

Power and Identity Projection in the Pearl

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Abstract—Literature reflects social conditions and defines social identity where inequality and poverty are often the dominant images. Yet, the reality of teaching and learning would take literature as merely what-where-when-what requirement other than tedious and boring subject of long pages is typical in literature classes. How is language then used in grasping the holistic view of literary materials?

The study tries to explore the literary elements and linguistic instruments used to unravel critical issues and ideologies that project power and construct identity. Thus, in the conduct of the study, a qualitative critical discourse analysis is used to lay bare the critical dimensions of language used.

Findings reveal that the characters are depicted not as full, three-dimensional characters but as figures possessing certain traits that are representatives of a large number of people. The author uses several symbolisms. The story contains little dialogues while statements are written in simple sentences emphasizing the quiet intensity and simple manner of characters yet revealing power and authority. The blending of a simple, short span of words and cultural social criticism shows the beauty and depth of the story illuminating the reality of a character turning into a tragic hero. Thus, the novellette exposes social issues such as inequality, poverty and corruption and ideologies which shaped the characters behavior and constructed their identity

Index Terms—Construction, discourse, identity, language and power.

I. INTRODUCTION

Language has a key role in transforming power into right and obedience into duty. Thereby, language creates power as well as being a site where power is performed [1]. Some scholars would go further and say that language is the arena where the concepts of right, both in the sense of entitlement and in the sense of what is morally acceptable. The values, and beliefs we hold which seem to be ‘normal’ and ‘common sense’ are in fact constructs of the organizations and institutions around us, created and shared through language.

Critical stylistics rejects the mimetic view of language as a value-free, transparent medium reflecting reality. It denies the possibility of a neutral representation of reality, and consequently sees its own role as being demystificatory: to unmask ideologies, to denaturalize common-sense assumptions and ultimately, to enable and empower readers. Social, historical, cultural and intertextual factors which determine the meanings of particular language items should be taken into account. Therefore, ideologies should be associated with cultural schemata rather than with individual language items. Thus, quite explicitly, critical stylistics sees itself not as an objective and scientific, but as an

interpretative and interested enterprise, with the critic being fully aware of his/her own ideological situatedness, and of the inevitable historicity of all interpretative act [2], [3].

Power is the ability to control others, events, or resources; Thus, power is a thing that is held, coveted, seized, taken away, lost, or stolen, and it is used in what are essentially adversarial relationships involving conflict between those with and without [4]. The concept of power is decided based on what words to use; Power is found at work, in our everyday use of the language. Discourse structures create power relations in terms of how we negotiate our relative status through interaction with others. Power can also be played out in other ways in ordinary conversation. Indeed, it is probably true to say that power is a dimension of every single conversation we have, in one way or another. Power also operates on interests [5]. As such, there is power by coercion, but there is also power by consent, working with the help of ideology [6].

Is ambition destructive? On the contrary, what hinders man from pursuing his dreams? or why would man choose to be what he is than to be who he could be?

In the quest to strengthen the link between language and literature, this paper attempts to identify the literary elements and linguistic instruments used by the author in projecting power, uncover the critical issues and the ideologies embedded in the characters’ language which leads to the construction of identity. Thus, this study presents the important distinctions between the usual elements analysis and speech presentation styles which allows a clear measure of what the story is about as well as deviation from or adherence to presentational norms and description of reader positioning.

Through this study, students would be able to activate their critical thinking, to unveil who wields power in society, for what ends and how this power is used in society [7] which is another lens of deconstructing a literary piece towards social awareness and connectedness by disclosing and challenging the existing ideologies [8]: a language analysis which could lead to the construction of identity. This study is intended to help students make connections between their literacy, language learning, socio-political and educational issues where they will not only learn language skills but will engage them with deep and complex issues related to meaning of literacy pertinent to different places, times and context which aims to strengthen the connection between language, literature and social sciences [9] in deeper and more meaningful ways [10].`

II. PROCEDURE

A. Research Design and Methodology

The study is highly qualitative in nature in which critical

discourse analysis is used. Critical Discourse Analysis (CDA) is concerned in the study and analysis of written and spoken texts which explores discursive sources of power, dominance, inequality and bias [11]. Thus, CDA aims to make connections between discourse practices, social practices, and social structures [12].

B. Source of Data

The novelette "The Pearl by John Steinbeck" is the primary source of data. It was written by John Steinbeck [13] who was born in Salinas California and was known for his matter-of-fact sociological approach and was awarded Pulitzer Prize in 1940 for his *Grapes of Wrath*, the Nobel Prize for Literature in 1962 for his *The Winter of Our Discontentment* [14].

