

CHAPTER III

ANALYSIS

3.1 Intrinsic Analysis

3.1.1 Plot

Aristotle, a great philosopher of ancient Greek, believed that every story must have a beginning (before which nothing matter), a middle, and an end (after which nothing matter). (Guchee, 1980 : 63) That is a plot.

Viewed from this simple notion a plot may, then, be understood simply as a chronological order of events of a story. However, the importance and the essence of plot is, of course, not as simple as the above notion. Plot plays much more important and essential roles than merely giving a chronological arrangement of events. Plot provides conflicts by which the forward movements of the story can be carried out into a smooth flow. Furthermore, plot is a literary device of very important role in establishing a sense of causal relationship in each of the story's events.

In other words, plot reveals events to us, not only in their temporal, but also in their causal relationship. Plot makes us aware of events not merely as elements in temporal series but also as an intricate pattern of cause and effect. (Kenney, 1966 : 14)

From a short explanation given above we may agree towards Richard C. Guches' statement that "analyzing plot is a good place with which to begin understanding any fictional work." (1980: 63) Kenney went even further than Guches did by saying that "an understanding of plot is the most important factor in the understanding of fiction. Plot, says Aristotle, is the soul of tragedy. It may well be the soul of fiction, too." (1966: 23)

There can be found many conceptions from different critics about the elements of the plot. For a practical purpose here is quoted Guches' conception on the element of the Plot:

A story's beginning, called the exposition, introduces characters and their relationship to their environment. Even though they may be involved in actions or events with which we are unfamiliar, the situation quickly develops into a hint or promise of conflict. Once the conflict begins to develop, the largest section of a story begins: the complication. The complication continues until, through what is called the climax, it becomes apparent where the plot's action is headed. The final portion of the story indicates the conflict's settlement in the resolution. (1980: 64)

Based on Guches' division above here is presented a short analysis on the elements of plot in The Pearl.

- Exposition:

In this opening part Steinbeck introduces some of the characters in the story (Kino, Juana, Juan Tomas, an Indian servant, Coyotito, the doctor, the Indian people, and the town's beggars). In this exposition, the relations of these characters is described, the setting of the story is depicted, and a preliminary problem is brought into existence. This preliminary matter is an event when Coyotito was stung by a poisonous scorpion.

It is an important event for, at least, two reasons: (1) it has caused the first contact between Kino and the doctor; (2) it brings a short description about some of the story's characters.

- Complication

This is a part of the story in which something important is presented to bring the conflicts forward. The problem and the conflicts in The Pearl appears when Kino found a very great pearl, the pearl of the world. Kino's finding is followed soon by some conflicts between Kino's family and all the enemies who want to seize Kino's pearl by any possible means.

These small conflicts grow even bigger because of of Kino's determination to keep the pearl. Kino has made up his mind to fight everyone who want to try to take his pearl from his hand.

Kino's determination has made some difficult problems for him and his family. His canoe is broken and his house is burned by someone unknown. Kino does not know for what reasons all of these things are done to him. It is an insult that is bigger than his life and he can not tolerate such a coward action. Breaking one's canoe is, for him, an intolerable action because a canoe is one source of living and, at the same time, a symbol for a honor.

- Climax

The conflict achieves its peak when Kino decided to escape to the capital in order he may find an appropriate price for his pearl. This is considered as the peak of the conflict for, at least, some reasons: (1) yearly sermons has been given by the priest to Indians in order they do not sell their pearls outside the town; (2) it has been known very well that any Indians who dare to sell their pearls outside the town will lose the pearls and come into a death. Kino's decision to sell his pearl in the capital is, thus, a very dangerous action.

This conflict come to its climax when Kino murdered all the enemies in the mountain. This is considered as the climax because this event is a turning point towards the final result of the two forces in conflict: one side must be a winner and the other one must be a loser.

- Resolution

Resolution indicates the end of the story. This is a part in which all problems and conflicts in the story is ended completely. Kino's succesful struggle to fight and to kill his three pursuers, the death of Coyotito, and Kino's decision to throw the pearl back in the sea are all the indications of the story's final result.

After these three decisive events, there are no other problems and conflicts left. In The Pearl, the end of the story is a tragic one. In other words, the story is ended in the so called "sad-ending".

The story's end is concluded as a tragic end because all the good things Kino hoped from the pearl can not be achieved, and Kino gains, instead of those good hopes, a very great loss and suffering. His peaceful family life is torn into pieces, his canoe is broken, his house is burned, and, above all, his only beloved son is killed.

The description above may give a clear idea that the plot of The Pearl is arranged chronologically so that a smooth forward movement of the story can be carried out. We find there is no jump-out of events and actions. In other words, the plot of The Pearl shows a cause and effect relationship in each of its events and actions. The sense of this causal relationship will be clarified further in the later discussion, Conflict.

An Another literary device can be found in The Pearl's plot is a device usually known as foreshadowing.

Expectations, or suspense, is created by a plot device known as foreshadowing—hints about what will happen later in a story. ... A story's probability is enhanced when foreshadowing hints at the final outcome. Critical readers are those who are alert for foreshadowing hints and thus are the most rewarded and satisfied for discovering them.

Another useful function of foreshadowing is the preparation of the reader for the final outcome. (Guches, 1980 : 66-7)

The idea of foreshadowing can be clarified further by quoting Kenney's view on this matter:

A third law governing plot is that a good plot arouses suspense. By suspense we mean an expectant uncertainty as to the outcome of the story. True suspense is more than a matter of not knowing how things will turn out. I don't know how things turn out in hundreds of stories that I've never read, but i'm hardly in suspense about them. The suspense of which we speak involves some awareness of the possibilities and, ideally, some concern about them. Suspense develops as we become aware of the incipient instability in a situation. ... A device conducive to suspense is foreshadowing. By this we mean introducing details which hint at the direction the story is going to take. (1966 : 21-2)

In this following discussion, several data of foreshadowing will be presented. / Some necessary interpretations will be given to the data, especially dealing with the functions in giving support to the whole meaning of the story. Here are quoted some passages from the text of the story that show a close relationship to each other. (to show that a quotation is taken from the text of the story, a TP's abbreviation, means The Pearl, will be used throughout this thesis) Here is the first one:

Juana stopped sucking the functure for a moment. The little hole was slightly enlarged and its edge whitened from the sucking, but the red swelling extended farther around it in a hard lymphatic mound. And all of these people knew about the scorpion. An adult might be very ill from the sting, but a baby could easily die from the poison. First, they knew, would come swelling and fever and tightened throat, and then cramps in the stomach, and then Coyotito might die if enough poison had gone in. (TP; 8)

The above quotation is a hint about what will happen to Coyotito later on. Whether or not the baby can be saved is a matter of curiosity in the readers' mind.

This following quotation is a further development of the previous one:

Juana went to the water and waded in. She gathered some brown seaweed and made a flat damp pultice of it, and this she applied to the baby's swollen shoulder, which was as good

remedy as any and probably better than the doctor could have done. But the remedy lacked his authority because it was simple and didn't cost anything. The stomach cramps had not come to Coyotito. Perhaps Juana had sucked out the poison in time, but she had not sucked out her worry over her first-born. (TP : 20)

The quotation shows us that Juana has sucked out the poison, Juana has given a cure for Coyotito's wound, and the stomach cramps have not come to Coyotito. This is a clear indication that the baby can possibly be saved because, as it is impliedly shown in the story, the critical conditions have gone. (it should be considered that the first quotation shows that the poison works through certain phases till finally it can kill a baby) This is reinforced further by this following foreshadowing:

She lifted the poultice of seaweed and looked at the shoulder. "Kino," she cried shrilly. He looked past his pearl, and he saw that the swelling was going out of the baby's shoulder, the poison was receding from its body. (TP : 26)

From the three quotations presented above we may know an indirect guidance to an idea that Coyotito has been cured from the illness. All these foreshadowings are important in understanding the personality of Kino and Juana, and more especially the doctor.

Foreshadowing creates too an expectant uncertainty as to final result of the story's events. To make it clear, it

will be better to present an example from the story's text,

Juana caught her breath sharply. Her eyes were bright as she watched him, and she looked down at Coyotito in her arms to see whether this might be possible. (TP : 33)

The quoted passage is one of the events in the story in which Kino has said that Coyotito will go to school and that Juana is doubtful about that since Coyotito is in danger of death from the poisonous wound. This story's event creates a sense of curiosity to the readers' mind about the final result of it: whether Coyotito will die from the scorpion's bite and thus Kino's hope failed or whether Coyotito can possibly be saved and thus Kino's hope can be gained. The readers are brought into such a puzzle, a dilemmatical question that motivates them to go on reading the story in order to find out the final outcome of the dilemma.

The next foreshadowings to be discussed here are those whose functions are in providing the preparations of the readers for the final outcome.

Kino had wondered often at the iron in his patient, fragile wife. She, who was obedient and respectful and cheerful and patient, she could arch her back in child pain with hardly a cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she was like a strong man. (TP : 8-9)

There was no anger in her for Kino. He had said, "I am a man," and that meant certain things to Juana. It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana, in her woman's soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing that made him a man, half insane and half god.... (TP: 77)

These two quotations chosen randomly from the text of the story has given preparatory informations about Kino and Juana, especially concerning their mental qualities. These informations are preliminary explanations prepared to the readers in order to know further about them. In other words, the readers are informed about the description of their mental qualities before they will see their real actions in the forward movement of the story. And, in fact, Kino and Juana will be described as doing many brave actions reflecting their strong mental qualities. (see further on the discussion of Character & Characterization) By these previous informations, the readers will not be surprised with their brave actions in the next parts of the story. In short, by giving the preparations the story's plot can be moved smoothly and that there is not found any sense of a jump-out of the story's events or actions. In other words, all events or

actions in the story can create a sense of logical coherence.

In this case, the two quotations presented above can, in addition to their functions as foreshadowing, be considered too as a device of plot that is called probability. Probability is, according to Guches' view, the sense of believableness of the story itself.

Since we know that fiction is only a representation of life and not really life itself, we —the audience— demand that writers make their stories seem probable. We want to believe in the events and characters. However, we are inclined to disbelieve anything that seems excessively fantastic or implausible. (1980 : 65)

Kenney spoke of probability in another term, that is to say plausibility:

Of the laws governing plot in fiction, one of the most important is certainly the law of plausibility. To say that a story has plausibility is simply to say that it is convincing on its own terms. ...A story is plausible when it is true to itself. (1966 : 19-20)

Thus, the two quoted story's text above can be said as having plausibility in the sense that there are some believable and convincing reasons supporting their later brave and surprising actions or performances. This way we believe their actions as something reasonable.

3.1.2 Conflict

Graham Little said that "conflict is the essence of all stories." (1966: 83) Guches maintained that the existence of conflicts in a story is the first thing that makes people are interested in reading it. (1980: 63)

Guches classified the types of conflict into four: (1) the individual against nature; (2) the individual against another individual; (3) the individual against self; (4) the individual against the gods. (1980: 63)

✓ Still concerning the types of conflict, Kenney wrote

A story may deal with a conflict within a single man (e.g., desire vs. duty), a conflict between man and society, between man and nature and so on. (1966: 19)

Edward H. Jones spoke of it as these following lines

First is the Physical or Elemental Conflict. Here we usually find a man in conflict with nature. ...

The second type of dramatic conflict is Social Conflict. In this type the struggle is of one person against another...

The third type of conflict is Internal or Psychological Conflict. Here we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he's going to do. (1968: 30-1)

In order to ease the discussion, here is presented a table of the summary of the conflicts.

Table of Conflict's Summary

NO	SETTING	EVENTS / ACTIONS	CHARACTER	CONFLICT	TYPE
1	Kino's house	A scorpion bites Coyotito. (TP: 7)	Kino's family	The Family Vs Scorpion	Type I
2	The doctor's house	The doctor's refusal to cure Coyotito. (TP: 13-6)	Kino's family, The doctor	Kino Vs The doc- tor	Type II
3	The sea	Kino finds a great pearl. (TP: 25)	Kino's family	Kino Vs The sea	Type I
4	Kino's house	Someone tries to steal Kino's pearl. (TP: 48-9)	Kino, A thief	Kino Vs A thief	Type II
5	The dealer's	Kino's refusal to take the low price for his pearl. (TP: 64-8)	Kino, The pearl buyers	Kino Vs Pearl Buyers	Type II
6	Kino's house	Kino is wounded by an attacker. (TP: 72-3)	Kino, Juana, An unknown attacker	Kino Vs The at- tacker	Type II

Notes: Type I = The Individual Vs Nature; Type II = The Individual Vs Another Individual ;
Type III = The Individual Vs Self

NO	SETTING	EVENTS / ACTIONS	CHARACTER	CONFLICT	TYPE
7	The seashore	<p>Juana tries to throw the pearl silently because Kino refuse to do it. (TP:76)</p> <p>Kino strikes her for what she was trying to do. (TP: 76)</p> <p>Kino is attacked by a man and Kino kills the man. (TP: 76-9)</p>	Kino, Juana, An unknown attacker.	<p>Juana Vs Herself</p> <p>Kino Vs Juana</p> <p>Kino Vs An unknown attacker</p>	<p>Type III</p> <p>Type II</p> <p>Type II</p>
8	The seashore	<p>Kino's canoe is broken & his house is burned. (TP: 80-2)</p>	Kino, Juana, An unknown man	Kino Vs Himself	Type III
9	The mountain	<p>Kino brings his family for an escape. (TP:89)</p> <p>The family is chased by the enemies (TP:95), and they kill Coyotito. (TP: 113-4).</p>	Kino's family, The enemies	<p>The family Vs The mountains</p> <p>The Family Vs The pursuers</p>	<p>Type I</p> <p>Type II</p>

NO	SETTING	EVENTS / ACTIONS	CHARACTER	CONFLICT	TYPE
10	The mountain (The pools)	Kino kills all the three enemies. (TP: 113-4)	Kino's family, The enemies	Kino Vs The three enemies	Type II
11	The Village & The seashore of La Paz	Kino and Juana comeback to La Paz with the dead body of Coyotito. (TP: 115-6) Juana refuses to throw the pearl back into the sea, and Kino throws it back into the sea where it has been found. (TP: 117-8)	Kino, Juana	Kino's & Juana's Inner Conflict	Type III

From the table presented above we can summarize the types of conflicts in The Pearl as follow:

- (1) The individual against nature:
 - a. The family against the scorpion.
 - b. Kino against the depth of the sea.
 - c. The family against the mountain.
- (2) The individual against another individual:
 - a. Kino against the doctor.
 - b. Kino against an unknown attacker.
 - c. Kino against the pearl buyers.
 - d. Kino against Juana.
 - e. Kino against an unknown assailant.
 - f. Kino against the pursuers.
- (3) The Individual against the self:
 - a. Kino against his self.
 - b. Juana against her self.

It has been stated earlier that The Pearl shows a causal relationship in its events, actions, and its conflicts. To know such a causal relationship here is presented a table of cause and effect relationship by which the story's forward movement is made possible.

Table of Cause and Effect Relationship

No	Causes	Effects
1	A scorpion bites Coyotito.	The family's first contact with the doctor.

2 . Kino's pearl finding.	<ul style="list-style-type: none"> a. Kino's first conflict with the doctor, the pearl buyers. b. Kino's new hopes to have a better life.
3 . Kino's new hopes to have a better life.	<ul style="list-style-type: none"> a. His refusal to take the dealers' price. b. His decision to sell it in the capital.
4 . His refusal and his decision to sell it in the capital.	An attack from a dark man unknown who tries to steal the pearl.
5 . The attack from the unknown dark man.	Juana's effort to throw the pearl silently.
6 Juana's effort to throw it silently.	Kino's anger to her, Kino's conflict with her.
7 . Kino's conflict with Juana.	<ul style="list-style-type: none"> a. Kino is attacked by someone. b. Kino kills the man who attacks him.
8 . The death of the attacker.	<ul style="list-style-type: none"> a. Kino's canoe is broken and his house is burned. b. Juana's insistence to escape to the capital.
9 . The family's escape.	The family is chased by three pursuers.

<p>10 : The pursuers' hunt to the family's escape.</p>	<p>a. Kino kills all of the enemies in the mountain. b. The death of Coyotito by a shotgun from one of the pursuers.</p>
<p>11 : The death of Coyotito.</p>	<p>Kino and Juana came back to La Paz, and they throw the pearl back into the sea where it is found.</p>

From the table described above, it can be seen and understood clearly enough that there is a causal relationship between one event and other events of the story in the sense that one story's event is a cause for the other story's events.

We may say that every event and action in the story is arranged in such an excellent way so that they constitute a continuous flow of event and action, and that an event may not be separated from another event.

Analysis on this part is only limited as far as to know the cause and effect relationship in the story and to describe the types of conflict can be found in The Pearl. The importance, the meaning, and the essence of these conflicts will be analyzed further on the later discussion, Extrinsic Analysis.

3.1.3 Character and Characterization

The presentation of characters is a very important aspect in prose and drama. Little goes even further by arguing that character is more important than plot:

This is a very important feature of the narrative forms of literature. Indeed, many readers are willing to regard plot as of minor importance compared with the creation of people who give a sense of life's qualities and possibilities. (1966: 89)

Based on the role's importance, character may be grouped into two types: main (major) and minor character and based on its complexity, it is known two types: flat and round character.

The main character is the most important in a story, because it will give a clear understanding to the whole content of the story itself. Besides, it brings a smooth movement to the story's plot.

The minor character is not as important as the main character, but it must not be understood that it has no importance at all:

Occasionally, minor characters are present in fiction simply to create the illusion of populated setting. Often they are important in successfully moving the plot forward. Sometimes minor characters serve an essential in the environment because their presence can help shed light on the main character's personality. ...

Another function of minor character is that of a foil. A foil is a character who is intended to be contrasted in behavior or attitudes to the main character. (Guches, 1980: 28)

In the case of the flat and the round character, Edward H. Jones wrote,

A flat character, usually a minor one in a novel, is constructed around a single idea or quality. His personality can often be expressed in a single sentence, and he remains a type... A round character is a greater achievement than a flat character. A round character must be himself, an individual, and he must be fitting to his role. He must reflect his environment. If he's educated, his speech and thought should show it. If he lives in a very tough neighborhood, there should be something about him that would reveal this. The round character, furthermore, change. He becomes fuller. (1968: 84)

In The Pearl, both minor and main characters, both flat and round characters can, certainly, be found. The story's main characters are Kino, Juana (Kino's wife), the doctor, the priest, and the pearl-buyers. Among these main characters, Kino is the leading or the central character.

Whereas, the story's minor characters are Juan Tomas (Kino's elder brother), Apolonia (Juan Tomas' wife), Coyotito, shop-keeper, the beggars, the doctor's servant and so on. (see Table of Characters' Role)

3.1.3.1 Characterization

What is so called by "characterization" can simply be understood as the portrayal or the description of the story's characters. Characterization will give a detail depiction about the relationships between the characters in the story: their conflicts, their contrasts, their misunderstandings, and also their friendships.

The portrayal of the story's characters can be deep or simple. Successful writers will, definitely, present a deep characters' portrayal. What is meant by a deep portrayal of characters is "the degree of richness or completeness of presentation of characters." (Little, 1966: 91) Little wrote further that any deep characterizations will take into account the complexity of human being:

The human mind is really a very complex thing. In the extreme, it is fair to say that nobody knows all about anybody. A human personality is a complex of many traits or qualities of character, many motives and desires, some in conflict with one another. A deep portrayal takes these complications into account. (1966: 91)

Such a characters' portrayal will determine a sense of plausibility or believableness of the story. In life we understand that the human being and life itself are complicated things, therefore it must be depicted from many sides or aspects.

In portraying the characters in a story an author may use either descriptive or dramatic method, but it may be also the combination of the two, the mixture method.

In descriptive method, the author gives direct descriptions as well as judgements towards characters so that the readers possess a less freedom in interpreting them. In dramatic method, the author presents characters through their dialogues and actions. (Little, 1966: 90)

Kenney gave a name "discursive" method instead of "descriptive" method. Kenney explained further that this method's advantages were simplicity and economy, but it had disadvantages too since it would discourage the reader's imaginative participation. (1966: 34)

Hudson proposed a different term in referring to the descriptive technique, he called it "direct or analytical" method. To make it clear, here is presented Hudson's view concerning two methods of characterization:

In regard to what is more especially understood as characterization—that is, the psychological side of it—the principal thing to remember is, that the conditions of the novel commonly permit the use of two opposed methods—the direct or analytical, and the indirect or dramatic. In the one case the novelist portrays his characters from the outside, dissects their passions, motives, thoughts and feelings, ex-

plains, comments, and often pronounces authoritative judgment upon them. In the other case, he stands apart, allows his characters to reveal themselves through speech and action, and reinforces their self-delineation by the comments and judgements of others characters in the story. (1963: 146-7)

To make a brief summary about the characterization and, at the same time, to make a practical guidance in analyzing it, here is quoted a very good method of characterization given by Guches:

First, we come to know characters by what other think of them. Second, we make judgements about them based upon what they look like. Third, we learn about them by how they speak in the dialogue, and fourth, we learn a good deal about them based upon what they do or what they do not do. Finally, we also learn about characters based upon what they themselves think.

(1980: 69)

In writing The Pearl, John Steinbeck uses both the descriptive and the dramatic methods. In other words, he uses the mixture technique in portraying the characters in the story.

By using the mixture technique of characterization, the author will be able to minimize the lacks and the weaknesses possessed by each of the two different methods.

In addition, Steinbeck also uses the so called "contextual" method. In Kenney's view this method was taken

to mean "the device of suggesting character by the verbal context that surrounds the characters. (1966 : 36) In The Pearl, such a method is closely related to the musical device. Therefore, characterization of this kind will be discussed implicitly in analysis on Musical Device in the later discussion.

In this following discussion, some data of the text of the story will be presented in order to show a deep portrayal of character done by Steinbeck. The arrangement of the data's description will be based on Guches' classification given above.

First, we understand characters by what others think of them. This quotation is an example of it:

Kino had wondered often at the iron in his patient, fragile wife. She who was obedient and respectful and cheerful and patient, she could arch her back in child pain with hardly a cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she was like a strong man.... (TP: 8-9)

The quoted story's text above gives us a clear idea of the way how Kino thinks about his strong, patient, and obedient wife.

This following quotation is a description about the Indians' view upon Kino's family:

All of the neighbors hoped that sudden wealth would not turn Kino's head, would not make

a rich man of him, would not graft onto him the evil limbs of greed and hatred and coldness. For Kino was a well-liked man; it would be a shame if the pearl destroyed him. "That good wife Juana, "they said, "and the beautiful baby Coyotito, and the others to come. What a pity it would be if the pearl should destroy them all. (TP: 56)

Second, we make judgements about them based on what they look like. In order to know that Steinbeck uses too this method, here is presented some quotations:

Kino was young and strong and his black hair hung over his brown forehead. His eyes were warm and fierce and bright and his mustache was thin and coarse. (TP: 4)

A stout slow man sat in an office waiting. His face was fatherly benign, and his eyes twinkled with friendship. He was a caller of good morning, a ceremonious shaker of hands, a jolly man who knew all jokes and yet who hovered close to sadness, for in the midst of a laugh he could remember the death of your aunt, and his eyes could become wet with sorrow for your loss.

(TP: 61)

The first quotation is about Kino's physical looking and the second one is a description about a dealer physical and emotional appearance.

Third, we learn about them by how they speak in dialogue. In The Pearl, dialogues are presented oftenly as these following lines of the story's text will show:

The doctor said, "I was not in when you came this morning. But now, at the first chance, I have come to see the baby." ...

"The baby is nearly well now," he said curtly
(TP: 38)

The man behind the desk said, "I'm a fool, I know, but my first offer stand. I still offer one thousand. What are you doing?" he asked, as Kino thrust the pearl out of sight.

