
Landscapes in “*The Grapes of Wrath*”, a Novel by John Steinbeck

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Abstract

The purpose of this paper to criticize and analyze the concept of the landscapes, applied on the novel [The Grapes of Wrath] by John Steinbeck . His vehicle for illustrating the sacrifices and benefits associated with industrialized society was the landscape the Joad family encountered throughout the novel, explained how the technological advances of the 1930s reflected a complex economic system that provided benefits and liabilities to the lives of those living in this period of rapid change, Technical agricultural practices, increasing crop yields but also requiring deep sacrifices by the individual farmers as they transitioned to a new way of life. Because of his desire to document the living conditions in California. Steinbeck's beliefs and attitudes were ambivalent, he comprehended them from the need to make the United States economically strong but also from the personal side while people suffered as the victims of economical developments.

Keywords: landscapes, The Grapes of Wrath, John Steinbeck

1-1- INTRODUCTION:

The world depression of the 1930s affected most of the population of the United States. Workers lost their jobs, and factories shut down;

businesses and banks failed; farmers, unable to harvest, transport, or sell their crops, could not pay their debts and lost their farms. Midwestern droughts turned the "breadbasket" of America into a dust bowl. Many farmers left the Midwest for California in search of jobs, as vividly described in John Steinbeck's *The Grapes of Wrath* (1939). At the peak of the Depression, one-third of all Americans were out of work. Soup kitchens, shanty towns, and armies of hobos -- unemployed men illegally riding freight trains -- became part of national life. Many saw the Depression as a punishment for sins of excessive materialism and loose living. The dust storms that blackened the midwestern sky, they believed, constituted an Old Testament judgment: the "whirlwind by day and the darkness at noon."

1-2- Problem Statement:

Despite the positive response young adult literature has on students, it has failed to gain widespread acceptance in the high school curriculum. Proponents of young adult literature must fight against attacks in its quality and confront constant fears that the “classics” will be neglected if young adult literature is taught. However, with careful consideration and proper planning, young adult literature can be an effective educational tool in the high school curriculum. At the same time classic literature, despite opinions that it does not connect to adolescents, has much to offer secondary school students and should not be completely ignored in the secondary classroom.

Rather than allowing one type of literature to dominate the curriculum, students would benefit more if young adult literature and traditional works were equally valued and included in the language arts classroom.

1-3-The Objectives:

- To criticize a literary work to make value judgements on it .
- To explain the writer’s interpretation of the work .
- Providing the students with relevant historical or biographical information .
- To in rich the students understanding of the literary work .

1-4-Significance of paper :

This study would allow language arts teachers to integrate young adult literature with classics by teaching from thematic units and even pairing related works from each genre.

1-5- The hypothesis:

- Beginning to examine the social and emotional well-being of educators, including their stress and depression, as important to the quality of the care and education they provide and as targets of professional development efforts .
- Examining changes in educator practices or students outcomes in light of differing intervention approaches through literature curriculum .
- Effectiveness of various approaches to improve students outcomes in reading literary texts and social development .

1-6- John Steinbeck: (1902 – 1968)

Steinbeck is a social critic or merely as a story-teller. , a writer in the mode of the twenties has power of mythic, archetype, depth psychology, and symbol in establishing his artistic process . The ongoing conflict in his work between expectation and change, consciousness and altered circumstances . I offer the view of Steinbeck as a modern artist who sees the artist's role as analogous to a psychiatrist's .He links such drives to similar ones readily found in our lives. .Half of Steinbeck's writings present ethnic characters whose identity is in crisis because of the conflict between cultures. For his Indians, whether in Mexico or the United States, efforts to retain the pastoral world and its values are tragically doomed. characters. His characters cannot escape past influences: be it biological, cultural, religious, or the collective activities of migration and war. To become conscious of these hidden drives is the human quest . Evolutionary stages are represented by either unconscious memory or expressed in cultural myths as, say, the Garden of Eden. And this pressure for change, which is particularly American, and the conflict it brings, is the underlying of his themes. The reader shouldn't overlook the domestic conflict between men and women. It may encompass the issue of power, of vast unused leadership to be tapped through Ma Joad. . He draws upon the intellectual movements of his time in anthropology, biology, and psychology.. His historical perspective then

was termed "holistic"--defined today as ecological, with human beings biologically and culturally connected to the universe and using human will to blend past and future . He uses significant Form, Style, Artistic convention .

