

CHAPTER

10

Allegory and Symbolism

In Chapter 7 we looked at a fable, a short fiction that was meant to teach us: the characters clearly stood for principles of behavior, and the fictions as a whole evidently taught lessons. If you think of a fable such as "The Ant and the Grasshopper" (the ant wisely collects food during the summer in order to provide for the winter, whereas the grasshopper foolishly sings all summer and goes hungry in the winter), you can easily see that the characters may stand for something other than themselves. The ant, let's say, is the careful, foresighted person, and the grasshopper is the person who lives for the moment. Similarly, in the fable of the tortoise and the hare, the tortoise represents the person who is slow but steady, the rabbit the person who is talented but overly confident and, in the end, foolish.

A story in which each character is understood to have an equivalent is an **allegory**. Further, in an allegory, not only characters but also things (roads, forests, houses) have fairly clear equivalents. Thus, in John Bunyan's *The Pilgrim's Progress* (1678) we meet a character named Christian, who, on the road to the Celestial City, meets Giant Despair, Mr. Worldly Wiseman, and Faithful, and passes through the City of Destruction and Vanity Fair. What all of these are equivalent to is clear from their names. It is also clear that Christian's journey stands for the trials of the soul in this world. There is, so to speak, a one-to-one relationship: A = B =, and so on. If, for example, we are asked what the road represents in *The Pilgrim's Progress*, we can confidently say that it stands for the journey of life. Thus, *The Pilgrim's Progress* tells two stories, the surface story of a man making a trip, during which he meets various figures and visits various places, and a second story, understood through the first, of the trials that afflict the soul during its quest for salvation.

Modern short stories rarely have the allegory's clear system of equivalents, but we may nevertheless feel that certain characters and certain things in the story stand for more than themselves, or hint at larger meanings. We feel, that is, that they are **symbolic**. But here we must be careful. How does one know that this or that figure or place is symbolic? In Hemingway's "Cat in the Rain" (page 99), is the cat symbolic? Is the innkeeper? Is the rain? Reasonable people may differ in their answers. Again, in Chopin's "The Story of an Hour" (page 67), is the railroad accident a symbol? Is Josephine a symbol? Is the season (springtime) a symbol? And again, reasonable people may differ in their responses.

Let's assume for the moment, however, that if writers use symbols, they want readers to perceive—at least faintly—that certain characters or places or seasons or happenings have rich implications, stand for something more than

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what they are on the surface. How do writers help us to perceive these things? By emphasizing them—for instance, by describing them at some length, or by introducing them at times when they might not seem strictly necessary, or by calling attention to them repeatedly.

Consider, for example, Chopin's treatment of the season in which "The Story of an Hour" takes place. The story has to take place at *some* time, but Chopin does not simply say, "On a spring day," or an autumn day, and let things go at that. Rather, she tells us about the sky, the trees, the rain, the twittering sparrows—and all of this in an extremely short story where we might think there is no time for talk about the setting. After all, none of this material is strictly necessary to a story about a woman who has heard that her husband was killed in an accident, who grieves, then recovers, and then dies when he suddenly reappears.

Why, then, does Chopin give such emphasis to the season? Because, we think, she is using the season symbolically. In this story, the spring is not just a bit of detail added for realism. It is rich with suggestions of renewal, of the new life that Louise achieves for a moment. But here, a caution. We think that the spring in this story is symbolic, but this is not to say that whenever spring appears in a story, it always stands for renewal, any more than whenever winter appears it always symbolizes death. Nor does it mean that since spring recurs, Louise will be reborn. In short, in *this* story Chopin uses the season to convey specific implications.

Is the railroad accident also a symbol? Our answer is no—though we don't expect all readers to agree with us. We think that the railroad accident in "The Story of an Hour" is just a railroad accident. It's our sense that Chopin is *not* using this event to say something about (for instance) modern travel, or about industrialism. The steam propelled railroad train could of course be used, symbolically, to say something about industrialism displacing an agrarian economy, but does Chopin give her train any such suggestion? We don't think so. Had she wished to do so, she would probably have talked about the enormous power of the train, the shriek of its whistle, the smoke pouring out of the smokestack, the intense fire burning in the engine, its indifference as it charged through the countryside, and so forth. Had she done so, the story would be a different story. Or she might have made the train a symbol of fate overriding human desires. But, again in our opinion, Chopin does not endow her train with such suggestions. She gives virtually no emphasis to the train, and so we believe it has virtually no significance for the reader.

What of Chopin's "Ripe Figs" (page 87)? Maman-Nainaine tells Babette that when the figs are ripe Babette can visit her cousins. Maman may merely be setting an arbitrary date, but as we read the story we probably feel—because of the emphasis on the *ripening* of the figs, which occurs in the spring or early summer—that the ripening of the figs in some way suggests the maturing of Babette. If we do get such ideas, we will in effect be saying that the story is not simply an anecdote about an old woman whose behavior is odd. True, the narrator of the story, after telling us of Maman-Nainaine's promise, adds, "Not that the ripening of figs had the least thing to do with it, but that is the way Maman-Nainaine was." The narrator sees nothing special—merely Maman-Nainaine's eccentricity—in the connection between the ripening of the figs and Babette's visit to her cousins. Readers, however, may see more than the narrator sees or says. They may see in Babette a young girl maturing; they may see in Maman-Nainaine an older woman who, almost collaborating with nature, helps Babette to mature.