"I'm cheated," Kino cried fiercely. "My pearl is not for sale here. I will go, perhaps even to the capital. (TP: 67)

The first quotation is a dialogue between Kino and the doctor, and the second dialogue is between Kino and a pearl buyer.

Fourth, we learn a good deal about them based upon what they do or what they do not do. Let us notice this following line from the text of the story in order to give evidence about it:

So carefully did she work that he heard only the lightest sound when she moved the fireplace stone. And then like a shadow she glided toward the door. She paused for a moment beside the hanging box where Coyotito lay, and then she was gone. ... Her arm was up to throw when he leaped at her and caught her arm and wrenched the pearl from her. He struck her in the face with his clenched fist and she fell among the boulders, and he kicked her in the side.
(TP: 75-6)

The quotation above shows how Juana tries to throw the pearl silently as she began to feel that the pearl can bring danger to the family's peaceful life. But, Kino knows it and he, therefore, stops it.

This quotation below is about the effort of a pearl buyer in order to cheat Kino:

...and they put their pearls in the desk, for it is not good to let an inferior pearl be seen beside a beauty. ...This morning he had place a flower in a vase on his desk, a single scarlet hibiscus, and the vase sat beside the black velvet lined pearl tray in front of them. (TP : 61-2)

Finally, we also learn about characters based upon what they themselves think. Steinbeck uses also such a technique as it will be clear from this quoted passages:

There was no anger in her for Kino, He had said "I am a man," and that meant certain things to Juana. It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana, in her woman's soul knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was the thing that made him a man, half insane and half god, and Juana had need of a man; she could not live without a man. Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. (TP: 77)

The quoted passage above makes us understand clearly how Juana thinks about herself concerning the differences in man and woman. It gives us a quite clear idea about the way how Juana will relate herself (her attitude) to such a man. In other words, Juana has her own conception concerning the matter of man-and-woman's position in life.

So far, it has been analyzed the deep portrayal of characters in Steinbeck's The Pearl. In this case, it is safe to say that Steinbeck has made the characterization achieves its goal, that is to say to make the characters look like a real presentation of life, and to give help in understanding the meaning and the essence of the story itself.

3.1.3.2 Characters' Sketches

It has been understood well that Steinbeck makes a deep portrayal of character in the sense that Steinbeck, in The Pearl, has presented various and diverse aspects of human beings and, and the same time, life itself. In this following discussion, it will be described the main characters' actions.

Through this analysis we will know a great deal concerning their roles and functions in the story. It will give a great aid as well in understanding the meaning of the story itself.

Before making characters' sketches, it will be better to make a table of characters' role so that the discussion can be made easier.

Table of Characters' Role

No	Character	Types	Role / Function
1	K i n o	Main + Round	Protagonist
2	J u a n a	Main + Round	Protagonist
3	The doctor	Main + Flat	Antagonist
4	The priest	Main + Flat	Antagonist
5	The buyers	Main + Flat	Antagonist
6	Coyotito	Minor + Flat	F o i l
7	Juan Tomas	Minor + Flat	F o i l
8	Apolonia	Minor + Flat	F o i l
9	Shop-keeper	Minor + Flat	F o i l
10	The beggars	Minor + Flat	F o i l
11	Attackers	Minor + Flat	F o i l
12	Neighbors	Minor + Flat	F o i l
13	The doctor's servant.	Minor + Flat	F o i l
14	The buyer's little servant	Minor + Flat	F o i l

Based on the table presented above, it will be described shortly the characters' sketches.

The minor characters are not included in this ana-

lysis due to a consideration that the roles and the functions of the minor characters can be understood implicitly from the main characters' sketches.

3.1.3.2.1 Kino

Kino is the leading or the central character of the story. He is a strong young Indian who one enjoy peaceful life with his family in an Indian village called La Paz:

In Kino's head there was a song now, clear and soft, and if he had been able to speak it, he would have called it the Song of the Family.

(TP: 2)

And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes. (TP: 3)

It was all part. Sometimes it rose to an aching chord that caught the throat, saying that this is safety, this is warmth, this is the Whole.

(TP: 4)

The quotations above give a quite clear indication that Kino enjoyed a quite happy life.

It is absolutely true that everything in Kino's family are simple. There was no decoration inside his brush house. His foods were simple too, and he slept on rough mat, and he dressed in simple clothes too. In short, it can be said that all in Kino's family were simple.

However, in the simplicity, Kino has enjoyed one

peaceful life of sharing the family's unity and warmth, friendly social life in his community, and also the harmony with his natural environment.

The fact that Kino is quite happy with the existing condition can be understood from the following lines

As he came through the door Juana stood up from the glowing fire pit. She put Coyotito back in his hanging box and then she combed her black hair and braided it in two braids and tied the ends with thin green ribbon. Kino squatted by the fire pit and rolled a hot corn-cake and dipped it in sauce and ate it. And he drank a little pulque and that was breakfast. That was the only breakfast he had ever known outside of feast days and one incredible fiesta on cookies that had nearly killed him. When Kino had finished, Juana came back to the fire and ate her breakfast. They had spoken once, but there is not need for speech if it is only a habit anyway. Kino sighed with satisfaction—and that was conversation. (TP : 5)

The quotation shows a fact that emotionally Kino feels happy enough so that he "sighed with satisfaction." And Kino is, in fact, a man of emotion in the sense that he prones to feel everything not through verbal expressions but through the emotional signs, gestures and actions.

Kino loves both Juana, his wife, and Coyotito, his son. Later on we will see plenty of facts that show his great love to his family.

His peaceful family life is once disturbed when his beloved son — a part of the family as a whole— is poisoned by a scorpion's bite. His love both to Juana and Coyotito has made him bring Coyotito to the doctor in the town. He knows well that the doctor will not give medical treatment, but he, somehow, goes to the doctor because of Juana's insistence.

Kino is an idealist as well. This is revealed by his finding of the magnificent pearl in which he wants that his son must be able to read so that he will, in the future, free his society from the darkness of being unable to know the real truth.

But Kino's face shone with prophecy. "My son will read and open the books, and my son will write and will know writing. And my son will make numbers, and these things will make us free because he will know — he will know and through him we will know." (TP : 33)

Kino's idealism here should be understood in terms of his strong will to make his people free from the domination and the exploitation of the White people over the Indian people. The White people always refers to "the books" to justify and to make "raison d'être" that they are in the right sides. The Indians never know what are in the book and they, as a logical consequence, do not know whether or not what the White people said are really true as it is said in those books. And Kino has a zealous will that

his son must become the hero that will reveal the real truth of this matter, a hidden mystery that is left unexplainable for nearly four hundred years.

The discovery of the magnificent pearl is also a starting point of a change in Kino's mind. The presence of the pearl has changed his mind from his old peaceful family life into a new dream and hope of establishing a new better style of life in the family's future. The word "better" future life here must be understood as the one that is materially oriented. In other words, the better future life is taken to mean in its better material quality and is not in its spiritual or transcendental or mental quality.

His fellows know this change, and they feel sorry for that because Kino is a good and well-like man. They do not want to see Kino will be torn into pieces by the wickedness of material(ism),

All of the neighbors hoped that sudden wealth would not turn Kino's head, would not make a rich man of him, would not graft onto him the evil limbs of greed and hatred and coldness. For Kino was a well-liked man; it would be a shame if the pearl destroyed him. "That good wife Juana," they said, "and the beautiful baby Coyotito, and the others to come. What a pity it would be if the pearl should destroy them all. (TP : 56)

In short, they do not want it will ruin his happy life.

His dream of establishing a better future life has put him and his family in danger, but he would bravely face all the risks. Kino dared even to break off rules that has been conventionally established by the society. What is meant by the conventionally established rules was that the Indian pearl divers were supposed not to sell their pearls outside the town. That was because God (religion) forbade such an action:

It was a good idea, but it was against religion and the Father made that very clear. The loss of the pearl was a punishment visited on those who tried to leave their station. And the Father made it clear that each man and woman is like a soldier sent by God to guard some part of the castle of the Universe. And some are in the ramparts and some far deep in the darkness of walls. But each must remain faithful to his post and must not go running about, else the castle is in danger from the assaults of Hell."
(TP: 59-60)

It happened when Kino decided to sell his pearl in the capital because he was angry and dissatisfied of being cheated by the pearl buyers. Kino felt that all the three dealers were playing a smart trickery to him.

Kino knew very well that his decision will put him in a very big danger. Kino realized that it might cause him, and even his family, to be killed. Kino and Juan Tomas, his older brother, had been told by their father

about some foregoing efforts of the Indian pearl divers selling their pearls outside the town, but these things are always ended by the death of the Indian and the loss of the pearls:

"Before you were born, Kino," he said, "the old ones thought of a way to get more money for their pearls. They thought it would be better if they had an agent who took all the pearl to the capital and sold there and kept only his share of the profit."

Kino nodded his head. "I know," he said. "It was a good thought."

"And so they got such a man," said Juan Tomas, "and they pooled the pearls, and they started him off. And he was never heard of again and the pearls were lost. Then they got another man and they started him off, and he was never heard of again. And so they gave the whole thing up and went back to the old way."

"I know," said Kino. "I have heard our father tell of it. (TP : 59)

Kino's determination in defending the pearl is getting even eager and bigger when a very big insult is put on his face,

And Kino said, "Oh, my brother, an insult has been put on me that is deeper than my life. For on the beach my canoe is broken, my house is burned, and in the brush a dead man lies. (TP : 84)

For a man like him, such an action is a serious insult.

In Kino's mind a canoe is valued very highly not only for the sake of its function as a means of living, but also due to its importance as a symbol for the honor of his ancestors. (TP: 19)

Kino's enemies do all those insults very cowardly, and that is the reason why he considered that such insults are deeper than his life,

The killing of a man was not so evil as the killing of a boat. For a boat does not have sons, and a boat cannot protect itself, and a wounded boat does not heal. (TP : 80)

Strictly speaking, they do those evil deeds behind Kino, they do not do them straightly, in the sense that Kino knew by his own eyes. They are irresponsible men, and Kino hates it. Kino regards himself as a man who will be responsible for everything he did. Kino cannot stand out any irresponsible behaviors or actions. As a man, Kino will not accept such an irresponsibility. He must fight it no matter he could probably be die for it.

Kino's stubbornness in keeping the pearl is, thus—by that time—, no longer for the main reason of its material values, since Kino might, actually, give the pearl as a gift. (TP: 86) His main reason in defending the pearl is to defend his honor and pride as a man, a man who—in Kino's mind—is supposed to be responsible for maintaining both the family's safety and the ancestors' dignity.

In his very anger and a sense of revenge, Kino's very nature of "manliness" is clearly revealed. Kino inherits this sense of manliness from his ancestors, and it appears instinctively when danger comes to him,

Some ancient thing stirred in Kino. Through his fear of dark and the devils that haunt the night, there came a rush of exhilaration; some animal thing was moving in him so that he was cautious and wary and dangerous; some ancient thing of the past of his people was alive in him. (TP: 90)

True, the very essential nature of Kino's personality comes up when his safety and his family's unity is threatened:

He was an animal now, for hiding, for attacking and he lived only to preserve himself and his family. (TP: 80)

Kino is trapped into a critical situation. His old peaceful life has gone, his family's safety is in danger, and he has not achieved yet the new world he dreamed on.

He decides to go on striving because he is a man who will never betray his moral principle no matter how and what will happen. So he takes his family with him for an escapade to the capital. He will fight his enemies. Kino leads the enemies to the mountain where he can possibly get a chance to defeat them:

"We will go into the mountains. Maybe we can lose them in the mountains. ...

And Kino ran for the high place, as nearly all animals do when they are pursued. (TP : 99)

The reason of his tendency to choose the mountains as the direction of his flight is his very well knowing of their natural characteristics. Kino and Juana are those who lived very close to nature. They know, therefore, the nature very well,

"Beware of that kind of tree there," he said, pointing. "Do not touch it, for if you do and then touch your eyes, it will blind you. And beware of the tree that bleeds. See, that one over there. For if you break it the red blood will flow from it, and it is evil luck." And she nodded and smiled a little at him, for she knew these things. (TP: 93)

In fact, Kino can, finally, defeat and kill all his enemies. Kino's manness and instinctive quality can be seen plainly enough as he killed the enemies:

Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes. The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scrambled away like a crab, slipped into the pool, and

then he began to climb frantically, to climb up the cliff where the water penciled down. His hands and feet threshed in the tangle of the wild grapevine, and he whimpered and gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately and fired. He saw his enemy tumble backward into the pool, and Kino strode the water. In the moonlight he could see the frantic frightened eyes, and Kino aimed and fired between the eyes. (TP: 113-4)

The quoted passage above shows how Kino can defeat all his three enemies in a very fast movement. The sense of "the struggle for the fittest" is so strong in Kino and it will be in this sense too that Kino's instinctive nature is revealed. Kino's instinct to attack, in a very sudden, is described as though it were a machine, it is moved mechanically, without thinking, plan or any other considerations. Kino fights them bravely. His attack to the enemies just like an animal attack. There is nothing in Kino's mind but fighting and defeating and killing the enemies. In short, the only thing Kino knew is that the enemies are threatening and endangering his family safety, so he must save his family and kill them, just like the animals when they are threatened.

It was true that Kino could lose all his enemies, but he must pay this win with the death of his only beloved son, Coyotito.

And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound—the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death. (TP: 114)

From the discussion presented above we know that Kino was described by the author not only from his physical appearances but also from his mental qualities (his way of thinking, his moral principle, his way of life etc.). Shortly speaking, Steinbeck described him as a total entity of a person, a personality.

It can be concluded that Kino was taken to stand for the ideal personality of the Indian people. There are some important characteristics of him that can be noted as reasons for such a conclusion: his honesty, bravery, affection, strength, idealism, responsibility and, in short, all his honorable conducts.

His bravery could, for example, make his fellows get advantages from it:

And others said, Kino is a brave man, and a fierce man; he is right. From his courage we may all profit. These were proud of Kino. (TP:69)

Both his responsibility to his honor and his loyalty to his friends can, for instance, be understood from these following lines:

He was not conscious of the pain in his head. He leaped up the beach, through the brush line toward his brush house, and it did not occur him to take one of the canoes of his neighbors. Never once did the thought enter his head, any more than he could have conceived breaking a boat. (TP: 80)

The quoted passage above show us how Kino held strongly his moral principle as a man. Breaking a canoe is, for him, a coward action. That will even be much more coward to steal a canoe because it is, for him and his society, a source of living and, at the same time, a symbol for the ancestors' honor. Therefore, he does not even have a thought of stealing his fellows' canoe even though he needs it so much to be used in his espace.

Kino's bravery, honesty, strength, idealism, loyalty and responsibility make him deserved to be qualified as possessing an heroic quality. And we can, surely, ascribe him as the hero in the story.

First, he is a hero in the sense that he is an honorable honest man who will always defend his reputation, his honor as a man. In the second place, he is a hero because of his strong responsibility for taking care and protecting the safety and the unity of his family.

Third, he can be placed as the hero dealing with both his bravery and his idealism in struggling something for the sake of the real truth, he will not tolerate any kind of falseness and trickery. And finally, Kino can be regarded as the hero due to the fact he is the first and the only one — among the Indians— who has been successful in striving against the domination and the exploitation of the White people over the Indian society.

It will not be an amazing thing, to see the Indians are proud of him. His arrival in La Paz will always be remembered by all the Indians because it is a moment of a great victory:

Everyone in La Paz remembers the return of the family; there may be some old ones who saw it, but those whose fathers and whose grandfathers told it to them remember it nevertheless. It is an event that happened to everyone.

It was late in the golden afternoon when the first little boy run hysterically in the town and spread the word that Kino and Juana were coming back. And everyone hurried to see them. The sun was settling toward the western mountain and the shadows on the ground were long. And perhaps that was what left the deep impression on those who saw them. (TP : 114-5)

The coming of Kino and Juana is described as happen to everyone, and the arrival is in "the golden afternoon." Generally, a gold is regarded as a symbol for the

victory. Thus, it can be understood clearly enough that "the golden afternoon"—the afternoon of the victory's arrival— is belong not only to Kino and Juana alone. It is a victory that happens and belongs to all the Indian people.

True, for the Indians their coming back to La Paz is understood as the arrival of the victory for all. But it is not for the couple themselves. For Kino and Juana it is not a win at all. On the contrary, their arrival is a big loss because the unity and the peaceful life of the family had been broken and destroyed. The coming of them is, indeed, a very tragic loss.

3.1.3.2.2 Juana

Juana is Kino's wife. Juana is a patient, obedient, cheerful, respectful, strong and brave woman so that Kino, her husband, admires and loves her.

Kino had wondered often at the iron in his patient, fragile wife. She, who was obedient and respectful and cheerful and patient, she could arch her back in child pain with hardly a cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she was like a strong man. And now she did a most surprising thing. (TP: 8-9)

What is meant by "she did a most surprising thing" is her determination to get a doctor for her sick baby. It is surprising because to want a doctor is, for the Indians, a wonderful thing. The Indian people have never gone to a doctor, and it is Juana who, for the first time, dares to have an idea of going to a doctor in order to get a medical cure. She does it due to her love to Coyotito, her first baby:

"The doctor," she said. "Go to get the doctor."

The word was passed out among the neighbors where they stood close packed in the little yard behind the brush fence. And they repeated among themselves, "Juana wants the doctor." A wonderful thing, a memorable thing, to want the doctor. To get him would be a remarkable thing. The doctor never came to the cluster of brush

houses. Why should he, when he had more than he could do to take care of the rich people who lived in the stone and plaster houses of the town.

"He would not come," the people in the yard said.

"He would not come," the people in the door said, and the thought got into Kino.

"The doctor would not come," Kino said to Juana.

She looked up at him, her eyes as cold as the eyes of a lioness. This was Juana's first baby—this was nearly everything there was in Juana's world. And Kino saw her determination and the music of the family sounded in his head with a steely tone.

"Then we will go to him," Juana said, and with one hand she arranged her dark blue shawl over her head and made of one end of it a sling to hold the moaning baby and made of the other end of it a shade over his eyes to protect him from the light. (TP: 9-10)

The sentences quoted just now show how Juana keep on insisting to get a doctor though all people has warned her that the doctor will not come. Finally, due to her great worry to the baby's life, she decides to go to the doctor's house in town. Without asking for Kino's confirmation she has prepared herself to go there. Kino follows her because "the music of the family sounded in his head with a steely tone." It means that they will do everything for the sake of their family's safety and unity.

Juana and Kino loves to each other very much. Their love is expressed, however, not in words. They express it through actions. So great is their love so that their soul is said as being unified. In other words, the love has made their will and purpose in life become one.

Juana, glancing secretly at him, saw him smile. And because they were in some way one thing and one purpose, she smiled with him. (TP:51)

Her loyalty and respect to Kino, her strength can be seen throughout the forward movements of the story. In the story, she is, indeed, presented as a suitable partner for Kino.

Although she is a woman of power and strength, she possesses a high sense of affection and love to her family, "an instinctive caution of danger." She warns Kino repeatedly that the pearl is an evil thing, and she, therefore, asks him to throw it away. She steals it silently and throws it back into the sea. But Kino knows it so that he stops her to do so.

When Kino has said that he is "a man", she does not think anymore of any ideas as stealing and throwing the pearl silently, though she gets a chance to do it so. She has needed such a man, she cannot even live without such a man. She will share her life with such kind of a man whatever will happen, even if she must face dangers. It is a reason why she does not angry when kino beat

her for what she was trying to do, throwing the pearl:

There was no anger in her for Kino. He had said, "I am a man," and that meant certain things to Juana. It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana, in her woman's soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing that made him a man; she could not live without a man. Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. Of course she would follow him, there was no question of that. (IP : 77)

Juana will always ready to help and to comfort Kino anytime he was in trouble. And Kino himself often take a strength from her, as these following quotations will prove it,

The crowd in the doorway wavered and broke and let the three pearl dealers through. The crowd was silent now, fearing to miss a word, to fail to see a gesture or an expression. Kino was silent and watchful. He felt a little tugging at his back, and he turned and looked in Juana's eyes, and when he looked away he had renewed strength. (IP: 66)

This first quotation is an event in which Kino is in despair because the first dealer says that the pearl is a valueless one.

Then the dealer offers a very low price for it. In order to ensure Kino that it is a valueless pearl, this dealer invites the other three dealers to give an examination to Kino's pearl too. Here are some other quotations that will show Juana's readiness in giving comfort and help to Kino whenever he was in trouble or despair,

Juana watched him with worry, but she knew him and she knew she could help him best by being silent and by being near. (TP: 71)

They have taken the pearl. I have lost it. Now it is over," he said. "The pearl is gone."

Juana quieted him as she would quiet a sick child. "Hush," she said. "Here is your pearl. I found it in the path. Can you hear me now? Here is your pearl. Can you understand? You have killed a man. We must go away. (TP : 79)

Juana realizes instinctively that her peaceful family life has gone forever, and, now, the only thing left is that they must prepare themselves for facing the dangers, that is to say the consequence of the killing,

Now, in an instant, Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark bladed beside him, convinced her. All of the time Juana had been trying to rescue something of the old peace, of the time before the pearl. But now it was gone, and there was no retrieving it. And knowing this, she abandoned the past instantly. There was nothing to do but to save themselves. (TP: 78-9)

Those quoted sentences are indirect or implied signs and indications dealing with Juana's strength in her life.

Of course she is very much upsetted by the ruin of her old peaceful family's life. But she does not even grumble or complaint and crying for it. Instead of regreting for what has happened, she prepares herself for challenging possible troubles and dangers to come.

Juana's strength in standing troubles, pains, hungers and sorrows can be seen even clearer during the family's escapade in avoiding the pursuers who will kill the family and seize the pearl. While Kino was asleeping, Juana keeps awake and watching patiently. Even, she takes care of Coyotito, and she ignores her painful mouth,

But Juana did not sleep. She sat quiet as a stone and her face was quiet. Her mouth was still swollen where Kino had struck her, and big flies buzzed around the cut on her chin. But she sat as still as a sentinel, and when Coyotito awakened she places him on the ground in front of her and watch him wave his arms and kick his feet, and he smiled and gurgled at her until she smiled too. She picked up a little twig from the ground and tickled him, and she gave him water from the gourd she carried in her bundle.

(TP : 94)

Juana is, too, not only a strong woman who will always be ready to help Kino, but she also always try not to discourage him.

To know that Juana will not do something that will discourage him, here is shown a quotation showing that,

She looked up at Kino when he came back; she saw him examine her ankles, cut and stretched from the stones and brush, and she covered them quickly with her skirt. Then she handed the bottle to him, but he shook his head. Her eyes were bright in her tired face. Kino moistened his cracked lips with his tongue. (TP:101)

Besides, she is also a woman of bravery and courage. Her bravery, courage and iron hearted can be seen especially from her refusal to leave Kino when he asked for it in order she and Coyotito can possibly be saved. Juana rejects Kino's wish with no doubt at all, she refuses it with a perfect determination, there is no sign of fear on her face:

"Juana," he said, "I will go and you will hide. I will lead them into the mountains, and when they have gone past, you will go north to Loreto or to Santa Rosalia. Then, if I can escape them, I will come to you. It is the only safe way."

She looked full into his eyes for a moment.

"No," she said. "We go with you."

"I can go faster alone," he said harshly. "You will put the little one in more danger if you go with me."

"No," said Juana.

"You must. It is the wise thing and it is my wish," he said.

"No," said Juana.

He looked then for weakness in her face, for fear or irresolution, and there was none. Her eyes were very bright. He shrugged his shoulders helplessly then, but he had taken strength from her. When they moved on it was no longer panic flight. (TP: 101-2)

We see from the quoted story's text above that Juana says simply —as if without any burden— the word "no" third times to reject Kino's wish. Kino tries to examine her face searching for fear or irresolution, and Kino finds "none."