C. Data Analysis

The data were subjected to critical discourse analysis. Critical discourse analysis (CDA) concern is to improve the lives of ordinary people by making transparent relationships of power that oppresses and diminish [15]. In the realm of CDA, it is not enough to lay bare the social dimensions of language use but that these dimensions are the object of moral evaluation and analyzing these should have effects in society: empowering the powerless, giving voice to the voiceless, exposing power abuse and mobilizing people to remedy social wrongs.

In the study, critical discourse analysis focused on three central constitutive concepts: power, ideology and critique [16]. The data were carefully analyzed on the bases of the following areas: word groups, grammar features which check who or what the subjects and objects in the various statements are, the regularities or the frequently used words such as pronouns like "I" and "we". Also, this study took a closer look at the main and auxiliary verbs that the text uses, and check what tense they appear in, the use of speech acts, direct speech and modalities [17].

III. RESULTS AND DISCUSSIONS

A. The Power of Literary Elements

1) The place setting called La Paz

Steinbeck described the town- a little town of La Paz as:

The town lay on a broad estuary, its old yellow plastered buildings hugging the beach (p.13)...where across the brush fences were other brush houses (p.3)

The place setting was vividly described. A small town, brush houses, an everyday simple life, including the hanging box, bare-footed wife are indications of a lowly class life and a powerless society as compared to the:

...the city of stone and plaster (p.8) and the big gate, the green coolness of the garden and little splashing fountain through the opening, the high bed and the dressing gown of red watered silk that had come from Paris, the silver tray with silver chocolate pot and a tiny cup of eggshell china, the small oriental gong and a bowl of cigarettes, the furnishing of the room, the religious picture and the large tinted photograph of the dead wife of the Doctor (p.10).

which projects elevated socioeconomic status and dominion over the town's people. Furthermore, the disparity in social class was elaborated by the newcomers, particularly the beggars from the front church who were great experts in financial analysis, as they:

looked quickly at Juana's old blue skirt, ...appraised the green ribbon on her braids, read the age of Kino's blanket and thousand washings of his clothes and set them down as poverty people(p8) ...

Steinbeck presented a clear divide between the educated high class and the poor class through their properties and state of living. One can easily distinguish the demarcation line between the two through the line:

They came to the place where the brush houses stopped and the city of stone and plaster began, the city of harsh outer walls and inner cool gardens where a little water played and the bougainvillea crusted the walls with purple and brick-red and white...the secret gardens the singing of caged birds...splash of cool water on hot flagstones (p.8)

While the town's people everyday simple life is revealed through this lines:

Kino squatted by the fire pit and rolled a hot corncake and dipped it in sauce and ate it. And he drank a little pulque and that was breakfast. That was the only breakfast he had ever know outside of the feast days and one incredible fiesta on cookies that had nearly killed him (p4).

The mat where Kino lay beside Juana (p1), the brush house, Juana's bare feet (p2) and the hanging box where Coyotito slept (p.2)

2) The characters

The novelette was written in a parable form, it started with a short preface in which Steinbeck introduces the story of the great pearl, along with the three main characters namely: Kino the fisherman, his wife Juana and their son Coyotito.

3) Kino

Steinbeck did not present elaborated adjectives which could describe Kino's physical qualities. But the line:

Kino, in his pride and youth and strength, could remain down over two minutes without strain (p.18)

Kino is a brave man, and a fierce man; he is right. From his courage we may all profit. (p53)

For Kino was a well-liked man (p43)

could prove that Kino is strong and courageous. Through his statement, "I will go" No, I will fight this thing. I will win" one could sense of hopefulness, positivity and determination.

4) Juana

Juana was described as a submissive wife. However, it could also be gleaned that she is adaptive to situations and could easily adjust to any changing environment for the betterment of all. Hence, her power to adhere and to acclimatize is evident:

...and Juana had needed of a man; she could not live without a man. Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. Of course she would follow him, there was no question of that. She, who was obedient

and respectful and cheerful and patient, she could arch her back in child pain with hardly a cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she was like a strong man.

Juana is described to be physically strong. But, more than her physical strength, her motherly nature triggered her power to overcome the circumstance and the determination to ease the pain of the son.

