A Comparative Study of John Steinbeck and Takiji Kobayashi

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Introduction

Proletarian literature—this is one of the points that connect an American writer, John Steinbeck (1902-68) and a Japanese writer, Takiji Kobayashi (1903-33).

I have been studying John Steinbeck for six years, since I was a junior in college. Now for the first time I would like to do a comparative study of the works of Steinbeck and Japanese literature; I will choose a work of Takiji Kobayashi because Steinbeck and Kobayashi were the contemporaries and they both are classified as proletarian writers.

In this paper I would like to take up Steinbeck's most important work, The Grapes of Wrath (1936) and Kobayashi's Bosetsurin (Snowbreak Wood, 1927) and study them by the comparative method; there are some noteworthy similarities between these two works. Although I do not have any expert knowledge of Japanese literature, including Takiji Kobayashi, I will try to write this paper as my first introduction to the comparative study of American literature and Japanese literature.
Chapter 1

To begin with, I would like to mention briefly how *The Grapes of Wrath* and *Bosetsurin* were written from the viewpoint of the authors' background and social background of these days in this chapter.

John Steinbeck was born and grew up in Salinas, a town near the fertile Salinas Valley in California; he spent his childhood there coming in contact with rich nature, animals and flowering plants and observing the life of the farmers. Besides, Steinbeck worked on the ranches and on the road gang during the periods when he had a leave of absence from Stanford.\(^{(1)}\)

The Great Depression gripped the whole world in the 1930s. In addition to that, the farmers received much damage from the dust storm that began to rage in the Middle West and the Middle South in 1933. Around 1936 Steinbeck actually visited some migrant camps near Salinas and Bakersfield and even lived and worked with the migrant workers in Hoovervilles in order to know them and their life; we need to add that Tom Collins, who was a director of the Arvin Migratory Labor Camp, was very helpful to Steinbeck.\(^{(2)}\) Steinbeck saw the migrant people living in miserable conditions with his own eyes and it drove him to write *The Grapes of Wrath*.

Turning now to Takiji Kobayashi, he was born into a poor family in Akita Prefecture. When he was four years old, his family migrated to Otaru in Hokkaido and opened a small bakery there. In his childhood he helped his father peddle bread about the construction sites, where he discovered that the
laborers were forced to work in severe conditions and to receive cruel treatment.\(^3\) He went to school, working at his uncle's baking plant in early mornings and evenings. Besides, while he was a bank clerk at the Hokkaido Takushoku Bank, he saw the laborers working at the canal and warehouses located behind the bank.\(^4\) That is to say, there were almost always laborers around Kobayashi.

The labor movement in Otaru reached its peak in the latter half of the 1920s. In 1926 the Hokkaido crops were badly damaged by cold weather, so that labor disputes occurred frequently in every place. The tenant farmers of Susumu Isono's farm in Furano started a big dispute demanding a reduction in rent in 1927 and the dispute ended in the victory of the tenant farmers over Isono. Takiji Kobayashi took part in the dispute: in response to a request from Kiyoshi Takeuchi, the leader of the dispute, Kobayashi provided the side of Takeuchi with information about Isono that he could get at his working place, the Hokkaido Takushoku Bank. Soon after that, Kobayashi gave help to the laborers in the dispute which happened in Otaru harbor, too.\(^5\) In consequence of these experiences, he gradually devoted himself to the labor movement. There was another labor dispute in Tsukigata Village in the same year; Kobayashi made the dispute writing material for *Bosetsurin*.

Both *The Grapes of Wrath* and *Bosetsurin* describe farmers who suffer from poverty. These works are based on the facts that the authors observed and experienced in person as mentioned above. Thus we see that their own living environment in their boyhood and experience in their youth particularly had
a great influence on their career as a writer and on their writings. Steinbeck and Kobayashi direct their favorable attention to people of the working class and side with them.