The quoted sentences above give us more evidences of the fact that Kino has oftenly taken renewed strength and power from her, as it has already been indicated in the previous discussions.

It has been mentioned earlier that Juana is also respectful to Kino. Such a respect can be understood from her refusal to throw the pearl back into the sea where it was found. She asks him to throw it eventhough she is actually the one deserved to do it because Juana is right that the pearl is an evil thing endangering the family.

Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and she looked into Kino's eyes and said softly, "No, you." (TP: 117)

Juana is, thus, right with the assumption that it will ruin

the family's safety and unity. That is, now, proved to be true by the death of Coyotito. However, Juana does not blame Kino's stubbornness in defending that pearl. This is because she is very respectful to him. Besides, Kino has proved himself to be a real man who is responsible fully toward everything he did.

If, in the story, Kino is presented to stand for the hero and for the most ideal personality among the Indian people, Juana is, then, the heroine and the most ideal woman among the Indian women. We have seen that throughout the forward movement of the story she is described vividly with so many fantastic conducts. Her bravery, affection, love, strength, courage, loyalty, patience, and obedience are all impressive and amazing. Shortly speaking, her admirable behaviors as a woman has made her deserved to be placed at the same position with the honorable Kino, the hero of his community.

In fact, both of them are similarly admired by all the Indian society. This fact can be seen when they are coming back to La Paz. All the Indian people are impressed by their successful effort and struggle in breaking or destructing the domination and the exploitation of the White people over the Indians. They will never be forgotten and will always be remembered by their people due to that great victory.

The similar position of Kino and Juana can be seen clearly from the fact that they walk side by side, and not in its usual manner,

The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. (TP: 115)

This means that Kino and Juana are, now, in the same level or position, in the sense that they will never win the fight without any helps of one over the other. Kino alone will probably not able to fight the White people without Juana's companion. Juana's patience, bravery and strength in accompanying Kino to struggle against those enemies make him able to defeat and kill them.

In addition, the Indians believe that there is something sacred and magical in Kino's and Juana's arrival; they consider that Kino and Juana are protected by such kind of a magical protection so that nobody dares, when the couple comeback to La Paz, to speak to them:

Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inward on herself. She was as remote and as removed as Heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had

gone through pain and had come out on the other side; that there was almost a magical protection about them. And those people who had rushed to see them crowded back and let them pass and did not speak to them.

Kino and Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and they carried pillars of black fear about them. ... Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbors stood back and let them pass. Juan Tomas raised his hand in greeting and did not say the greeting and left his hand in the air for a moment uncertainly.

(TP : 115-6)

It is clear, then, that the appearance of Kino and Juana is illustrated so vividly and so impressively. In such an illustration, it can be sensed an atmosphere of an heroic greeting or welcoming.

3.1.3.2.3 The doctor

The doctor is a White man unnamed in the story. When Juana planned to invite this doctor to cure Coyotito, the Indian people said that this doctor will not come, this doctor, indeed, never came the brush houses,

The doctor never came to the brush houses. Why should he, when he had more than he could do to take care of the rich people who live in the stone and plaster houses of the town. (TP:9)

What kind of a man the doctor was, is understood very well by the beggars of the town,

And they knew the doctor. They knew his ignorance, his cruelty, his avarice, his appetites, his sins. They knew his clumsy abortions and the little brown pennies he gave sparingly for alms. (TP: 12)

Furthermore, these town beggars ascribe him as "the fat lazy doctors." (TP: 12)

Kino hates this doctor very much since "all of the doctor's race spoke to all Kino's race as though they were simple animals." (TP: 12) The doctor belongs to the race who has beaten, starved, robbed, and despised Kino's race for almost four hundred years. (TP : 12)

Kino's hatred and anger to the doctor is a reasonable thing, and Kino is right about what he felt in the case of the doctor's maltreatment towards Kino's race:

"Have I nothing better to do than cure insects bites for 'little Indian'? I am a doctor, not a veterinary." (TP: 14)

The quoted story's text shows that the doctor really consider himself superior than the Indian people. Such words as "I am a doctor, not a veterinary" is a similar thing as regarding the Indians are, as if, really animals. (see further on Sociological Analysis) It is, at the same time, a very plain implicit indication revealing his arrogance.

The doctor had once for a short time lived in France which he mentions it as "a civilized living." And the rest of his life is a memory of and longing for France,

In his chamber the doctor sat up his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out the way. His eyes rested in puffy little hammocks of flesh and his mouth dropped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who,

if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was memory and longing for France. "That," he said, "was civilized living"— by which he meant that on a small income he had been able to keep a mistress and eat in restaurants. (TP: 13-4)

As the cited sentences showed, the doctor is illustrated as dressing in a "gown of red watered silk that had come from Paris", eating his meals discontently and tastelessly, and as decorating his house with religious pictures. Shortly speaking, the doctor looks like—based on his outer lookings, of course— a tender, honest, noble, gentle, innocent, honest, and kindly pious person.

All the outer appearances are not true at all. This doctor is, in fact, a dishonest person. This can be recognized, for example, from his reluctance to tell the real truth about one of his patient's illness,

The news came to the doctor where he sat with a woman whose illness was age, though neither she nor the doctor would admit it. (TP: 28)

His dishonesty can be exposed further from the way how he has misinformed Kino and Juana about the truth of Coyotito's wound. It has been pointed in the previous analysis that Coyotito has, actually, been cured by Juana's traditional remedy; and the doctor pretends to say that the baby can be killed if the doctor were not come in time.

The doctor gives medical treatment to his patients merely for the sake of money, without any moral consideration or sense of humanity. This can be proved from "his clumsy abortions" (TP: 11), and also from the event when Kino came to his house begging for Coyotito's cure,

"Has he any money?" the doctor demanded.
"No, they never have any money. I, I alone in the world am supposed to work for nothing—and I am tired of it. See if he has any money." (TP: 15)

But the doctor's attitude changes as soon as he heard about Kino's finding of the pearl. As he knows who Kino is he begins to imagine himself as living in Paris happily,

And when it was made plain who Kino was, the doctor grew stern and judicious at the same time "He is a client of mine," the doctor said. "I'm treating his child for a scorpion sting." And the doctor's eyes rolled up a little in their fat hammocks and he thought of Paris. He remembered the hard-faced woman who had lived with him as a beautiful and kind girl, although she had been none of these three. The doctor looked past his aged patient and saw himself sitting in a restaurant in Paris and a waiter was just opening a bottle of wine. (TP: 28)

Implicitly, the cited sentences of the story's text shows that the doctor is thinking of something to do.

The doctor comes to Kino's brush house. He says that he was not at home when Kino visited him. Therefore, this doctor asks for Kino's apology dealing with that matter.

And then he offers his skill to give medical treatment to Coyotito's poisonous wound. Only after using a smart way of cheating this doctor is allowed to cure the baby.

The doctor is a cruel man as well, and it can be understood from these lines of the story's text:

Then the doctor hurried in, followed by his men. He scattered the old women like chickens.
(TP: 44)

Moreover, he is a very tricky person. Though it is not stated directly in the story's text, we know that this doctor sends a hireling in order to steal Kino's pearl.

From all the explanations presented above, we may judge this doctor as a person of hypocrisy, selfish, cruel, greedy and immoral. His seemingly good outer appearances are in the contrary to his real personality. As a matter of fact, the doctor is a very wicked person.

His religion is materialism, his moral is money. True, this doctor is a zealous and militant follower of materialism. He will search for material gains in all the way or no matter how it will be done.

In this sense, the doctor can be taken or ascribed as a real portrait of a hedonist. He considers pleasures as the only goal in life. All his evil conducts ((abortion, cheating, stealing) are some clear indications of the fact that he is presented as an evil character in the story.

3.1.3.2.4 The Priest

The priest of the town is a character unnamed in the story. This priest is described as a "graying, aging man with an old skin but his eyes are young and sharp." This priest considers the Indian people as children so that he treats them like children. (TP: 35)

"A thoughtful look in his eyes and a memory of certain repairs necessary to the church" is the first response of him as soon as the news of Kino's pearl finding came to the priest. After hearing such a news, the priest suddenly "wondered whether he had baptized Kino's baby, or married him for that matter." (TP: 28)

Then, the priest goes to Kino's brush house, and he gives his blessing to Kino by saying that Kino's grace is written "in the books." (TP: 35) This priest advises the couple to give thank to God who had given such kind of a valuable treasure to the family. Besides, this old priest gives his praise because the couple's first hope and thought is a good one. (TP: 36)

Every year this priest preaches a sermon warning the Indian pearl searchers not selling their pearl outside the town. The priest argues that the prohibition is the command of God to every human being. It is a rule of God that each man and woman must remain in their own places, and that they must guard the place.

Everybody who tries to disobey this Heaven rule will be destroyed by the assaults of Hell. (TP: 59-60) All these descriptions will be clarified a little bit further in the later discussion, Sociological Analysis.

From the behaviors that this priest has shown, we may consider him as not having the qualities of an honorable and sympathetic priest. A priest is supposed— as a holy or pious person—to behave wisely, to serve and to protect his flocks. A priest is also obliged not to tell a lie. And a priest is especially burdened with a duty to love the poor and the weak people, as it is exemplified by the Christ (or Prophet Isa) who has historically been known as living close and very helpful to the poor and the weak people.

The only reason for his visit to Kino's brush house is money. The priest will not come if, supposed, Kino does not have the pearl. We know quite well too that the priest tells a lie when he said that Kino's name is mentioned in the Holy Bible. The yearly sermon preached by this priest is, undoubtedly, untrue as well.

All the priest's unsympathetic conducts is a clear indication that he is an evil character in the story. He is a person of hyphocrisy who hides his wickedness in the name of religion. The priest's true faith is the same as the doctor had, material gains or money. He has betrayed both God and the Bible itself.

3.1.3.2.5 The Pearl Buyers

There are four pearl-dealers unnamed in the story. There is, actually, one buyer only, and the other buyers are his agents who work for him. (TP: 29) This is a kind of pretty trickery that is done to cheat the Indian people. They pretend as if they were individuals working separately and not in a cooperation. They act as if each of them are bidding against one another for the pearl brought in by the Indian fishermen. Since this method is, in fact, not an effective or a good one, they change it into another method. Now, there is only one pearl buyer using many hands. Each of these dealers make believe that they work alone at separated offices (TP:54)

They always try to give very low prices for the Indians' pearls. They do this thing not for the reasons that they will get higher salary for doing that, but it is done because there is a pleasure in doing it:

And although these men would not profit beyond their salaries, there was excitement among the pearl buyers, for there was excitement in the hunt, and if it be a man's function to break down a price, then he must take joy and satisfaction in breaking it as far down as possible. For every man in the world functions to the best of his ability, and no one does less than his best, no matter what he may think about it. Quite apart from any reward they might get,

from any word of praise, from any promotion, a pearl buyer was a pearl buyer, and the best and the happiest pearl buyer was he who bought for the lowest prices. (TP: 54-5)

These pearl buyers are men of very excellent liars and pretenders. They can cover their cruelty perfectly by presenting the acts of false friendliness,

A stout slow man sat in an office waiting. His face was fatherly benign, and his eyes twinkled with friendship. He was a caller of good mornings, a ceremonious shaker of hands, a jelly man who knew all jokes and yet who hovered close to sadness, for in the midst of a laugh he could remember the death of your aunt, and his eyes could become wet with sorrow for your loss. (TP: 61)

When Kino entered his office, it is described that "the buyer's eyes had become as steady and cruel and unwinking as a hawk's eyes, while the rest of his face smiled in greeting." (TP : 62) This event reveals more about the different attitude between the dealer's outer appearance and his real inner attitude. In short, this man is like a wolf in sheep's clothing.

All the pearl traders know perfectly what things to do in order to deceive Kino,

..., and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use. (TP : 54)

One of the pearl dealer, to whom Kino has come to his office, says that Kino's pearl is large and clumsy. Therefore, he offers a very low price for it. Kino does not believe it so that the dealer invites the other buyers. It has been discussed in the previous part that all other pearl buyers agree that Kino's pearl is a valueless and an unworthy one.

It will be from this side that we may reasonably conclude and judge that all of them are cruel deceivers. Kino's pearl is, indeed, a pearl of very great value. The priest, the doctor as well as the pearl buyers know this thing very well. To make it a little bit clearer, it is better to know how Kino is very confident of its very valuable price:

And Juana said, "Perhaps the dealers were right and the pearl has no value. Perhaps this has all been an illusion."

Kino reached into his clothes and brought out the pearl. He let the sun play on it until it burned in his eyes. "No," he said, "they would not have tried to steal it if it had been valueless." (TP : 93)

The quoted sentences of the story's text is a dialogue of Kino and Juana during their escape for the capital where they will try to find an appropriate price for the pearl. It is due to Kino's dissatisfaction to the low price offered by the dealers. Kino gets of angrily and decides to

sell it in the capital. He hopes he will get a suitable price for his magnificent pearl.

This moment all the pearl buyers realize that they have been playing too hard, and they realize that they can be disciplined for that. Being failed in using the trickery, those dealers must, now, use a forceful way. So they send a hireling to steal Kino's pearl. They also try to frighten Kino by breaking his canoe and by burning his brush house. Unfortunately, this hireling can be defeated and killed by Kino.

Next, these dealers hire three men to chase after Kino's family who is trying to escape for the capital. It has been discussed earlier that all those pursuers are, finally, killed in the fight against Kino.

From the above evaluation, we can, now, make a judgment toward the personality of all these pearl traders. These pearl buyers are presented in the story to stand for persons of dishonesty, exploiters, cruelty, traitor, deceiver, liar, and pretender.

Such kind of men will never be doubtful to use every possible ways in achieving things they want to gain. They will not think about moral considerations or sense of humanity in pursuing their goals. Their moral is materialism, their value principle is money. What makes it even worse is that they do the evil deeds with pleasure, there will be no sense of guilty or sin for such evil persons.

3.1.4 Setting

The so called "setting" can be understood as places and times of events and actions in a story. The function of setting is, of course, far more important than merely telling the places and the times of the story's events. Concerning this matter Kenney responded:

Sometimes in fiction we encounter details that seem to function as a projection and objectification of the internal states of the characters or a pervasive spiritual condition.... A further function of setting, related to but not identical with its metaphorical function, is the creation of atmosphere. (1966: 41)

Guches emphasized that setting is closely related to other important elements of the story itself as plot, characters, and even to the ideas on symbolic level:

Setting may also reveal to the readers something about the fictional characters in a story. The details of setting can reveal their personality traits, their personal habits, their social status, and their interests. This subtle development of character through the setting is especially effective because the traits and interests are implied rather than explicit. This makes the characters seem all the more real, since in life we gain opinion about people and their habits through impressions.

The philosophical nature of the story is symbolized by the setting. Setting, then, may be simply where the story takes place, or the setting may relate to the characters, plot, or the ideas on symbolic levels. (1980: 68)

A successful writer will, of course, carefully select appropriate settings for his stories in order to gain the aim of setting's functions in a story. The setting should be made relevant to the plot, the characters, and also it should help the creation of symbolical meaning.

Hudson distinguished setting into two types: social and material setting. (1963: 158) Using different terms but referring to the same meaning, Kenney divided setting into "physical" and "spiritual" settings. (1966: 38) By physical or material setting is to mean the real description of the happening places. Whereas, the social or spiritual setting is to mean, following Kenney, "the values embodied in or implied by the physical setting." (1966: 39)

These two kinds of setting can be clarified clearly through the practical division of setting's elements given by Holman and Harmon:

The elements making up setting are: (1) the actual geographical location, its topography, scenery, and such physical arrangement as the location of the windows and doors in a room;

(2) the occupation and daily manner of living of the characters; (3) the time or period in which the action takes place, for example, epoch in history or season of the year; (4) the general environment of the characters, for example, religious, mental, moral, social, and emotional conditions through which the people in the narrative move. (1986: 465; see also Kenney, 1966: 40)

In The Pearl we will and can find both physical and spiritual or social setting which contains some element of setting as described above. Most actions and events in The Pearl take place in such places like: the village (La Paz), the town, the sea (shore) and the mountain. Each of these places has certain roles and functions in developing the plot, the characters, and also in giving a symbolical meaning.

The village is described as an area situated near the beach. The village named La Paz is the place where the Indian lived their life. They live in a very close relation to their natural surrounding, as it can be seen from this quotation:

The roosters had been crowing for some time, and the early pigs were already beginning their ceaseless turning of twigs and bits of wood to see whether anything to eat had been overlooked. Outside the brush house in the tuna clump, a covey of little birds chattered and flurried with their wings. (TP: 1)

The Indians live in relatively similar brush houses with the brush fences in front of the houses, and they eat the same kind of food:

Across the brush fence were other brush houses, and the smoke came from them too, and the sound of breakfast, (TP: 4)

When the evening came, the neighbors in the brush houses sat eating the corncakes and beans (TP: 68)

The house of Juan Tomas was almost exactly like Kino's house; nearly all the brush houses were alike (TP: 82)

...Kino ate his beans from the little pottery dish and wiped it with a corncake and ate the cake and washed the whole down with a drink of pulque. (TP: 43)

From some quotations above we can understand that it is not only the house and the food that is similar but it is their habits too. Concerning the clothes and the decorations of the brush houses of the Indians, Kino's house and clothes and also Juan Tomas' house are taken to represent all the Indians' clothes and decorations of their houses. (TP: 11, 3-5, 82, 84) The Indians have too similar profession: fishermen and pearl-divers. (TP: 17)

Besides giving these physical descriptions, Steinbeck gives also descriptions about the social or cultural characteristic of living in the village. These following quotation will show such characteristics:

The old women squatted down beside Juana to try to give her aid if they could and comfort if they could not. (TP: 44)

The neighbors, watching Kino's door through the crevices in their brush houses, were dressed and ready too. There was no self-consciousness about their joining Kino and Juana to go pearl selling. It was expected, it was an historic moment, they would be crazy if they didn't go. It would be almost a sign of unfriendship. (TP:57)

The quotations above show us that they are helpful to each other, and they share a close friendship.

The town is near the sea too with its physical conditions as described in these lines,

...and the city of stone and plaster began, the city of harsh outer walls and inner cool garden where a little water played and the bougainvillea crusted the walls with purple and brick-red and white. They heard from the secret gardens the singing of caged birds and heard the cooling water on hot flagstones. (TP: 10-11)

The doctor's house, food, and manners are taken as a representative model for the town people in general. The doctor's house is nicely decorated with artistic crafts:

Beside him on a table was a small Oriental gong and a bowl of cigarette. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who, if Masses willed and paid for out of her own estate could do it, was in Heaven. (TP: 14)

The people of the city eat relatively various and better food or menus compared to those who lived in the village. In addition, they dress in nicer clothes as it can be seen from the doctor's food and clothes.

In his chamber the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate.... (TP: 13)

His people brought him a little supper of chocolate and sweet cakes and fruit, and he stared at the food discontentedly. (TP: 42)

However, all the explanations above should not be interpreted that there are no poor people at all in the town. There are do poor people exist in the town such as beggars, servants and shop-keepers. Indeed, the town people work in relatively various professions. It will be in this sense that we say Steinbeck has given a rich and a broad description about the social, economical, and also physical conditions of the town.

Besides the notion above, the author also enrich the condition of the town by giving its spiritual condition or description:

The news came to these men, and their eyes squinted and their fingertips burned a little.

and each one thought how the patron could not live forever and someone had to take his place And each one thought how with some capital he could get a new start. (TP: 29)

It is clear that each of the dealers think of a bad intention as taking the patron's position. This can be interpreted as their spiritual condition: materialistic as well as individualistic orientations in life.

The third place of happening is the sea and the seashore. Steinbeck gives both the physical and the social or the spiritual conditions of them. This may function not only to create the story's atmosphere but also to give symbolical meaning.

Physically the seashore is described like this:

The beach was yellow sand, but at the water's edge a rubble of shell and algae took its place. Fidler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. (TP: 17-8)

There is a sense of life in the seashore, and this impression can even be strengthened by quoting these lines

And on the beach the white and blue canoes that came from Nayarit were drawn up, canoes preserved for generations by a hard shell-like waterproof plaster whose making was a secret of the fishing people. (TP: 17)

On the beach the hungry dogs and the hungry pigs of the town searched endlessly for any

dead fish or sea bird that might have floated in on a rising tide. (TP: 18)

From the two quotation the readers can grasp a clear and a vivid impression that there is a sense of natural life in the seashore. What is meant by natural life here is that the seashore provide both human beings as well as animals source of food or livelihood. It is in this way that we may say Steinbeck has described a physical setting that can, at the same time, reflect atmosphere. It can be safely said as well that the author has described the setting so naturally so that it looks like an actual description in real life.

Steinbeck describes the sea both from its physical condition and from its symbolical function. The scenery of the sea is depicted so vividly, so impressively, more especially the scenery in the bottom of the sea. Steinbeck describes too the living creatures in its bottom as well its natural characteristics. It is will not be surprising to see this fact because Steinbeck knows much about the marine biology due to his well relationship to Rickett, a scientist in marine biology.

In its symbolical level, Steinbeck has described a relationship between the sea and the Indians. It is said that the physical condition of the sea reflects the condition of the people trait.

The uncertain air that magnified some thing and

blotted out others hung over the whole Gulf so that all sights were unreal and vision could not be trusted; so that the sea and land had the sharp clarities and the vagueness of a dream. Thus it might be that the people of the Gulf trust things of the spirit and thing of imagination, but they do not trust their eyes to show them distance or clear outline or any optical exactness. ... There was no certainty in seeing, no proof that what you saw was there or was not there. And the people of the Gulf expected all places were that way, and it was not strange to them. (TP: 18-9)

It is, then, clear enough that the physical setting of the sea is closely related to the spiritual condition or the psychological traits of the Gulf people.

The last place of happening which is important in building up the whole meaning of the story is the mountain. The mountain is, just as other settings, described both from its physical and its spiritual conditions. The mountain is also closely related to the creation of symbolical meaning.

Steinbeck has described the physical characteristics of the mountain in a very vivid and wonderful way. It is not only the kinds of plants and animals lived in there that is described, but it take into account too how they maintain their lives and their specific characteristics. In addition, Steinbeck has given the picture of its physical geography and also the cycle of the season.

Concerning the physical descriptions, it is safe to say that Steinbeck has been able to give his readers the picture of lively and vivid scenery of the mountain.

The mountain is described too in such a way so that it can give a reflection of symbolical meanings, especially in revealing the very essence and nature of Juana and Kino as the Indian race. Both Kino and Juana recognize very well the characteristic of natural life in the mountain. They know which one of the mountain's plants that is dangerous and which is not.

From all the discussion above, it will fair enough to conclude that the story's settings have arranged in such a smart way so that they can meet their function as to giving symbolical meaning, the creation of atmosphere and metaphor as well as some implied impressions.

As in the later discussions we will see, the setting will give help too in understanding both the social and psychological meanings. Besides, the settings are keenly arranged so as to have a coherence with the plot of the story.

3.1.5 Pearl as a Symbol

A symbol is, following Guches, "anything in literature that means more than what it is." (1980: 83) But it is not a satisfactory and proper definition because, according to Danziger and Johnson, "in this sense all literary works are symbolic and so is every word." (1961: 28)

For the purpose of this thesis, the symbol here will be understood in the same way as it was treated by Danziger and Johnson,

Still another way of making the distinction is to define a literary symbol as being first of all an object (a thing or place) which is represented so that it seems real; and, second, an object which embodies special significance as the result of the way it acts upon by other objects, and especially the characters, in a story, a poem, or a play. The two crucial ideas in this definition are reality and relationship: the symbol takes on more than literal significance by being what it literally is and by being related to other things. (1961: 30)

Being taken in this sense, what literally the pearl is and to what it is related can, then, possibly be described.