He tried to find an organic means of expression for each book that he wrote. He considered his work to be experimental. He intentionally used a documentary style for *The Grapes of Wrath*, the tabular for *The Pearl*, the picturesque for *Tortilla Flat*, and so on. Generally he belongst the myth-symbol school of the twenties. Dreams, the unconscious, reccurring myths, symbolic characters--these qualities are characteristic of what Jung called the"visionary" style. Realism, is the surface form for his interest in psychology and philosophy . To this *The Grapes of Wrath* is no exception. I'd add that his work about Indians follows the outlines of tragedy. Steinbeck's work included film scripts, plays, and political speeches and war propaganda .

1-7- Method :

Mobility became more important as the automobile provided families the option to move off the farm in search of employment, but also provided those who chose to stay behind to be less reliant on the farm economy and its associated economic ebbs and flows. The farm families staying behind were living on the farm, trying desperately to cling to their rural values and families, while functioning in a society increasingly dominated by mobility and technology. The change to a reliance on increased mobility was common to both those leaving for a new life as migrants and those staying anchored to the farm .

1-8-Data Collection :

Secondary References and Books :"*The Grapes of Wrath*" by John Steinbeck .

- **Data Primary:**
- Case study applied on criticism of the Novel "*The Grapes of Wrath*" by John Steinbeck .

Limitation of The Research: Time Dimension: 2019 - 2020

2- Review of Related Literature:

2-1-Unique American Literature :

American writers began by unique ways of expressions to express their experiences. American literature explains basic characteristics of all kinds of literature . It embodies the ideas of America and makes certain places known . It began as a part of traditional of English literature . American literature is more realistic and has multifaceted various technics than western literature . American writers saw themselves as lonely explorers out side society and traditions .They had to invent [new technics and realistic authentic literary forms , contents and voice . They influenced by Darwinian Freudian , Carl Jung and to some extend Marxism . Develop self is a major theme , expressive art for the democratic individual , who had a moral duty , realistic determination ,to attain identity in [metaphysical self – discovery] and reliance to develop himself and his community .There is a new school of criticism in America [to analyze American novels , poetry and drama]. The legacy of American literature is that, the free exploring mind of the individual human is the most valuable thing in the world .

The American novelist had to depend on his or her own devices. America was, in part, an undefined, constantly moving frontier populated by immigrants speaking foreign languages and following strange and crude ways of life. Thus the main character in American literature might find himself alone among cannibal tribes, as in Melville's *Typee*, or exploring a wilderness like James Fenimore Cooper's *Leatherstocking*, or witnessing lonely visions from the grave, like Poe's solitary individuals, or meeting the devil walking in the forest, like Hawthorne's *Young Goodman Brown*. Virtually all the great American protagonists have been "loners." The democratic American individual had, as it were, to invent himself.

The large cultural wave of Modernism, which gradually emerged in Europe and the United States in the early years of the 20th century, expressed a sense of modern life through art as a sharp break from the past, as well as from Western civilization's classical traditions. Modern life seemed radically different from traditional life

-- more scientific, faster, more technological, and more mechanized. Modernism embraced these changes. all the world's great literature.

