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**Material Greed and Human Suffering in John Steinbeck's *The Pearl***

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**In Partial Fulfillment of the Requirements for the Degree of**

**Master of Arts in English**

**By**

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**Letter of Recommendation**

Krishna Bdr. Khadka has completed dissertation entitled “Material Greed and Human Sufferings in John Steinbeck's *The Pearl*” under my supervision. He carried out his research from April 2014 to December 2015 and completed successfully. I hereby recommend his dissertation for the final examination.

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**Letter of Approval**

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### **Abstract**

Taking the insight from ecocriticism , this research examines how John Steinbeck's *The Pearl* raises the issue of ecoconsciousness. This research analyses how anthropocentric worldview relies on technology and consider it to be the culture. Anthropocentric worldview has made human beings internalize essence withdrawing them from the natural world. Human beings are like a cog in machine and their separation from nature has caused the downfall of human beings and their values. In *The Pearl* Kino's family experiences the bliss of human life while co-existing with nature and their lives turn to worse as his family distances from nature and ties relationship with modern anthropocentric, mechanistic world.

### **Material Greed and Human Suffering in *The Pearl***

This thesis critiques human consumerist culture in Steinbeck's *The Pearl* and argues that such a culture is the major cause of the destruction of environment. The development of technology, modern life-styles, and human attitudes ignore the importance of environment. The quest for advancement in life makes human beings forget the inclusive nature of environment and the phenomena of the world. Because of scientific advancement, human beings are unaware of the effects on other beings and elements. Thus, the materialistic attitude drives them in the pursuit of acquiring material pleasure which in turn leads to sufferings.

Anthropocentric values ignore the inevitability of nature. This particular human tendency only exploits nature in need and forgets about its preservation. Giving more emphasis on human mechanic world and drawing a departure line from nature finally brings nothing else than pains and miseries. After all human beings are also animals. Therefore, they too need this biosphere in proper condition. Challenging nature carries no meaning at all. Instrumentalization of non-human spheres shows an arrogant nature of human beings that dissociates them from natural world.

Addiction to luxurious life style distracts people quite far away from nature. Human beings become non-gregarious and unsociable. The 'earth centred approach' drives human beings towards healthy and happy life. Internalization of nature and its world only guarantees safe and proper life of living beings. But the material seeking tendency of human beings is inviting various disorders in social and natural environment. Therefore, it is more an ethical question to discuss and act to reform the human relationship with nature.

The modern civilization regards technology as a culture. This changing definition of culture has directed human beings towards individualism. Desire for

more and more, finally dysfunctions the emotional, spiritual, and natural balance of human beings. And the result is that human beings are defined as solitary animal. Therefore, ecocritical thinkers go for ecological vision that can only help to come out of the excessive materialistic desire. Steinbeck in his *The Pearl* Kino's discovery of the pearl destroys familial happiness. His family is isolated from his community.

Nature is both a protector. But human beings are in the process of 'capitalizing nature'. This human approach is dangerous. It alienates human beings from nature. When human acts are in line with nature, environmental crisis remains far away. Therefore, cultural products and addiction towards it are responsible for human sufferings.

Environmental threats are increasing in human society because of anthropocentric vision. It is an irony that human beings are dreaming of inventing better world destroying this natural world. In long run, such discursive tendency cannot help human civilization go ahead.

*The Pearl* examines the psyche of human beings that keeps an evil eye on nature. The material thirst affects the social and natural environment. The passion of luxurious life, material possession and technological advancement are helping to reverse the human-nature relationship. As a result, social harmony and peaceful co-existence of human beings with nature is violated. Furthermore, the material lust in human beings invites series of disorders in social and natural environment. Thus, Human interaction with the ecology has become one of the major contemporary issues.

In John Steinbeck's *The Pearl*, Kino and his family pay back to nature after their extraction of the pearl from the undersea. The discovery of the pearl invites series of misfortunes in the family. The quest of Kino for guarantying for life, liberty

and happiness for his family has been reversed into tragedy. The memory of song of pearl continuously hunts and destroys the human relationship in the text.