Literally, the pearl is a symbol for money, wealth, and prosperity. In other words, the pearl is taken as a symbol for a state of life that is materially affluence

and abundance as well. Such kind of a life will, almost without question, be a hope and a dream of almost every human being. In its literal connection with the human life the pearl is described as these following lines:

So lovely it was, so soft, and its own music come from it— its music of promised and delight, its guarantee of the future, of comfort, of security. Its warm lucence promised a poultice against illness and a wall against insult. It closed a door on hunger. (TP: 51)

From those lines, it can be understood clearly enough it is taken to symbolize a prosperous life. That is a reason why the pearl is always connected with all story's characters. The difference lies on the ways people think of it, their attitudes towards it, and also on the way they gain it.

Kino and Juana think of it as a means of curing Coyotito and also of improving their family future life. Kino and Juana find the pearl as a luck given by gods and it will not cause any harm or hurt to other people.

When Juana realized that the pearl may bring danger for the family's safety and peaceful life, she insists her husband, Kino, to throw that pearl away:

"This thing is evil," she cried harshly. "This pearl is like a sin! It will destroy us," and her voice rose shrilly. "Throw it away, Kino."
(TP: 50)

But Kino refuses Juana's request, and he tries to convince her that the pearl is one chance for the family to gain a better living in the future, especially for their only beloved son, Coyotito,

"This our one chance," he said. "Our son must go to school. He must break out the pot that holds us in." (TP: 50)

Kino calms her by assuring her that all the evils will be gone tomorrow, precisely in the morning as they are going to sell the pearl in the town. (TP: 50)

The priest thinks, as soon as he heard about Kino's pearl finding, about "certain repairs necessary to the church." (TP: 28) He comes to Kino's brush hut, and he gives an appraisal to Kino, and he hopes that Kino will not forget to give thank to God who had given him such a great luck. (TP: 35-6) All these things mean only one thing: Kino must spend a sum of money for his church.

The pearl is related to the shopkeeper as well,

The news came to the shopkeepers, and they look at men's clothes that had not sold so well. (TP: 28)

The above lines mean that the shopkeepers hope that Kino — after selling that beautiful pearl—will buy some of the unsold well clothes.

The doctor suddenly imagines his happy moments when he was living in Paris, as soon as the news of Kino's

pearl-finding come to his ear, and, at the same time, he claims that Kino is a client of him. He will cure Kino's baby from the scorpion's poison. (TP: 28) The doctor, who never comes to the brush houses, visits Kino's brush hut, asking for an apology and offering his skill to give medical treatment to Coyotito. (TP: 38)

The beggars of the town also hear about the news and they smile happily imagining a wonderful reward that is usually given by "a poor man who is suddenly lucky." (TP: 28-9) Thus, it is very clear that the beggars hope Kino will not forget to spend some alms for them.

When the news came to the dealers' ears, their eyes squinted and their fingertips burned a little, and each of them think how their patron can not possible to live forever because someone will take his position. (TP:29) They know what things must be done, and so they have arranged all necessary preparations to greet this chance : "... and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use." (TP: 54)

Besides spreading and stirring the minds of the town dwellers, the pearl also arouse some different thoughts as well as attitudes among the villagers, the Indians:

And one man said that he would gave it as a present to the Holy Father in Rome. Another said he would buy Masses for the souls of his family

for a thousand years. Another thought he might take the money and distribute it among the poor of La Paz; and a fourth thought of all the good things one could do with the money from the pearl of all charities, benefits, of all the rescues one could perform if one had money.
(TP: 50)

From all discussions so far, we can understand, at least, two important points. Firstly, we can see clearly that the pearl is related closely to almost all characters' thoughts and attitudes. Secondly, we know that it is through the pearl's presence that most characters in the story come into a contact with Kino's family life.

However, beyond these surface outlooks there are other important symbolic functions of the pearl. In the first place, the pearl is actually presented as a bridge or a boundary line between two opposite worlds: the world of innocence that is represented by the Indians (especially in Kino and Juana), and the world of evil that is represented by the doctor, the priest, and the pearl-traders.

Through the presentation of the pearl, the author wants to put a very clear and strict boundary line that will separate forever these two contradictory worlds, the two worlds that will never be possible to be met and reconciled. True, these two different sides will never be able to be reconciled.

There will always be an unavoidable conflict between these two different sides. One side must be a winner and another side must be, conversely, a loser. One of this party possesses a role as an exploitor, a dark force, and another party plays its function as the victim that is being exploited, the bright force.

It will be the pearl that enable us to reveal the main characteristics of these two kinds of worlds. The pearl will also, as a symbol stand for the prosperity—reveal the eternal conflict between the two forces in human life.

In the second point, the presentation of the pearl is also used in order to symbolize the moral value or the principle of life hold by Kino and Juana. A lot of troubles, pains, and even the death of Coyotito are some terrible things following the finding of the pearl. That pearl is, of course, a material achievement. And this is soon followed by a spiritual loss: the disappearance of the old peaceful family life that once Kino had it.

By presenting such kind of a symbolical device, the author want to say simply that for people like Kino, the pearl is actually the peaceful family life itself, and not the pearl as a thing that can be used to satisfy the physical or material needs. The peaceful family life is actually far more valuable than the pearl itself.

Concerning the function of the pearl as the "bridge" or the "boundary" line that separate these two different worlds one from another will be clarified further on the extrinsic analysis, especuallly on the Moral or Philosophical Analysis.

For this moment, it will be enough to know that the pearl do possess certain significances in helping us to understand the meaning of the story. From the pearl we know some things about the characters' thoughts and attitudes, and also what they want and hope in life.

3.1.6 Musical Device

Throughout the story, the word "song" appears so often with some different alternations of words: "song of the family," "song of evil," "song of enemy," "song of the undersea," "song of the pearl" and so on. The word "song" is also sometimes altered by the word "music" and "melody" and also "rhythm."

It will be an interesting thing to do to find out what is the importance of this musical device. It is safe to say that there must be some reasons to present such kind of musical technique in the story.

In the first place, the creation of this musical element is, technically, aimed to reduce the necessity of presenting many dialogues or any further commentaries upon certain scenes and events in the story. In other words, the creation of the songs has made the author needs not to describe things (characters, setting, mood, atmosphere etc) in a complicated way.

Besides, the presentation of this musical device has made the readers are freer in understanding and interpreting the story's events by using their imagination as well as their intuition. In other words, the readers' impression toward certain scenes and events will be determined by the sensitivity of their imagination and intuition.

The creation of the musical device possesses, too, a

very powerful effect in arousing, moving and touching the readers' emotion, sense, and thought. In short, the presence of the musical technique has enabled the author to figure out both physical and emotional aspects of a scene in few words.

In order to clarify the description here are quoted some passages from the text of the story:

The song of the family came now from behind Kino. And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes. (TP: 3)

Kino could see these things without looking at them. Juana sang softly an ancient song that had only three notes and yet endless variety of interval. And this was part of the family song too. It was all part. Sometimes it rose to an aching chord that caught the throat, saying this is safety, this is warmth, this is the Whole. (TP: 4)

From the lines quoted above, it is clear that by using few words the author has been able to bring the readers' mind to dip into the very essence of the events. Those passages give the readers a freedom in seeing, feeling, thinking and, at the same time, interpreting the whole meaning of the events or scenes.

In the second place, the creation of the song in the story is aimed at presenting what is, by Guches, called "foreshadowing," a literary device that is functioned to hint about what will happen next in a story. (1980: 66)

Guches wrote further that foreshadowing creates suspense or expectation, and it is used also for preparing the readers for the final outcome. (1980: 66-7)

In The Pearl, we can see oftenly how the creation of this musical device can meet the function of foreshadowing, as it can be seen from the quotations presented below,

But in the song there was a secret little inner song, hardly perceptible, but always there, sweet and secret and clinging, almost hiding in the counter-melody and this was the Song of the Pearl That Might Be, for every shell thrown in the basket might contain a pearl. (TP: 23)

Kino lifted the flesh, and there it lay, the pearl, perfect as the moon. (TP: 25)

The first quotation is an event in which Kino hopes that he will find a pearl. This great hope is described as the Song of the Pearl That Might Be. Finally, Kino's hope is realized, as it can be seen from the second quotation above. Thus, it is clear enough that the song has been presented as a suspense before Kino really find it. This can be made clearer if we look at this quotation:

And to Kino the secret melody of the maybe pearl broke clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant (TP: 26)

This quotation gives us an information of the final outcome about Kino's hope mentioned above.

The third importance of the creation of the song or the musical element is the creation of "mood" in Kino's family. Thus, by noticing what kind of song or music in the text, the readers are guided to enter into and to know about the condition and the feeling of Kino's family. When, for example, a scorpion hanging on the rope near where Coyotito is laying and it, thus, endanger the baby's life, the mood of the family's worry and fear are expressed as follow,

In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. (TP: 6)

This technique is supported by the expressions of gestures, mimic and the movement of the body:

Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startle look was gone from him and the rigidity from his body.

The scorpion moved delicately down the rope toward the box. Under her breath Juana repeated an ancient magic to guard against such evil, and on top of that she muttered a Hail Mary between clenched teeth.

Kino stood perfectly still. He could hear Juana whispering the old magic again, and he could hear the evil music of the enemy. He could not move until the scorpion moved, and it felt

for the source of death that was coming to it.
(TP: 6-7)

From the story's text presented, it can be said that the creation of the song or the musical element has made the mood of the family's feeling may be intensified and strengthened. The readers can feel it through the song as well as through the gestures of Kino and Juana.

The next function of the musical quality's creation is in judging other characters' personalities. In other words, through the recognition of the song or music that sounds or roars in Kino's ears and mind the readers can understand easily which character is evil and which one is not.

Throughout the story's movement, there can always be found the song or the music roaring in Kino's or Juana's mind as signal when there is something dangerous or when there is a threaten to the family's safety. Thus, when there is a song of evil or a song of enemy or the music of evil the readers will find out soon the appearance of an evil character. To make it plain, here is taken some lines of the story's text that will show it:

...and with the darkness came the music of evil again, and Kino stirred in his sleep; and when he stirred, Juana's eyes opened in the darkness. And then Kino awakened, with the evil music pulsing in him, and he lay in the darkness with his ears alert. (TP: 48-49)

In those lines we see that in Kino's ears is sounding an evil music, and soon after that someone comes and tries to steal Kino's pearl. But, fortunately, Kino knows it, and he fights the unknown man. Kino can defeat the man, though Kino is wounded too in that fight. (TP: 48-9)

To know it better, let us take another quotation,

The music had gone out of Kino's head, but now, thinly, slowly, the melody of the morning, the music of evil, of the enemy sounded, but it was faint and weak. And Kino looked at his neighbors to see who might have brought this song in.

But the priest was speaking again. "It has come to me that thou hast found a great fortune, a great pearl." ...

But Kino's hand had closed tightly on the pearl again, and he was glancing about suspiciously, for the evil song was in his ears, shrilling against the music of the pearl.

(TP: 36)

This event is the coming of the priest to Kino's brush house, and the coming of the priest is accompanied by the appearance of the evil music in Kino's ears, though the evil music is faint and weak. When the priest leaves the music of evil is sounded again in Kino's ears. From this fact, the readers may judged clearly enough that the priest is an evil character in the story, and that the priest wants to take Kino's pearl in his own way.

Finally, the most important function of the musical device is that it is used to reveal the very nature of the Indians. In an article of The Encyclopedia Americana—entitled "American Indian"—it is mentioned that music is used to express the deepest emotion in the culture of the Indians. Music or sounds are used in most important occasions, such as in a wedding's ceremony, in rites of death and also in a celebration of the victory in a war. In short, music has become the Indian soul. Music has certain sacredness for the Indians, and music is considered as an expression to communicate with the Highest Being—the gods. The term music here includes the utterances or sounds that semantically are meaningless. This kind of music is the most dominant in the culture of them, and each pitch, tone, and intonation has its own meaning and significance. ("American Indian," The Encyclopedia Americana. 1977 ed. p. 20-27)

In the story, we can find—though very little—such a characteristic described above:

Now, Kino's people had sung of everything that happened or existed. They had made songs to the fishes, to the sea in anger and to the sea in calm, to the light and to the dark and the sun and the moon, and the songs were all in Kino and in his people—every song that had ever been made, even the ones forgotten. (TP:22)
... , some signal was trying to get through to his brain. Tree frogs and cicadas were silent

now. And then Kino's brain cleared from its red concentration and he knew the sound—the keening, moaning, rising hysterical cry from the side of the stone mountain, the cry of death. (TP : 114)

The quoted text above are plain indications that music or sounds are very important characteristics in understanding the Indian people. Because every song is not a meaningless sound, it has very significant functions in understanding the deepest expression of their feeling or emotional state. In this way, we may understand the Indians as the very sensitive and instinctive persons. That is the reason why some words that refer to music or song are used oftenly in the story. This can mean that in Kino and Juana (in this case as representations for all the Indians in La Paz) everything prone to be felt than to be said. In other words, the Indians prone to express and to feel everything by the deepest emotion (that are expressed through music) than by words. This can be accepted as something true because in words the depth of a meaning is limited, but it is not in music.

Thus, music has made the Indians very sensitive and instinctive. And it is because Kino's and Juana's sensitivity as well as instinctiveness that they can, finally defeat all the enemies.

3.1.7 Style

The so called "style" is, according to Little: "the manner, as distinct from the manner of writing—how something is said, rather than what is said. (1966: 9) For the purpose of this thesis, the term "style" here is understood in according with Aminuddin's view:

Dalam karya sastra istilah gaya mengandung pengertian cara seorang pengarang menyampaikan gagasannya dengan menggunakan media bahasa yang indah dan harmonis serta mampu menuansakan makna dan suasana yang dapat menyentuh daya intelektual dan emosi pembaca. (1987: 72)

The study of style in a literary analysis is a matter of very importance because through the style the readers will learn a great deal on the meaning and the tone of the work in question,

The role of style in a work of fiction is an portant and complex one. But none of the effects we may attribute to style is more important than its contribution to the establishment of tone. (William Kenney, 1966: 57)

Danziger and Johnson stated that the study of style concerned primarily with what might be called the texture of writing, with such matters of verbal deatail as diction, imagery, syntax, and sound. (1961: 33) Steinbeck has, of course, his own unique style because there are, as it was said by Holman, and Harmon, many kind of

styles in literature and that there are no two styles of different authors are exactly alike. Therefore, in order to have a richer analysis I will, in this following discussion, take a brief look at Steinbeck's style in writing The Pearl, especially on the diction, syntax, imagery and also figurative language.

3.1.7.1 Diction

In literature, the term "diction" can simply be taken to mean as a writer's choice of words. Different words may bring different meaning as well as impression and that is the reason why an author will select the most appropriate dictions in order to achieve a certain emotional effect to the readers.

The dictions used by an author may be simple or dignify, imaginative or realistic, denotative or connotative, colloquial or biblical or mystical and so on. The dictions used in The Pearl are mostly simple, denotative, connotative, imaginative and colloquial ones. These have made the story is easy to understand, but some poetic qualities have made The Pearl possesses an esthetic quality as well. (see the discussion on "Imagery")

The simplicity as well as the colloquial words can be traced from these lines:

You see what a great man he has become, starting from that moment. And I myself saw it."

And if Kino's planning come to nothing, those same neighbors would say, "There it started. A foolish madness came over him so that he spoke foolish words. God keep us from such things. Yes God punished Kino because he rebelled against the way things are. You see what has become of him. And I myself saw the moment when his reason left him." (TP: 34)

There we can identify some words that sound very familiar in everyday speaking such as 'a geart man,' 'nothing,' 'foolish,' 'madness,' 'I myself' and also 'when his reason left him.' Besides this we find there are no difficult or complicated terminologies like, for example, the mystical words, the scriptural words, and also certain jargons or dialectical words.

Kenney hold a view that "a language absolutely without connotation is impossible in fiction, and a language absolutely without denotation is no language at all." (1966: 61) Danziger and Johnson gave a meaning to the term "denotation" as "the simplest explicit definition for each term" and the term "connotation" as "the sum of associations and implied attitudes that each carries." (1961:34) Unquestionably, Steinbeck uses both denotative and connotative words in *The Pearl*, as these words may be understood from the story's text quoted below:

A town has a nervous system and a head and shoulders and feet. ... And a town has a whole emotions. (TP: 27)

The poison sacs of the town swelled and puffed with the pressure of it. (TP: 30)

All of the neighbors hoped that sudden wealth would not turn Kino's head, would not make a rich man of him, would not graft onto him the evil limbs of greed and hatred and coldness. (TP: 56)

The denotation in the quotations above have already been clear by themselves, so I need not to treat it any further. But I will give a brief concern on the uses of the connotative words or phrases above.

Let us questioning ourselves what a town's nervous system, head, shoulder, feet look like? Or how can we feel a town's "whole emotion"? It that true that a town really has "the poison sacs" that can produce venom? Do the author really mean that the sudden wealth "would not turn Kino's head" in the sense that his head move from left to right side, vice versa? Can we imagine what the "evil limbs of greed and hatred and coldness" look and feel like?

Certainly we will be misled if we take them to mean in their dictionary meanings. Thus, we must take them to mean outside their definitions, and we should, instead, understand them in accordance with their implied and indirect associations. Such kind of an understanding will, undoubtedly, lead to various interpretation or, at least, the meaning can not be restricted.

A town's nervous system, head, shoulder and feet, can, thus, be interpreted as as a complicated system of the town in the sense that there are certain social, cultural, economical, and political patterns and rules each of which possess their own roles, functions and importances, just like parts of human body had.

In the same way, we do have a right to interpret the meaning of "sudden wealth would not turn Kino's head" as that the sudden wealth will not change Kino's attitudes, personality, and, above all, his way of life. Such kind of an interpretation is made possible by the fact that a human head is usually considered as a very means of determining the human conducts. In other words, the head is a means of thinking, and a thinking will be a great influential determinant in shaping up the human attitude, action, personality, and the whole ways of life.

From a short explanation above, it can be concluded that the interpretation of the meanings of the connotations will be related very closely to the possible associations implied in each word.

Therefore, an interpretation must not be done arbitrarily eventhough the connotative words themselves may be interpreted quite freely and that the interpretations can be restricted strictly.

3.1.7.2 Syntax

Danziger and Johnson viewed that a writer's syntax can be a "striking means of communicating mood or attitude, or even of establishing characterization." (1961: 46) In studying a writer's syntax we will primarily deal with, following Kenney, "such matters as the characteristic length of his sentences, the proportion of simple to complex sentences, and so on." (1961: 67)

In The Pearl, Steinbeck used mostly the so called "Attic" style, a style of syntax that employs mostly simple sentences. (Danziger and Johnson, 1961: 47) But it does not, of course, necessarily mean that Steinbeck makes no use the complex sentences at all. In fact, most of modern prose writers tend to use both simple and complex sentences. (Danziger and Johnson, 1961: 45) And it seems that Steinbeck can be grouped in this category, but Steinbeck in The Pearl uses mostly the simple ones.

Here is quoted the text of the story that is selected randomly,

And now a wave of shame went over the whole procession. They melted away. The beggars went back to the church steps, the stragglers moved off, and the neighbors departed so that the public shaming of Kino would not be in their eyes.

For a long time Kino stood in front of the gate with Juana beside him. Slowly he put his

suppliant hat on his head. Then, without warning, he struck the gate a crushing blow with his fist. (TP: 15-6)

The quoted story's text above shows us that both simple and complex sentences are used in writing the story. One important thing that should be noticed is that, whether in simple or complex sentences, the dictions are mostly simple and colloquial ones.

It has been mentioned earlier in this section that a syntax used by a writer in his story can establish characterization. In other words, a writer's syntax can be a means of understanding the characters in the story. The syntax that is used by Steinbeck in The Pearl can be said as fulfilling this aim.

How the syntax can be used in understanding the story will be discussed further in the uses of the figurative language.

3.1.7.3 Imagery

Imagery, following Guches, "represents sense experience through language." (1980: 82) Concerning this literary device, Bacon and Breen wrote as following lines:

It is this imitating of the original experience, rather than the original experience itself, to which the term imagery refers.
(1959 : 189)

Bacon and Breen gave a further explanation dealing with the function and the importance of imagery in literature (especially in poetry), as it can be seen in these lines

Remember that images in literature are really reconstituted experience and that thereconstitution often involves distortion for a particular point. Images not only vivify; they also help to clarify and to extend experience. By imitating, but not simply copying, actual experience, images in literature help to create a new (imaginary) world— which actual life, in its turn, then often tries to imitate in the interests of improving our everyday existence .
(1959 : 191)

In Wellek and Warren's opinion there are two scopes of imagery's studies; in literature and in psychology:

Imagery is a topic which belongs both to psychology and to literary study. (1978: 186)

In this analysis, the scope of imagery study will be focused solely on its literary concern or orientation.

The combination between psychology and literature is, actually, a possible scope too. For those who perhaps interested in such kind of an approach toward The Pearl, an archetypal analysis (inspired by C.G. Jung's theory) will surely be a fruitful analysis.

In the tradition of literary criticism, the study of imagey will include the study of, following Guches, "words or phrases that explain how something looks (sight), feels (touch), tastes, sounds (hearing), or smell appeals to the senses." (1980: 82) Bacon and Breen wrote a more or less similar idea with what Guches had stated above:

It is customary, in some discussions of literature, to classify images according to the senses to which the appeal is made. A usual classification would consider images as visual, tactile, auditory, olfactory, gustatory, thermal, and kinaesthetic, in reference to the senses of sight, touch, hearing, smell, taste, temperature, and "motion," or muscle movement. (1959: 189)

In The Pearl, we will find the images dealing with human being senses' appeals such as senses of sight, touch, taste, sound, smell, and also (emotive) feeling. The occurrences of the imagery in The Pearl often take a form of combination between one sense and another one. In this following discussion, some passages taken from the story's text will be presented in order to show the existence of the images mentioned above.

The beach was yellow sand, but at the water's edge a rubble of shell and algae took its place. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae wave in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright colored swimming crabs scampered over them. (TP: 18)

The quoted line above are clearly adorned with the images that can arouse the reader's senses of sight. The scenery of living creatures in the sea was described so vividly, so lively. The readers' imagination were generated with such vivid images so that they could, as if, see the color as well as the motion of the living creatures in the sea just before their eyes. In short, the readers were brought to experience, not only to read, the real scenery of the sea in its broad sense—its physical condition, the life of the living creatures there, and its temperature.

Notice these following images: "bubbled and sputtered," "popped in and out," "crawling and swimming and growing," "wave in gentle currents," and "swayed and ...clung to its stems" are all suggesting the quality of movement.

The inclusion of the words such as "gentle," "all-grass beds," "lobsters," "crawling things" will give a suggesting idea of softness and smoothness. The gentle motion of the movements together with the softness of the things that moved lead to the soft tone and atmosphere in the readers' emotion.

In The Pearl, it can be found as well some images that are aimed at arousing the sense of touch,

The gray oysters with ruffles like skirts on the shells, the barnacle-crusted oysters with little bits of weed clinging to the skirts and small crabs climbing over them. An accident could happen to these oysters, a grain of sand could lie in the folds of muscle and irritate the flesh until in self-protection the flesh coated the grain with a layer of smooth cement.
(TP: 21)

The words like "ruffles," "skirts," "barnacle-crusted," "muscle," "irritate," "flesh," "coated," "grain", and also "smooth cement" are all the images that can create the sense of touch. The chronological processes of a pearl's shaping or creation will make it clear. The readers are brought to feel how hard the surface of the oysters, how soft its muscle and flesh, and how hard the oysters have struggled against the pain of an irritation caused by a grain of sand hurted the muscle. Its smooth muscle is irritated by the sand, and it tries hard and painfully to protect itself from the hurt.