2-2-Literary criticism:

Literary criticism, as distinguished from scholarly research, is usually itself considered a form of literature. Some people find great critics as entertaining and stimulating as great poets, and theoretical treatises of literary aesthetics can be as exciting as novels. Aristotle, Longinus, and the Roman rhetorician and critic Quintilian are still read, although Renaissance critics like the once all-powerful Josephus Scaliger are forgotten by all but specialized scholars. Later critics, such as Poe, Sainte-Beuve, Taine, Vissarion Belinsky, Matthew Arnold, Walter Bagehot, Walter Pater, and George Saintsbury, are probably read more for themselves than for their literary judgments and for their general theorizing rather than for their applications (in the case of the first three, for instance, time has confounded almost all the evaluations they made of their contemporaries).

2-3-Highway Landscape as a Symbol on Commentary Industrialization :

Geographers typically distinguish landscapes as either natural or cultural. When most people think of landscape, they think of the natural landscape and believe it looks the way it does because of physical forces acting on the land. But the separation of landscape into natural and cultural divisions is a human-induced separation. As we begin to analyze the processes that alter landscapes, it becomes apparent that all landscapes contain some degree of human modification .Even ancient landscapes contain indelible human marks, showing us that we culturally fabricate the landscapes in which we live. Human effort and energy has molded and altered each landscape so that it exists in its present form. This transformation happens whether the landscape is an actual physical landscape, or one mentally crafted in an author's mind, as in *The Grapes of Wrath*. Our human (cultural) landscape is our unwitting autobiography, reflecting our tastes ,our values, our aspirations, and even our fears, in tangible, visible form. We rarely think of landscape that way, and so the cultural record we have ‘written’ in the landscape is liable to be more truthful than most autobiographies because we are less self-conscious about how we describe ourselves. (Lewis 12)

2 -4 -The Highway Landscape as a Symbol of The Economic Machine :

The highway provided many benefits to society, but it was also built at a cost to those it served. The high way was one of the most visual and enduring creations of the economic machine of the 1930s, the same machine that oppressed the tenant farmers and forced them off the land they had worked for generations. But the highway also provided new opportunities for those same farm families since many followed the highway west as they continued pursuing their strong desire to remain tied to the land. Steinbeck uses this dual nature of the highway landscape as an illustration of the constant tension between opportunity and oppression in the 1930s. He maintains this tension by placing artifacts in the highway landscape for the reader to discover, stressing the concept of the highway as a product of the economic machine that feeds increasing industrialization, and readers can analyze these artifacts and understand the symbolism of Steinbeck’s descriptions. The highway is a product of modern engineering and manufacturing principles, made possible through the centralized coordination and detailed regional planning only a strong federal government could provide. It represents humankind’s definitive use of technology in its conquest over nature, even as it facilitates transportation over harsh landscapes at speeds unthinkable only a few years earlier. Steinbeck wasted no time in introducing his view of the highway as a symbol of the economic machine. In the first chapter he presents the Oklahoma landscape by describing the fierceness of the countryside—the landscape the highway would attempt to tame. Any system that could dominate the incredibly tough Oklahoma landscape must be strong and decisive. The picture Steinbeck creates in the first paragraph his portrayal of Oklahoma as a colorful (red, gray, dark red, green), yet difficult (scarred, earth crusted) place paints a picture of an environment of land and weather that dominates everything. Forces beyond human control ordain the destiny of both the Joad family and the other migrant families, and ape description, it is clear that the outcome will not be pleasant.

At the beginning of Chapter 2, Steinbeck introduces human characters and surrounds them with the highway landscape. Tom Joad is hitchhiking outside a diner along the highway. From the beginning of the chapter, all that readers can see, smell, touch, taste,

and hear in the landscape are products of the highway—connecting them to this symbol of continuing change. The road on which Tom hitchhikes is the most obvious artifact in the highway landscape, but Steinbeck also placed other artifacts in the scene, including a diner with a big truck in the parking lot, the sounds of customers chatting inside the diner, the smoke and haze of idling diesel engines, and Tom searching for a ride home. Everything Steinbeck placed here, except for Tom, is a result of human beings creating tools to help them manipulate the environment. But Tom’s presence in the highway landscape shows as well the inability of the individual to control his or her own destiny in this harsh land and economic system. The highway gives him his path, but as an individual he cannot navigate the road by himself, and Steinbeck provides Tom the tools he needs to overcome his obstacles in the oppressive highway landscape.