*The Pearl* symbolically depicts the ecological crisis due to human avarice. Analyzing critically, this text seeks a shift from human centric to nature centric value systems. Moreover, modernization has forgotten the preservation part of nature and its resources. Kino in the novel goes after material pursuit and therefore, suffers from the problem which is never going to be recovered. He loses his only son, Coyotito.

Since its publication, *The Pearl* has received numerous reviews. Some are concerned with realism and allegory. The pastoral life, stars, the dawn, and the singing happy birds are symbolically presented. Reading the novel through allegory and realism, Harry Morris writes that the protagonist, Kino is not familiar with the world. He is in darkness and acts as a primitive man. Moreover, Morris argues:

Kino is identified symbolically with low animal orders: he must rise  
 ease early and he must root in the earth for sustenance; but the simple,  
 pastoral life has the beauty of stars, the dawn and the singing happy  
 birds. Yet provided also is a realistic description of village on the  
 fringe of La Paz. Finally, we should observe the allegory too has  
 begun. The first sentence- "Kino awakened in the near dark"- is a  
 statement of multiple allegorical significance. Kino is what modern  
 sociologists are fond of calling a primitive. As such, he comes from a  
 society that is in its infancy; of to paraphrase Steinbeck, it is in the  
 dark or near dark intellectually, politically, theologically, and  
 sociologically. (490)

*The Pearl* shows the allegorical journey of Kino into the dark. This darkness symbolizes the pessimistic side of life. Kino is unknown about his outside world. He

is living simply in lap of nature where he gets up with chirping sounds of birds, splashing of morning waves of sea, and sound of woods. But as he enters in city for material comfort, he cannot take a single breath of relief and satisfaction. Therefore, he is near dark with no knowledge of social reality and illusions. As a result, he suffers from injustices and greater difficulties.

Unlike Morris, another critic Michael Meyer analyzes *The Pearl* from Jungian perspectives. He analyzes about the illusion lying in Kino. Kino's expectation for material greed and luxurious life through pearl is not going to be fulfilled. He dreams of getting freedom from poverty, illiteracy, and painful rural life. The flows of emotions in Kino show him to be a drastically changed man. Furthermore, Meyer argues:

*The Pearl* examines the human dilemma of paradoxes, with Kino's refusing "to acknowledge...paradoxes" and believing he can avoid life's inevitable tension. Rather than embracing the tension of paradox, Kino translates it into opposing forces, determining to take one of them an absolute rather than a fluctuating truth. (135)

Meyer analyzes the hidden psychology of Kino in particular and whole human beings in general. Kino's wish for prosperous life, and his real ground and the outside world are antagonistic to him. Still Kino carries this dream in the process of completion until he loses his only son, Coyotito. Such split personality is a social reality as human beings are always seeking happiness through material possession.

However, Roger Caswell critiques the novel through the emotion, engagement, and comprehension. He argues that nature has the power of nurturing living beings. Kino and his family living at the bank of sea, splash of sea waves,

beautiful open sky, and chattering of birds give a glimpse of perfect world. Moreover, Caswell posits:

the rhythmic beauty of Steinbeck's works in *The Pearl* captures the emotion of kino. I feel his warm solitude; his contentment within a wordless but loving relationship with his wife, Juana, and his acceptance of a world on the outskirts of a more civilized society... Everything has its own proper nature. Everything is happy, if it is allowed. (62)

Human world is one of the parts of the Nature. Violation and disturbances to nature brings disaster and sufferings in living beings. The emotional elements that work like music in human psyche is found in the line, " Kino heard the little splash of morning waves on the beach. It was very good- Kino closed his eyes again to listen to his music. (3) Therefore, emotions exploration can be experienced in the novel. He writes to be in accordance with its own nature". Here, George states that humans can have perfect personality when they live in and with nature. Similarly, George claims that Taoism believes in becoming one with Tao. He clarifies the idea of becoming one with Tao in this way,"(If) we identify ourselves with the universe we can never be lost. If we can see all things as one, and identify ourselves with the one, then, through all the changes of the world, our existence will eternally endure." (George 94)

In addition, George also gives emphasis on Taoist perspective towards material possessions. He writes-"it is better...not to pile up rich belonging [lest people]...rob, not to excite by display lest they covet. (George 92) Taoism focuses on simplicity.