5) Juan Tomas

Juan Tomas was the elder, and Kino looked to him for wisdom. However, Juan Tomas' is a typical conformist to the norms of the old ways of their ancestors for he, too, was afraid of the future. His wisdom was limited to their own experiences. Juan Tomas therefore, was identified as a complacent, someone who is contented with the life given to him. His social 'self-identity' was a result of his social experience. His frequent use of 'we' [18] is a projection of self as object: imagining self from the perspective of someone else [19]:

It is hard to know," he said. " We do know that we are cheated from birth to the overcharge on our coffins. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life, and I'm afraid for you. (p.54)

6) The Doctor

The doctor was described as the fat lazy doctor who believed that he is better than anybody else. And would exhibit his power by refusing to cure the ill without money. While for Kino, the doctor was someone belonging to the upper class but is exposing evilness. He was identified as an unequal, greedy and corrupt. Thus, his fronted identity as a doctor was superseded by his weakness.

This doctor was a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race, and frightened it too... his ignorance, his cruelty, his avarice, his appetites, his sins. They knew his clumsy abortions and the little brown pennies he gave sparingly for alms. They had seen his corpse go into church. (p.9)

The contrasting self-presentation of the doctor inside and outside his home reveals his loss of authentic self. His shortcomings were overpowered by his corruption by behaving ironically:

I think I can defeat it. I will try my best (p.34)

...I have won the fight...when do you think you can pay this bill? (p.35)

7) The Doctor's Servant

The servant, the man who looked out [at Kino] was one of his own race (p10) and tried to distance himself from Kino through his language: *It is a little Indian with a baby (p11)*. The servant's utterance projects an exclusion from his race for self-elevation, illuminating superiority over others of his own class. When Kino spoke to him (the servant) in the old language the servant strongly resist the idea of kinship.

8) The Priest

The priest is a symbol of the powers that keep Kino's people down. He uses his authority to encourage his congregation to be submissive to church by reminding them of their religious duties [20].

B. The Power of Symbolisms

The Pearl contains many rich symbolisms which are used to convey the message of the parable being told. **The Indian Village** is compared to the habitat of a colonial animal:

A town is a thing like a colonial animal. A town has a nervous system and head and shoulders and feet. A town is a thing separate from all other towns, so that there are no two towns alike. And a town has a whole emotion (p21) which keep tract of itself and all its units. And, if every single man and woman, child and baby, acts and conducts itself in a known pattern and breaks no walls and differs with no one and experiments in no way and is not sick and does not endanger the ease and peace of mind or steady unbroken flow of the town and how one man step out of the regular thought or the known and trusted pattern, and the nerves of the towns people ring with nervousness and communication travels over the nerve lines of the town. *Then every unit communicates to the whole (p41)*.

For Kino and Kino's kind, a **canoe** is life. It is where life is dependent. It is a symbol of livelihood. It is an inheritance, a very important property; it is both an instrument and a source of power for without it, Kino would not be able to find the pearl.

The **pearl** signifies freedom, freedom from oppression of poverty and meager existence. A pearl is a symbol of wealth and better future of the American dream of quick fortune and prosperity. However, Steinbeck also presented the pearl as sign of evil, destruction, corruption, greed and death to characters who desired to have it.

The **'song'** did not only intensify the characters emotions but indirectly revealed the characters' inner selves. It carries strong power and underscores the stories themes. At the beginning, the **song** implies the way of life, a life that is customary.

The **song, song of the family, song of the pearl, song of the undersea, song of evil** etc. appeared many times in the story. Throughout the story, various **"songs"** portrayed the inner feelings and thoughts of the character. In the beginning of the story, the couple hears the **Song of the Family** which means that they are contented and hopeful. When the pearl is already at hand, they heard the **song of evil**. Thus, the song projects the background or the tone of the events.

The **scorpion** and its poison was introduced immediately at the beginning. A scorpion is notable for its powerful poison. It symbolizes a greater power. In its short citation in the story, it stood as an external force that drove the characters to their innermost selves. The venomous creature represents the evil forces that will soon enter their lives. Its sting was quick yet its effect lasted up to the end of the story.

Thus, the scorpion served as the natural evil and a foreshadowing tool in the story.

The **rifle** is not only a powerful instrument of destruction. It symbolizes power and security. And a social status [8] *It was the rifle that broke down the barriers (p.5)*, Kino's striving and eventually his epiphany, his awakening from his dream. The gun shot brought him to his senses which eventually brought him back to La Paz.

Coyotito was the only son Kino and Juana have, the only treasure of the couple [21]. Coyotito in a struggling society

represents the collateral damage. In the story, the baby served as the sacrificial lamb, a powerless creature which provided the couple the power to dream and to strive.

C. The Power of Linguistic Devices

1) The Power of Naming

Names are often regarded as one-time labels fixed to solid objects, useful for identifying them but without any real substance or inherent interest. However, “naming” emphasizes an active set of practices rather than a static system [22].