Symbolism and Theme

And here, as we talk about symbolism we are getting into the theme of the story. An apparently inconsequential and even puzzling action, such as is set forth in "Rip's Figs," may cast a long shadow. As Robert Frost once said,

There is no story written that has any value at all, however straightforward it looks and free from doubleness, double entendre, that you'd value at all if it didn't have intimations of something more than itself.

The stranger, the more mysterious the story, the more likely we are to suspect some sort of significance; but even realistic stories such as Chopin's "The Storm" and "The Story of an Hour" may be rich in suggestions. This is not to say, however, that the suggestions (rather than the details of the surface) are what count. A reader does not discard the richly detailed, highly specific narrative (Mrs. Mallard learned that her husband was dead and reacted in such-and-such a way) in favor of some supposedly universal message or theme that it implies. We do not throw away the specific narrative—the memorable characters, or the interesting things that happen in the story—and move on to some "higher truth." Robert Frost went on to say, "The anecdote, the parable, the surface meaning has got to be good and got to be sufficient in itself."

Between these two extremes—on the one hand, writing that is almost all a richly detailed surface and, on the other hand, writing that has a surface so thin that we are immediately taken up with the implications or meanings—are stories in which we strongly feel both the surface happenings and their implications. In *Place in Fiction*, Eudora Welty uses an image of a china lamp to explain literature that presents an interesting surface texture filled with rich significance. When unlit, the lamp showed London; when lit, it showed the Great Fire of London. Like a painted porcelain lamp that, when illuminated, reveals an inner picture shining through the outer, the physical details in a work are illuminated from within by the author's imaginative vision. The outer painting (the literal details) presents "a continuous, shapely, pleasing, and finished surface to the eye," but this surface is not the whole. Welty happens to be talking about the novel, but her words apply equally to the short story:

The lamp alight is the combination of internal and external, glowing at the imagination as one; and so is the good novel. . . . The good novel should be steadily alight, revealing.

Details that glow, that are themselves and are also something more than themselves, are symbols. Readers may disagree about whether in any particular story something is or is not symbolic—let's say the figs and chrysanthemums in Chopin's "Ripe Figs," or the season in "The Story of an Hour." And an ingenious reader may overcomplicate or overemphasize the symbolism of a work or may distort it by omitting some of the details and by unduly focusing on others. In many works the details glow, but the glow is so gentle and subtle that even to talk about the details is to overstate them and to understate other equally important aspects of the work.

Yet if it is false to overstate the significance of a detail, it is also false to underestimate a significant detail. The let's-have-no-nonsense literal reader who holds that "the figure of a man" whom Brown meets in the forest in Hawthorne's "Young Goodman Brown" is simply a man—rather than the Devil—impoverishes

the story by neglecting the rich implications just as much as the symbol-hunter ~~improves~~ "The Story of an Hour" by losing sight of Mrs. Mallard in an interpretation of the story as a symbolic comment on industrialism. To take only a single piece of evidence: the man whom Brown encounters holds a staff, "which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent." If we are familiar with the story of Adam and Eve, in which Satan took the form of a serpent, it is hard not to think that Hawthorne is here implying that Brown's new acquaintance is Satan. And, to speak more broadly, when reading the story we can hardly not set up opposing meanings (or at least suggestions) for the village (from which Brown sets out) and the forest (into which he enters). The village is associated with daylight, faith, and goodness; the forest with darkness, loss of faith, and evil. This is not to say that the story sets up neat categories. If you read the story, you will find that Hawthorne is careful to be ambiguous. Even in the passage quoted, about the serpent-staff, you'll notice that he does not say it twisted and wriggled, but that it "might almost be seen to twist and wriggle."

JOHN STEINBECK

John Steinbeck (1902-1968) was born in Salinas, California, and much of his fiction concerns this landscape and its people. As a young man he worked on ranches, farms, and road gangs, and sometimes attended Stanford University—he never graduated—but he wrote whenever he could find the time. His early efforts at writing, however, were rejected by publishers. Even when he did break into print, he did not achieve much notice for several years: a novel in 1929, a book of stories in 1932, and another novel in 1933 attracted little attention. But the publication of *Tortilla Flat* (1935), a novel about Mexican-Americans, changed all that. It was followed by other successful novels—*In Dubious Battle* (1936) and *Of Mice and Men* (1937)—and by *The Long Valley* (1938), a collection of stories that included "The Chrysanthemums." His next book, *The Grapes of Wrath* (1939), about dispossessed sharecropper migrants from the Oklahoma dustbowl, was also immensely popular and won a Pulitzer Prize. During World War II Steinbeck sent reports from battlefields in Italy and Africa. In 1962 he was awarded the Nobel Prize in Literature.

The Chrysanthemums

[1937]

The high grey-flannel fog of winter closed off the Salinas Valley¹ from the sky and from all the rest of the world. On every side it sat like a lid on the mountains and made of the great valley a closed pot. On the broad, level land floor the gang plows bit deep and left the black earth shining like metal ~~where the shares had cut~~. On the foothill ranches across the Salinas River, the yellow stubble fields seemed to be bathed in pale cold sunshine, but there was no sunshine in the valley now in December. The thick willow scrub along the river flamed with sharp and positive yellow leaves.

¹the Salinas Valley a fertile area in central California.

It was a time of quiet and of waiting. The air was cold and tender. A light wind blew up from the southwest so that the farmers were mildly hopeful of a good rain before long; but fog and rain do not go together.

