

Paradox and Dream

ONE OF THE generalities most often noted about Americans is that we are a restless, a dissatisfied, a searching people. We boogie and buck under failure, and we go mad with dissatisfaction in the face of success. We spend our time searching for security, and hate it when we get it. For the most part we are an intemperate people: we eat too much when we can, drink too much, indulge our senses too much. Even in our so-called virtues we are intemperate: a teetotaler is not content not to drink—he must stop all the drinking in the world; a vegetarian among us would outlaw the eating of meat. We work too hard, and many die under the strain; and then to make up for that we play with a violence as suicidal.

The result is that we seem to be in a state of turmoil all the time, both physically and mentally. We are able to believe that our government is weak, stupid, overbearing, dishonest, and inefficient, and at the same time we are deeply convinced that it is the best government in the world, and we would like to impose it upon everyone else. We speak of the American Way of Life as though it involved the ground rules for the governance of heaven. A man hungry and unemployed through his own stupidity and that of others, a man beaten by a brutal policeman, a woman forced into prostitution by her own laziness, high prices, availability, and despair—all bow with reverence toward the American Way of Life, although each one would look puzzled and angry if he were asked to define it. We scramble and scabble up the stony path toward the pot of gold we have taken to mean security. We trample friends, relatives, and strangers who get in the way of our achieving it; and once we get it we shower it on psychoanalysts to try to find out why we are unhappy.

and finally—if we have enough of the gold—we contribute it back to the nation in the form of foundations and charities.

We fight our way in, and try to buy our way out. We are alert, cautious, hopeful, and we take more drugs designed to make us unaware than any other people. We are self-reliant and at the same time completely dependent. We are aggressive, and defenseless. Americans overindulge their children and do not like them; the children in turn are overly dependent and full of hate for their parents. We are complacent in our possessions, in our houses, in our education; but it is hard to find a man or woman who does not want something better for the next generation. Americans are remarkably kind and hospitable and open with both guests and strangers; and yet they will make a wide circle around the man dying on the pavement. Fortunes are spent getting cats out of trees and dogs out of sewer pipes; but a girl screaming for help in the street draws only slammed doors, closed windows, and silence.

Now there is a set of generalities for you, each one of them canceled out by another generality. Americans seem to live and breathe and function by paradox; but in nothing are we so paradoxical as in our passionate belief in our own myths. We truly believe ourselves to be natural-born mechanics and do-it-yourself-ers. We spend our lives in motor cars, yet most of us—a great many of us at least—do not know enough about a car to look in the gas tank when the motor fails. Our lives as we live them would not function without electricity, but it is a rare man or woman who, when the power goes off, knows how to look for a burned-out fuse and replace it. We believe implicitly that we are the heirs of the pioneers; that we have inherited self-sufficiency and the ability to take care of ourselves, particularly in relation to nature. There isn't a man among us in ten thousand who knows how to butcher a cow or a pig and cut it up for eating, let alone a wild animal. By natural endowment, we are great rifle shots and great hunters—but when hunting season opens there is a slaughter of farm animals and humans by men and women who couldn't hit a real target if they could see it. Americans treasure the knowledge that they live close to nature, but fewer and fewer farmers feed more and more people; and as soon as we can afford to we eat out of cans, buy frozen TV dinners, and haunt the delicatessens. Affluence means mov-

Steinbeck Paradox Dream

Mary Ziemer



Steinbeck Paradox Dream:

A New Study Guide to Steinbeck's Major Works, with Critical Explications Tetsumaro Hayashi,1993 **Critical Companion to John Steinbeck** Jeffrey D. Schultz,Luchen Li,2005 Celebrates the American writer who in his works confronted and explored the social fabric of the United States in the early 20th century More than 500 entries include synopses of his novels short stories and nonfiction descriptions of his characters details about family friends and associates

Weak Nationalisms Douglas Dowland,2019-07-01 The question What is America has taken on new urgency *Weak Nationalisms* explores the emotional dynamics behind that question by examining how a range of authors have attempted to answer it through nonfiction since the Second World War revealing the complex and dynamic ways in which affects shape the literary construction of everyday experience in the United States Douglas Dowland studies these attempts to define the nation in an eclectic selection of texts from writers such as Simone de Beauvoir John Steinbeck Charles Kuralt Jane Smiley and Sarah Vowell Each of these texts makes use of synecdoche and *Weak Nationalisms* shows how this rhetorical technique is variously driven by affects including curiosity discontent hopefulness and incredulity In exploring the function of synecdoche in the creative construction of the United States Dowland draws attention to the evocative politics and literary richness of nationalism and connects critical literary practices to broader discussions involving affect theory and cultural representation The American Dream G. Hocmard,1982 A collection of more than forty selections portraying life in the United States Includes exercises to develop reading skills Literary Odysseys Mary Ziemer,2000 An unparalleled introduction to the short story for ESL EFL learners *INSTRUCTOR'S MANUAL for the way it is READINGS IN CONTEMPORARY AMERICAN PROSE* Douglas A. Hughes,1970 *The way it is* Douglas A. Hughes,1970 *Pendulum* Roy Williams,Michael Drew,2012-10-02 Politics manners humor sexuality wealth even our definitions of success are periodically renegotiated based on the new values society chooses to use as a lens to judge what is acceptable Are these new values randomly chosen or is there a pattern *Pendulum* chronicles the stuttering history of western society that endless back and forth swing between one excess and another always reminded of what we left behind There is a pattern and it is 40 years 2003 was a fulcrum year as was 1963 its opposite *Pendulum* explains where we have been as a society how we got here and where we are headed If you would benefit from a peek into the future you would do well to read this book **Steinbeck Studies** ,2004 **Journey from Innocence to Experience** Manasi Sinha,1998 This Book Traces The Development Of F Scott Fitzgerald And His Characters From Dreams To Maturity It Shows How He Utilised His Own Experience To Represent The National And The Human Experience In His Novels From Thought to Theme William Frank Smith,Raymond D. Liedlich,1977 The Contrapuntal Civilization Michael G. Kammen,1971 *When the American dream becomes a national nightmare* Katy Jane Tull,2008 **John Steinbeck and His Films** Michael Burrows,1971 **Beyond Boundaries** Susan Shillinglaw,Kevin Hearle,2002-08-21 Documents life among the Kayapo Indians of central Brazil a fiercely independent tribe