Steinbeck introduced an artifact at the diner that dominates this landscape—the big red truck, an icon which represents the increasing technology of the 1930s and the assembly line production methods that are partly responsible for America’s fast economic growth. Tenant farmers losing their homes as economics change is one result of the adoption of these production techniques in the field of agriculture. But, at the same time, the truck also represents a new opportunity for Tom, an opportunity to use the truck as a tool by which to rise above the harsh Oklahoma landscape. It is Tom’s ride home. Steinbeck describes the truck as Tom first saw it , A huge red transport truck stood in front of the little roadside restaurant. The vertical exhaust pipe muttered softly, and an almost invisible haze of steel-blue smoke hovered over its end. It was a new truck, shining red, and in twelve-inch letters on its sides—OKLAHOMA CITY TRANSPORT COMPANY. Its double tires were new, and a brass padlock stood straight out from the hasp on the big back doors. He provides an ideologically charged cognitive landscape as he describes the surroundings of the truck. The contrast between the red truck with the blue-gray diesel smoke, haze, and dusty conditions of the diner’s parking lot singles the truck out as the most colorful artifact on the landscape, a symbol of power and domination, standing against and overshadowing its surroundings. It stands in front of the diner shiny, huge, and new, belching a layer of smothering exhaust into the air. Even if readers may not visualize the truck, they would recognize the smell and sound it produced as it idled. The truck’s owners have

placed their sign on its side in twelve-inch letters, serving notice to every one that this truck is the property of the Oklahoma City Transport Company. The boldness of the sign is a statement, by implication broadcasting that, although the country is in the midst of the Great Depression, the Oklahoma City Transport Company is doing well in difficult times.

2-5- The Highway as a Symbol Of Freedom :

The highway provides the sense of escape that migrants seek in the 1930s. The road leads westward and represents a new beginning somewhere beyond the horizon far away from the problems of daily life on the plains. But the highway, as the creation of the economic machine and as its greatest symbol, cannot fulfill the promises of freedom, for the road is tied too closely to the processes that have created it. For the road itself is nothing more than an asphalt ribbon of hope leading somewhere else. The artifacts in the highway landscape left behind by those who had gone before the migrants (such as the diners, gas stations, hotels, migrant camps, farms) give them hope. The highway landscape and its associated artifacts assure them that others have ventured west on the highway ahead of them and that life for them may also have meaning and substance. Steinbeck’s Highway 66 is a fictional road very similar to the actual US Route 66. When US Route 66 is born, the look and feel of the American heartland changes. The original Route 66 is called many names, including “The Mother Road” and “America’s Road,” as it serves to link the small towns of America together. It is one of the national roads that run through the heart of the country, a lasting symbol of all that is American, which endures today. Highway 66 becomes the path of escape, not just for the Joad family, but for many of the migrants. When tenant farm families are forced off their farms, many use highways very similar to Steinbeck’s Highway 66 as their path to the West and the prospects that California holds. Steinbeck highlights the physical qualities of Highway 66 .

Here Steinbeck describes the physical landscape that Highway 66 tames. He writes about “the red lands and the gray lands,” using words very similar to those he used to describe the Oklahoma landscape back in Chapter 1. He portrays the difficult terrain the highway enables us to take for granted when traveling across the continent today. But the benign landscape that we now

traverse at sixty to seventy miles per hour in the comfort of our own cars is a formidable obstacle to those, like the Joads, wishing to migrate west in the 1930s, even though the highway is the technological answer to the desire to tame this environment .Whereas Highway 66 is very important in conquering the tough physical landscape, it also transcends its utilitarian use and becomes a cultural symbol .

