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The Evolution of Steinbeck's usage of the bible in his two greatest Novels.

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Abstract

As evidenced by the titles alone, biblical allusion is central to John Steinbeck's two most acclaimed works, *The Grapes of Wrath* (1939) [Afterwards referred to as GOW] and *East of Eden* (1952) [Afterwards referred to as EOE]. The novels are also replete with biblical symbolism, motifs, and undertones. In fact, key Steinbeck scholars, such as Leonard Slade and Mimi Gladstone, have devoted much of their research to uncovering and unpacking these allusions. Others have argued that in structure, as well, the novels recall or revise central Biblical narratives (see Eckert). Winner of the National Book Award and of the Pulitzer Prize in Fiction, GOW directly recalls the Israelites' journey and Redemption in the book of Exodus, while EOE takes chapters from the book of Genesis as its model in order to explore central issues of family and sibling rivalry. Biblical narrative plotting is as important to the novels' success as other kinds of allusions.

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By Steinbeck's use of symbols of idealism and betrayal drawn from the Bible, Shakespeare, American patriotic history, private and public morality, modern America's decline and corruption, the story of his characters become a kind of an epic of human life in America. S. MUHILAN. He has shown his concern for

the less fortune by emphasizing the way society treats them as the growers in his novels to reduce the migrants to the level of animals. It is evident that there is no one emphasize like John Steinbeck, whose novels has spoken more eloquently for the migrants and marginalized. John Steinbeck, American novelist, best known for *The Grapes of Wrath* (1939), which summed up the bitterness of the Great Depression decade and aroused widespread sympathy for the plight of migratory farmworkers. He received the Nobel Prize for Literature in 1962. Steinbeck's reputation rests mostly on the naturalistic novels with proletarian themes he wrote in the 1930s; it is in these works that his building of rich symbolic structures and his attempts at conveying mythopoeic and archetypal qualities in his characters are most effective. Steinbeck complained to his friend Bo Beskow, a Swedish artist, "I suppose you know of the attack on the award to me not only by *Time* magazine with which I have had a long-lasting feud but also from the cutglass critics, that grey priesthood which defines literature Cite this Item. Part II. The cultural roots of Steinbeck's political vision. CHAPTER 5 Group Man and the Limits of Working-Class Politics: The Political Vision of Steinbeck's *In Dubious Battle*. JOHN STEINBECK'S *IN DUBIOUS BATTLE* was initially praised for its political objectivity and realism. Most reviewers judged Steinbeck as broadly sympathetic toward the striking apple pickers and Communist organizers portrayed in the novel yet deemed *In Dubious Battle* devoid of bald propaganda.