A person’s name is currently the primary identifier. Identity and name are closely-aligned concepts. **A person’s identity is generally considered to be established at birth.** Names are rarely unique. Individuals are usually able to exercise wide discretion to choose to use different name/s to support different aspects of their identity. **In addition to being a primary means for an individual to be identified by others,** a name also constitutes an important component of a person’s self-identity [23]. Moreover, names can indicate gender, marital status, birthplace, nationality, ethnicity, religion, and position within a family or even within a society [24].

The name Coyotito (Kino’s son) means “a little coyote.” The *-ito* ending gives a noun the meaning of “small” or “tiny” which reveals powerlessness and inferiority.

While the names Kino, Juana, Juan Tomas adhere to a localized inhabitants of a defined community. Although in the Mexican regions, the names are typical, naming provides the persons certain identity.

Steinbeck takes the character, gives him a name (Kino) that is based upon a seventeenth-century missionary (who was considered a great man, as the priest points out), and Steinbeck endows him with all of the primitive but human characteristics befitting the hero of a parable [25].

Juana is the prototype of the primitive native wife — strong, loyal, obedient, yet independent and courageous when the occasion demands such qualities. She possesses all of the values which allow this type of person to endure in spite of all obstacles [26].

The doctor and the priest provide a more generic professional distinctions. Their labelling assigned specific characteristics which oftentimes stereotype their identity. Both characters are so unsympathetically portrayed that they function only on a symbolic level. The doctor is the representative of another way of life — a way of life connected with the pearl buyers and with foreign elements. He has no redeeming qualities, and his actions show him to be the most despicable, heartless individual that one could encounter.

The priest, while not presented as being as evil as the doctor, is shown to be a person not really concerned about the spiritual wellbeing of his parishioners. He is more a representative of the rich than he is a representative of the church.

In the social, cultural and political organization of dominance, the priest and the doctor have a special role in the control over the enactment of power which is called power elites in terms of their “symbolic power” [27].

It could also be noticed that the Indian village as its name

suggest, **La Paz**, restricts to the expectation of what its inhabitants should embody. Its naming suggests conformity to what kind of place and people it has which serve as an unnamed controlling power.

It could be gleaned [from the text] that one of the most obvious means of establishing identity is through the giving of names. Naming sets an individual or thing or place apart from the others and sometimes carry important meanings for individual identity. Thus, names are representations which are frequently imposed on some groups by others, who may be in more powerful positions for social categories [1].

D. The Power of Modalities

Utterances constitute certain acts [29]. It could be detected that the novellette is dominated with modal verbs which carries various acts.

TABLE I: USE OF MODALITIES

Utterance	Syntactic Form	Speech Act	Implicature
“ <i>He would not come,</i> ” <i>the people in the door said.</i>			
“ <i>The doctor would not come,</i> ” <i>Kino said to Juana (p7)</i>	Declarative	stating	certainty
“ <i>Then we will go to him,</i> ” <i>Juana said, (p.7)</i>	Declarative	commanding	determination
“ <i>My son will go to school,</i> ” <i>he said (p25)</i>			
“ <i>My son will read and open the books, and my son will write and will know writing. And my son will make numbers, and these will make us free because he will know- he will know and through him we will know.</i> ” <i>(p.26)</i>	Declarative	stating	determination
<i>I will go. I will go soon,</i> <i>said Kino (pp.53,54,61)</i>	Declarative	stating	determination, finality
<i>We will slip away (Kino) (p.81)</i>			
“ <i>No,</i> ” <i>he said. “I will fight this thing. I will win over it. We will have our chance.” ...</i>	Declarative	stating	necessity, determination
<i>We must go away,</i> <i>Juana said (p.61)</i>			
<i>You must see that he does not cry (Kino) (p81)</i>	Imperative	commanding	obligation, determination
“ <i>Our son must go to school. He must break out of the pot that holds us (p.39)</i> <i>Our son must learn to read, he said frantically (p71)</i>	Imperative	stating	necessity, determination
“ <i>You must ...he said (p77)</i> <i>We must go west, he said (p81)</i> <i>You must go up there, he said (p81)</i> <i>You must see that he does not cry.” P81)</i> <i>Kino said, “I must get to him first... And I must go before moonrise p83</i>	Imperative	commanding	necessity, finality
<i>No one shall take our good fortune from us,” he said.</i>	Declarative	stating	determination
<i>If I give it up I shall lose my soul,</i> <i>said Kino (p.67)</i>	Declarative	Stating	acceptance of defeat

The use of different modals convey various speech acts which implicitly expose power and weakness. Thus, through the language use, one could surmise the characters’ undisclosed identity. The use of modal **would** implies acceptance of reality/ defeat. The modal **will** is used to state and dominantly projects **determination, finality and**

necessity. Modal **must** is used to **command** and also projects **determination and obligation**. While modal **shall** implies both **determination** and **acceptance of defeat**.