2-6-The Migrant Camps :

The final landscape the study analyzed the landscape Steinbeck created for the setting of the migrant camps in order to reveal the tension between the themes of community and dislocation. In many ways the migrant camp was the end result of how the landscapes of the highway and the automobile affected the migrant families. When the Joad family arrived in California's Central Valley they encountered a new way of life. The community of migrant families they found in the camp setting was constantly maintained in a state of transition and dislocation. Steinbeck depicted the migrant camp landscape as one where community and relationships were paramount. Neighbors worked side by side to accomplish tasks, and none were left behind. In some respects, Steinbeck's migrant camps appeared to be a blemish on the highway landscape, but they also represented his notion of the ideal society where there are no individuals; where all acted together in the interest of the group, and a sense of community was built among the lives of those who shared the common experience.

3-1-Analysis and Discussion :

The study analyzed Steinbeck's use of the highway, automobile, and migrant camp landscapes to illustrate that meaningful life is lived among the tension and complex dual natures of oppression and opportunity; mobility and domesticity; and dislocation and community. In many of his stories Steinbeck explored this tension of opposites as an opportunity to find a balance between the antithetical truths he found in life. In *The Grapes of Wrath* Steinbeck offered that the benefits that society received from increasing industrialization would be lived among the costs paid by individuals through sacrifice. The study analyzed those views held by some that Steinbeck was either an anti-industrialist or an anti-capitalist by showing that he

created landscapes that illustrated his ambivalent beliefs regarding the effects of increasing technology on the society of the 1930s. The Process used the landscapes John Steinbeck described in the text of *The Grapes of Wrath* as his "unwitting autobiography." Searched beyond his outward appearance and into his inner beliefs in order to understand his thoughts and values regarding the rapid rise of industrialization in the 1930s. The text of Steinbeck's created landscapes including the artifacts Steinbeck placed there. The term "landscape" can mean something different to each person, so, before analyzing Steinbeck's created landscapes, defining how the term "landscape" was used throughout this study. What did the word "landscape" mean? It was used in so many different ways that it could be difficult to define. The word "landscape" changes meanings depending upon our situation. It was used differently by viewing landscape as art work at a gallery or altering the look of my backyard's landscape. The meaning of the word landscape was deeply tied to our identification with and definition of place. It was important to understand our definition of the word "place" so that we could understand how that affects our definition of landscape. The word "place" is packed with cultural meaning. Just reading the word here on the page can inspire one to form a uniquely personal definition of the word. To think about the word "place" begins a mental process that results in a different location and concept for each individual. when we use the phrase, "This is my place!" To others it identifies a status symbol, as in, "You live in a really nice place." While to others it is a form of identification, as used in "my place in life." One's sense of place is to a deep extent influenced by both the physical and cultural environment. Each place is unique and separate. Humans become psychologically attached to a location providing sociological and ideological ties that transfer us from the sterility and loneliness of location to the community and warmth of place. Places differ, in very large part, because people make them do so. Different perspectives of the same event, so also two individuals living in the same location experience a different sense of place. The essence of place results from a collage of experiences that are superimposed on a specific location. Place is a powerful concept that helps us define our surroundings, our region, and our home. People become familiar with their surroundings and filter their experiences through the lens of their perception of place. "Place" directly affects