Scientifically the process of the pearl's shaping itself is true. The only difference is that a scientific description will not have a poetic quality, but in the descriptions quoted above the readers are brought to feel the touch of the oyster and the process itself both emotively and imaginatively.

For the sense of sound appeals (auditory) please refer to the previous discussion, Musical Device. In this section, I will discuss briefly concerning the sense of smell and taste appeals. For this need here is presented some short passages selected randomly from the story.

... Kino ate his beans from the little pottery dish and wiped it with a corncake and ate the cake and washed the whole down with a drink of pulque. (TP: 43)

He poured his second cup of chocolate and crumbled a sweet biscuit in his fingers. (TP:14)

His people brought him a little supper of chocolate and sweet cakes and fruit, and he stared at the food discontentedly. (TP : 42)

The three quotations above suggest the idea dealing with the sense of taste appeals. That is due to some images that may arouse the taste such as 'bean,' 'corncake,' 'ate,' 'cake,' 'drink,' 'pulque,' 'chocolate,' 'food,' 'sweet cakes and fruit,' 'biscuit,' and 'supper.' It is clear enough that all of those images are aimed mostly at generating the taste appeals.

3.1.7.4 Figurative Language

What is meant by "figurative language" is, following Bacon and Breen, "a form of expression which deviates from the "normal," or from ordinary speech, in the interests of extending, sharpening, and vivifying literal meanings." (1959: 172)

Steinbeck uses some figurative languages in writing The Pearl. The use of the figurative language will, certainly, make the story more vivid and imaginative. Moreover, the meaning of the story can even be extended and sharpened by using the figurative language.

Some figurative languages that are used in The Pearl are, for instances, "simile," "metaphor," "personification," and so on, as they will be discussed in the following discussion. Some examples will be presented here based on the story's text.

First, we can find the use of "simile" in the story. To understand what is actually meant by "simile" here is quoted Lee and Gura's opinion concerning this figurative language:

A simile is easily recognized, because it makes an explicit comparison, generally using the words like or as. It compares two objects of common nature or the particular qualities of one thing to the general qualities of another. (1982: 335)

In the story, we can find the uses of simile that are introduced both by the word "as" and "like". In the story, the simile are used to compare two objects of different entities. It can be a comparison of a person to a thing or an animal, and it can be a comparison of a thing to another thing, and it can also be a comparison of a certain quality to another quality.

First, some sentences from the text of the story showing the simile that are introduced by the word "as" will be quoted, and then they will be examined.

Juana quieted him as she would quiet a sick child. (TP: 79)

Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. (TP: 25)

She sat quiet as a stone and her face was quiet. (TP: 94)

But the buyer's eyes had become as steady and cruel and unwinking as a hawk's eyes. (TP: 62)

They were as sensitive as hounds. (TP: 96)

In the first quotation, it is compared how Juana has tried to quiet Kino in the way how she will quiet a sick child. Such a comparison will bring the idea of a sick child into the readers' mind. We know how a sick child is. A sick child will cause many troubles and annoyance to us, not only because of his compliances but also because of his unreasonable favors to ask. In short, it needs a big patience to quiet a sick child.

It is clear that what Steinbeck wants to convey actually is the idea of Juana's patience. But Steinbeck has made it into such a comparison in order to make it more imaginative, more vivid, and it can, at the same time, sharpen the meaning of the event. By presenting such a comparison, Steinbeck has made the readers freer to interpret it. The author can, for example, make it as "Juana quieted him patiently" instead of the sentence cited above, but the meaning will not be as imaginative and deeper as that sentence. The quoted sentence above may create, for example, the impression of comfort, amusement, love and affection. Thus, it will not be simply an idea of patience, but it will be a quality of patience with some added impressive qualities as mentioned above.

The second quotation is a comparison between one thing and another thing, in this case between the pearl and the moon. The great quality of the pearl is compared to the moon. The effect of such a comparison is that the readers' impression about the pearl is brought into an association with the readers' impression—precisely the readers' experience—about the moon. Almost without any doubt, we all agree that the moon, in its most perfect appearance of course, is very beautiful and very impressive as well. The use of such a comparison has made the readers see the pearl not in its complicated physical descriptions, but we tend to see it by

impression. By using this associative comparison, Steinbeck can possibly touch not only the readers' visual sensory but also their feeling. Such an explanation can be understood from the fact that our impression about a beautiful moon tend to be in the emotional level, in the sense that we can only feel it deep in our feeling or heart. We will find it is very difficult thing to do to express such kind of an impression in words or in any verbal utterances. The result of this comparison is that—more or less similar with the effect on the first quotation above—the readers may interpret the beauty of the pearl freely, in the sense that the depth of their impression will be based mostly on their own impression about the beauty of the moon in its perfect form. The use of this comparison can, at the same time, free the author from a necessity of an elaboration in making some complicated details about the pearl's beauty.

The simile used in the story are also introduced by the word "like", as these following passage will show,

Then the doctor hurried in, followed by his man. He scattered the old women like chickens. (TP: 44)

And then like a shadow she glided toward the door. (TP: 75)

The trackers whined a little, like excited dogs on a warming trail. (TP: 96)

Kino edged like a slow lizard down the smooth rock shoulder. (TP: 11)

The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle. (TP: 86)

In the first quotation it is described how the doctor treats the old Indian women, this doctor is said as scattering them as if he were scattering chickens. In the first place, the use of this comparison is simply to arouse the readers' imaginations about the action. In other words, the readers' thoughts are brought not into the detail descriptions of, say for example, the doctor's body movements and also his utterances in that action (event), but they are brought into the idea of how one will do if supposed he is scattering chickens. The result is that the readers may possibly gain a certain atmosphere in the event based on their own experience as they are doing such an action, scattering chickens. It makes, thus, the author needs not to describe the sense of annoyance—which is usually expressed by the hand's movement and the hissed utterances—in the doctor's mind concerning the old women. That is because the sense of annoyance in the doctor's mind has already been clear in itself by the presentation of such a comparison. Shortly speaking, it can be said that the readers' thoughts are brought into an idea as if they were seeing the man is

scattering chickens, and their imagination will be in accordance with their own experience when they scattered chickens.

In the second place, the comparison possesses an important role in giving an information about the doctor. The doctor's behavior, scattering those Indian womenlike chickens, is a clear indication about his cruelty, his arrogance, and his lack of sense of giving a honor or politeness to other people, especially old people. This temporary judgement is made due to a simple opinion that we can value someone simply from what he or she does and what he or she does not. (For further descriptions about the doctor's cruelty and arrogance, see the discussion on the previous analysis, that is to say on 'Characters' Portrayal)

The second, the third, and the fourth quotations are all, more or less, similar with the functions of the earlier discussion. Therefore, I need not to explain it any further. But I will examine briefly the fifth quotation because it has a certain function or importance to the meaning of the story.

The fifth quotation is a comparison between plants and animals. This comparison should not be understood in its physical quality, but is must be understood from its moving quality. The mangroves are described as plunging like frightened cattle. This comparison has given the

sense of liveliness quality of the soulless mangroves. Thus, it is a simile and a personification at the same time. The result is that the sense of movement in the readers' imagination. But much more important than that is the sense of its symbolical meaning. If it is connected with the whole story, this comparison will lead us to think about the liveliness of the nature. This has made us to think imaginatively that the natural environment can, as if, communicate with the characters of the story. It makes us see, in our mind or imagination of course, a scene illustrating as if the nature can move, feel something, and, in short, the nature who can communicate with us and share a peaceful relationship.

Such an explanation is made possible to take based on the fact that the main characters (Kino and Juana) are, indeed, sharing a harmonious relationship with their natural surroundings. (see the discussion on "Setting").

Second, there is a figurative language known as "metaphor" used widely in the story. To know what is a metaphor, here is quoted what Guches said about it:

Metaphor is an implied comparison between things that are essentially unlike. A metaphor implies that something is something else. The technique is particularly useful for its power of suggestions in explaining or clarifying people, objects, ideas, or occurrences.
(1980 : 83)

To make it clearer, here is quoted Lee and Gura's view:

A metaphor states that something is something else; the comparison is based on some related but not identical factor. It establishes a relationship between two elements that may be dissimilar in their basic components and yet have attributes in common,... Sometimes a metaphor expresses a synthesis of thought and feeling so subtle and complex that it becomes an organic or structural part of an entire poem. Indeed, critics often use the term metaphor or metaphorical to describe writing that goes beyond fact and obvious relationship. (1982: 335)

From the two quoted views above, it can be understood a metaphor is an implied or implicit comparison that is used in relating and associating certain qualities (ideas, feeling, thoughts, emotion, situations etc) that may exist those things impliedly or indirectly compared.

Now, I will quote some sentences from the story that shows metaphor, and then they will be analyzed.

Kino had wondered often at the iron in his patient, fragile wife. (TP: 9)

Now the dealer's hand had become a personality. (TP: 64)

Juana's eyes were two sparks reflecting a low star. (TP: 108)

..., and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. (TP: 114)

The first metaphor in the quoted sentence above is an implied comparison between Juana's mental quality and the quality of iron. In other words, Juana's mental quality is likened to iron. Surely, we will be misled to understand it from its factual relationship. Therefore, we must take it to mean in its associational relationship.

Iron is a kind of metal that cannot be broken easily, it is a very strong metal. And iron is also a substance that is very difficult to be crooked or bent. Juana's mental characteristics is, thus, associated with the iron's substantial qualities and characteristics. In this way, the readers may feel that Juana's patience and strength is just like the iron. Juana is a strong woman that will not be easily desparated and broken by pains, troubles, hunger, sorrow and difficulties. In short, she cannot easily be destroyed by any possible bad lucks or bad fates. Juana is associated too with a woman possessing consistent and powerful will, and she is going to hold very tightly as well as confidently her moral value and principle in life. Her moral value and principles in life, her goals in life, and, in short, her very nature as a woman will not be bent easily due to changes or any new situations. It is true that Juana can be considered as a woman of power, confidence, consistency, courage,

affection, patience, and faithfulness. (see the previous discussion "Character and Characterization")

The second metaphor in the quoted story's text above is an implied comparison between the dealer's hand and personality. What is meant by the dealer's hand here is his excellent ability and perfect perfection in playing a coin with his hand. Therefore, this perfect precision is indirectly compared to personality. Personality can simply be understood as the total entity of a person. It describes a thorough descriptions of a person (including behavior, attitude, way of thinking etc) through which we can identify him or her. In such a comparison, Steinbeck has been able to convey an idea that the dealer's excellent ability in playing the coin with his hand has become a part of his total entity as a human being.

The event when the dealer was playing with his coin happened as he was waiting for Kino's arrival. And when Kino showed the great pearl, this dealer is shocked so that "the secret hand behind the desk missed its precision." (TP: 63) Viewed from its symbolical association, the comparison may be understood as an implied statement that "playing" in life is one part of the dealer's personality. The term playing here must be understood in a sense of the speculative ways dealing with the life of other people, especially the Indian fishermen. The dealer has always been playing with these Indians, and this

dealer has never been failed in this playing, that is to say in pressing the price of the pearls into their lowest rate. But, now, this dealer has played too hard so that his perfect hand "missed its precision." This means that he fails in playing a very smart trickery this time, a smart trickery that has never failed for a quite long time.

The third metaphor is an implied comparison between Juana's eyes and the star. This comparison is a very ordinary one. This comparison can even be found in daily life. The function of such kind of a comparison is to vivify imagination. The star is a very bright and beautiful thing of the outer space. In this way, the author may possibly avoid the necessity of illustrating the beauty of Juana's eyes in elaborated details. The use of the star as a metaphor has enabled the author to let his readers create their own images and impression about Juana's beautiful eyes. The degree of their impression towards Juana's bright and beautiful eyes will be determined mostly by their own experience in appreciating the bright and the beauty of the star itself. As a matter of fact, in real life people do have different impressions concerning a certain object or thing they see. That is because an impression prones to be something felt rather than heard, seen or touched.

The fourth metaphor is an implied comparison between Kino and a machine. To know the meaning of this comparison, it is important to understand first certain qualities can be found in a machine. Through this recognition, we can search for its possible associational relation.

A machine moves mechanically. Its mover is energy. (it can be electrical, solar or petroleum) A machine does its duties without any prior plans or any prior considerations. It does everything unconsciously, it does everything without any moral considerations or any sense of humanity. It does something solely by the reason that it must do it. A machine usually move fast, and it does something precisely. A machine will do something by using all its power, it needs no rest to finish its job and it will do the job without any sense of complaint.

This comparison is put on the event when Kino was striving for defeating and killing his enemies. The use of a machine as an implied comparison to Kino's actions create certain impressions of Kino's actions. Kino's actions that are compared to a machine has made us think of him as possessing some qualities like the machine's qualities described above. Thus, Kino's actions are done mechanically, automatically and unconsciously. Kino does them without any moral consideration or sense of humanity. If a machine is moved by a certain energy,

Kino is moved by his very wary and cautious instinct. It is a kind of instinct that Kino has inherited it from his Indian forefathers or ancestors.

Personification is the third figurative language that can be found in the story. To understand what is called by "personification" here is quoted what Lee and Gura have written about it:

Personification is the attributing of human qualities to an abstract or inanimate object.
(1982: 336)

Whereas, Graham Little viewed that personification is a kind of figurative language "in which an object or idea is likened to a person." (1966: 164)

Personification is the figurative language that is mostly used in The Pearl. In the story, the functions of personification's uses are very closely related to the tendency for vivifying the atmosphere of certain events, for giving the liveliness quality of objects, especially setting, and for strengthening the condense of the story's events. All these functions must not be isolated from other elements of style in the story. To make it plain, I will quote some passages from the story's text randomly, and then give some brief comments about them.

.... for the dark poisonous air was gone and the yellow sunlight fell on the house. (TP:5)

The world was awake now, (TP: 5)

And the yellow sun throw back their black shadow ahead of them so that they walk on their own shadow. (TP : 10)

The little flames danced on the faces of the neighbors. (TP: 35)

And in that day the wind rose up to beat the Gulf and tore the kelps an weeds that lined the shore, and the wind cried through the brush houses.... (TP: 95)

...., and wild grape climbed the stone mountain and all manner of little plants found comfort here. (TP: 104)

And the pearl settled into the lovely green water and dropped toward the bottom. The waving branches of algae called to it and beckoned it. (TP: 118)

We have seen from the quoted passages above that the things are described as though they were human being that able to move, feel something, and, in short, indicate things signaling the quality of living.

The world is said as "awake", the wind "cried", the wild grape "climbed", and the little plants are said as enjoying "comfort" in that place. All these things are portrayed in such ways so that it can bring a vivid and lively impression toward the things and, especially, the natural surroundings. The presentation of the personification has, thus, made the whole story's emotion and atmosphere condensed, vivified, and strengthened.

The three figurative languages discussed above (personification, simile, and metaphor) are the major figurative language used in the story. We can find too the minor figurative language that are used in The Pearl. By minor figurative languages here is to mean those which are used rarely.

The first kind of minor figurative language can be found in The Pearl is the so called "metonymy". About this figurative language, Graham Little wrote:

Metonymy substitutes the name of a thing for the name of something else with which it is somehow connected. (1966 : 165)

Lee and Gura said that: "Metonymy is the use of one word for another that it suggests." (1982 : 336)

In this following analysis, some examples of the use of metonymy in the story will be taken from the text of The Pearl, and then necessary comments will be given.

Nothing could break down this wall, and they could remain whole within the wall. (TP: 60)

His face was fatherly and benign, and his eyes twinkled with friendship. (TP: 61)

..., and his eyes could become wet with sorrow for your loss. (TP: 61)

In the first quotation, what is meant by "wall" is a conventional rule that forbids the Indian pearl diver selling their pearls outside the town. Such a rule has made the Indians remain in their poverty, they cannot

afford a better living standard or have a chance to make an improvement in their lives.

A wall can be considered as something that will make someone unable to move forward. A wall is a boundary. A wall suggests the idea of obstacle, constraint, and even prison. In short, a wall represents an idea of a manacle preventing an organism from moving, managing and living his or her life freely or independently.

Thus, the substitution of the word "rule" by the word "wall" has enabled the readers to interpret it more vividly, in a sense that the impressions (that the wall suggests) make the idea of manacle deeper and stronger. The sentence quoted above "nothing could break down this wall" can, then, suggest a meaning that there is nothing can help the Indians trying to make themselves free from that status quo. In other words, the Indians must remain in their imprisoned life, they cannot do something to improve their future and their living standard.

In the second quotation, a phrase "with friendship" is taken instead of words that should have been adjective, say for example "brightly" or "cheerily." Thus, the phrase changes directly the adjective word so that it can suggest the idea of "friendship" directly, and not impliedly through the adjective words. In this way, Steinbeck allows his readers to imagine freely concerning how

the dealer's eyes looks like, based on their impression about the phrase. This metonymy is important too in its function to indicate the dealer's hipocrisy.

The last metonymy uses the word "sorrow" as a substitution for the word "tear": "and his eyes could become wet with sorrow for your loss". Generally, the word "sorrow" is closely related to "tear" because tear is an indication of the sorrow itself. However, the word sorrow includes some other emotional feelings such as sadness, pain, misery, and, in short, other unpleasant happenings. It will be different if, supposed, the word tear is used. It is because "tear" will not include such feelings as the word "sorrow" represents and suggests above.

Besides, this metonymy is an indication of the dealer's capability in the art of pretending. As a matter of fact, all the pearl buyers are very excellent in the act of cheating, lying and pretending.

The second minor figurative language can be found in *The Pearl* is the so called "hyperbole". What is meant by hyperbole is a kind of figurative language in which, following Little's view, "something is said to be greater than it is (exaggeration)." (1966: 165) Here is presented an example of hyperbole for the text of the story

The four beggars in front of the church knew everything in the town. (TP: 11)

What is meant by "everything" in that quoted sentence is the beggars' knowing about some bad characteristics of the town people. This is because the beggars, who used to sleep near the church, know persons who make consolation or confession in the church. It will be an impossible thing to believe that there will be someone in this world who knows "everything" because it will be God only who knows everything in this universe.

This hyperbole has created an effect that these beggars, in the readers' mind, are persons who know very well about the town people, more especially their evil conducts. Thus, the use of this figurative language may create a deeper meaning to the story, in this case the better understanding about the characters in the story.

Another minor figurative language can be found in The Pearl is the so called "onomatopoeia". Concerning this figurative language, Lee and Gura wrote as follow:

Onomatopoeia is the use of words whose sounds suggest or reinforce their meaning: for example "hiss," "thud," "crack," and "buble." (1982 :342)

The existence of onomatopoeia can be seen, for example, from these following lines taken from the story's text:

Kino heard the creak of the rope when Juana took Coyotito out of his hanging box.... (TP: 4)

Fiddler crabs bubbled and sputtered in their holes in the sand, (TP: 17)

Then in co-ordination Juana and Kino drove their double-bladed paddles into the sea, and the canoe creased the water and hissed with speed. (TP: 21)

Outside the brush house in the tuna clump, a covey of little birds chattered and flurried with their wings. (TP: 1)

...; the little three frog twittered like birds, (TP: 111)

From the quotations presented above we can identify some words such as "creak," "bubbled," "chattered," and "twittered" as the onomatopoeic words. The inclusion of these onomatopoeic words are important in, at least, fulfilling two functions.

In the first place, these onomatopoeic words can be very effective means of appealing the readers' sense of sound (hearing). Viewed from this particular reason, all the onomatopoeia used in the story are, actually, aimed too at presenting imagery. Such an opinion is based on a reason that these onomatopoeic words can, indeed, arouse the readers' sense of hearing. It is important to notice that the use of the onomatopoeic words must not be separated from the inclusion of the words "song," "melody," "music," and "rhythm" throughout the story. The harmonious combination between the two auditory devices are responsible for the creation of musical or rhythmic quality of the story itself.

In the second place, the onomatopoeia has likened the story to the real life or the real world. In real life, we often hear such kind of sounds. By using this figurative language, the author has successfully brought us into a world of imaginative experience of sensing and hearing carefully these natural sounds. In short, we are brought into the deep of the story's essence. We do not merely read the story's sentences, but we are leaded to experience the atmosphere, the nature and the essence of the world and the life illustrated in the story's text.

Sarcasm is the fourth minor figurative language that is used in the story. Sarcasm is, following Bacon and Breen, "an expression that caused a strong bite toward one's feeling." (1959: 177) Thus, we may say that a sarcasm is a direct insult to someone. Here is quoted sentences from the story's text expressing such a sarcasm:

"Have I nothing better to do than cure insect bites for 'little Indians'? I am a doctor, not a veterinary. (IP: 14)

Notice that in the quoted sentence the word little Indians is written as 'little Indians'. The placement of the apostrophes before and after those words show a particular emphasis toward its meaning. This is a clear emphasis indicating the doctor's attitude towards the Indians. The word little may suggest that in the doctor's opinion the Indians are inferior, worthless, and

unimportant people so that he considers that it is better to do something else than cure the Indians. His saying "I am a doctor, not a veterinary" reveals his arrogance and superciliousness. A veterinary is, of course, a doctor for animals. It means that his saying can be interpreted that he sees the Indians belong to the non-human class so that he does not feel responsible for giving medical treatment to them. It is because he is a doctor who is supposed to take care human beings only.

From the discussion so far, we know that Steinbeck has made his story more vivid, more imaginative, and more understandable by using figurative language. It can be safely said that the figurative language used in Steinbeck's The Pearl can meet the aim of the figurative language's uses in a literary work:

Thus, figurative language enables a writer to express an abstract idea in concrete terms, to make it more vivid and more readily grasped by comparing it or relating it to a concrete object or a specific quality. Through figures of speech poets may bring together things that are not ordinarily seen in relation to one another and, in this way, open the way to new insights. (Lee and Gura, 1982: 337)

The use of figurative language in The Pearl can be said too as bringing the story looks like the real life. In fact, in real life, we prone to look at things not

only from their physical or factual essences, but we see things from their impressions too. In other words, we can be impressed emotionally by the things around us, we have certain feelings about them,

...., manusia tidak hidup dalam dunia berupa fakta-fakta keas, tidak hidup menurut kebutuhan atau dorongan seketika. Ia tetap saja hidup dalam emosi-emosi imajiner, kerinduan dan kece-masan, ilusi dan disilusi, fantasi dan impian. "Yang mengganggu dan menggelisahkan manusia," kata Epikretos," bukanlah benda-benda, melainkan opini-opini dan angan-angan tentang benda itu. (Ernst Cassire, 1990 : 39)

The use of figurative language, a form of expression which deviates from the normal speech, can meet the language's function as a means of communicating emotions:

Karena disamping bahasa konseptual ada juga bahasa emosional, disamping bahasa logis atau ilmiah ada juga bahasa puitis. Bahasa pertama-tama bukanlah ekspresi pikiran atau gagasan, melainkan ekspresi perasaan-perasaan, afeksi-afeksi. (Ernst Cassire, 1990 : 40)

It is true that the dictions and the sentences used in the story are mostly the simple ones, but the uses of imagery and figurative language can make the story's meaning extended and intensified, and the atmosphere of the story can be condensed.