Across the river, on Henry Allen's foothill ranch there was little work to be done, for the hay was cut and stored and the orchards were plowed up to receive the rain deeply when it should come. The cattle on the higher slopes were becoming shaggy and rough-coated.

Elisa Allen, working in her flower garden, looked down across the yard and saw Henry, her husband, talking to two men in business suits. The three of them stood by the tractor shed, each man with one foot on the side of the little Fordson.² They smoked cigarettes and studied the machine as they talked.

Elisa watched them for a moment and then went back to her work. She was thirty-five. Her face was lean and strong and her eyes were as clear as water. Her figure looked blocked and heavy in her gardening costume, a man's black hat pulled low down over her eyes, clod-hopper shoes, a figured print dress almost completely covered by a big corduroy apron with four big pockets to hold the snips, the trowel and scratcher, the seeds and the knife she worked with. She wore heavy leather gloves to protect her hands while she worked.

She was cutting down the old year's chrysanthemum stalks with a pair of short and powerful scissors. She looked down toward the men by the tractor shed now and then. Her face was eager and mature and handsome; even her work with the scissors was over-eager, over-powerful. The chrysanthemum stems seemed too small and easy for her energy.

She brushed a cloud of hair out of her eyes with the back of her glove, and left a smudge of earth on her cheek in doing it. Behind her stood the neat white farm house with red geraniums close-banked around it as high as the windows. It was a hard-swept looking little house with hard-polished windows, and a clean mud-mat on the front steps.

Elisa cast another glance toward the tractor shed. The strangers were getting into their Ford coupe. She took off a glove and put her strong fingers down into the forest of new green chrysanthemum sprouts that were growing around the old roots. She spread the leaves and looked down among the close-growing stems. No aphids were there, no sowbugs or snails or cutworms. Her terrier fingers destroyed such pests before they could get started.

Elisa started at the sound of her husband's voice. He had come near quietly, and he leaned over the wire fence that protected her flower garden from the cattle and dogs and chickens.

"At it again," he said. "You've got a strong new crop coming."

Elisa straightened her back and pulled on the gardening glove again. "Yes, they'll be strong this coming year." In her tone and on her face there was a little smugness.

"You've got a gift with things," Henry observed. "Some of those yellow chrysanthemums you had this year were ten inches across. I wish you'd work out in the orchard and raise some apples that big."

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Her eyes sharpened. "Maybe I could do it, too. I've a gift with things, all right. My mother had it. She could stick anything in the ground and make it grow. She said it was having planters' hands that knew how to do it."

"Well, it sure works with flowers," he said.

"Henry, who were those men you were talking to?"

"Why, sure, that's what I came to tell you. They were from the Western Meat Company. I sold those thirty head of three-year-old steers. Got nearly my own price, too."

"Good," she said. "Good for you."

"And I thought," he continued, "I thought how it's Saturday afternoon, and we might go into Salinas for dinner at a restaurant, and then to a picture show—to celebrate, you see."

"Good," she repeated. "Oh, yes. That will be good."

20 Henry put on his joking tone. "There's fights tonight. How'd you like to go to the fights?"

"Oh, no," she said breathlessly. "No, I wouldn't like the fights."

"Just fooling, Elisa. We'll go to a movie. Let's see. It's two now. I'm going to take Scotty and bring down those steers from the hill. It'll take us maybe two hours. We'll go in town about five and have dinner at the Cominos Hotel. Like that?"

"Of course I'll like it. It's good to eat away from home."

"All right, then. I'll go get up a couple of horses."

25 She said, "I'll have plenty of time to transplant some of these sets, I guess."

She heard her husband calling Scotty down by the barn. And a little later she saw the two men ride up the pale yellow hillside in search of the steers.

There was a little square sandy bed kept for rooting the chrysanthemums. With her trowel she turned the soil over and over, and smoothed it and patted it firm. Then she dug ten parallel trenches to receive the sets. Back at the chrysanthemum bed she pulled out the little crimp shoots, trimmed off the leaves of each one with her scissors and laid it on a small orderly pile.

A squeak of wheels and plod of hoofs came from the road. Elisa looked up. The country road ran along the dense bank of willows and cottonwoods that bordered the river, and up this road came a curious vehicle, curiously drawn. It was an old springwagon, with a round canvas top on it like the cover of a prairie schooner. It was drawn by an old bay horse and a little grey-and-white burro. A big stubble-bearded man sat between the cover flaps and drove the crawling team. Underneath the wagon, between the hind wheels, a lean and rangy mongrel dog walked sedately. Words were painted on the canvas, in clumsy, crooked letters. "Pots, pans, knives, sisors, lawn mowers, Fixed." Two rows of articles, and the triumphantly definitive "Fixed" below. The black paint had run down in little sharp points beneath each letter.

Elisa, squatting on the ground, watched to see the crazy, loose-jointed wagon pass by. But it didn't pass. It turned into the farm road in front of her house, crooked old wheels skirling and squeaking. The rangy dog darted from between the wheels and ran ahead. Instantly the two ranch shepherds flew out at him. Then all three stopped, and with stiff and quivering tails, with taut straight legs, with ambassadorial dignity, they slowly circled,

sniffing daintily. The caravan pulled up to Elisa's wire fence and stopped. Now the newcomer dog, feeling out-numbered, lowered his tail and retired under the wagon with raised hackles and bared teeth.

30 The man on the wagon called out, "That's a bad dog in a fight when he gets started."

Elisa laughed. "I see he is. How soon does he generally get started?"