one's worldview and the ability to see one's surroundings. "Place" is what provides us with our unique lens to look at the world around us, or the landscape. What is meant by the term "landscape?" Just as the word "place" is difficult to define because of its unique, personal meaning, so for the same reason, the word "Landscape denotes the external world mediated through subjective human experience... Landscape is not merely the world we see, it is a construction, a composition of that world. Landscape is a way of seeing the world. The migration west along Highway 66 takes on a sense of emergency . The open road provides the traveler a sense of freedom. The automobile's ability to foster geographical mobility helped the Joad family to travel at a fast pace. Steinbeck's description of the towns and landscape along Highway 66 simulates the rapidity of the journey west, enabling the reader to understand it as a race against time. Instead of taking the time to enjoy the journey, the migrants move as quickly as possible to get to their destination and then promptly go to work. Steinbeck also creates cultural milestones along this highway to be viewed as markers of progress, almost as if the reader can check them off a list as the Joads pass them by. The migrants are not on vacation, but on a march to arrive in the central valley as quickly as possible. They have no idea that they are linking these cultural markers along Highway 66 into a symbol representing the American Dream for future generations. So many displaced people attempted the move west that to some it seems as if it is just one continual stream of migrants. Steinbeck highlights the large numbers of migrants traveling west along Highway 66: Two hundred and fifty thousand people over the road. Fifty thousand old cars—wounded steaming. Wrecks along the road, abandoned. Each story and individual path west is unique, but at the same time the road west forces assimilation. The migrants have left a place where they are not wanted and have begun a new mission, finding a better life working in the farm fields of California. The path they follow to arrive in the central valley starts from many different locations, but by the time they arrive in California ,they are all one: migrants with the same experiences and desires. Steinbeck illustrates the migrants' common experiences, which force assimilation, as he describes the sights and sounds of the highway landscape: The people in flight streamed out on 66, sometimes a single car sometimes a little caravan. All day they rolled slowly along the road ,and at night they stopped near water. In

the day ancient leaky radiators sent up columns of steam, loose connecting rods hammered and pounded. Steinbeck creates this picture of migrants streaming out onto Highway 66 as a “people in flight” from their individual backgrounds and different experiences, but the farther they work their way west, the more they have in common with the other migrants. While he describes the daily life of the migrants, he also creates a common framework for the reader to understand migrant life. As the migrants travel west, Steinbeck translates their actions into the landscape around them. He uses pictures and sounds to help the reader imagine they are part of the story, describing the highway landscape in such a way that it breathes life, action, and movement into his saga. As the Joad family travels along Highway 66, Steinbeck lures the reader into a participatory role in the story by providing a believable, but incomplete cognitive landscape, one in which the reader becomes Steinbeck’s co-creator as the story moves west—with sights and sounds as much a part of the landscape as the physical appearance of the land. Steinbeck moves from a broad overview of the Highway 66 landscape to a description of the Joad family’s specific trip west along the highway. As the family leaves Sallisaw and are now a part of the mass migration west, they have become part of the great assimilation of migrants that headed out before them. The departure of the Joad family from the farm signals a change in style for Steinbeck. Until the family leaves the farm in Sallisaw, the story has been very descriptive, with Steinbeck providing an incredible level of detail of the landscape surrounding the farm. Once the family has left the farm and has “grunted” to the highway, the level of detail becomes more rapid, with six towns flying by in a single paragraph. Leaving their individuality behind on the farm, the Joad family will now be defined by the highway. It is hard for a family to pull up stakes and leave the farm they have known for generations.

They love the land, but once the decision is made, there is no turning back. The Joads are no longer an Oklahoma farming family—they are now migrants. Every mile that clicks by on the highway means they are a mile closer to their future home in California. The move west will not only change the location of their lives, but it will change the quality and very fabric of their future. Progress is measured in distance covered and towns checked off like items on a

shopping list the entire way to California. The rhythm of the trip is similar to that of an army moving into battle.

Steinbeck enables us to realize what life on the road is like as he describes the march west. Although the landscape is still centered on the highway, the focus changes as the Joad family enters Oklahoma City. Instead of the familiarity of their home country, it seems as if they have entered a foreign land .

The scene in Oklahoma City shows that the migrants weren't the only class of people affected by the move west. As more and more families have left their tenant farms for brighter futures in California, the highway landscape changes and businesses begin to locate along side the highway. To the migrants the highway may have been a symbol of the freedom of the open road, but it is also a symbol of prosperity and capitalism. Businessmen and businesswomen understand that wherever large groups of people are located, profits can be made, and their establishments begin to dot the highway landscape providing services to those traveling west. But the treatment the families receive while traveling along Highway 66 is substantially different, depending on whether they are traveling for pleasure or out of necessity.