who were forced to become businessmen or see their traditional way of life destroyed **John Steinbeck's Nonfiction Revisited** Warren G. French, 1996 Although best known for his fiction John Steinbeck also enjoyed a long career as a non fiction writer The author of this study of his non fiction works asserts that they contain much autobiographical material from which it is possible to construct a full account of his life In this text the author uses Steinbeck s non fiction writings as a basis for judging his relationship to the non fiction novels and works of a new journalism which began to appear after World War II

Steinbeck's Travel Literature Tetsumaro Hayashi, 1980 **After the Grapes of Wrath** Donald V. Coers, Paul Ruffin, Robert J. DeMott, 1995 Traditionally the critical reputation of Nobel Prize winning American novelist John Steinbeck 1902 1968 has rested on his achievements of the 1930s especially *In Dubious Battle* 1936 *Of Mice and Men* 1937 *The Long Valley* 1938 and of course *The Grapes of Wrath* 1939 one of the most powerful and arguable on of the greatest American novels of this century Book reviewers and academic critics often turned antagonistic toward Steinbeck when he no longer produced work with the sweeping reach and social consciousness of *The Grapes of Wrath* He was accused of selling out or co opting his talent when in fact the inordinate public success of *Grapes* and especially its attendant notoriety had caused a backlash for Steinbeck As a result he became self conscious about his own ability and suspicious of that clumsy vehicle the novel The very act of researching and writing *Grapes* which occupied him fully for several years and which he had already conceived as his final book on proletarian themes changed him drastically No longer willing to be the chronicler of Depression era subjects Steinbeck went afield to find new roots new sources new forms For example in the six years following the publication of *Grapes* Steinbeck completed a suit of love poems a full length novel bastardized by Alfred Hitchcock in his 1943 film *Lifeboat* a nonfiction scientific book *Sea of Cortez* A Leisurely Journal of Travel and Research with Edward F Ricketts a documentary film *The Forgotten Village* a documentary book to help the war effort *Bombs Away The Story of a Bomber Team* a series of articles he wrote as a war correspondent for the New York Herald Tribune later collected as *Once There Was a War* and two novels *The Moon Is Down* and *Cannery Row* Steinbeck came to define himself less as a novelist and more as a man of letters a restless experimenter with form and subject matter and a prophetic postmodernist whose key subject for the rest of his career was the dilemma of individual choice and ethical consciousness Thus Steinbeck s later fiction from *The Moon Is Down* 1942 through *The Winter of Our Discontent* 1962 and his later nonfiction from *Sea of Cortez* 1941 through *Travels with Charley* 1962 and *America and Americans* 1966 often shows a different set of stylistic thematic and philosophical bearings from his earlier work and underscores his dramatic shift toward individual thinking A full appreciation of Steinbeck s mid career metamorphosis and consequently of his later achievement requires a corresponding shift in critical approach a departure from the traditional New Critical norms Instead of marginalizing these works all the contributors to this volume agree that Steinbeck s later publications merit indeed demand closer scrutiny Written especially for this collection in honor of Professor Tetsumaro Hayashi the distinguished founder and editor in chief of

the Steinbeck Quarterly on his retirement from Ball State University and his move to Kwassui Women s College in Nagasaki Japan these essays explore new ways of addressing Steinbeck s later work and career and include forays into subjects as diverse as ethnicity and music They range from treatment of his post structuralist use of language in Sea of Cortez and his involvement as a speech writer for Franklin Delano Roosevelt s reelection bid in 1944 to the influence of Charles Darwin s theories of sexual selection in The Wayward Bus his revision of the myth of Cain in The Winter of Our Discontent and his employment of Arthurian quest values in his last book America and Americans For this group of critics which includes respected veteran Steinbeck scholars Robert DeMott John Ditsky Mimi Gladstein Cliff Lewis Robert Morsberger Susan Shillinglaw and Roy Simmonds as well as talented new voices Debra Barker Kevin Hearle Michael Meyer Brian Railsback Eiko Shiraga and GERALYN STRECKER The Moon is Down and The Wayward Bus loom as significant works in the post 1930s re evaluation two essays each appear on these works The book also includes Donald Coers s interview with the writer s widow Elaine Steinbeck the first of its kind ever published After The Grapes of Wrath opens with eminent Americanist Warren French s appreciation of Professor Hayashi s distinguished career and his influence in Steinbeck studies a bibliography of Hayashi s major publication concludes this honorary gathering **Of Men and Their Making** John Steinbeck, 2002 Steinbeck s writing was fuelled by a need to observe things firsthand whether as a journalist or novelist The huge success of The Grapes of Wrath enabled him to travel the world ceaselessly writing about the great events of each decade This collection brings together the greatest of those dispatches from countries as diverse as Vietnam Britain Morocco and Italy In addition it reproduces America and the Americans a gripping account of the US in the 1960s based on Steinbeck s observations on racism moral decline the environment The extremely enjoyable book makes an important point about Steinbeck s oeuvre showing just how important journalism was to his career as a writer **Library of Congress Information Bulletin** , 1977

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