Despite wide range of analysis, none of the critic, however, is aware of ecological crisis and human suffering in *The Pearl*. Ecocriticism basically deals with the relationship between the human being and environment. It is an ethical criticism and pedagogy that connects self, society, nature and text. It is more inclusive. Moreover, ecocriticism elucidates relationship between human and non- human nature. Human beings can understand their relationship with nature and its world through ecocritical theories. Disconnection from natural world and more afflictions towards technology has invited environmental destruction and human sufferings. The peaceful nature represented in *The Pearl* has been violated after the extraction of the pearl from the nature. The materialistic quest of Kino invites series of misfortunes in his family as he distances himself and his family from the earlier way of life.

In order to analyze this argument, arguments from ecocriticism seem more relevant. This research basically takes theoretical insights from John Hannigan, Greg Garrad, Harold Fromm, Bernd Herzogenrath, William Rueckert, and Glotfelty. Ecocritical theoretical insights awares human beings to balance human life and ecology. Ecocritical theorists question the anthropocentric culture that sees non-human nature as an unnecessary thing. Human centric values and its expansion is not perceived as good sign for human civilization. *The pearl* shows the corrupt psyche of modern people through the character, Kino. The protagonist frequently runs after material desire that never gives satisfaction and solace. The novella also shows Eurocentric views; a tendency to explain the world in terms of Western and European. In the novel, Kino is a representative character holding the ideology of materialism. He goes after pearl up to his last limitation.

Richard Kerridge's definition in the mainly *British Writing the Environment* (1998) suggests a broad cultural ecocriticism:

The ecocritic wants to track environmental ideas and representations wherever they appear to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces.

Most of all ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis.(4)

Hence, ecocriticism reflects the ongoing negotiations between nature and culture critically. It warns the threats of ecology to human life and also hints the possible solutions. Furthermore, ecocritical theories study the cultural spaces that are ignoring the presence of natural world. As a result, environmental disorders and societal dysfunctions are increasing day by day.

John Bellamy Foster's reading of Marx's insight into 'ecological crisis' is significant here. He critiques the capitalist social structure that is responsible in the destruction of nature in the process of developing cities, industries, farming land, and other technological advancement. Human beings are always dependent on nature. To this, Foster calls 'metabolic' relation; where lies antagonistic relation. Moreover, Foster argues:

Marx provided a powerful analysis of the main ecological crisis of his day- the problem of soil fertility within capitalist agriculture- as well as commenting on the other major ecological crises of his time (the loss of forests, the pollution of the cities, and the Malthusian specter of overpopulation). In doing so, he raised fundamental issues about the antagonism of town and country, the necessity of ecological sustainability, and, what he called the 'metabolic' relation between human beings and nature. (9)

Here, Foster to focus on ecology cites Marx and shows underlying antagonistic relationship between the industrial environment and physical environment. He critiques town as colonizer and rural area as colonized. Moreover, the advancement in science and technology along with the time has contributed to lose sustainable development. Growing overpopulation and its management has become a challenge to human society.

Similarly, ecocritical theorists believe that our culture is always in harmony with nature. Human beings cannot exist without nature. Therefore, human interests and its challenge and conflict to nature always carry practical values in the formation of social environment. Citing Park, John Hannigan defines human ecology as "web of life... logically, humans are connected with nature" (17). Human beings are in the boundary of nature. Modern and post modern life styles are contesting the ethics of nature- culture relation. Thus, social attitude to culture and nature has been changed so far. The desire of luxurious, hi-tech life, modernization projects have departed us from the nature. The knots with the natural world are weak. Alienation from nature leads human beings to nowhere than devastation.

In Berry's view "nurture . . . is nature" (164). Nature has the healing quality. Feeling of nature gives inspiration. It has therapeutic values. But as human beings get enter the world of materialism, they forget the healing power and beauty of nature. Excessive material quest decays the growth and development. It gives illusion to human beings. And in the course of long time, human beings have to suffer.