The man caught up her laughter and echoed it heartily. "Sometimes not for weeks and weeks," he said. He climbed stiffly down, over the wheel. The horse and donkey drooped like unwatered flowers.

Elisa saw that he was a very big man. Although his hair and beard were greying, he did not look old. His worn black suit was wrinkled and spotted with grease. The laughter had disappeared from his face and eyes the moment his laughing voice ceased. His eyes were dark, and they were full of the brooding that gets in the eyes of teamsters and of sailors. The calloused hands he rested on the wire fence were cracked, and every crack was a black line. He took off his battered hat.

"I'm off my general road, ma'am," he said. "Does this dirt road cut over across the river to the Los Angeles highway?"

35 Elisa stood up and shoved the thick scissors in her apron pocket. "Well, yes, it does, but it winds around and then fords the river. I don't think your team could pull it through the sand."

He replied with some asperity. "It might surprise you what them beasts can pull through."

"When they get started?" she asked.

He smiled for a second. "Yes. When they get started."

"Well," said Elisa, "I think you'll save time if you go back to the Salinas road and pick up the highway there."

40 He drew a big finger around the chicken wire and made it sing. "I ain't in any hurry, ma'am. I go from Seattle to San Diego and back every year. Takes all my time. About six months each way. I aim to follow nice weather."

Elisa took off her gloves and stuffed them in the apron pocket with the scissors. She touched under the edge of her man's hat, searching for fugitive hairs. "That sounds like a nice kind of a way to live," she said.

He leaned confidentially over the fence. "Maybe you noticed the writing on my wagon. I mend pots and sharpen knives and scissors. You got any of them things to do?"

"Oh, no," she said quickly. "Nothing like that." Her eyes hardened with resistance.

"Scissors is the worst thing," he explained. "Most people just ruin scissors trying to sharpen 'em, but I know now. I got a special tool. It's a little bobbit kind of thing, and patented. But it sure does the trick."

45 "No. My scissors are all sharp."

"All right, then. Take a pot," he continued earnestly, "a bent pot, or a pot with a hole. I can make it like new so you don't have to buy no new ones. That's a saving for you."

"No," she said shortly. "I tell you I have nothing like that for you to do."

His face fell to an exaggerated sadness. His voice took on a whining undertone. "I ain't had a thing to do today. Maybe I won't have no supper tonight. You see I'm off my regular road. I know folks on the highway clear from Seattle to San Diego. They save their things for me to sharpen up because they know I do it so good and save them money."

"I'm sorry," Elisa said irritably. "I haven't anything for you to do."

50 His eyes left her face and fell to searching the ground. They roamed about until they came to the chrysanthemum bed where she had been working. "What's them plants, ma'am?"

The irritation and resistance melted from Elisa's face. "Oh, those are chrysanthemums, giant whites and yellows. I raise them every year, bigger than anybody around here."

"Kind of a long-stemmed flower? Looks like a quick puff of colored smoke?" he asked.

"That's it. What a nice way to describe them."

55 "They smell kind of nasty till you get used to them," he said.

"It's a good bitter smell," she retorted, "not nasty at all."

He changed his tone quickly. "I like the smell myself."

55 "I had ten-inch blooms this year," she said.

The man leaned farther over the fence. "Look. I know a lady down the road a piece, has got the nicest garden you ever seen. Got nearly every kind of flower but no chrysanthemums. Last time I was mending a copper-bottom washtub for her (that's a hard job but I do it good), she said to me, 'If you ever run across some nice chrysanthemums I wish you'd try to get me a few seeds.' That's what she told me."

Elisa's eyes grew alert and eager. "She couldn't have known much about chrysanthemums. You can raise them from seed, but it's much easier to root the little sprouts you see here."

60 "Oh," he said. "I suppose I can't take none to her then."

"Why yes you can," Elisa cried. "I can put some in damp sand, and you can carry them right along with you. They'll take root in the pot if you keep them damp. And then transplant them."

"She'd sure like to have some, ma'am. You say they're nice ones?"

"Beautiful," she said. "Oh, beautiful." Her eyes shone. She tore off the battered hat and shook out her dark pretty hair. "I'll put them in a flower pot, and you can take them right with you. Come into the yard."

While the man came through the picket gate Elisa ran excitedly along the geranium-bordered path to the back of the house. And she returned carrying a big red flower pot. The gloves were forgotten now. She kneeled on the ground by the starting bed and dug up the sandy soil with her fingers and scooped it into the bright new flower pot. Then she picked up the little pile of seeds she had just prepared. With her strong fingers she pressed them into the sand and tamped around them with her knuckles. The man stood over her. "I'll tell you what to do," she said. "You remember so you can tell the lady."

65 "Yes, I'll try to remember."

"Well, look. These will take root in about a month. Then she must set them out, about a foot apart in good rich earth like this, see?" She lifted a handful of dark soil for him to look at. "They'll grow fast and tall. Now remember this: In July tell her to cut them down, about eight inches from the ground."

"Before they bloom?" he asked.

"Yes, before they bloom." Her face was tight with eagerness. "They'll grow right up again. About the last of September the buds will start."

She stopped and seemed perplexed. "It's the budding that takes the most care," she said hesitantly. "I don't know how to tell you." She looked

deep into his eyes, searchingly. Her mouth opened a little, and she seemed to be listening. "I'll try to tell you," she said. "Did you ever hear of planting hands?"

"Can't say I have, ma'am."