The highway not only served as the primary route the migrants took west, but also as the economic artery for those communities it crossed.

The object of the earliest highways was to connect towns and cities, and bring travelers into them, not to insulate the traveler from them. The transportation infrastructure was already built and the communities saw Highway 66 not as the vehicle of escape to take the migrants west, but as an economic boom that was the path to bring people to their town to spend money.

“Along [Highway] 66 the hamburger stands....Two gasoline pumps in front, a screen door....”

Diners located along Highway 66 were a permanent fixture on the landscape and only lost their economic impact when the interstate highway system began to bypass smaller towns in an effort to save travel time. As Steinbeck illustrates in interchapter, most of the migrants were too poor to eat at the diners or use many of the services they provided, but the services were there in case of emergency or for those who could afford to use them. Perhaps one of the reasons that

Steinbeck included the description of the roadside diners was to visualize the growing gap between those who had disposable income and those who did not—in essence separating those who were migrating out of necessity from those who were traveling for business or pleasure. These cars from other places are not a part of the plains landscape, as they represent those who can afford to travel for pleasure. Moving along the highway at sixty-five miles per hour means that they are not overloaded with all the memories and valuables from a home that has been left behind, as the migrants were. They do not have all their household belongings and worldly possessions piled high in the back of a truck. In a hurry to get to their destination, they do not look back on what they leave behind. He describes the migrants’ vehicles as they move west as “bugs” (194), but here he describes rapid motion (whisking by, going west, cruising) and comfort (fine cars) to show the marked difference between those traveling for pleasure and those migrating out of necessity.

Steinbeck brings the point to a climax in the cognitive landscape as he describes the capability of the economic system to crush the small farmers and the gasoline stations, illustrating his point by introducing the first disaster to hit the Joad family as they head west on Highway 66. Their dog is thirsty and hops out of the truck in search of water. This scene has many implications. The description of the dog being crushed while crossing the road shows how difficult the world was and how many things were lurking beyond the horizon to pounce on and break people (or dogs, as in this case), without caring what disaster is left behind. As the reader comprehends the story of the dog's being killed on the highway, the fierce landscape's capability to continue to disintegrate the Joad family on the trip west becomes more and more inevitable. Just as the dog does not see the car coming until it is too late, the Joad family has no idea what is waiting for them just beyond their small portion of the highway. There is no time to grieve over the dog. Each time the Joads slow down, the delay keeps them from working in the fields of California and establishing a new home. They push on as if on a mission. The dog is the first member to leave the family, and the crisis serves as an example of how the family overcomes difficult situations and survives. They are quickly tested by desire in their new life on the road.

In another scene, Steinbeck depicts the different treatment these two groups of travelers receive at the roadside places of hospitality, highlighting two completely different world views. The first is Steinbeck’s view of the wealthy business or pleasure traveler, the second of the migrant family. The following short excerpts demonstrate the dual nature of the highway landscape along Highway 66, with its competing forces of oppression. About the treatment of the wealthy business or pleasure traveler, Steinbeck writes:

“Mae looks at and past them as they enter. Al looks up from his griddle, and down again. Mae knows. They’ll drink a five-cent soda and crab that it ain’t cold enough. The woman will use six paper napkins and drop them on the floor. The man will choke and try to put the blame on Mae. The woman will sniff as though she smelled rotting meat and they will go out again and tell forever afterward that the people in the West are sullen. And Mae, when she is alone with Al, has a name for them. She calls them shitheels.” (157)

It is clear from this paragraph that Steinbeck does not like the boorish behavior of some wealthy travelers, with the money to travel in comfort and move quickly across the continent.