The dark side of human being inspires to misuse the nature. Unconscious mind mostly goes after material comfort. Human beings look their perfect life in advancement of material world. But the text presents the ironical reversal in the meaning of the pearl. Symbolically, pearl is the subject of beauty in nature, but it is

regarded as the symbol of treasure in the novel. As a result, characters suffer indiscriminately. In this connection, Evan explains-" political ecology . . . ignores the dilemmas of people whose livelihood depended on the continued exploitation of natural resources" (55). The greed, evil, and power seeking psychology of human leads to illusion. Desire for material thirst brings lots of disaster in human and natural world. Life is impossible out from nature, but still people are destroying it. Human beings have forgotten experience of the seasonal change, feeling of walking on mud, enjoying the fresh air and the therapeutic power of nature. Therefore, Evan strongly suggest for the urgency of going with the natural principles. Furthermore, Evan also critiques on the future of upcoming generation that present generation is forming through technological advancement and commercial growth.

Moreover, ecofeminist literature or nature writing is another perspective of interpreting the novel. Anthony Lioi cites Griffin -" Because we know ourselves to be made from this earth. See this grass, the patches of silver and brown. Worn by the wind. The grass reflecting all that lived in the soil" (26). Here, earth is supposed to be feminine and deserves the responsibility to distribute its resources to all organism. Also, nature nurtures its creatures. Humans come out of the nature and get lost in the nature finally. However, they hesitate to act with nature. The nature is always more giving than collecting. In the novella, Juana is more conscious about the life with the pearl. Therefore, she times and again suggests Kino to forget the dream of pearl.

This research examines how the characters in *The Pearl* face tragedy after their extraction of the pearl from the nature. Cultural tradition has challenged the relationship of human beings with nature. Basically, nature includes all constituents of the world. But human centric approaches are responsible in dissection of social and natural environment. Ignoring the existence of other elements, human ethics, and technological culture are going differently. The addiction to technological and material culture has ceased to think about natural world and its other constituents. Moreover, the novel also deals with Eurocentrism; reflecting the world in terms of western and European perspective. By demonstrating the failure of Kino and his family getting spiritual happiness through pearl, John Steinbeck reinforces and highlights the inevitability of natural harmony. Moreover, the series of misfortunes in Kino's family shows the consequences of human deeds that destroy nature. Environmental issues, in the novel, threaten the modern people's activities that are against the ecology. The final consciousness in Kino helps to act with the nature.

Moreover, the mechanistic world views forget the importance of nature. It denies the argument that there are other non-human elements in the world that help in balancing the ecology. Due to technological culture and material quest, human beings are in the verge of destroying themselves. They are searching for economy destroying the greatest treasure i.e. nature. Thus, economic centrism regards animals and plants as source of economy. Such tendency of instrumentalizing everything is harmful to human society.

The life in nature gives bliss to human. Life of Kino and his family in nature seems perfect. He enjoys the music of waves, chattering of birds and natural life style in nature. Every morning is perfect morning for him. Kino and Juana can communicate silently. Kino has no other lust than feeding his family through fishing.

However, the discovery of the pearl brings series of greedness and dreams, which leads to bitter tragedies. As a result, they lost their only son, Coyotio.

*The Pearl* symbolically deals with the environmental issues that human beings are receiving the signs of threats indirectly. Basically, it happens because of the anthropocentric vision, their desire "to conquer, humanize, domesticate, violate, and exploit every natural thing" (Rueckert 113). In the process of domesticating and humanizing the animals, human beings have become much wilder. This is the irony. In the novel, Kino and his people could see and hear the " . . . singing of caged birds . . . smell the frying of good bacon from the doctor's house" (13). This clarifies the fact that people and their desires and dreams have become more influential on nature. The increasing violation of natural law and its world leads human being nowhere at all.

The material quest of modern people encourages going against the natural world. The psyche of getting more and more finally invites the ecological crisis. The Marxist understanding of ecology and human relation is relevant at present that critiques the psyche of human. "Humans are achieving mastery over nature . . . (8). This attitude is threatening the world. In the novel, Kino looks into his pearl to find his vision and he says, "When we sell it at last, I will have a rifle . . ." (72). This material psyche symbolically is after all to control the nature. It is more ironical that human beings are in the pursuit of controlling the ' protector' through its means.