"Well, I can only tell you what it feels like. It's when you're picking off the buds you don't want. Everything goes right down into your fingertips. You ~~watcn~~ ^{watch} your fingers well. They do it themselves. You can feel how it is. They pick and pick the buds. They never make a mistake. They're ~~wth~~ ^{with} the plant. Do you see? Your fingers and the plant. You can feel that, right up your arm. They know. They never make a mistake. You can feel it. When you're like that you can't do anything wrong. Do you see that? Can you understand that?"

She was kneeling on the ground looking up at him. Her breast swelled passionately.

The man's eyes narrowed. He looked away self-consciously. "Maybe I know," he said. "Sometimes in the night in the wagon there—"

Elisa's voice grew husky. She broke in on him, "I've never lived as you do, but I know what you mean. When the night is dark—why, the stars are sharp-pointed, and there's quiet. Why, you rise up and up! Every pointed star gets driven into your body. It's like that. Hot and sharp and—lovely."

Kneeling there, her hand went out toward his legs in the greasy black trousers. Her hesitant fingers almost touched the cloth. Then her hand dropped to the ground, she crouched low like a fawning dog.

He said, "It's nice, just like you say. Only when you don't have no dinner, it ain't."

She stood up then, very straight, and her face was ashamed. She held the flower pot out to him and placed it gently in his arms. "Here. Put it in your wagon, on the seat, where you can watch it. Maybe I can find something for you to do."

At the back of the house she dug in the can pile and found two old and battered aluminum saucers. She carried them back and gave them to him. "Here, maybe you can fix these."

His manner changed. He became professional. "Good as new I can fix them." At the back of his wagon he set a little anvil, and out of an oily tool box dug a small machine hammer. Elisa came through the gate to watch him while he pounded out the dents in the kettles. His mouth grew sure and knowing. At a difficult part of the work he sucked his under-lip.

"You sleep right in the wagon?" Elisa asked.

"Right in the wagon, ma'am. Rain or shine I'm dry as a cow in there."

"It must be nice," she said. "It must be very nice. I wish women could do such things."

"It ain't the right kind of life for a woman."

Her upper lip raised a little, showing her teeth. "How do you know? How can you tell?" she said.

"I don't know, ma'am," he protested. "Of course I don't know. Now here's your kettles done. You don't have to buy no new ones."

"How much?"

"Oh, fifty cents'll do. I keep my prices down and my work good. That's why I have all them ~~satisfied~~ ^{satisfied} customers up and down the highway."

Elisa brought him a fifty-cent piece from the house and dropped it in his hand. "You might be surprised to have a rival some time. I can sharpen scissors, too. And I can beat the dents out of little pots. I could show you what a woman might do."

He put his hammer back in the oily box and shoved the little anvil out of sight. "It would be a lonely life for a woman, ma'am, and a scarey life, too, with animals creeping under the wagon all night." He climbed over the singletree, steadyng himself with a hand on the burro's white rump. He settled himself in the seat, picked up the lines. "Thank you kindly, ma'am," he said. "I'll do like you told me; I'll go back and catch the Salinas road."

"Mind" she called, "if you're long in getting there, keep the sand damp."

"Sand, ma'am? . . . Sand? Oh, sure. You ~~can~~ ^{can} ~~go~~ ^{go} around the chrysanthemums. Sure I will." He clucked his tongue. The beasts leaned luxuriously into their collars. The mongrel dog took his place between the back wheels. The wagon turned and crawled out the entrance road and back the way it had come, along the river.

Elisa stood in front of her wire fence watching the slow progress of the caravan. Her shoulders were straight, and her head thrown back, her eyes half-closed, so that the scene came vaguely into them. Her lips moved silently, naming the words "Good-bye—good-bye." Then she whispered, "That's a bright direction. There's a glowing there." The sound of her whisper startled her. She shook herself free and looked about to see whether anyone had been listening. Only the dogs had heard. They lifted their heads toward her from their sleeping in the dust, and then stretched out their chins and settled asleep again. Elisa turned and ran hurriedly into the house.

In the kitchen she reached behind the stove and felt the water tank. It was full of hot water from the noonday cooking. In the bathroom she tore off her soiled clothes and ~~hung them into the corner~~. And then she scrubbed herself with a little block of pumice, legs and thighs, loins and chest and arms, until her skin was scratched and red. When she had dried herself she stood in front of a mirror in her bedroom and looked at her body. She tightened her stomach and threw out her chest. She turned and looked over her shoulder at her back.

After a while she began to dress, slowly. She put on her newest under-clothing and her nicest stockings and the dress which was the symbol of her primness. She worked carefully on her hair, penciled her eyebrows and rouged her lips.

Before she was finished she heard the little thunder of hoofs and the shouts of Henry and his helper as they drove the red steers into the corral. She heard the gate bang shut and set herself for Henry's arrival.

His step sounded on the porch. He entered the house calling, "Elisa, where are you?"

"In my room, dressing. I'm not ready. There's hot water for your bath. Hurry up. It's getting late."

When she heard him splashing in the tub Elisa laid his dark suit on the bed, and shirt and socks and tie beside it. She stood his polished shoes on the floor beside the bed. Then she went to the porch and sat primly and stiffly down. She looked toward the river road where the willow-line was still yellow with frosted leaves so that under the high grey fog they seemed

a thin band of sunshine. This was the only color in the grey afternoon. She sat immovable for a long time. Her eyes blinked rarely.