3.8 Theme

Guches said that theme in fiction is "the generalization that is either stated or implied and holds a story together." (1980: 71) Laurence Perrine wrote an almost similar idea with Guches' opinion that a story's theme can be stated either implicitly or explicitly:

Sometimes the theme of a story is explicitly stated in the story, either by the author or by one of the characters. ... More often, however, the theme is implied. (1974: 104)

Graham Little viewed the theme of a story as "its basic subject." (1966: 12) Kenney went even further by concluding that "theme is the meaning of the story." (1966: 88)

Without arguing further these various views concerning the definition of the theme, we may come to a conclusion that the theme in a story is a matter of importance. Graham Little even came to a conclusion that there will be no other elements in a literary work more important than theme, and that a literary analysis will be a meaningless one without the discussion on the theme:

There many aspects of writing worthy of consideration: none is more important than theme. If writer or reader, in considering this or that aspects of a work lose sight of what it is all about, what its point is, then we may well say that all effort has been wasted. (1966: 27)

That is, probably, the most crucial reason why searching for the story's theme is always interesting and challenging analysts from time to time, as it has been noted by Kenney:

Theme-hunting is a favorite activity of critics and teachers of fiction. And, since this is so, it's a common activity of students as well. (1966: 88)

Discovering the theme of a literary work will not be an easy task to do because it needs a thorough understanding about the story itself. Perrine gave some main principles in understanding and identifying the theme of a literary work:

1. Theme must be expressible in the form of a statement with a subject and a predicate.
2. The theme must be stated as a generalization about life.
3. We must be careful not to make the generalization larger than is justified by the term of the story. ...
4. Theme is the central and unifying concept of the story. ... The theme must exist inside, not outside, the story. It must be based on the data of the story itself, not on assumptions supplied by our own experience.
5. There is no one way of stating the theme of a story. (1974: 107-8)

In The Pearl, the theme is stated both explicitly and implicitly, as we will see it later on. The theme

in The Pearl is "THE VANITY OF HUMAN WISHES." The theme of the story was said so because of both the explicit and the implicit indications.

The explicit indication can, for example, be understood from this following passages:

For it is said that humans are never satisfied, that you give them one thing and they want something more. And this is said in disparagements, whereas it is one of the greatest talents the species has and one that has made it superior to animals that are satisfied with what they have. (TP: 32)

Thus, it is clear enough that human being is considered as a kind of organisms that will never be satisfied with what they already have. Human being will always possess new hopes, wills, aspirations, and wishes.

The implicit indications can be revealed from the whole forward movement of the story itself. Most of the main characters in the story behaved and acted because of their own wishes to gain what they wanted in life, no matter they have already possessed it. But they wanted more and more. Shortly speaking, they will never be satisfied with their existing conditions.

It is this vanity of human wishes that has led a character to commit evil conducts. The vanity of human wishes is also the main theme that led to the sub-theme of the story: "HUMANS INHUMANITY TO OTHER HUMAN BEINGS."

Human inhumanity to other human being can clearly be understood from the evil deeds done by the villains of the story, more especially the pearl dealers. It is the villains' wishes that actually have caused such cruel and inhuman conducts.

The sense of the vanity of human wishes can also be a cause of one's destruction, as it is seen in Kino. At first, Kino has a wish of finding the pearl in order he can afford some money for Coyotito's cure. But after he has really founded the pearl, his wish is growing even bigger and bigger than his first simple wish. This can be clarified further by noticing these sentences:

But now, by saying what his future was going to be like, he had created it. A plan is a real thing, and things projected are experienced. A plan once made and visualized becomes a reality along with other realities —never to be destroyed but easily to be attacked. (TP: 37)

The quotation above show us a fact that Kino's real good future is destroyed by his own marvelous plans (another word for "wish"). It is said that "a plan is a real thing"; this expression can be interpreted that human's plan (wish) will motivate him or her very strongly to do things in order he or she can possibly meet the wish. In doing this, humans often forget the limit of their capabilities so that the wish or the plan or the hope itself finally destroy or destruct them.

3.2 EXtrinsic Analysis

In the previous sections, it has been discussed that literature can be considered as a kind of writing that recreates or reproduces the experience of human life in words. Hudson maintained that literature's concern towards aspects and problems of human life is one reason why people care for it:

We care for literature primarily on account of its deep and lasting human significance. A great book grows directly out of life; in reading it, we are brought into large, close, and fresh relations with life; and in that fact lies the final explanation of its power. Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. (1963: 10)

It will not, therefore, be an amazing thing to find a notion that literature is considered as possessing a similar interest with other fields of study, in a sense that they all discuss about the problems and the aspects of human life. However, it must be noticed carefully too that literature differs greatly with those other fields of study as well.

The assumption written above is a view comes from Hudson, here is the quotation about it:

A piece of literature differs from a specialized treatise on astronomy, political economy, philosophy, or even history, in part because it appeals, not to a particular class of readers only, but to men and women as men and women; and in part because, while the object of the treatise is simply to impart knowledge, one ideal end of the piece of literature, whether it also imparts knowledge or not, is to yield aesthetic satisfaction by manner in which it handles its theme. (Hudson, 1963: 10)

In Chapter III I have discussed the intrinsic aspect that give the aesthetic quality of The Pearl. And, now, in this following discussion I will also analyze the extrinsic one because, according to Hudson's view,

In fact, the further we go with our own study the more keenly we shall be likely to feel that any attempt to separate the art of literature from the life of literature must, both from the side of the art and from the side of the life, be unsatisfactory. (1963: 61)

The problems and the aspects of the human life are, unquestionably, very broad and vary too. In this analysis, as it was already stated before, the scopes will be limited as far as to understand the sociological, the psychological, and the moral or the philosophical aspect can be found in the story.

However, it needs to be clarified once more that the extrinsic analysis will not be done arbitrarily, in the

sense that the analysis must not be taken outside the text of the story. Thus, the extrinsic analysis will be based primarily on the text of the story, but I will use also some concepts taken from the related disciplines whenever they are relevant to be applied in order to give support to the analysis.

3.2.1 Sociological Analysis

A writer is, of course — like other people—, a member of a society. A writer has, all along his or her life, lived in a social milieu, shared and impressed by its aspects and problems. Therefore, it is a reasonable view of Iqbal to say that an artist's work of art is an expression of response resulting from his or her impressions upon the social milieu:

Hasil kesenian mereka adalah ekspresi tanggapan mereka terhadap impresi lingkungan sosial, suatu ekspresi yang membentuk impresi - impresi itu dan membawanya sebagai bagian dari susunan seninya. (1989: 112)

Concerning the influence of the social milieu upon a writer's literary work, Wellek and Warren wrote:

The social allegiance, attitude, and ideology of a writer can be studied not only in his writing but also, frequently, in biographical extra-literary documents. The writer has been a citizen, has pronounced on questions of social and political importance, has taken part in the issues of his time. (1978: 97)

The writer has been a citizen, has pronounced on questions of social and political importance, has taken part in the issues of his time. (Wellek & Warren, 1978: 97)

The close relationship between literature and the social life in general has brought the appearance of a sociological orientation into the literary criticism. Among the sociologist critics, there are differences in the matter of how literature should be approached sociologically.

Wellek and Warren classified three important kinds of sociological approaches in the literary tradition,

First, there is the sociology of the writer and the profession and institutions of literature, the whole question of the economic basis of literary production, the social provenance and status of the writer, his social ideology, which may find expression in extra-literary pronouncements and activities. Then there is the problem of social content, the implication and social purposes of the work of literature themselves. Lastly, there are the problems of the audience and the actual social influence of literature. (1978 : 95-6)

Wellek and Warren's classification is not so different with that of given by Ian Watt who classified sociological approaches to literature in three orientation : first, the social context of the writer; second, literature as a mirror of society; and, third, the social

function of literature. (quoted and translated by Sapardi Djoko Damono, Sosiologi Sastra, Sebuah Pengantar Ringkas, 1978: 3-4)

The sociological analysis that is going to be done here is based on the second classification given by Welles and Warren or the third type in Ian Watt's view. Thus, the analysis will be directed mainly to investigate the social themes found in the story. For a clearer understanding about the boundary of the analysis here is quoted Swingewood's view concerning a sociological analysis or approach to literature which is not separated from the text of the story,

Literature, let us say, finds itself in conflict with the conventional, with the accepted norms and values of its socio-economic-political environment and actively struggles with them. The result is literature which is significant beyond its own time, literature which helps man towards a greater understanding of his social world. As such, this literature can be seen as a structural unity, a whole.

Thus the sociology of literature which we are advocating must be based securely on the texts themselves so that the critical activism which literary creativity naturally engenders is part of the analysis. ... The conception of world vision involving both social groups, social classes and social structure, together with problematic values and a reaching out beyond the conventional, is part of a method which

the conventional, is part of a method which allows literature to be discussed sociologically without losing its status as literature. (1972: 170)

3.2.1.1 Social Stratification

Alan G. Johnson stated that "the concept of social stratification refers to the social structures through which wealth, power, and prestige are distributed unequally among the occupants of different social statuses." (1986: 315)

In The Pearl, the existence of social stratification can be traced by comparing the patterns of social life between the Indian people and the town people. We can find a lot of and various differences between these two different social classes.

First, the Indians and the town people live in a different physical environment. This different physical environment will show differences not only the social status of an organism but it will affect an organism behavior as well,

... by physical environment we mean the collection of nonhuman qualities and elements that comprise the field in which the social behaviour of interest occurs. Of course, physical

Structures such as buildings, chairs, tables, their component properties, and their arrangement in space are parts of this physical environment. ...A large number of these physical environmental factors played a role in the behaviour of the individuals. (William D. Crano and Lawrence A. Messe, 1982: 15)

The houses of the Indian people were made of brush- es and woods. These houses were small with no decorations inside, and there were brush fences in front of them. The Indian people's brush houses were easily broken or destroyed. These houses were, of course, not good and strong.

Their clothes were described as these following passages: "...looked quickly at Juana's old skirt, saw the tears in her shawl, appraised the green ribbon on her braids, read the age of Kino's blanket and the thousand washings of his clothes...." (TP: 11)

All the Indian people, who lived in La Paz, worked as pearl divers and fishermen at the same time. In the text of the story, there could not be found any Indian character who had ever been educated —or, at least, had had an experience— in formal schools. In short, all the Indian people were uneducated people.

The Indian people shared certain habits and norms, and also maintained certain patterns of social life and cultural values;

The explanations given above (for further informations, please refers to the discussion on Setting) present an idea that the Indian people belong to the lower classes, they are poor and uneducated people. Therefore they place subordinate positions. Their lower social classes and their subordinate positions make them share their own social life. In other words, the Indian people establish their own social structure, "the arrangement of people and groups in relation to one another, and these arrangements exist independently of the people who participate in them." (Johnson, 1986: 88)

In the story, the Indian people are described as establishing the type of social structure that is usually shared by a rural community,

They tend both to share a common set a cultural ideas and to place higher values on large families, traditional roles for men and women, conformity, cooperation, and loyalty to the community. (Johnson, 1986: 149)

These following quotations will give some illustration concerning the characteristics of the Indian people's social life.

The word was passed out among the neighbors where they stood close packed in the little yard behind the brush fence. And they repeated among themselves, " Juana wants the doctor." (TP: 9)

The old women squatted down beside Juana to try to give her aid if they could and comfort if they could not. (TP: 44)

The neighbors, watching Kino's door through the crevices in their brush house, were dressed and ready too. There was no self-consciousness about their joining Kino and Juana to go pearl selling. It was expected, it was an historic moment, they would be crazy if they didn't go. It would be a sign of unfriendship. (TP:57)

Outside, he could hear the squeal of children and the shouts of neighbors, for his friends thought he might be inside the burning house. (TP: 82)

They heard the cries of warning of their friend and the shrill, keening cry of Apolonia, wife of Juan Tomas. She, being the nearest woman relative, raised a formal lament for the dead of the family. (TP: 83)

And after each trip among the neighbors Juan Tomas came back with something borrowed. He brought a little woven straw bag of red beans and a gourd full of rice. He borrowed a cup of dried peppers and a block of salt, and he brought in a long working knife, eighteen inches long and heavy, as a small ax, a tool and a weapon. (TP: 85)

The quoted passages above show us clearly how a difficulty or a problem of one member of the community has become a concern for all the society's members. In such a case, the Indian people will give a hand voluntarily

as long as they can do it, and as long as their helps will not bring any danger to their own safety. The Indian people are helpful to each other. The social solidarity is so strong among the Indian community. In the perspective of sociology, such a strong solidarity is defined as a "mechanical solidarity": a group cohesion that is based on common experience and culture. (Johnson 1986: 235)

Those quoted lines show us too that the Indian community share a very strong feeling towards the family's tie. Whenever there are troubles and dangers of one family's (or relative's) member, it will be the nearest or the closest relative that are mainly responsible for helping him or her. In the story, we know how Juan Tomas tries hard to help and to save the family both from the troubles and danger.

The Indian community's social structure is not the same as that of in the town community. The town society does not only consist of the lower classes but it can also be the higher classes, the rich and the educated people. They live in the beautiful and strong plaster houses with nice gardens and iron doors in front of the houses. Their houses are decorated with nice furniture and other fine artifacts. They eat delicious food and drink chocolate and milk.

The type of social stratification in the town is the so called an open stratification system, a system in which "individuals may freely compete for wealth, power, and prestige regardless of their ascribed statuses. (Johnson, 1986: 334) The sense of competition for wealth and prestige or also power can be seen from these lines,

... and each one thought how the patron could not live forever and someone had to take his place. And each one thought how with some capital he could get a new start. (TP: 29)

The quoted sentences above indicate a fact that each of the pearl buyer's agents possess a plan to take the position of their master. There is an evil thing in such a rivalry. Those agents are not loyal to the master, and it is clear that each of them want to betray him.

The town community relates to each other in a social life based on the so generally called organic solidarity

Organic solidarity, on the other hand, is based not on how alike people are, but on how different they are. (Johnson, 1986 : 252)

The pattern of social life in the town is, thus, based on the relationship of interests. Everyone in the town possesses their own specialized tasks and roles so that one will interact with the others as far as to meet their needs. A doctor will, thus, interact mostly with his patients, a priest with his flocts, and a seller or producer with buyers. In short, they relate to each other

based on rational consideration, and unlike the Indian community who maintain their social relationship in the base of feeling and brotherhood. This will even be clear if we look at the relationship between the doctor and his servant. In that relationship we see that the doctor plays a role as a master, while the servant play a role as a person being mastered.

Such kind of a relationship will never be found in the Indian community because all people are in the same degree, a classless society.

4.2.1.2 Social Oppression

In the discussion above, I have explained about the social structure both in the Indian community and in the town community. And, now, I will discuss about the way these two different communities relate to each other in a group interaction or relationship.

If we read carefully the text of the story, we will find out soon that there is a kind of social oppression in the relationship between the Indian people and the town or the White people. The term "social oppression" here is understood in the same way as Johnson has understood it:

The systematic, socially supported mistreatment and exploitation of one group or social category by another. (1986: 355)

The town people always make use of their possible knowledge to cheat the Indians in order to take advantage from them. In the story, it is revealed by Kino's finding of the great pearl. After Kino has found a pearl, the priest, the doctor and the pearl buyers try to use their own methods in order to have an advantage from it. Each of these characters have endeavoured to take the pearl from Kino's hand by using the easiest, cheapest or the most effective ways.

The priest's method is depicted as following lines:

"Kino, he said softly, "thou art named after a great man —and a great Father of the church. He made it sound like a benediction. "Thy namesake tamed the desert and sweetened the minds of thy people, didst thou know that? It is in the books." (TP: 35)

Kino opened his hand and held it out, and the priest gasped a little at the size and beauty of the pearl. And then he said, "I hope thou wilt remember to give thanks, my son, to Him who has given thee this treasure, and to pray for guidance in the future. (TP: 36)

The priest says that his saying is true because it is "in the books." We know well that the old priest tells a lie because his words saying that Kino's name is written in the books (Holy Scriptures) is, of course, untrue. This priest, in short, has used the ignorance of the Indians for gaining something worthy for his own advantage.

The real intention of this priest is to get some money from Kino with which the priest can afford "certain repairs necessary to the church." (TP: 28) This old priest does it by asking, indirectly of course, Kino to give thanks to God, to marrying the couple in church, and to baptize Coyotito. From these things the priest will, surely, get some payment. Even it will be possible that Kino will give the pearl to him.

Next, we will examine how the doctor has used his knowledge too in his effort of seizing Kino's pearl :

"The baby is nearly well now," he said curtly.

The doctor smiled, but his eyes in their little lymph-lined hammocks did not smile.

He said, "Sometimes, my friend, the scorpion sting has a curious effect. There will be apparent improvement, and then without warning—pouf!" He pursed his lips and made a little explosion to show how quick it could be, and he shifted his small black doctor's bag about so that the light of the lamp fell upon it, for he knew that Kino's race love the tools of any craft and trust them. (TP: 39)

"Hold the light," the doctor said, and when the servant held the lantern high, the doctor looked for a moment at the wound on the baby's shoulder. He was thoughtful for a moment and then he rolled back the baby's eyelid and looked at the eyeball. He nodded his head while Coyotito struggled against him.

"It is as I thought," he said. "The poison has gone inward and it will strike soon. Come look!" He held the eyelid down. "See— it is blue." And Kino, looking anxiously, saw that indeed it was a little blue. And he didn't know whether or not it was always a little blue. But the trap was set. He couldn't take the chance. (TP: 40)

The quotations above show us how the doctor is trying to influence Kino by using his modern tools to which Kino and the Indians trust it so much. It shows us too the way the doctor deceives Kino by asking him to have a look at the baby's eyes, it is a little blue. However, Kino does not know whether or not it is always blue. Though it is not described directly in the story's text, we can conclude, however, that the doctor is actually telling a lie. This conclusion is based on some indirect guidances and indications (from the text of the story) that Coyotito's wound has been sucked out by Juana. In other words there are some clues to an understanding that the baby's poisonous wound has already been cured:

She gathered some brown seaweed and made a flat damp poultice of it, and this she applied to the baby's shoulder, which was as good a remedy as any and probably better than the doctor could have done. But the remedy lacked his authority because it was simple and didn't cost anything. The stomach cramps had not come to Coyotito. Perhaps Juana had sucked out the

poison in time, but she had not sucked out the worry over her first-born (TP: 20)

Lastly, let us see how the agents use also a more or less similar method that is used by both the priest and the doctor, that is to say by using their knowledge in deceiving and cheating the naive Indians:

Now the second dealer, a little man with a shy soft voice, took up the pearl, and he examined it carefully. He took a glass from his pocket and inspected it under magnification. Then he laughed softly.

"Better pearls are made of paste," he said. "I know these things. This is soft and chalky, it will lose its color and die in a few months. Look—." He offered the glass to Kino, showed him how to use it, and Kino, who had never seen a pearl's surface magnified, was shocked at the strange-looking surface. (TP: 67)

The dealer tells a lie about the quality of Kino's pearl because that pearl is that of very high quality. It can be interpreted from these following quotations:

... and the priest gasped a little at the size and the beauty of the pearl. (TP: 36)

... and they put their pearls in the desks, for it is not good to let an inferior pearl be seen beside a beauty. (TP: 61)

Slowly he brought out the leather bag, slowly took from it the soft and dirty piece of deer-skin, and then he let the great pearl roll into

the black velvet tray, and instantly his eyes went to the buyer's face. But there was no sign, no movement, the face did not change, but the secret hand behind the desk missed in its precision. (TP: 63)

The quotations presented show us that the pearl is that of a very excellent quality. The priest himself has been shocked and surprised by its beauty, the dealer does not let his inferior pearls to be compared with it, and he, therefore, hides the pearls in the desks. The dealer is shocked by the beauty of Kino's pearl when the pearl is shown to him so that his coin missed its precision.

From all the explanations above, we see that the town people know very well how to deceive the ignorant Indians, and they have, indeed, succeeded by using that specific method:

He was trapped as his people were always trapped, and would be until, as he had said, they could be sure that the things in the books were really in the books. (TP: 39)

In short, it is clear that the Indians, being naive and uneducated people, have always been the victims of the town people's trickery. In other words, the town people make use of their knowledge to exploit the Indians.

The sense of social exploitation can be understood a little bit clearer by studying the methods used by the pearl buyers in exploiting the pearl divers, the Indians.

These pearl buyers play a smart game so that the Indians will always find low prices for their pearls without realizing that they are fooled and cheated. Each of the agents pretend not to cooperate with each other. They make believe that they work individually. The fact is that each of those buyers actually work for the same man

For there were not many buyers really—there was only one, and he kept these agents in separated offices to give a semblance of competition. (TP: 29)

It was supposed that the pearl buyers were individuals acting alone, bidding against one another for the pearls the fishermen brought in. And once it had been so. But this was a wasteful method, for often, in the excitement of bidding for a fine pearl, too great a price had been paid to the fisherman. This was extravagant and not to be countenanced. Now there was only one pearl buyer with many hands, and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use. (TP: 54)

From the quotations above we know that these agents make a conspiracy in order to press the price of the pearls into the lowest degree. To make it clear let us have a brief look at the ways how these dealers play such a smart conspiracy. It is said a smart conspiracy because the Indians never realized that they are cheated.

The first dealer says that Kino's pearl is a valueless one. Therefore, this dealer offers a low price for it. He says that the pearl is large and clumsy, and it is interesting for a mere curiosity. (TP: 64) Kino can not believe it, and he says that he is cheated. That is why this dealer—in order to ensure Kino that there will be no double-crossing—invites the other three dealers to have an inspection or an appraisal too:

"Do not blame me," he said quickly. "I am only an appraiser. Ask the others. Go to their offices and show your pearl—or better let them come here, so that you can see there is no collusion. Boy," he called. And when his servant looked through the rear door, "Boy, go to such a one, and such another one and such a third one. Ask them to step in here and do not tell them why. Just say that I will be pleased to see them. (TP: 65)

The dealers did not glance at one another nor at the pearl. The man behind the desk said, "I have put a value on this pearl. The owner here does not think it fair. I will ask you to examine this—this thing and make an offer. Notice, "he said to Kino," I have not mentioned what I have offered."

The first dealer, dry and stingy, seemed now to see the pearl for the first time. He took it up, rolled it quickly between thumb and forefinger, and then cast it contemptuously back into the tray.

"Do not include me in this discussion," he

said dryly. "I will make no offer at all. I do not want it. This is not a pearl—it is a monstrosity." His thin lips curled.

Now the second dealer, a little man with a shy soft voice, took up the pearl, and he examined carefully. He took a glass from his pocket and inspected it under magnification. Then he laughed softly.

"Better pearl are made of paste," he said. "I know these things. This is soft and chalky, it will lose its color and die in a few months. Look--," He offered the glass to Kino, showed him how to use it, and Kino, who had never seen a pearl's surface magnified, was shocked at the strange-looking surface.

The third dealer took the pearl from Kino's hands. "One of my clients likes such things," he said. "I will offer five hundred pesos, and perhaps I can sell it to my client for six hundred." (TP: 66-7)

From the quoted sentences above, we know clearly enough that each of these four dealers have been able to play such a smart game so that they can perform an action to show that there is, as if, no conspiracy among them. As a matter of fact, they have played such kind of a very clever collusion. This fact can be more clarified by looking at these following lines:

Now the dealers glanced quickly at one another. They knew they had played too hard; they knew they would be disciplined for their failure.... (TP: 68)

So smart were these dealers played such a game so the Indian pearl divers had never realized that they had been cheated for a long time,

They did not know, it seemed a fine pearl to them, but they had never seen such a pearl before, and surely the dealers knew more about the value of pearls than they. "And mark this," they said. "Those dealers did not discuss these things. Each of the three knew the pearl was valueless."

"But suppose they had arranged it before?"

"If that is so, then all of us have been cheated all of our lives." (TP: 68)

It is clear, then, that the naive Indians never realized such a smart trickery that was done by those dealers for years. The ones who knew this thing were Kino and Juan Tomas, Kino's older brother:

Juan Tomas nodded gravely. He was the elder, and Kino looked to him for wisdom. "We do know that we are cheated from birth to the overcharge on our choffins. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you." (TP: 70)

It is interesting to see further why does Juan Tomas say that Kino has, by refusing to sell his pearl to the dealer and will sell it in the capital, defied the whole structure, the whole way of life? It is true that a direct answer will not be found in the text of the

story, but it is very possible to look for an answer through some implied statements from the text of the story itself.