Human beings are just a small part of this ecosystem. Human activities affect the environment. Human existence is possible only working with and going with the nature. Alienation from it, cannot give happiness and progress. Griffen argues that human identity is impossible in the absence of this earth. The interconnection of human beings with the nature is deep. All in all, all elements are interrelated. Everything is connected to each other here. Whatever the thing is, its origin is the

same. "How do we know ourselves...because we are made from this earth? The emotions and feelings of human beings and natural happenings resemble to each other" ( 26). Human existence is based on nature and its existence. Therefore, the mechanistic world and its addiction is harmful in the long run. The omniscient narrator in the novel speaks on the beauty of life in combination with nature. Every element has its own place in this ecosystem. The extraction of such thing brings disasters and sufferings. "And the pearl settled into the lovely green water and dropped toward the bottom . . . the music of the pearl drifted to a whisper and disappeared" (89,90). Kino and Juana, quit journey of material quest after their painful sufferings. They place the pearl from where they had extracted. This late realization of Kino and Juana is the crux of the novella, where they have joined the nature in deed and feelings.

The ecosystem has its own rule. The extreme intervention in ecology affects human society too. It has certain "carrying capacity". Ecocritic Schnaiberg argues that if limitations are crossed, nature loses its balancing power and it brings disorders and disasters in human life. He argues "Ecosystem expands to the point...where it exceeds its physical limits to growth or its carrying capacity" (20). The convergence of rural into urban, and encroachment of human culture in nature helps to destroy the whole emotion. Third person omniscient narrator, in the novel, introduces urban area as source of generating complex problems that are difficult to solve. "A town is a thing like a colonial animal. A town has a nervous system and a head and shoulders and feet...how news travels through a town is a mystery not easily to be solved" (25). Here city is represented with its apocalyptic vision. Human beings desire for more and more due to technological world. When technology is regarded as culture, problems

arise. Humans thus, fail to befriend with nature. The discursive arenas of ecocritics are 'utility' and 'purity'. Unfortunately, modern attitudes remain far from purity. Schopenhauer in "Will in Nature" argues that "everything is entirely in nature and nature is entire in everything. She has the centre in every Brute" (392). Human beings can have best time in and with nature. Anthropocentric beliefs cannot last for long. Nature is the source of origin; therefore human life is impossible in the absence of nature. After all, nature has its own principles and rules accordingly. Nature is the main agent to do everything, but human beings place themselves as the main actors to run the world. When dependency on nature is not accepted, there comes series of problems and disorders. The omniscient narratives display how the protagonist Kino becomes the puppet of consumerist culture. "Kino awakened in the near dark" (5). Here, dark refers to nature and its 'primitiveness'. However, this statement becomes ironical when Kino becomes victim of avarice. He could not disintegrate himself from material quest as he explores pearl from the sea. As a consequence, he goes through series of tragedies. In this line, Carson forwards the argument that nature knows how to continue its ecological system. He opines, "Nature knows best" (45). The perfect life is only a memory as he loses his only son forever. It is the nature that has power to rule over human beings.

Similarly, for Tansley ecology meant to "unify our perceptions of nature's units" (44). Existence of human beings is difficult in case they lack eco-friendly perspectives. But this material world has strongly separated human beings from the nature. Plaster houses, caged birds and attraction of all characters towards pearl clarify that human beings need to unite with nature. Moreover, "Arcadian discourse" helps to go with nature. In the novel, Kino closes his eyes to listen the same "music of little

splash of morning waves on the beach" (5). Natural constituents' possess healing effects to human soul. Kino's all people do the same. The 'chittering of little birds', 'the stars in lower sky' and 'sound of woods' reflects the complete life in nature.