E. The Power of Deictics

The use of deictics can help to substantiate, and perhaps enhance, the impressionistic awareness of literary effect which position the readers in the imagined reality of the fictional world [30]. By considering the person, place and time deictics, we know that the novelette is told by a third person narrator pointing to the characters as *he, his, him, she, her* and *they*. In the introduction and in the final passage, the omniscient narrator speaks of events that happened long time ago and have become important through repetition.

For most of the novelette, the narrator can easily abandon the past (*awaked, shone, had been crowing, looked, etc.*) and go to the present (*is, says, see, etc.*) and then to the future (*will be, will have, will go, etc.*). Thus, he can move back and forth while describing things which are quite impossible to observe [30].

While the **'I' first person point of view** proves that the main character takes full responsibility of his action which project empowerment and active participation in the events. Thus, the first person narrator necessarily assumes a participant role.

F. The Power of Sentence Structure

Texts present the speech and thoughts of characters and this can be very manipulative of their ideologies as well as those of the reader. Their viewpoint are discussed in texts but whose words and thoughts are mediated by a narrating voice.

The utterances of the characters are single stringed sentences. The shortness of their dialogue projects power, determination and finality. Although one would expect that the characters would use simple sentences to designate their social class, the simple sentences indicate capability and power to act over. Their language indirectly exposes a strong sense of determination which reveals superiority. The ideological messages revealed the characters identity and social stratification. Thus, through the use of language, the author was able project the characters attitude and beliefs.

Moreover, the use of direct speech was employed to highlight and background speech according to the role and attitude of characters and to channel the reader's view of the characters. Direct speeches presented confrontational scenes which created impression that characters are in control of the events. The characters choice of language are consciously and unconsciously principled and systematic [31], are social act and ideologically driven [12].

Through Juana's language, an empowered woman was revealed. Observe the following samples:

And now she did a most surprising thing.

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

She looked up at him, her eyes as cold as the eyes of a lioness.... "Then we will go to him," (p.7)

Juana's language projects **determination** and **control** over her husband. The **use of simple sentences** also indicated that Juana, as a woman could equal the speech style of men-short yet clear enlisting her as domineering and strong-willed as men. Moreover, it could be detected that Juana would talk

less as compared to other women-wives:

"Open it," she said softly. (p19)

"No," said Juana

"You must....he said

"No," said Juana (p77)

Her direct statements express illocutionary acts which projects courage. While the following lines infer that Juana projects sensitivity and wisdom.

"What is it?" Juana's asked..... "you were dreaming.

What is the matter (p.72)

"Who do you fear?" she asked (p36)

"Kino, this pearl is evil. Let us destroy it before it destroys us. Let us crush it between two stones. Let us- let us throw it back in the sea where it belongs. Kino, it is evil, it is evil (pp.56-57)

Juana knew that the old life was gone forever (p60)

It could be noticed that the language use depends on the relevant properties and communicative situations as interpreted by the language user [27]. The way Juana talked is a contradiction of the way female speakers are generally perceived.

G. Embedded Ideologies in the Characters Language Which Project Power and Identity

Ideologies embody the general principles that control the overall coherence of the social representations shared by the members of a group. Ideologies represent one of the dimensions of the social identity or self- image of groups. Many ideologies, the general view of life, values, attitudes, emotions, and prejudices [32] are acquired over many years and remain active for a lifetime of group members. Ideologies are community-based which become shared so widely that they seem to have become part of the generally accepted attitudes of an entire community [27] and because of its normative and common-sense nature may be highly immune to experience and observation [33].

The story took place somewhere in Mexico, in a fictitious town of La Paz. During those times (1940s) Indians had been under the dominion of the Spaniards, a civil-religious hierarchy governed. Although they were separated, they work together in many aspects of Mexican life. Notice the doctor, the priest and the pearl buyers act as allies in social hierarchy, with the Indians at the bottom of the ladder. But, despite the Spanish cultural imposition, Indians believed the concepts of **birthplace, fate and fortune**.