To begin the analysis, let us take a brief look at this quoted story's text:

And now, said other fearful ones, now that he had defied them, those buyers will not want to deal with him at all. Maybe Kino has cut off his own head and destroyed himself. (TP: 68-9)

This quotation imply an indication that the pearl buyers will never want to deal with any pearl divers who dare to refuse the prices given by them. And such a happening means a "death", in a sense the lost of source of living because these Indians will find no other places where they can possibly sell their pearls.

The Indians dared not to sell their pearl outside the town for two reasons. Because of these reasons they had to keep selling the paele in the town no matter how low the prices were.

The first reason is that they will die and the pearl will loss if they try to sell it outside the town,

"Before you were born, Kino, he said," the old ones thought of a way to get more money for their pearls. They thought it would be better if they had an agent who took all the pearls to the capital and sold them there and kept only his share of the profit."

Kino nodded his head. "I know he said." It was a good thought."

"And so they got such a man," said Juan Tomas," and they pooled the pearls, and they started him off. And he was never heard of again and the pearls were lost. Then they got another man and they started him off, and he was never heard of again. And so they gave the whole thing up and went back to the old way.

(TP: 59)

The second reason is that the priest forbids the Indians to sell their pearls outside the town. Through his yearly sermons, the priest also preach that everyone is destined to guard their surrounding and a betrayal to this heavenly duty will cause an assault of Hell,

"I know," said Kino. I have heard our father tell of it. It was a good idea, but it was against religion, and the Father made that very clear. The loss of the pearl was a punishment visited on those who tried to leave their station. And the Father made it clear that each man and woman is like a soldier sent by God to guard some part of the castle of the Universe. And some are in the ramparts and some far deep in the darkness of the walls. But each one must remain faithful to his post and must not go running about, else the castle is in danger from the assaults of Hell."

"I have heard him make that sermon," said Juan Tomas. "He makes it every year. (TP: 59-60)

It seems that there is a correlation, directly or indirectly, between the priest and the pearl buyers in exploiting the Indians. The Father indoctrinates the Indians not to sell their pearls outside the town, whereas the dealers give very low prices for their pearls, and these dealers will kill any Indians who dare to sell their pearls outside the town. Such a plot or arrangement will, probably, lead the Indians to a conclusion that the priest's sermons are, indeed, true.

This well-established pattern of trade is likely become such kind of a social system. This system has, indeed, forced the Indians to remain in its place. This system has made them do not have a chance to improve the standard of living.

It is in this sense that Juan Tomas' statement can be interpreted. Here I need not to search further about the probability that such kind of an arrangement is done or established intentionally, or it happens by accident (without any previous agreement between the priest and the dealers).

What is important to note here is that we understand there is a seemingly logical connection between the buyers and the priest. (A more radical and deeper analysis concerning this social system will, probably, be very interesting and, at the same time, challenging for those from marxist critics)

The last thing will be discussed about the sense of social oppression is the social injustice or the injustice in the matter of law. This following quotation will show us about that matter,

You have killed a man. We must go away. They will come for us, can you understand? We must be gone before daylight comes."

"I was attacked," Kino said uneasily. "I struck to save my life."

"Do you remember yesterday?" Juana asked. "Do you think that will matter. Do you remember the men of the city? Do you think your explanation will help?"

Kino drew a great breath and fought off his weakness. "No," he said. "You are right."

(TP: 79)

The dialogues between Kino and Juana quoted above show us clearly enough that a fair law has never been applied in the society. Whenever, there is a conflict between the White man and the Indian, it seems that the Indians will be sentenced of being the guilty side.

The above dialogues make us understand too that a fair trial has never been done. There will be no need to find out possible reasons of the conflict. No matter how and for what reasons, the Indians will always be accused as being wrong and they must, therefore, be blamed and punished.

3.2.2 Psychological Analysis

In a psychological perspective, the scopes of literary analysis are consist of four possible aspects, as it was stated by Wellek and Warren,

By 'psychology of literature", we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology)(1978:81)

Wellek and Warren said further that it was, probably, "only the third belongs, in the strictest sense, to literary study." (1978: 81)

It is in this third sense that the psychological analysis here will be treated. In other words, the concern of discussion will be centered around the psychological problems or matters can be found in the story.

In this analysis, some concepts or theories will, of course, be taken from the psychology itself. But all the concepts from psychology will always be related with the text of the story. In short, every concepts as well as theories that are applied in the analysis must have a relevance with the story's text.

The discussion on the psychological analysis will be limited as far as to reveal the motivations of the char-

acters and to know further the conflicts between the story's characters.

3.2.2.1 Motivation

Spencer A. Rathus defined motivation as a "hypoththesized state within an organism toward a goal." (1986: 176) Gordon W. Allport saw it as "the study of all determinants of action, whether they function as movers or instigators or merely as directors of behavior." (1969: 10) Fergusson gave a meaning to the term "motivation" as "internal states of the organism that lead to the instigation, persistence, energy, and direction of behavior." (Encyclopedia of Psychology, 1984 ed.) William D. Crano and Lawrence A. Messe wrote about it as follow:

Motives are the drives, needs, urges, and concerns that propel an individual to attempt to achieve certain end states. (1982: 22)

From some conceptions quoted above, the term "motivation" can be understood as an inquiry towards "why" of behaviors. The quotations above show us too that human being can be motivated to behave or to act in certain ways due to either internal or external factors.

The study of motivation here will, therefore, be drawn from both sides or factors (internal and external) but the main attention will be focused more on revealing the internal one.

However, it is important to keep in mind that both the internal and the external factors are both important, and that they can not be separated totally.

Kino's finding of the great pearl was, undoubtedly, an important event in the sense that it made the problems and the conflicts in the story appear. This event was a matter of essence too in the sense that it motivated all main characters to act or to behave in accordance with their roles.

In this case, the pearl can be considered as the external factor that motivated the main characters in the story to behave in some different actions and directions so that these differences of preferences will finally lead them in conflict with one another.

The pearl was a symbol for money, wealth, power, and prosperity. Being considered in that way, the pearl can, then, be taken to mean as a means by which one can gain his or her goals.

It was through the possession of the pearl one will possess a very possible chance to fulfill their needs, and, at the same time, to reach their aspirations.

In short, the pearl was an incentive—an object, person, or situation perceived as capable of satisfying a need (Rathus, 1986: 177)—through which a certain goal may be achieved.

The doctor, the priest, and the dealers all behaves in different manners because of the pearl's existence. They want the pearl due to the reason that the pearl will enable them to get what they has always wanted in life.

The doctor has been trying to take the pearl from Kino's hand because this doctor wants to meet his hopes of apending the rest of his life living in France. The priest sees the pearl as a very means for him in order to make some necessary repairs to the church. The pearl traders have done such a game due to their ambitions to take the position of the patron. In each of these persons we see there is a very close relationship between external and internal motivation, i.e. their latent hope and dream.

The internal motives alone will not cause such actions and behaviors. The external motivation, together with the internal one, have motivated them to behave in such ways. In short, the external motivation (the pearl) has motivated the hidden desires of them so that they are, at last, motivated to do something.

Kino and Juana keep the pearl and try to defend it from the attacks of their enemies because the pearl is a chance for gaining a better future:

"This is our one chance," he said. "Our son must go to school. He must break out the pot that holds us in." (TP: 50)

Thus, in the first time they see the pearl as one opportunity in improving the living standard. Realizing that the pearl may bring danger for the family's safety, Juana tries to throw it silently. Unfortunately, her intention is known by Kino so that she is beaten for what she is trying to do. This moment is a starting point of a change in Juana's motivation:

There was no anger in her for Kino. He had said "I am a man," and that meant certain things to Juana. It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana in her woman's soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing that made him a man, half insane and half god, and Juana had need of a man; she could not live without a man. (TP: 77)

Juana can actually throw it away because she has a chance once to do so, but she does not do it,

She went through the line of brush when the moon was covered, and when it looked through she saw the glimmer of the great pearl in the path behind the rock. She sank to her knees and picked it up, and the moon went into the darkness of the clouds again. Juana remained on her knees while she considered whether to go back to finish her job, and as she considered, the light come again, and she saw two dark figures in the path ahead of her. (TP: 78)

Juana does not do it, though it is clear enough that she do has a chance to do so. She even gives the pearl back to Kino when he says that the pearl is lost,

"They have taken the pearl. I have lost it. Now it is over," he said. "The pearl is gone."

Juana quieted him as she would quiet a sick child. "Hush," she said. "Here is your pearl. I found it in the path. (TP: 79)

Thus, she is, now, motivated by her internal moral principle in life. She does not any longer consider that pearl as a chance to establish a better family life because she knows that the peaceful family life has gone,

Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark bladed beside him, convinced her. All of the time Juana had been trying to rescue something of the old peace, of the time before the pearl. But now it was gone, and there was no retrieving it. (TP: 78-9)

Her motivation is to follow Kino, "a man," in fighting all the enemies who are trying to destroy the family.

Juana needs such a man to whom she will devote all her life; It will be the presence of such a man that is going to make Juana's life valuable to be lived. Juana will follow him no matter what will happen.

Shortly speaking, it can be safely said that Juana's bravery to follow Kino is not because of the pearl that may give a better future, but it is because of her need of man like Kino, half insane and half god.

A sense of change is found too in Kino's motivation in defending the pearl. It comes from the internal factor, and it is reinforced by the external factor.

The internal motivation is his conception about "a man" and a man's responsibility and honor. First of all he has spoken so many hopes and dreams since the coming of the pearl.

"This is what the pearl will do," said Kino. And he had never said so many words together in his life. And suddenly he was afraid of his talking. (TP: 33)

For a man like Kino once a word has been said, it will be like a promise, it will be a holy bond, it will be a command that must be done:

"Believe me," he said. "I am a man." And his face grew craftly.

"In the morning we will take our canoe and we will go over the sea and over the mountain to the capital, you and I. We will not be cheated. I am a man." ...

"Hush," he said fiercely. "I am a man. Hush." And she was silent, for his voice was command. (TP: 74)

And Kino has said that he and Juana, his wife, will be married in the church, he will have a rifle, and his son must go to school. As a man, he must keep all these promises, and that he will struggle for them no matter how.

The threat upon his family's safety has been growing even bigger and bigger. But Kino is, rather than surrender upon this danger, also even more willing to keep the pearl. His combat readiness has been growing even bigger than before. It is in this sense that his motivation change.

Firstly, his motivation to keep the pearl is that the pearl can possibly satisfy the material needs. But it is not any longer, because he "might have given it as a gift." (TP: 86) But now the motivation is an insult that has been put in front of a man, Kino. The insult is the biggest one:

The killing of a man was not so evil as the killing of a boat. For a boat does not have sons and a boat cannot protect itself...(TP:80)

And Kino said, "Oh, my brother, an insult has been put on me that is deeper than my life. For on the beach my canoe is broken, my house is burned. (TP: 84)

Why is it a serious insult to break a canoe? In order to find a reliable answer to such a question, we must understand first what the canoe's essences for a man like Kino are:

Kino and Juana came slowly down to the beach and to Kino's canoe, which one the one thing of value he owned in the world. It was very old. Kino's grandfather had brought it from Nayarit, and he had given it to Kino's father, and so it

had come to Kino. It was at once property and source of food, for a man with a boat can guarantee a woman that she will eat something. It is the bulwark against starvation. And every year Kino refinished his canoe with the hard shell-like plaster by the secret method that had also come to him from his father. (TP: 19)

The canoe is an inheritance from his ancestors and it, at the same time, symbolizes the greatness of his ancestors. Being the heir of the canoe, Kino is responsible for taking care of it. His inability in maintaining it will be a great shame for him. This is so because it means that he will disgrace and not guard his forefathers' honor. This is the reason why Kino cannot, as a man, tolerate such an insult. Therefore, he must take an action, he cannot just stay quietly, he must fight it.

Besides that, by breaking the canoe and burning Kino's house, the enemies have destroyed too the old peace as well as warmth in Kino's family. As a responsible man Kino can not stand such a very big and serious insult.

What those enemies want is the pearl. Therefore, Kino will not give it. He will lose his soul if he gives the pearl. (TP: 87) It means that Kino must fight them. In other words, giving the pearl to the enemies will be a sign of his acceptance to the insult. In this way, his rejection to giving up the pearl can be interpreted as his readiness to fight against his enemies.

His decision not to give the pearl to his enemies will, certainly, bring danger to his family's safety. But Kino will be ready to face whatever happens. Kino has a chance indeed to buy piece if he wants it too, as it is suggested by Juan Tomas,

"It is the pearl," said Juan Tomas. "There is a devil in this pearl. You should have sold it and passed on the devil. Perhaps you can still sell it and buy peace for yourself. (TP: 84)

But Kino refuses to do such a suggestion because, for a man like Kino, there will be no compromise to such a big insult. An insult that is greater than Kino's life.

From the discussions above, it is, thus, clear that the internal factors is the one that primarily motivates the characters in the story to act or to behave in certain manners. However, it is understood quite clear too that the internal factors are always strengthened and reinforced by the external factors.

3.2.2.2 Conflict

Leviton and Greenstone gave a meaning to the term "conflict" as "preferences for incompatible actions in a given situation." (Encyclopedia of Psychology, 1984 ed.) Furthermore, they stated that conflict may exist at the level of individual (when a person is torn between different decisions options), it can also occur among individuals when two or more partners in a social relationship have incompatible preferences for action, and it may happen between groups as well. (Encyclopedia of Psychology, *ibid*)

In the Intrinsic Analysis, I have already given some short descriptions concerning the types of conflicts can be found in The Pearl. In the following discussion, I am going to discuss a little bit further about them, especially those of individual against individual, society, and self.

The conflicts between individual against another individual happens both in mental and physical levels. There are several conflict of this type, as it has been listed in the table of conflict's summary that is presented in the earlier analysis.

First, there is a conflict between Kino and the doctor. This conflict occurs merely at a mental level, it is not followed by physical conflict.

Kino hates the doctor verily because the doctor belongs to a race who have, for nearly four hundred years, exploited the Indian people:

This doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race, and frightened too, so that the indigene came humbly to the door. And as always when he came near to one of this race, Kino felt weak and afraid and angry at the same time. (TP: 12)

In the story, this conflict is revealed in the doctor's refusal to give medical treatment for Coyotito due to Kino's inability to pay the cost of it. Kino is very angry with this fact so that he "struck the gate a crushing blow with his fist." (TP: 16)

Kino is still angry with the doctor when the doctor came — after Kino found the great pearl—to Kino's brush house offering his medical knowledge to cure Coyotito's wound. At first, Kino refuses bitterly the offer, but he finally let the doctor to give medical care for Coyotito because Kino is unable to "take the chance of putting his certain ignorance against this man's possible knowledge." (TP: 39)

Kino suspects the doctor's honesty. However, Kino is not able to deny a sense of truth about the doctor:

"So the doctor knew," he said, but he said it for himself as well as for his wife, for his

was hard and suspicious and he was remembering the white powder. (TP: 43)

But Kino was suspicious, and he could not take his eyes from the doctor's open bag, and from the bottle of white powder there. (TP: 45)

It is in this sense that there is a mental conflict between Kino and the doctor. This can be understood better from the fact that this doctor actually play such a clever trickery to Kino. In other words, Kino's suspicion is absolutely correct.

Second, there is a conflict between Kino and an unknown attacker. This is a physical conflict in which Kino fights against an unknown man who was trying to steal the pearl from him,

Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house. He felt cloth, struck at it with his knife and missed, and struck again and felt his knife go through cloth, and then his head crashed with lightning and exploded with pain. There was a soft scurry in the doorway, and running steps for a moment, and then silence. (TP: 49)

Though it is not stated directly in the text of the story, it is clear enough implied that the unknown man is the doctor's hireling. This can be understood from the way the doctor searches for an information where

the pearl might possibly be kept and hidden by Kino:

The doctor shrugged, and his wet eyes never left Kino's eyes. He knew the pearl would be buried in the house, and he thought Kino might look toward the place where it was buried. "It would be a shame to have it stolen before you could sell it," the doctor said, and he saw Kino's eyes flick involuntarily to the floor near the side post of the house. (TP: 46)

Therefore, the doctor's hireling tries to find the pearl around the place where Kino has buried his pearl,

..., and then the sound came again! the whisper of a foot on dry earth and the scrath of finger in the soil. (TP: 48)

Unfortunately, Kino has removed it from that place, and he buries it under his sleeping mat. (TP: 47) That is a reason why the doctor's hireling can not find it in that place, and instead of the pearl, the man finds an attack from Kino.

The third conflict of this type, individual versus another individual, is that between Kino and the buyers. It is started from Kino's anger and dissatisfaction with the low price offered by the buyers for the pearl. This happens due his awareness that those buyers cheat him.

Kino's refusal to sell the pearl to the pearl buyers and his decision selling in to the capital has made the fourth conflict of this sort, individual against another individual, in the story.

The fourth individual versus another individual conflict is a physical one, in which Kino is attacked by an unknown assailant, though Kino finally can defeat him.

Juana heard the little rush, the grunting struggle, the blow. She froze with terror for a moment, and then her lips drew back from her teeth like a cat's lips. She set Coyotito down on the ground. She seized a stone from the fireplace and rushed outside, but it was over by then. Kino lay on the ground, struggling to rise, and there was no one near him. Only the shadows and the strike and rush of waves and the hiss of distance. But the evil was all about, hidden behind the brush house in the shadow, hovering in the air. (TP: 72-3)

He heard the rush, got his knife out and lunged at one dark figure and felt his knife go home, and then he was swept to his knees and swept again to the ground. Greedy fingers went through his clothes, frantic fingers searched him, and the pearl, knocked from his hand, lay winking behind a little stone in the pathway.

....

Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth. Now, in an instance, Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark bladed beside him, convinced her. (TP: 76-8)

Thus, there are two attacks. First, the man hurts Kino, but Kino hurts the attacker too. Then, the man hides behind the brush house in order to look for another right

and possible probability or chance to attack Kino again, and even, if possible, to kill him. The second attack is done when the unknown man found a chance, that is to say when Kino did not wary and cautious with his senses. But it is, however, fortunate that Kino can fight and murder the assailant, as it can seen from the quoted sentences.

Fifth, there is a conflict between Kino and Juana both in physical and mental level. The conflict is the different opinion between them. Juana considers that pearl as an evil that will bring a destruction to the family's safety. That the reason why Juana wants and insist to throw the pearl away. On the other hand, Kino believes the pearl is a valuable thing that will bring the family into a much better life in the future. Therefore, Kino disagrees with Juana's insistence to throw it away:

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

And as she spoke the light came back in Kino's eyes so that they glowed fiercely and his muscles hardened and his will hardened.

"No," he said. "I will fight this thing. I will win over it. We will have our chance." His fist pounded the sleeping mat. "No one shall take our good fortune from us," he said.

(TP: 73-4)

This preference for an incompatible action is soon followed by a physical conflict because Juana tries to throw that pearl away silently. Unfortunately, he knows what she is trying to do. And he tries to stop her from doing it. Kino strikes and kicks her for such an effort:

Her arm was up to throw when he leaped at her and caught her arm and wrenched the pearl from her. He struck her in the face with his clenched fist and she fell among the boulders, and he kicked her in the side. (TP:76)

Thus, it has been clarified quite plainly that the conflict happens both in physical and mental level.

The last conflict of this type deserved to be noted is that of between Kino and the three enemies who chase after the family during the escapade to the capital. It is a physical conflict. And the conflict is settled by the death of the pursuers and also the death of Coyotito

The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scabbled away like a crab, slipped into the pool, and then he began to climb frantically, to climb up the cliff where the water penciled down. His hands and feet threshed in the tangle of the wild grapevine, and he whimpered and

gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately and fired. He saw his enemy tumble backward into the pool, and Kino strode the water. In the moonlight he could see the frantic frightened eyes, and Kino aimed and fired between the eyes.

And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound—the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death. (TP: 113-4)

The second type of conflict is the conflict between the individual against society. In The Pearl, conflict of this type happens when Kino deviated from the norms, the habits, and also the conventionally established rule prevailed in the social life of his Indian community.

In the first place, Kino has broken out the beliefs and the norms shared by his people: suggesting and arguing that God does not fond of humans' plans:

And this Kino knew also —that the gods do not love men's plans, and the gods do not love success unless it comes by accident. He knew that the gods take their revenge on a man if he be successful through his own efforts. (TP: 38)

Kino has made a plan which he has spoken it out publicly, in front of the Indian people of La Paz. Kino has muttered too many hopes that he would never had imagined them before. His neighbors worry and scare that God will give punishment to him because of his wild day-dreamings

And if Kino's planning came to nothing, those same neighbors would say, "There it started. A foolish madness came over him so that he spoke foolish words. God keep us from such things. Yes, God punished Kino because he rebelled against the way things are. (TP: 34)

Kino realizes it fully, and he, therefore, must prepare himself to cope with every dangerous consequences of it,

Consequently Kino was afraid of plans, but having made one, he could never destroy it. And to meet the attack, Kino was already making a hard skin for himself against the world. (TP: 38)

In this way, Kino has deviated from the society's norms.

In the second place, Kino has broken out the social structure of the society. Kino's surprising decision to sell the pearl in the capital has disobeyed not only the religion (the church) but it has challenged against the way things are as well. In this way, Kino has put himself on an open conflict with the society's social laws.

However, Kino is ready and willing to take the risks of it. He does not care that he could possibly be killed for it. The brief discussion above has made plain enough the existence of this type of conflict in The Pearl.

The last type of conflict will be discussed is the conflict between individual against self. In The Pearl, there will be found, at least, two conflicts of this sort. The first one is the conflict between Kino against his self, and another one is the conflict between Juana versus her self.

Once, both Kino and Juana are confronted with problem of making a choice or an option between two possible alternatives. Each of one is confronted with one predicament or dilemmatic situation. The choice must be decided is that of very crucial one in the sense both Kino and Juana will be forced to face certain risks and consequences of whatever their choices are.

In Kino, this conflict comes into existence when he is forced to make one of the two possible options; either he gives the pearl to the enemies (so that his family's safety can still possibly be hoped) or he keeps on defending it (so that his reputation and pride and honour as a man will not be disgraced).

Thus, the first option's consequence is that he will lose his pride as a man (who can not take the insult had been put on him), but his family is possibly saved. The second option's result is that his family might be destroyed, but his pride of being responsible man is kept. Indeed, both consequences are difficult for him to take.

And Kino prefers to choose the second option. Kino's choice is worthy of two reasons. First, by keeping that pearl he might possibly take revenge to the enemies who have insulted him by breaking his canoe and burning his house. It means too that he is responsible for maintaining his ancestors' honour. Second, the choice means his responsibility for endeavouring prosperity towards his family's future.

Juana experiences this sort of conflict two times. First, when she is demanded to decide either to throw the pearl away (so that the family can be saved) or following Kino's order not to throw it. The first one might save her family, with a consequence she betrays herself, disobeying Kino's order. (for her Kino's words is a command) The second choice will endanger the family safety, and the consequence is that she remains faithful to her own principle in life—following and devoting herself to such a man like Kino.

Juana takes the second option, she does not throw it though she has a chance to do so once. Even she gives it back to him when he is complaining of losing the pearl.

Another conflict of this type in Juana is the time when she was confronted with two dilemmatic choices to take: whether she must leave Kino so that she and Coyotito can runaway for safety, or whether she keep on following Kino in fighting the enemies who chase after them.

The first alternative might possibly save her and Coyotito from the risk of death, but the consequence is that she betrays her own moral principle, that is to say in devoting her life to a man like Kino. Whereas, the second option will make her remain faithful to her moral principle in life, but the risk is all of them might be killed by those enemies.