*The Pearl* shows the destruction of human culture after the intervention in nature. Human activities are expected to be eco-friendly. But the reality is different. In the course of material thirst, people heavily exploit the nature. This human-centredness, in the long run, questions its own existence without nature. The attitude of present people is inviting crisis of rationality, ethics and morality. Human species is on the path of gaining nothing. Respecting the earth and its resources is always forgotten. Another ecocritic Buttell claims that human beings have been de-emphasizing the value of nature. He posits, "The overall thrust of the classical tradition was to downplay ecological questions and biophysical forces" (5). It means human beings have been misinterpreting and misjudging the ecological issues since long history.

In the same fashion, William Rueckert talks about the parasitic nature of human beings. He argues that people never tried to understand their reciprocal relationship with nature. Moreover, Rueckert defines culture, "one of our great achievements wherever we have gone- has often fed like a great predator and Parasite upon nature and never entered into a reciprocating energy- transfer, into a recycling relationship with the biosphere." Such unfriendly relation with nature is always harmful. Cultural and technological advancement has made human beings blind. Thus, looking through ecocritical insights, human beings are digging their tomb by their own hands. The third person omniscient narrator shows how anthropocentrism is deeply rooted in Kino. "The pearl has become my Soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God "(68). The

protagonist does not want to give up desire of pearl but die. Such unhealthy desire finally brings pains and worries in human life. This hedonistic life attitude destroys his happy and peaceful family life.

The consumerist culture, anthropocentric nature and mechanistic tendency of human beings give more important to materialistic pursuits than to natural bliss. In *The Pearl* "the great pearl, perfect as the moon . . . as large as a sea-gull's egg,"(24) is found by the illiterate and innocent Mexcian man Kino, his discovery becomes a way to assess the American dream. What life for Kino and Juana is reversed into tragedy. Kino becomes the subject of target for attack, and is tracked and beaten. So he returns to La Paz, and throws the pearl into the sea. To be successful, gain possessions and identify through pearl are ironical in the novel. In Steinbeck's word, " He was a free man again with his soul in danger and his food and shelter insecure." Kino's existence is not threatened by giving up the fortune.

Moreover, arcadian values are found in rural society. People have same type of feelings and sentiments. Durkheim argues, " Social solidarity is a product of shared cultural values" ( 6). Kino and his people have this kind of feelings. In the novel, all characters share sympathy and empathy, "The thing had become a neighborhood affair" (11) for them. The scorpion bite to Coyotito is taken as seriously in Kino's race. "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 in his people- every song that had ever been made, even the ones forgotten" (21). This sense of social solidarity goes on missing in the town. Departure from village is departure from nature. This solidarity and interconnection becomes thin as people move away from the village to city. Arcadian values are lost in the process of acquiring technological culture. The town people basically go after money. It is clear

when the doctor refuses to treat the child, Coyotito. The doctor says, " Have I nothing better to do than cure insect bites for little Indians? I am a doctor, not a veterinary" (15). Human beings are compared to animals in city. Humanity is lost. Doctor's material seeking attitude is contrary to Kino's race who posses natural sentiments and emotions.

Kino and his race people are completely living life in nature. Their desires, life styles, and thoughts are simple. Kino watches, ". . . ants were busy on the ground, big black ones with shiny bodies, and little dusty quick ants . . . it was a morning like other mornings and yet perfectamong mornings (7). For Kenneth Boulding, " society is 'something like a great pond' filled with 'innumerable "species" of social life, organizations, households, business and commodities of all kinds" (18). It is like a web, where each species has its own world. Everything and every organism gets proper place in ecology. Therefore, it is human ethics to preserve the interdependency, interconnection and respect the variety.

Ecocritics noticing the essence of ecology as interdependence, interconnection has theorized ecocriticism and analyses the text and human society alike to the natue. Christopher Cokinos believes, "ecocriticism makes connections among self, society, nature, and text" (3). Human life is life of interdependency. Therefore, the text reflects this interconnection. Moreover, the text also critiques the human world that is full of evil psyche on nature. Kino becomes corrupted as he goes after material quest. "It bit through neck and deep into chest, and Kino was a terrible machine now" (86). Such internalized value gives no more than 'the cry of death'. Likewise, William Rueckert argues, "we belong to even as we are destroying it?" (11). This ironical fact has become a subject of studies and research. However, very few go with the move of nature. Most people never understand their affects in nature during research, leave the

ordinary people. Contrastingly, the common and rural characters like Kino and Juana finally come up with realization in the novella.