H. Birthplace, and Fate

An important element of ideology is the concept of hegemony which explains the way in which people are convinced to embrace dominant ideologies as always being in their own best interest. Thus, hegemony describes the way people learn to accept as natural and in their own best interest an unjust social order. Take for instance the conversation between Kino and his brother Juan Tomas:

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

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

"And so they got such a man," said Juan Tomas, "and they pooled their pearls, and they started him off. And he was never heard of again and the pearls were lost. Then they got another man, and they started him off, and he was never heard of again. And so they gave the whole thing up and went back to the old way." (p45)

"I know," said Kino. "I have heard our father tell of it. It was a good idea, but it was against religion, and the father made that very clear. The loss of the pearl was a punishment visited on those who tried to leave their station. And the father made it clear that each man and woman is like a soldier sent by God to guard some part of the castle of the universe. And some are in ramparts and some far deep in the darkness of the walls. But each one must remain faithful to his post and must not go running about, ... (p 46)

Juan Tomas carries the idea that man should be contented on what he have, that his present condition is the best condition for him. Thus, this reveal that hegemonously, man should be satisfied, since the recurrent incident should be a lesson to him.

On the same manner, people of the community think the same way:

Now the neighbors knew they had witnessed a great marvel...Kino was a man transfigured. ...And if Kino's planning came to nothing, those same neighbors would say, "There it started. A foolish madness came over him so that he spoke foolish words. God keep us from such things. Yes, God punished Kino because he rebelled against the way things are. You see what has become of him. And I myself say the moment when his reason left him." (p26)

People believe that man should not attempt to change his way of life for God had given Him that fate and their present state is their safe harbor:

And in the four hundred years Kino's people had learned only one defense- a slight slitting of the eyes and a slight tightening of the lips and a retirement. Nothing could break down this wall, and they could remain whole within the wall (p.46)

In fact, even Kino seemed to believe:

...Thus Kino's future was real, but having set it up, other forces were set up to destroy it, and this he knew, so that he had to prepare to meet the attack. And this Kino knew also- that the gods do not love men's plan, and the gods do not love success unless it comes by accident. He knew that the gods take their revenge on a man if he be successful through his own efforts. (p29)

Juan Tomas: "But supposed you are correct- suppose your pearl is of great value- do you think then the game is over?"
Kino: what do you mean?

Juan Tomas: I don't know, but I am afraid for you. It is a new ground you are walking on, you do not know the way

Kino: I will go. I will go soon

Juan Tomas: yes. That you must do. But I wonder if you will find it any different in the capital. Here you have friends and me, your brother. There, you will have no one

Juan Tomas clings to the security of the old life. For him, the only secure place is their place, their comfort zone. Moreover, the characters identified and accepted their social group as well as corresponding roles to be under inferior rank. Thus, the social stratification system designated their social strata which led them to believe that their present position should be their permanent position and should never change [19].

I. Fortune

The belief on fortune or luck have come a long way in history which is crucial part of cultures. This belief may be the result of people's ignorance and fear or intense desire of a better future which could only be provided by an external force. People believe on fortune (as a superstition) because people feel very desperate to find reasons for all the misfortunes they come across. Thus, feeling of lack of control over their life fuels many people's desire to impose order and structure. The less control people have over their lives, the more likely they try to regain control to satisfy a deep and enduring psychological needs [28].

In the story, the pearl signifies fortune.

No one shall take our good fortune from us, he said (p.57)
Even the priest who said, "It has come to me that thou hast found a great fortune, a great pearl." ... (p.28)

The pearl has the power to change the lives of the characters. The main character, Kino perceived it to be the most important element in achieving his dreams. It could be gleaned that even the other characters clanged to it for they thought that it will provide them the comfort they long for. This ideology allows members to organize and coordinate their actions and interactions in view of the goals and interests of the group as a whole [27].

J. Critical Issues REVEALED in the Novellette

Critical stylistics try to question the **status quo**. The Pearl presented a clear picture of **social inequality**.

The place setting was divided where the brush houses stopped and the city of stone and plaster began, Juana's old blue skirt, tears in her shawl, Kino's age blanket and the thousand washing of hid clothes (p.8) which set them as poverty people as compared to the doctor's dressing gown of red watered silk that had come from Paris (p10).