Henry came banging out of the door, shoving his tie inside his vest as he came. Elisa stiffened and her face grew tight. Henry stopped short and looked at her. "Why—why, Elisa. You look so nice!"

"Nice? You think I look nice? What do you mean by 'nice'?"

"NICE! You think I look nice?"
Henry blundered on. "I don't know. I mean you look different, strong and happy."

"I am strong? Yes, strong. What do you mean by 'strong'?"

He looked bewildered. "You're playing some kind of a game," he said helplessly. "It's a kind of a game. You look strong enough to break a calf over your knee, happy enough to eat it like a watermelon."

For a second she lost her rigidity. "Henry! Don't talk like that. You didn't know what you said." She grew complete again. "I'm strong," she boasted. "I never knew before how strong."

105 Henry looked down toward the tractor shed, and when he brought his eyes back to her, they were his own again. "I'll get out the car. You can put on your coat while I'm starting."

She went into the house. She heard him drive to the gate and idle down his motor, and then she took a long time to put on her hat. She pulled it here and pressed it there. When Henry turned the motor off she slipped into her coat and went out.

The little roadster bounced along on the dirt road by the river, raising the birds and driving the rabbits into the brush. Two cranes flapped heavily over the willow-line and dropped into the river-bed.

Far ahead on the road Elisa saw a dark speck. She knew.

She tried not to look as they passed it, but her eyes would not obey. She whispered to herself, "He might have thrown them off the road. That wouldn't have been much trouble, not very much. But he kept the pot," she explained. "He had to keep the pot. That's why he couldn't get them off the road."

110 The roadster turned a bend and she saw the caravan ahead. She swung full around toward her husband so she could not see the little covered wagon and the mismatched team as the car passed them.

In a moment it was over. The thing was done. She did not look back.

She said loudly, to be heard above the motor, "It will be good, tonight, a good dinner."

"Now you're changed again," Henry complained.

from the wheel and patted her knee. "I ought to take you in to dinner oftener. It would be good for both of us. We get so heavy out on the ranch."

"Sure we could. Say! That will be fine."

She was silent for a while; then she said,

Sometimes a little, not often. Why?"
"Because when they fight, men and blood runs down their faces."

"Well, I've read how they break noses, and blood runs down their chests. I've read how the fighting gloves get heavy and soggy with blood."

read things like that." He brought the car to a stop, then got out and walked over the Salinas River bridge.

120 "Do any women ever go to the fights?" she asked.

"Oh, sure, some. What's the matter, Elisa? Do you want to go? I don't think you'd like it, but I'll take you if you really want to go."

She relaxed limply in the seat. "Oh, no. No. I don't want to go. I'm sure I don't." Her face was turned away from him. "It will be enough if we can have wine. It will be plenty." She turned up her coat collar so he could not see that she was crying weakly—like an old woman.

YOUR TURN

1. In the first paragraph of the story, the valley, shut off by fog, is said to be "a closed pot." Is this setting significant? Would any other setting do equally well? Why or why not?
2. What does Elisa's clothing tell us about her? By the way, do you believe that all clothing says something about the wearers? Please explain.
3. Should we make anything special out of Elisa's interest in gardening? If so, what?
4. Describe Elisa's and Henry's marriage.
5. Evaluate the view that Elisa is responsible for her troubles.

GABRIEL GARCÍA MÁRQUEZ

Gabriel García Márquez (b. 1928) was born in Aracataca, a small village in Colombia. After being educated in Bogota, where he studied journalism and law, he worked as a journalist in Latin America, Europe, and the United States. He began writing fiction when he was in Paris, and at twenty-seven he published his first novel, *La hojarasca* (Leaf Storm, 1955). During most of the 1960s he lived in Mexico, where he wrote film scripts and the novel that made him famous: *Cien años de soledad* (1967, translated in 1970 as *One Hundred Years of Solitude*). In 1982 García Márquez was awarded the Nobel Prize in Literature.

Márquez's novels include *The Autumn of the Patriarch* (1975); *Love in the Time of Cholera* (1985); *The General in his Labyrinth* (1989); and *Of Love and Demons* (1994).

[1968]

A Very Old Man with Enormous Wings

A Tale for Children

Translated by Gregory Rabassa

On the third day of rain they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them into the sea, because the newborn child had a temperature all night and they thought it was due to the sun in the wood had been sad since Tuesday. Sea and sky were a single ash-gray thing and the sands of the beach, which on March nights glimmered like powdered light, had become a stew of mud and rotten shellfish. The light was so weak at noon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He

had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn't get up, impeded by his enormous wings.

Frightened by that nightmare, Pelayo ran to get Elisenda, his wife, who was putting compresses on the sick child, and he took her to the rear of the courtyard. They both looked at the fallen body with mute stupor. He was dressed like a rag-picker. There were only a few faded hairs left on his bald skull and very few teeth in his mouth, and his pitiful condition of a drenched great-grandfather had taken away any sense of grandeur he might have had. His huge buzzard wings, dirty and half-plucked, were forever entangled in the mud. They looked at him so long and so closely that Pelayo and Elisenda very soon overcame their surprise and in the end found him familiar. Then they dared speak to him, and he answered in an incomprehensible dialect with a strong sailor's voice. That was how they skipped over the inconvenience of the wings and quite intelligently concluded that he was a lonely castaway from some foreign ship wrecked by the storm. And yet, they called in a neighbor woman who knew everything about life and death to see him, and all she needed was one look to show them their mistake.