Ecocriticism deals with the approaches of human society to nature. The ideology of modern society is far from 'earth centered approach'. In the novel, 'The heavy rhythm' and 'the melody of pearl' continuously haunts Kino. Juana suggests him, "it is not good to want a thing too much" (22). But Kino's inspiration and excitement drives the family to irreparable loss.

The novella portrays the nature both as a destroyer and preserver at the same time. This dual personality of nature exists as a result of human relation to nature. Coexistence with nature preserves human beings and vice-versa. The bite of Scorpio on Coyotito projects the evil side of nature. The only son of Kino and Juana is in the verge of death. This 'song of the enemy' is the main element of the story through which Steinbeck shows the 'other part of nature'. Similarly, the text also focuses on the preservation psychology of nature too. "Juana gathered some brown seaweed and made a flat damp poultice of it, and this she applied to the baby's swollen shoulder, which was a 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 (19). Juana heals her son through 'sea weeds' after the doctor refuses to treat the child. Therefore, nature incorporates healing power as well. William Cronon writes, "Human acts occur within a network of relationships, processes, and systems that are as ecological as they are cultural" (2). Origin of knowledge lies in nature. Thus, existence of human comes into crisis as the conducts go against nature. Kino nearly loses his familial environment completely

Human beings often go in search of riches leaving the great treasure -nature behind. Materialistic attitude is clear when omniscient narrator in the novel says, "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" (10). This material seeking tendency is supportive to destroy natural harmony between nature and culture. Similarly, Stephanie Sarver argues that "environmental issues are human issues (10). Ecocritics argue that human deeds are responsible for ecological crisis. In the novella too, Kino's discovery of the pearl leads him to familial crisis and ecological crisis at the same time.

In addition, Don Scheese argues, "the theory and practice of ecocriticism is inherently political" (11). Human beings have been exploiting the nature indiscriminatively for personal benefits. Therefore; there is always antagonistic relation between nature and modern people. The metaphor of the pearl keeps on destroying the life of Kino and Juana till they replace it in the same place i.e. in the sea. Also, Escobar argues that the final purpose of human is always to "capitalize nature" (55). The characters like the priest, the doctor, business men and so on are moved by the pearl obtained by Kino. However, the song of pearl gives more illusions than realities to Kino. Quite in the same tune, Carson writes, "there is no such thing as a free lunch" (45). As a result, Kino and Juana had to sacrifice their only son, Coyotito.

For Thoreau, nature is always more powerful than human beings. He argues, "there can be no history but natural history" (11). The history clarifies that humans have been always protected and safeguarded by nature. In real sense, nature is always a friend to human beings. It helps physically, economically, psychologically, and socially too. "Global history enters nature; global nature enters history (Bruce Clarke 157). Nature is always a 'cosmic design'. Whereas, human is a small part after all. Invincible feature of nature is presented in the novella where Kino surrenders. He

throws the pearl in the sea from where he had distracted. This activity symbolically reflects that the 'organic whole' of nature should not be undervalued. Similarly, Berry argues, "soil is our heritage, our history" (86). Human life depends on soil. Therefore, human beings read, define, and interpret the nature. At the end of the novel, omniscient narrator says, "it was late in the golden afternoon when the first little boys ran hysterically in the town and spread the word that Kino and Juana were coming back. And everyone hurried to see them." The characters in the novel combine with the nature only after experiencing bitter hardships.

The large number of organisms, including human form a complete ecological system. Therefore, each member is equally important and responsible for the proper continuation of natural cycle. But the cultural materialistic psychology of human is inspiring to act against the environment. The crisis in cosmos is the result of human activities. Here, Donald Worster writes:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. (43)

In the novella, Kino actually fails to recognize the evil part of the pearl. In surface, it is the object of beauty. But, in deeper level, it invites series of insanity in Kino's mind. At last, he is rescued only after leaving the affection on the pearl.