A 1926 Nash sedan pulled wearily off the highway. The back seat was piled nearly to the ceiling with sacks, with pots and pans, and on the very top, right up against the ceiling, two boys rode. On the top of the car, a mattress and a folded tent; tent poles tied along the running board. The car pulled up to the gas pumps. A dark-haired, hatchet faced man got slowly out. And the two boys slid down from the load and hit the ground. Mae walked around the counter and stood in the door. The man was dressed in gray wool trousers and a blue shirt, dark blue with sweat on the back and under the arms. The boys in overalls and nothing else, ragged patched overalls. Their hair was light, and it stood up evenly all over their heads, for it had been roached. Their faces were streaked with dust. They went directly to the mud puddle under the hose and dug their toes into the mud. The man said, “Can we git some water, ma’am?” (160)

Steinbeck creates a scene with an opposing theme, that of the migrant traveler ,a portrait of future.an honest, hard-working man with his family, looking for a new life .

In the novel *The Grapes of Wrath* Steinbeck extensively used the cognitive landscape to convey and drive plot development. In most novels the landscape simply supports or creates a backdrop for the

plot. In *The Grapes of Wrath*, however, Steinbeck fashioned the landscape to drive the plot forward, using a great level of care and detail to describe the landscape in the novel. Steinbeck even went so far as to organize *The Grapes of Wrath* by dividing it into "interchapters," supporting landscape development and "narrative" chapters supporting character interaction. The novel contains thirty total chapters, sixteen interchapters and fourteen narrative chapters. The interchapters are much shorter than the narrative chapters, normally two to five pages. But, the result is that nearly twenty percent of the novel's text is dedicated purely to landscape development in these interchapters. The interchapters contain no reference to any of the major characters of the novel; Steinbeck dedicated them solely to describing the setting of the novel. Steinbeck produced these interchapters to develop his cognitive landscape .

In Steinbeck's personal journal documenting his writing of *The Grapes of Wrath* he refers to the landscape development chapters as "interchapters." He was the first to make the distinction of interchapters and narrative chapters in *The Grapes of Wrath*.

3-2- Conclusion :

The cultural landscape is an unwitting autobiography provides a suggestion that Steinbeck's creation of the highway's cognitive landscape reveals his inner thoughts on the economic difficulties of the 1930s. Steinbeck uses the highway to illustrate the struggle between opportunity and oppression, and it represents both the best and the worst in human achievement, for the economic machine that takes away the Joad family's livelihood also provides them what they believe to be an avenue of escape, although the outcome approaches a disaster as dire as that they leave behind. Steinbeck is familiar with the economic forces that affect people's lives; he comprehends them both from the need to make the country economically strong but also from the personal side as people suffer as victims of industrialization. *The Grapes of Wrath* is created from Steinbeck's desire to portray the polarizing and destructive effects of industrialization and giant corporations, as shown in the struggles of those traveling along the highway landscapes he created as the setting for the novel.

3-3-Findings :

The Grapes of Wrath is a fictional novel and as such it gives each reader creative license to develop his or her own mental pictures of the landscape as they read and become absorbed in the story. Steinbeck didn't provide the reader with the complete details of the cognitive landscape in the novel, which engaged the reader into playing along with its narrative. In so doing, he ensured the reader's participatory ownership stake in the story. In *The Grapes of Wrath* Steinbeck provided the reader with the opportunity to co-create the story's landscape with him. At the end of the novel we even ask ourselves, "What became of the Joads?" Warren French, in ⁴ *Companion to The Grapes of Wrath* stated that, "Steinbeck is not telling readers what became of the Joads; rather, he is asking what is going to become of them." The legacy of the Joads and the entire group of migrants doesn't lie with Steinbeck, it lies with the reader. The fictional landscape is particularly helpful in understanding the internal thoughts of the author and society as a whole. The author's own personal worldview plays a significant role in how the author assembles the cognitive landscape for the story.

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