whose novels are in their message a glorification of human dignity (*The Grapes of Wrath*) and opportunities to triumph over himself (*East of Eden* - east of heaven) the charges related to the entire creation shows to be slightly founded. But it can not overlook the fact that, to an extent, comment leads to this impression. On the other hand, produce a similar effect pathological type and frequency of the writer's work.

"The Idiot" is a frequent presence in Steinbeck's creation; It is preferred because it makes it easier the observation of reactions - most rudimentary's case - and because characters often two-dimensional, abstracting components of human nature, must be completed to provide a human portrait that is thus with the help of all participants. In *Of Mice and Men*, the central figure there is no George or Lennie, Lennie and George but together: one supposes the opposition on the other, there is the harmony between them under a permanent tension.

Sometimes it can be seen that Steinbeck who is using as a pretext the mentality of a retarded human. Johny Bear, for example, the story of the same name, thanks to his talent, with accurately reproduce the sounds heard in reality that serves as a transmitter of the drama lived by two sisters. The reader focuses not so much about Johny but on its reportedly fragmented, disjointed at first, which does not make sense to delay the listener.

Peter Lisca discusses in particular two functions of the inter chapters; he concludes that through the mediation of Steinbeck deepens the narrative plan and thematic implications, while providing a number of economic and historical information. Steinbeck's characters and their world are seen from the outside, without comment, without benefit of monologue – a moment Steinbeck tells us what they think and feel Tom, Ma, Casy; he just recorded and transcribed the dialogue works.⁴ Between the chapter and the Interspatial there is not only a thematic relationship - from panoramic view customized the experience - but in this structuring plan filled naturally with the exterior of interior living.

Realizing an alternation of the two plans, but Steinbeck correlates them permanently. As in the narrative family Joad crosses highway 66 and then the roads of California knowing the bitter life of deprivation, but acquiring the same time, a new vision of its destiny, chapters inside the building is echo of the feelings lived: the nostalgia for the land known from the first moments-„moments and multitude the bitterness of remembrance, we as we are. This red earth, the earth that we are; and the years when they invaded the waters, and the years when he departed the dust and drought years, all we are the ones - the growing anger - and hungry eyes seen how anger increases. *The Grapes of Wrath* marks the souls of humans and are gaining the weight, ripens awaiting harvest that should come”.⁵

Steinbeck separates the indoor living elements of narrative and character uses pursued as the object of his commentary. As we near the end, part narrative share is increasing; the last

³ Frederick Hoffman, *The Modern Novel in America*, Chicago, Gateway, 1963, p. 164.

⁴ Peter Lisca, *op. cit.*; and Warren French, *John Steinbeck*, Twayne, 1961: *The Education of the Heart*.

⁵ John Steinbeck, *The Grapes of Wrath*, Ed. Polirom, Colectia Biblioteca John Steinbeck, 2007, p.192

part of the novel does not impress the right balance between narrative chapters and chapters inside that creates a characteristic mark of the first parties.

In *The Grapes of Wrath*, Steinbeck done as a type of comments that, although in many ways different from what we used to call the author of the novel voice traditionally largely fulfills this role. As has been noted, originality procedures did not belong entirely. The technique of those chapters in *The Grapes of Wrath* inside he continues the experiment initiated by Dos Passos novel of social, *The 42nd Parallel* (*Parallel 42*, 1930).

CONCLUSION

The first volume of the trilogy U.S.A. (USA) had already offered the example of a multiplication of plans that had broken the pattern of a novel focused exclusively on continuous narrative and essayistic comment. Trying to capture the fast growth of a society in which individual existence, seen from the wide angle is dissolved, Dos Passos greatly multiply the perspectives in presenting this relationship; wires narrative - where the destinies of the characters are pursued apparently independent of each other - is carried laced with "News", how narrative that suggested climate history, "biographies" enlightening in terms of personality historic same climate, and "darkroom" surprise moments reserved for living stream subjective. Comparing the two processes if in the while the "obscure camera" Dos Passos is primarily concerned to pursue the drain inner life, self determination its most intimate, Steinbeck, as we have seen, trying to fix the chapters inside the joint response of whole communities. At the same time, it preserves the traditional appeal to reader comment. It is true that this call is based on stylistic variation of possibilities. Poetic prose with obvious character of parts was undoubtedly intended to increase substantially the emotional content of the call to the reader. If the reaction to the events of the contemporary reader who was inspired by the novel was enthusiastic and thematic timeliness because after consuming this current interest, still alive, is explained by the permanence of human vision meanings of *The Grapes of Wrath* that possesses.

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