McHarg also gives emphasis on possibility of human existence acting according to natural ecological rules. He argues, "where there is no ecological vision, the people will perish" (58). " In the nove, ominiscient narrator says,

"...in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. 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 then she looked into Kino's eyes and said softly, "No you" (89).

Kino's offering Juana the pearl symbolizes that he has erased the greed psychology. This marriage bond is survived only when Kino comes out of the "Song of the Pearl". However, his loss is ineradicable. Both of them are reconciled with their simple and natural life. This attitude of life helps to gain peace and happiness.

Similarly, William Rueckert's arguments are relevant here:

We are in an environmental crisis because the means by which we use the ecosphere to produce wealth are destructive of the ecosystem itself. The present system of production is self-destructive. The present course of human civilization is suicidal. In our unwitting march toward ecological suicide we have run out of options. Human beings have broken out of the circle of life, driven not by biological need, but by social organization which they have devised to conquer nature (60).

In addition, the existence of any creature depends on its struggling and adaptation ability. The theory of evolution propounded by Darwin also focuses on 'struggle for existence.' It means only those animals exist who can struggle and be adapted in environment. "Any living thing that hopes to live on earth must fit into the

ecosphere or perish" (Barry Commoner, *The Closing Circle*). In the same line, Berry suggests, "...if we are to live, must always exist" (86). Therefore, to exist, human should not put negative impact on the ecology and environment. After going through series of tragedies, Kino and Juana come to learn this truth. "And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun. They saw the little splash in the distance, and they stood side by side watching the place for a long time" (89). This course of action helps to survive the marriage and family of Kino. The pearl is placed from where it was previously extracted.

Arthur Boughey argues that human activities has affected the whole universe. He writes, "there is no population, community, or ecosystem left on earth completely independent of the effects of human cultural behavior. Now (in human) influence has begun to spread beyond the globe to the rest of our planetary system and even to the universe itself"(58). The practical irrelevant human acts are responsible in the destruction of nature. No ecosystem is left unaffected by human deeds. Kino even destroys the marine ecosystem. He extracts the pearl from there.

Ecocritics like Singer go for the possible solutions from such ecological crisis due to material greedness. He claims that a "new ethic ... is required" (286). Eco-friendly human activities should be adapted. Human should be aware about the part of conservation. Proper use of natural resources along with preservation should be enhanced. Contemporary issues like global warming, green house effects, pollution, and natural disasters can be controlled to some extent. Flora and Fauna always play important role in human development.

Likewise, Rueckert suggests not destroying organic quality of nature. He argues, "Because the global ecosystem is a connected whole, in which nothing can be

gained or lost and which is not subject to overall improvement, anything extracted from it by human effort must be replaced. Payment of this price cannot be avoided; it can only be delayed . . . ( 59, 60). This 'organic whole' of nature should not be violated. If human activities cross the limitations, they need to pay back the nature. Life of Kino and Juana gets resolve only after placing the pearl from where it was drawn. "Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea" (90). Paying back to nature is compulsion. No organism can break this law of nature.

John Steinbeck's *The Pearl* projects the importance of ecological implication for human existence. Ecocriticism helps to think about human interdependency on nature. The consciousness about the environmental issues is required at present. Modern attitudes toward materialism are helping to forget the aesthetic and spiritual happiness lying on the part of nature. Mountains, rivers, birds, seas, forests, villages, etc are important part of human world. *The Pearl* presents the nature and culture, rural and urban, material world and arcadian world. Also, Steinbeck critiques the developing social attitudes that are destroying norms and values of environmental ethics.

Moreover, *The Pearl* demonstrates that irresponsible human activities harm the natural environment. This collision between nature and human puts irreversible damage to both. However, nature is always powerful as human beings are just a small part of ecology. The novel suggests that human dig their own grave if they go against ecology because the existence of human is impossible in the absence of nature.

*The Pearl* shows the human relation with the ecosphere. The extraction of pearl from the nature brings ecological crisis. The novel presents the image of natural world, and its 'wholeness'. Whereas, human as only its small part. Therefore, this novella particularly challenges the notion of 'anthropocentrism'. Furthermore, the text also regards nature as the very source of knowledge, feelings, intuition, and demands.

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