"He's an angel," she told them. "He must have been coming for the child, but the poor fellow is so old that the rain knocked him down."

On the following day ~~every one knew~~ that a flesh-and-blood angel was held captive in Pelayo's house. Against the judgment of the wise neighbor woman, for whom angels in those times were the fugitive survivors of a celestial conspiracy, they did not have the heart to club him to death. Pelayo watched over him all afternoon from the kitchen, armed with his bailiff's club, and before going to bed he dragged him out of the mud and locked him up with the hens in the wire chicken coop. In the middle of the night, when the rain stopped, Pelayo and Elisenda were still killing crabs. A short time afterward the child woke up without a fever and with a desire to eat. Then they felt magnanimous and decided to put the angel on a raft with fresh water and provisions for three days and leave him to his fate on the high seas. But when they went out into the courtyard with the first light of dawn, they found the whole neighborhood in front of the chicken coop having fun with the angel, without the slightest reverence, tossing him things to eat through the openings in the wire as if he weren't a supernatural creature but a circus animal.

Father Gonzaga arrived before seven o'clock, alarmed at the strange news. ~~By that time onlookers less frivolous than those at dawn had already arrived and they were making all kinds of conjectures concerning the captive's future.~~ The simplest among them thought that he should be named mayor of the world. Others of sterner mind felt that he should be promoted to the rank of five-star general in order to win all wars. Some visionaries hoped that he could be put to stud in order to implant on earth a race of winged wise men who could take charge of the universe. But Father Gonzaga, before becoming a priest, had been a robust woodcutter. Standing by the wire he reviewed his catechism in an instant and asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens. He was lying in a corner drying his open wings in the sunlight among the fruit peels and breakfast leftovers that the early risers had thrown him. Alien to the impertinences of the world, he only lifted his antiquarian eyes and murmured

something in his dialect when Father Gonzaga went into the chicken coop and said good morning to him in Latin. The parish priest had his first suspicion of an impostor when he saw that he did not understand the language of God or know how to greet His ministers. Then he noticed that seen close up he was much too human: he had an unbearable smell of the outdoors, the back side of his wings were strewn with parasites and his main feathers had been mistreated by terrestrial winds, and nothing about him measured up to the proud dignity of angels. Then he came out of the chicken coop and in a brief sermon warned the curious against the risks of being ingenuous. He reminded them that the devil had the bad habit of making use of carnival tricks in order to confuse the unwary. He argued that if wings were not the essential element in determining the difference between a hawk and an airplane, they were even less so in the recognition of angels. Nevertheless, he promised to write a letter to his bishop so that the latter would write to his primate so that the latter would write to the Supreme Pontiff in order to get the final verdict from the highest courts.

His prudence fell on sterile hearts. The news of the captive angel spread with such rapidity that after a few hours the courtyard had the bustle of a marketplace and they had to call in troops with fixed bayonets to disperse the mob that was about to knock the house down. Elisenda, her spine all twisted from sweeping up so much marketplace trash, then got the idea of fencing in the yard and charging five cents admission to see the angel.

The curious came from far away. A traveling carnival arrived with a flying acrobat who buzzed over the crowd several times, but no one paid any attention to him because his wings were not those of an angel but, rather, those of a sidereal bat. The most unfortunate invalids on earth came in search of health: a poor woman who since childhood had been counting her heartbeats and had run out of numbers; a Portuguese man who couldn't sleep because the noise of the stars disturbed him; a sleepwalker who got up at night to undo the things he had done while awake; and many others with less serious ailments. In the midst of that shipwreck disorder that made the earth tremble, Pelayo and Elisenda were happy with fatigue, for in less than a week they had crammed their rooms with money and the line of pilgrims waiting their turn to enter still reached beyond the horizon.

The angel was the only one who took no part in his own act. He spent his time trying to get comfortable in his borrowed nest, befuddled by the hellish heat of the oil lamps and sacramental candles that had been placed along the wire. At first they tried to make him eat some mothballs, which, according to the wisdom of the wise neighbor woman, were the food prescribed for angels. But he turned them down, just as he turned down the papal lunches that the penitents brought him, and they never found out whether it was because he was an angel or because he was an old man that in the end ate nothing but eggplant mush. His only supernatural virtue seemed to be patience. Especially during the first days, when the hens pecked at him, searching for the stellar parasites that proliferated in his wings, and the cripples pulled out feathers to touch their defective parts with, and even the most merciful threw stones at him, trying to get him to rise so they could see him standing. The only time they succeeded in arousing him was when they burned his side with an iron for branding steers, for he had been motionless for so many hours that they thought he was dead.

He awoke with a start, ranting in his hermetic language and with tears in his eyes, and he flapped his wings a couple of times, which brought on a whirlwind of chicken dung and lunar dust and a gale of panic that did not seem to be of this world. Although many thought that his reaction had been one *por otro*, but of pain from then on they were careful not to annoy him, because the majority understood that his passivity was not that of a hero taking his ease but that of a cataclysm in repose.

Father Gonzaga held back the crowd's frivolity with formulas of maid-servant inspiration while awaiting the arrival of a final judgment on the nature of the captive. But the mail from Rome showed no sense of urgency. They spent their time finding out if the prisoner had a navel, if his dialect had any connection with Aramaic, how many times he could fit on the head of a pin, or whether he wasn't just a Norwegian with wings. Those meager letters might have come and gone until the end of time if a providential event had not put an end to the priest's tribulations.