Steinbeck was so specific that:

They could hear the splashing water and the singing of caged birds and the sweep of long brooms on the flagstones. And they could smell the frying of good bacon from the doctor's house (p.9)

as compared to Kino's hot corncake and dipped it in sauce and ate it. And he drank a little pulque and that was breakfast. (p4)

The novellette exposes **abuse of power prevailing hegemonic social practices**. Note that after the news came to the doctor, he grew stern and judicious at the same time (p.22). He came to Kino's house, treated the baby and after closing his bag he said,

When do you think you can pay this bill? (p.35)

The priest upon hearing the news-

The Father was coming—the priest is coming...the priest came in. “Kino,” he said softly, “thou art named after a great man- and a great Father of the Church.” He made a sound like benediction...But the priest was speaking again...I hope thou wilt remember to give thanks, my son, to Him who has given thee this treasure, and pray for guidance in the future (p27-28)

While the pearl buyers:

...in their little dark offices stiffened and grew alert. They got out papers so that they could be at work when Kino appeared (p47).

...tried to cheat Kino. “Iam cheated,” Kino cried fiercely.(p52)

Steinbeck made use of these characters to represent the predator, as a parasite or a vampire, sucking at the vein of life and bringing about death and destruction to the more primitive unit [25] presenting the organic wholeness of the group-man [21].

Moreover, the novel exposes **social wrongs such as prejudice, or unequal access to power, privileges, and material and symbolic resources** [34]. When the baby was bitten by the scorpion the people knew that the doctor would not come:

To get him would be a remarkable thing. The doctor never came to the cluster of brush houses. Why would he, when he had more than he could do to take care of the rich people (p.7)

And it was only through the pearl that:

... “We will be married- in the church.” ...he saw how they were dressed- Juana in a shawl stiff with newness and new skirt, and from under the long skirt Kino could see that she wore shoes...He himself was dressed in new white clothes, and he carried a new hat- not of straw but of fine black felt- and he too wore shoes- not sandals but shoes that laced... Kino wanted a new harpoon of iron with a ring in the end of the shaft; and a rifle (pp.24-25)

The novelette attempted to disclose **strategies of manipulation, class relation and control and strategies of dominance through discursive means which implies critical and oppositional stance against the powerful, the elites and those who abuse their power** [35].

On the other hand, the novelette also dealt with the underlying ideologies that play a role in the **resistance against dominance or inequality**. Kino when asked by his brother Juan Tomas, he was very clear of his answer.

What will you do now that you have become a rich man?” Juan Tomas (p.24)

We will be married-in the church...We will have new clothes (p.24)...a new harpoon...a rifle (p.25) ...my son will read and open the books, and my son will write and will know writing. And my son will make numbers, and these things will make us free...he will know and through him we will know...This is what the pearl will do, Kino said.

And they would say, He was a man transfigured...he rebelled against the way things are (p26)

In addition, the story tried to sustain an **overall**

perspective of solidarity with dominated groups such as the doctor who comes first with the poisonous white powder; the priest, blessing a marriage that he never performed and the group of pearl buyers who tried to cheat Kino. And those who tried to **resist inequality**.

After Coyotito has been killed and after Kino has killed the three trackers, there is nothing left for Kino and Juana to do but to return to town:

Everyone in La Paz remembers the return of the family;...(p87)

Yet they did not return in defeat. Witness that:

The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them...Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inward on herself. She was remote and removed as Heaven. Kino’s lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. (p.88)

The return to the town was Kino's **voluntary choice**; thus, it is also a **moral choice**. Kino's return to town indicates that even though everything that a man possesses, including his beloved son, may be lost, yet man need not be defeated. For most, their return may signify their defeat against their defiance of a world that refuses to grant him the dignity to which he thought he was entitled. However, Kino's return is not only his defiance of a corrupt world, it is also a simple victory of all that is good in man: Kino attains a dignity which cannot be stripped from him. Thus, by returning to his known world, Kino becomes larger than life because no force can now defeat him.

As the people watch Kino and Juana pass through the town to the shore of the Gulf, they all recognize this change that has taken place in him;

The people say that the two seemed removed from human experience; that they had gone through pain and had come out on the other side; that there was almost a magical protection about them (p.88)

The people recognized the transformation of the Kino's towering strength and his absolute majesty as he regains his soul, he also accomplishes the quest for the dignity of man where he transcends to becoming an ideal man [21]. Juana also recognized this as she stood proudly beside him and refused to throw the pearl herself; it is for the newborn man who is still master of his soul to dispose of the pearl as he sees fit [25].

The novelette also depicts the issue of **free will and deviance**.

K. Free Will (Which Creates Dissatisfaction) and Deviance

Socialization is highly complex, it is a lifelong process of social experience by which individuals develop their human

potential and learn the patterns of their culture [19]. Personality which is then defined as the sum total of all traits and characteristics of a person distinguishes him/her from other people. Note that in the novelette, Kino projected a deviant personality from his people.