It seem that her principle is valued higher than her own safety and life, therefore she choose the second alternative: following and accompanying Kino in fighting against those wicked pursuers, whatever will happen.

"Juana," he said, "I will go on and you will hide. I will lead them into the mountains, and when they have gone past, you will go north to Loreta or to Santa Rosalia. Then, if i can escape them, I will come to you. It is the only safe way."

She looked full into his eyes for a moment. "No," she said. "We go with you."

"I can go faster alone," he said harshly. "You will put the little one in danger if you go with me."

"No," said Juana.

"You must. It is the wise thing and it is my wish," he said.

"No," said Juana.

(TP: 101-2)

The quotation above shows us clearly how Juana has been very sure and confident with her decision, though it is plain too that the decision will endanger both Coyotito and herself.

3.2.3 Philosophical (Moral) Analysis

As an independent discipline, philosophy covers many aspects to be concerned. In this discussion, I will not, of course, discuss all possible scopes of philosophy. I will limit the scope of analysis of philosophical analysis on its moral sense, analyzing the problems of the value of human life. The philosophical analysis here will not be taken too in its formal sense, but it will be in its informal sense.

What I mean by "informal sense" here is that the discussion will not be based on certain philosophical doctrines, but it will be based on the implication of the text of the story itself. That is because Steinbeck himself never base his thoughts on a formal philosophical doctrine, but he bases his philosophical thoughts from human life:

....," Bukan filsafat dahulu yang harus dimiliki untuk menulis tetapi orang harus menulis dahulu dari sumber kehidupan dan secara tanpa disadari dia sudah menulis filsafat yang sebenarnya. (Rampan, "Pikiran Prosais John Steinbeck," in Pusara, June, 1990)

Thus, the term philosophy here refers not to a certain systematical thought, but it must be understood in the sense of its moral concern. In short, the term philosophy here must be directed to the moral aspects and the

problems of value in human conducts and in life itself.

Clyde Kluckhohn stated that "human life is —and has to be—moral life precisely because it is a social life, and in the case of human cooperation and other necessities of social life are not taken care of automatically by instincts as with the social insects. In common sense terms, moral are socially agreed upon values relating to conduct. To this degree morals— and all group values— are the products of social interaction as embodied in culture. (1976: 388)

Furthermore, Kluckhohn said that "a value is a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable which influences the selection from available modes, means, and ends of action. (1976: 395)

Based on Kluckhohn's conception, it can be understood that value may exist both on an individual and on a group in certain social or cultural life of a society. It can also be understood that the value held by an individual or a group are reflected through the modes, means, and ends of their behavior or action.

To know a value held by an individual or a group, we must, then, understand the place where they live in, the way they behave, and also the way they relate to each other in a social or a cultural relationship. Shortly speaking, the value will be revealed through a thorough

knowledge about how a person or a group live this life.

This following philosophical analysis cannot be separated with all the previous discussions, especially the discussions on Sociological and Psychological Analyses. It can even be said that the previous discussions on Sociological and Psychological Analyses will be a basis for the philosophical analysis.

In The Pearl, Steinbeck presented the opposition between two different value held by two different world: the world of innocence and the world of evil. These two worlds do not only differ in their way of life but in the way they view and value the worth of life as well. These two contradictory worlds can never be met, compromised, and reconciled in one way or another, they will always be in conflict to each other.

The first side, the innocent world, is represented by the Indian community, especially by Kino and Juana. This world of innocence values very highly some moral qualities such as honesty, purity, dignity, virtue, love, peace, unity, and harmony. They value peaceful life of the family more than everything in life. They will not do any harm towards others as long as their peace are not be disturbed or threatened.

The second side, the evil world, is represented by the town people (the story's villains). They represent

moral qualities as cruelty, greediness, wickedness, dishonesty, trickery, hypocrisy, and unfaithfulness. It is a world of evil force whose moral values are money and other physical pleasures. They will do everything in all possible ways in order to achieve or to gain their goals. Let us have a brief look at how Steinbeck described the evil force of the town have reacted against the news of Kino's finding of the great pearl, the pearl of the World:

The news stirred up something infinitely black and evil in the town; the black distillate was like the scorpion, or like hunger in the smell of food, or like loneliness when love is withheld. The poison sacs of the town began to manufacture venom, and the town swelled and puffed with the pressure of it.

But Kino and Juana did not know these things. Because they were happy and excited, they thought everyone shared their joy. (IP: 30)

The quoted sentences above show us not only the evil force of the town which are preparing itself to attack its victim or target, but also show us about Kino and Juana's innocent thought. Kino and Juana think that everyone will share their happiness, as Kino and Juana will do if, supposed, someone has found a great luck.

It has been stated earlier that the priest, the doctor, and the pearl buyers are all preparing themselves with their own plans in order to take advantage from Kino's great pearl. Their plans are the evil ones because

all of them want to seize the pearl from Kino's hand. In short, they want to possess the pearl so that they can possibly gain what they want or need in this life. Such a fact is very different compared to the Indians' mind about Kino's finding of the magnificent pearl:

In the brush houses by the shore Kino's neighbors sat long over their breakfasts, and they spoke of what they would do if they had found the pearl. And one man said that he would give it as a present to the Holy Father in Rome. Another said that he would buy Masses for the souls of his family for a thousand years. Another thought he might take the money and distribute it among the poor of La Paz; and a fourth thought of all the good things one could do with the money from the pearl, of all the charities, benefits, of all the rescues one could perform if one had money.

(TP: 55-6)

The Indians' responses about the pearl are, morally, all good, and none of them think about such evil things as seizing the pearl from Kino's hand. Even they feel sorry that such a happiness happens in the middle of the family's sadness:

The neighbors scuttled with covered noses through the dark until they crowded into Kino's house again. They stood and gazed, and they made little comments on the sadness that this should happen of a time of joy....

(TP:44)

Kino and the Indian people live in the brush houses with a very simple way of life. They work both as the fishermen and the pearl divers. They shared a friendly social life in their community. They also live in harmony with their natural surroundings.

Now, Kino's people had song of everything that happened or existed. They had made songs to the fishes, to the sea in anger and to the sea in calm, to the light and the dark and the sun and the moon, and the songs were all in Kino and his people-- every song that had ever been made, even the ones forgotten. (TP: 22)

The sentences quoted above is a good illustration about how the Indian people have lived their peaceful life, though everything in them are simple, or even lacking.

The Indian people values the safety, the peace, and the unity of the family more than everything in life. Implicitly this can be understood from these following lines taken from the text of the story:

All of the neighbors hoped that sudden wealth would not turn Kino's head, would not make a rich man of him, would not graft onto him the evil limbs of greed and hatred and coldness. For Kino was a well-liked man; it would be a shame if the pearl destroyed him. "That good wife Juana," they said, "and the beautiful baby Coyotito, and the others to come. What a pity it would be if the pearl should destroy them all. (TP: 56)

From the quoted lines above we may understand, at least, two essential points. In the first place, the Indians identify the "rich" and the "wealth" with such qualities as "greed and hatred and coldness." This is a clear implication for us to understand that the Indian people have, probably, seen and known the rich people of the town who possessed such characteristics. It will be an impossible thing that they identify that without any previous experiences about it. In the second place, they value very highly the peaceful family life. Therefore, they do not want that the pearl will ruin the unity of Kino's family. At the same time, this indicates too how the peaceful and happy life of the family is valued more than the material gains that the pearl might possibly provide and give. In short, the Indians view peace in the family life as the happiness in itself, and that the happiness is not always dependent on the material gains.

In contrast with the Indian people, the town people share an individualistic communal life. Such a pattern of social living is reflected through the environment they live in. The town people's houses are made of stone and plaster surrounded by the high walls and the high iron fences. These things are signs that they are isolated to each other physically as well as mentally. They are just like "the caged birds" in their beautiful garden.

The words "wall," "iron fences," and "cage" may connote to the ideas of constraint, manacle, boundary, and prison. These connotations allow us to understand them as persons who are imprisoned. The term "imprisoned" here must be taken to mean in the sense that their human morality and conscience are decadent, even though they hide it under the seemingly religious appearances. (this is represented mostly by the doctor) Their human moralities, conscience, and real religion are buried and imprisoned deep inside their hearts. Their true moralities and religion are materialism or money.

From the physical conditions of the dwelling places (high walls and iron fences, beautiful gardens, and also the artistic artefacts decorating inside the house), the various menus of their food and drinks, and also from their luxurious clothes, we may judge the town people as comparatively rich persons. But they are still very dissatisfied with all they have already had. They want more and more. In short, they are greedy persons who will not ever be satisfied with everything they have. This is the reason why they want to seize Kino's valuable pearl.

The town people (in this case is represented by the doctor and the pearl traders) value life solely from its material aspects. In other words, they value that material gains and physical pleasures are the only aim

in life. They value that the material gains is, in itself, the happiness for which they are striving for. In short, materialism has become their moral values, and their true religion as well. (The term materialism here must be understood in the sense that the material gains—wealth, power, prestige, and money—are viewed as the only aim of life, and it must, then, not be confused or associated with materialism as a branch of Philosophy)

The town people's materialistic orientation in viewing life is very different from the Indians' transcendental and spiritual orientations in living their life:

It is not good to want a thing too much. It sometimes drives the luck away. You must want it just enough, and you must be very tactful with God or the gods. (TP: 24)

The above lines is an event in The Pearl describing Juana's effort to calm herself as she saw Kino's excitement of wishing one of the oysters in the basket might contain a pearl, a valuable thing needed to cure Coyotito. Based on the quotation, we may analyze further that there are, at least, two significant points dealing with Juana's views in living this life. However, it must be noted that Juana's views in this case is understood implicitly. (Juana here represents the Indians in general)

In the first point, Juana considers that in life human beings should be quite satisfied with their exist-

ing saates of life, under the circumstances what minimally they need is fulfilled. In Juana's view, the peace of the family life is the most essential need in life. A family is said as living a peaceful life if everything in the family is alright. The word "alright" here must be taken to mean that the family can provide enough food, can afford a fitting dwelling place, can have clothes or garments, can have a good relationship with neighbors and can guarantee the health and the safety of all the family's members. If one family can meet these things, it can be safely said that the family shares one peaceful and happy life, though everything in the family may be very simple. The safety, the unity, and the peace in the family life is, in short, the only goal in life. In Juana's mind human beings should not want things more than what they really need. Strictly speaking, she views that human beings should be greedy and desirous of thing

In the second place, the quoted passage of the text above lead us to understand how Juana relate herself to the Highest Being, God. Implicitly, we know that Juana always think about God in every single thing she wants, does, and hopes in her life. She thinks of and remembers God in everyday life, and she will always try to follow God's rules. Shortly speaking, she believes in and obeys God through her deepest heart and conscience, not through a mere verbal confession or through the ritual ceremony

in churches, as the town people do. Juana is, indeed, the real and the true follower and devotee of God. It is said so because she follows Him not only through verbal confession but through her everyday conducts as well.

Kino is an Indian who, after he had found the great pearl, breaks the moral value held by all of his people. Kino has wanted things too much and even he dares to disobey God's rules:

And he had never said so many words together in his life. And suddenly he was afraid of his talking. His hand closed down over the pearl and cut the light away from it. Kino was afraid as a man is afraid who says, "I will," without knowing. (TP: 34)

Thus Kino's future was real, but having set it up, other forces were set up to destroy it, and this he knew, so that he had to prepare to meet the attack. And this Kino knew also--that the gods do not love men's plans, and the gods do not love success unless it comes by accident. He knew that the gods take their revenge on a man if he be successful through his own efforts. Consequently Kino was afraid of plans, but having made one, he could never destroy it. And to meet the attack, Kino was already making a hard skin for himself against the world. His eyes and his mind probed for danger before it appeared. (TP: 37-8)

The Indian people also know that Kino's hopes are too much, and they declare and consider him as breaking the

values of the society, and God will punish him for that:

Now the neighbors knew they had witnessed a great marvel. They knew that time would now date from Kino's pearl, and that they would discuss this moment for many years to come. If these things came to pass, they would recount how Kino looked and what he said and how his eyes shone, and they would say, "He was a man transfigured. Some power was given to him, and there it started. You see what a great man he has become, starting from that moment. And I myself saw it."

And if Kino's planning come to nothing, those same neighbors would say, "There it started. A foolish madness came over him so that he spoke foolish words. God keep us from such things. Yes, God punished Kino because he rebelled against the way things are. You see what has become of him. And I myself saw the moment when his reason left him. (TP: 34)

Starting from that moment, thus, Kino has left his old world, and he is trying to pursue a new world. Kino does not consider any longer that the unity, the safety and the peace of family life as the only goal in life, and that the peaceful life of the family is the happiness in itself.

The pearl is the only key for to pursue that world. That is another reason why he insists to keep it, though he must pay it with the loss of his old peaceful life, a happy life of having the harmonious life with the family

Kino considers himself as "a man" (see previous discussion on Psychological Analysis) who has to be responsible for the future of his family. Kino must fight his enemies who want to seize the pearl from his hand. He has to defend that pearl for that:

He had lost one world and had not gained another. And Kino was afraid. Never in his life had he been far from home. He was afraid of strangers and of strange places. He was terrified of that monster of strangeness they called the capital. It lay over the water and through the mountains, over a thousand miles, and every strange terrible mile was frightening. But Kino had lost his old world and he must clamber on to a new one. For his dream of the future was real and never to be destroyed, and he had said "I will go," and that made a real thing too. To determine to go and to say it was to be halfway there. (TP: 69)

"You will not give up the pearl?"

"This pearl has become my soul," said Kino.

"If I give it up I shall lose my soul. (TP: 87)

The quotation above shows us Kino's determination in defending the pearl. The quoted text shows us too, symbolically, that the new world is a very strange thing to Kino, and it is frightening too. The new world is the evil world where the dark forces always surround it. The new world is the world of darkness and of evil.

Kino has been attacked by the dark force of the evil

world even before he can approach and reach it. Everything in the evil world is described as the darkness, as it can be comprehended from this following quotation:

It is all darkness--- all darkness and shape of darkness. (TP: 84)

The term "darkness" itself may connote to some idea as "vice," "immorality," "wickedness," "badness," and, in short, all kinds of the unpleasant and the evil things.

All the good things Kino has imagined about the new world is, actually, not more than an illusion. The evil world is, in fact, the source of unhappiness, miseries, trouble, pain, crime, and sorrow:

He looked into his pearl to find his vision. "When we sell it at last, I will have a rifle," he said, and he looked into the shining surface for his rifle, but he saw only a huddled dark body on the ground with shining blood dripping from its throat. And he said quickly, "We will be married in a great church." And in the pearl he saw Juana with her beaten face crawling home through the night. "Our son must learn to read," he said frantically. And there in the pearl Coyotito's face, thick and feverish from the medicine.

And Kino thrust the pearl back into his clothing, and the music of the pearl had become sinister in his ears and it was interwoven with the music of evil. (TP: 93-4)

From all the discussion above we may apprehend that

there is a strict boundary between the two different worlds: the world of evil and the world of innocence. In The Pearl, this boundary is revealed by the pearl. The pearl here must be taken to stand for wealth and money. The innocent world sees the pearl (wealth and money) not as the only goal in life, and that the happiness is not in the possession of wealth and money. (material gains) In the innocent world's view, the value of life as well as the happiness are on the existentence of a peaceful family life, a friendly social life, and a good relationship with God. Shortly speaking, the innocent world considers that material gains is not a "conditio sine qua non" through which human beings may find happiness.

Conversely, the evil world values material gains as the only goal in life. The worth of life is measured and determined by the possession of wealth and money. It is only in physical pleasures and material gains one may find happiness. In gaining this, one must live individualistically, putting aside moral consideration or any sense of humanity. In short, human beings must gain it in all the way.

Thus, the two worlds can never be met and reconciled. There is an eternal moral conflict between them. One side must be a winner, another one a loser. Finally, the winner is always the innocent world. However, this victory is oftenly followed or preceded by one great loss.

3.3 Structural Coherence and Unity

What is meant by "structural coherence" here is that both intrinsic and extrinsic elements in The Pearl can be interrelated one to the others in one way or another. And the term "structural unity" is taken to mean that both intrinsic and extrinsic element have, together, contributed to the creation of the whole meaning and essence of the story, and that separation may reduce the total meaning of the story itself.

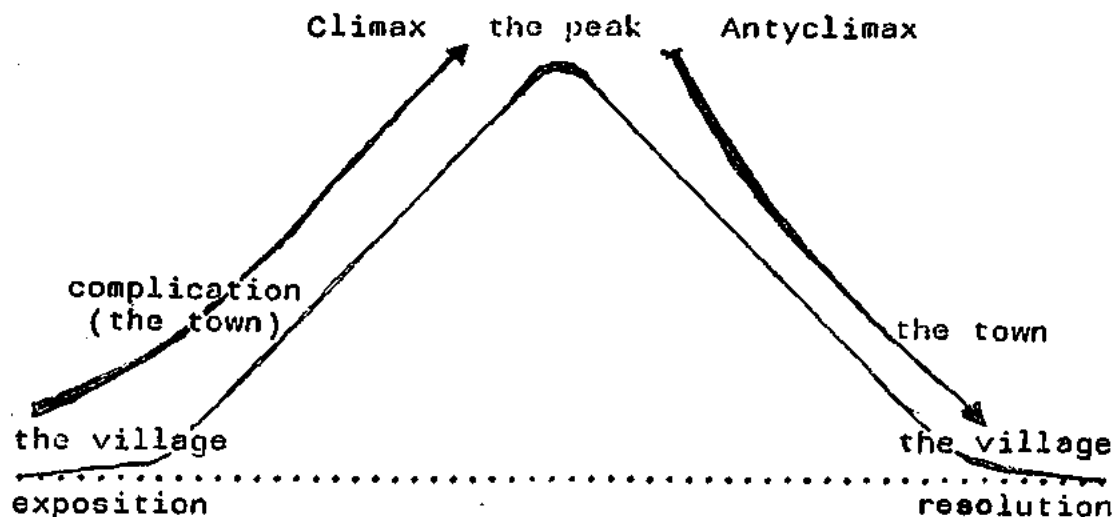
In the foregoing parts, several brief and loosely analyses on this matter have actually been done. Therefore, this following analysis is intended to give a more emphasis and a stronger reason for a further evidence of the existence of such a structural coherence and unity.

If it is inspected carefully, it will be found that there seem to be an intentionally structured coherence between plot and the choices of settings in the story. Notice carefully that the upward movements of the plot are arranged in coherent paths with the settings' shift. The exposition is placed in the seashore or the village, the complication is started in the town, the climax is situated in the mountain, and finally the resolution is placed back on the village or the seashore.

Such a smart arrangement gives us a clear idea that the plot's forward shifts are coincided with the forward

shifts of the settings. Thus, the ascending of the plot is accompanied with the ascending of the setting: the flat 'exposition' is coincided with the flat setting, the village; the 'complication' is put rightly into a higher place, the town; the 'climax', the peak of the conflicts in the story, is placed in the peak of the mountain; the 'resolution' is placed back into the flat place, the village or the seashore. But notice too that the downward movements of the plot is arranged as well in a coherent pattern with the descending of the settings. Thus, the downward are started from the mountain, and then descending to the town, and then it is continued downward to the seashore or the village.

Thus, it is plain enough that the gradual movements, both in the plot and the setting, are patterned in such a coherent arrangement. This coherence of arrangement is like a picture of the mountain, as it is shown here.



In The Pearl, it can be found the placement of setting that is closely related to the creation of foreshadowing and atmosphere at the same time. This can be understood from these following sentences of the text :

Out in the estuary a tight woven school of small fishes glittered and broke water to escape a school of great fishes that drove in to eat them. And in the houses the people could hear the swish of the small ones and the bouncing splash of the great one as the slaughter went on. (TP: 42)

And in the pool lived frogs and water skaters. Everything that loved water came to these few shallow places. The cats took their prey there, and strewed feathers and lapped water through their bloody teeth. The little pools were places of life because of the water, and places of killing because of the water, too. (TP: 104)

The first quotation is a setting that is described before the doctor come back to Kino's brush house to cure Coyotito's wound. The quotation above gives us a picture of how the smaller and the weaker will always be defeated by the stronger and the bigger ones. Kino has tried to escape from the doctor's trap but, however, the doctor can, finally, set his trap. Thus, the creation of the atmosphere above is prepared for a hint to what will happen later on, in this case Kino's inability to escape from the doctor's trap no matter how he has tried to do so. By presenting such an atmosphere, the readers have,

emotionally, been prepared to see and feel the following or the next event. In other words, the plot's movements can be coincided with the consistency of the atmosphere. Shortly speaking, the readers' impressions about the next event will be in a coherent mood with the previous event of the story, in this case the small fishes' inability to free themselves from the attack of the big ones.

The second quotation's function is, more or less, the same with the first one, that is to say to prepare the readers' emotion with the atmosphere of the event of the story. It is in the pools that Kino will, later on, kill all his enemies. Thus, before the readers feel the mood of the next event, they have been prepared emotionally with the atmosphere of killing, in this case the killing of the stronger animals to the weaker ones. The sense of survival for the fittest is strongly described in the pools. Thus, when Kino can, finally, kill all the enemies the sense of survival for the fittest is still in the readers' mind or impressions. In this way, there is a coherent atmosphere between the killing among animals and the killing of Kino's enemies. In other words, the plot of the events move coherently with the story's atmosphere. Such a coherent relationship may create a deeper impression and emotion to the readers' mind in understanding the importances of all the story's events.

The sense of structural coherence and unity can be understood further from the fact that the characterization, setting, and figurative language (part of Style) can give some crucial clues in understanding personality of the characters of the story.

We know the doctor's evil conducts partly from what those beggars have said about him (characterization). We come to know the doctor's hypocrisy from the setting, in the sense that the religious decorations in his room are all false or untrue because he is, in fact, a true follower of materialism. We understand this doctor as a cruel and arrogant person from the way he speaks (figurative language), the way he treats the Indians and his attitudes towards the Indians (characterization).

The brief explanation above has clarified that the story's elements in The Pearl possess the structural coherence and unity. We can not understand well the whole meaning of the story without relating one of the story's elements to the others.

In The Pearl, we will be guided to know more about the philosophical aspects of the story, the value of human life, through the close analyses at the differences of setting where the town people and the Indians lived, through their different motivations, through their conflicts, and through the simplicity of the story's style.

The Indians live their life in a simple way. They live in harmony with their natural surrounding, and share a freindly social life. They view the peaceful family life more than everything. They are religious persons too. In short, they are described by the author as representing the world of innocence. This world will value happiness based on its spiritual aspects.

On the contrary to the Indians, the town people are described as standing for the world of evil. They live in an individualistic society. They will compete to each other in gaining wealth, prestige, and power. In short, they value wealth and money more than everything in life

For the town people, the happy life is identified as a state of life which is materially affluence and abundance. Dishonesty, hypocrisy, unfaithfulness, arrogance, and cruelty are some mental characteristics that can be attributed to these people. In life, their only motivations are money and physical pleasures. Moral awareness or religious teachings will be left behind in order they can possibly achieve their goals in life.

Thus, from every different aspects of these two different worlds--- the evil world represented by the town dwellers and the world of innocence represented by the Indian people--- we come to know more about the eternal opposition between these two contradictory worlds, as it has been elaborated in the Philosophical Analysis.

From the short discussion above, we have a clear illustration concerning the sense of structural coherence and unity in the story's elements. Thus, every elements in The Pearl can not be separated to each other. Each of these elements possesses its own function and importance in shaping up the meaning and the essence of the story. In other words, it can be safely said that these story's elements have, together, built up the whole meaning of the story, and that the separation will, certainly, reduce and even ruin both the story's aesthetical quality and the total meaning of the story itself.