10 It so happened that during those days, among so many other carnival attractions, there arrived in town the traveling show of the woman who had been changed into a spider for having disobeyed her parents. The admission to see her was not only less than the admission to see the angel, but people were permitted to ask her all manner of questions about her absurd state and to examine her up and down so that no one would ever doubt the truth of her horror. She was a frightful tarantula the size of a ram and with the head of a sad maiden. What was most heart-rending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune. While still practically a child she had sneaked out of her parents' house to go to a dance, and while she was coming back through the woods after having danced all night without permission, a fearful thunderclap rent the sky in two and through the crack came the lightning bolt of brimstone that changed her into a spider. Her only nourishment came from the meatballs that charitable souls chose to toss into her mouth. A spectacle like that, full of so much human truth and with such a fearful lesson, was bound to defeat without even trying that of a haughty angel who scarcely deigned to look at mortals. Besides, the few miracles attributed to the angel showed a certain mental disorder, like the blind man who didn't recover his sight but grew three new teeth, or the paralytic who didn't get to walk but almost won the lottery, and the leper whose sores sprouted sunflowers. Those consolation miracles, which were more like mocking fun, had already ruined the angel's reputation when the woman who had been changed into a spider finally crushed him completely. That was how Father Gonzaga was cured forever of his insomnia and *Pelayo's* courtyard went back to being as empty as during the time it had rained for three days and crabs walked through the bedrooms.

The owners of the house had no reason to lament. With the money they saved they built a two-story mansion with balconies and gardens and high netting so that crabs wouldn't get in during the winter, and with iron bars on the windows so that angels couldn't get in. Pelayo also set up a rabbit warren close to town and gave up his job as bailiff for good, and Elisenda bought some cattle young with high heads, and many dresses of iridescent silk, the kind worn on Sunday by the most desirable women in those times. The chicken coop was the only thing that didn't receive any attention. If they washed it down with creolin and burned tears of myrrh inside it every

so often, it was not in homage to the angel but to drive away the dungheap stench that still hung over him like a ghost and was turning the new house into an old one. At first, when the child learned to walk, they were careful that he not get too close to the chicken coop. But then they began to lose their fears and got used to the smell, and before the child got his second teeth he'd gone inside the chicken coop to play, where the wires were falling apart. The angel was no less stand-offish with him than with other mortals, but he tolerated the most ingenious infamies with the patience of a dog who had no illusions. They both came down with chicken pox at the same time. The doctor who took care of the child couldn't resist the temptation to listen to the angel's heart, and he heard so much whistling in the heart and so many sounds in his kidneys that it seemed impossible for him to be alive. What surprised him most, however, was the logic of his wings. They seemed so natural on that completely human organism that he couldn't understand why other men didn't have them too.

When the child began school it had been some time since the sun and rain had caused the collapse of the chicken coop. The angel went dragging himself about here and there like a stray dying man. They would drive him out of the kitchen with a broom and a moment later find him in the kitchen. He seemed to be in so many places at the same time that they grew to think that he'd been duplicated, that he was reproducing himself all through the house, and the exasperated and unhinged Elisenda shouted that it was awful living in that hell full of angels. He could scarcely eat and his antiquarian eyes had also become so foggy that he went about bumping into posts. All he had left were the bare cannulae of his last feathers. Pelayo threw a blanket over him and extended him the charity of letting him sleep in the shed, and only then did they notice that he had a temperature at night, and was delirious with the tongue ~~twisted in the old Norwegian~~ That was one of the few times they became alarmed, for they thought he was going to die and not even the wise neighbor woman had been able to tell them what to do with dead angels.

And yet he not only survived his worst winter, but seemed improved with the first sunny days. He remained motionless for several days in the farthest corner of the courtyard, where no one would see him, and at the beginning of December some large, stiff feathers began to grow on his wings, the ~~remained of a skeleton which looked more like another misfortune of decrepitude~~. But he must have known the reason for those changes, for he was quite careful that no one should notice them, that no one should hear the sea chanteys that he sometimes sang under the stars. One morning Elisenda was cutting some bunches of onions for lunch when a wind that seemed to come from the high seas blew into the kitchen. Then she went to the window and caught the angel in his first attempts at flight. They were so clumsy that his fingernails opened a furrow in the vegetable patch and he was on the point of knocking the shed down with the ungainly flapping that slipped on the light and couldn't get a grip on the air. ~~But he did manage to gain altitude.~~ Elisenda let out a sigh of relief, for herself and for him, when she saw him pass over the last houses, holding himself up in some way with the risky flapping of a senile vulture. She kept watching him even when she was through cutting the onions and she kept on watching until it was no longer possible for her to see him, because then he was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.

YOUR TURN

1. The subtitle is "A Tale for Children." Do you think that the story is more suited to children than to adults? What in the story do you think children would ~~comprehend, like, or dislike~~ ^{comprehend, like, or dislike}?
2. Is the story chiefly about the inability of adults to ~~comprehend, like, or dislike~~ ^{comprehend and respect} the miraculous world?
3. Characterize the narrator of the story.
4. Characterize Pelayo, Elisenda, their son, and the man with wings.
5. What does it mean to say that a story is "realistic"? Could a story deal with magical events and supernatural experiences and still, somehow, be realistic? Please explain.
6. Do you enjoy stories that include elements of fantasy and magic? Are there examples that come to mind? Or do you prefer stories that are based only on the possible? Again, please give examples and reasons.