And he had never said so many words together in his life....he was a man transfigured....a foolish madness came over him...he rebelled against the way things are...(p.25)

Kino's 'self'- the individual active awareness of existing in the midst of society is the result of his social experience. Thus, his deviance or nonconformity of culture causes others to react. However, Kino was very much determined which resulted to his becoming ambitious:

Then to the lovely gray surface of the pearl came the little things Kino wanted: a harpoon to take the place of one lost a year ago, a new harpoon of iron with a ring in the end of the shaft; and- his mind could hardly make the leap- a rifle- but why not, since he was so rich. And Kino saw Kino in the pearl, Kino holding a Winchester carbine...

Kino looked into his pearl...in the pearl he saw Juana and Coyotito and himself standing and kneeling at the high altar, and they were being married now that they could pay. He spoke softly, "we will be married- in the church."

In the pearl he saw how they were dressed- Juana in a shawl stiff with newness and a new skirt, and from under the long skirt Kino could see that she wore shoes. It was in the pearl- the picture glowing there. He himself was dressed in new white clothes, and he carried a new hat- not of straw but of fine black felt- and he too wore shoes- not sandals but shoes that laced. But Coyotito- he was the one- he wore a blue sailor suit from the United States and a little yachting cap such as Kino had seen once when a pleasure boat put into the estuary. All of these things Kino saw in the lucent pearl and he said, "We will have new clothes." (p.24)

It is man's nature to be dissatisfied with his condition. Thus, longing for something better is one of the central theme of the Pearl [20].

It was the rifle that broke down the barriers. This was an impossibility, and if he could think of having a rifle whole horizons were burst and he could rush on. For it is said that humans are never satisfied, that you give them one thing and they want something more. And this is said in disparagement, whereas it is one of the greatest talents the species has and one that has made it superior to animals that are satisfied with what they have (p.25)

Freud believed that an important part in the human personality reflects the biological instinct, or the general human needs in the form of urges or drives which are unconscious and demand immediate satisfaction.

IV. CONCLUSION

Critical stylistics analyses the language used in the text in the critical perspective. *Steinbeck's The Pearl* is a short read, yet emotionally captivating and compelling. The blending of a simple, short span of words and cultural social criticism shows the beauty and depth of the story. But more than that,

the story reveals the reality of a character turning into a tragic hero, that his determination to change his condition results to his ultimate moral downfall.

In the novelette, the characters are depicted not as full, three-dimensional characters, but as figures possessing certain traits that are representative of a large number of people in which greed echoes as a destructive force; the roles of fate and agency in shaping human life; colonial society's oppression of native cultures may be extracted, the conflict between the simple and naive pearl fishers and the pearl buyers, who use their position to exploit the powerless natives who represent a certain force in society which oppresses the Indian divers, and yet they are also victimized by forces above them, the doctor and the priest who have shown no particular concern for the dreadful plight of the natives until there is the rumor about the *Pearl of the World*.

One could say that the author uses several symbolisms: the scorpion's poison is biologically compared to the pearls effect, the pearl itself is compared to success, to evil and destruction, to man's vanity and wishes, to Kino's soul, his son to a sacrificial lamb. Hence, the pearl, the scorpion, Kino's canoe, Coyotito's name, the discussion of "The Pearl That Might Be", Juana's prayer, Juana and Juan Tomas's warnings to Kino and even the rifle were used as symbols.

The story contains little dialogues. The characters speak infrequently, but their thoughts and feelings are made clear through the powerful description of the author. Statements are written in simple sentences. But the author excelled in selecting the exact words and correct turn of phrase. The lack of dialogue and simplicity of the statements only emphasizes the quiet intensity and simple manner of the characters which projected power. Even the non-verbal quality helps to reinforce their discomfort in the presence of the sophisticated doctor, priest, and the pearl buyers who are expert in using language.

Lastly, the novelette exposes social issues such as inequality, poverty and corruption and ideologies which shaped the characters behavior and constructed their identity.

The paper tried to demonstrate the usefulness of stylistics in equipping students with critical skills when decoding a literary material. The Pearl, a text which is composed of colonialist discourses could teach critical skills among students and may encourage them to go "beneath surface impressions" in order to discover the meanings which are located at a deeper level and make literature teaching most relevant. As such, it is recommended that literature texts which contain various types of discourses within which social and ideological perspectives [36] be used in the classrooms so that students would be equipped with a language-based critical pedagogy as this would provide them "a way" into the text and appropriate metalanguage to enable them to talk about the language of a text, in order to understand how the structures are used to encode certain views of the world and to promote and maintain unequal relations of power.

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