Chapter 2
Having made sure of some points in common between Steinbeck and Kobayashi, I will now consider the works themselves. In this chapter I would like to take note of the description of nature.

The Grapes of Wrath and Bosetsurin open by depicting nature, to be exact, the rain:

To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth.
(GW, Chap.1, p.3) (6)

十月の雨を降たた。
その日、赤い土地が枝垂れの木々に広い平野に微かに潤うたたた。
(Bosetsurin, Chap.1, p.239) (7)

The above passages are followed by the description that the farmland is being damaged by the drought and the dust storm, and consequently the corn is spoilt in The Grapes of Wrath, and that there is nothing special except the farmers' houses in the vast Ishikari Plains and the wide and deep Ishikari River near by in Bosetsurin. Many works of John Steinbeck, such as The Red Pony (1933), Of Mice and Men (1937) and East of Eden (1952), begin with the
detailed description of nature: in other words, it is one of the characteristics of his writings. Therefore, the beginning of *Bosetsurin* reminds us of the works of Steinbeck.

Here it is possible to propose a hypothesis about the early parts of these two works: several words and phrases imply that the farmers face a difficulty as the story unfolds. Let us examine it concretely.

...they [the rains] did not cut the scarred earth.... The sun flared down in the growing corn....

In the water-cut gullies the earth dusted down in dry little streams. Gophers and ant lions started small avalanches. And as the sharp sun struck day after day...and the sun shone more fiercely. ... The air was thin and the sky more pale; and every day the earth paled.

(Underline mine, *GW*, Chap.1, p.3)

From the above quotation, we realize that the scorching sun is described again and again and emphasized in *The Grapes of Wrath*. Nature brings the blessings to living creatures, but, on the other hand, it occasionally gives them the sufferings of a natural disaster. The tenant farmers' miseries are caused by not only the man-made disasters but also the natural ones, for the drought and the dust storm aggravate ruthless oppression by the banks and the great landowners. Namely, it is certain that the natural disaster is one of the reasons why the tenant farmers are forced to remove themselves from their land and they have to become migrant people. It should also be added that the underlined words, such as "scarred" and "water-cut", give a negative impression.
Next, the early part of Bosetsurin will be discussed.

The roofs of the tenant farmers' houses are strangely leaning to one side and the walls of mud all are cracked; this means that the tenant farmers are badly off. The other underlined phrases, "the plains exposed to the wind" and "the dimly lighted rooms" leave a negative impression. Furthermore, the first sentences of the work, that have been quoted before, indicate that the severe winter is coming upon the farmers who are in harsh conditions because of the poor harvest. We can imagine that they work hard and manage to keep body and soul together in the forlorn area.

It follows from what has been said that the openings of both works show plainly the hardness of nature, and, at the same time, they imply many difficulties that the farmers will face by using the words that are suggestive of the dark side of things.

In The Grapes of Wrath the Joads and other migrant people go on to California in the heat of the summer. The Joads drive in a worn-out old truck with the bed covered with only a tarpaulin to keep off the sun and the rain; it is the roadside where they have a rest, a meal and a sleep. Namely, they have to endure the heat inside and outside of the truck. In Bosetsurin Genkichi and
other tenant farmers meet together in the snowstorm to devise a countermeasure against the landowner. When they try to go to implore the landowner to reduce the rent, they are taken to the police station and investigated with violence by the police; however, Genkichi does not feel frustrated, rather he develops a deep hatred for the landowner on his way home in the snowstorm. The people in both works go through not only unreasonable treatment by the upper class but also the hardships of nature, but still they try to keep taking steps forward to lead a better life. We can safely say that the hardness of nature brings such an attitude of the people into sharper relief.

It is also interesting to note the descriptions of the Ishikari River in *Bosetsurin*.

秋の末の、濃霧模様の暗い夜に、その川面が、錆び、然し、蒸気味の悪い光をもって流れてるた。種籽川は昼でも、あまり気持はよくなかった。

・・・當は今、眠下に、その音をせず、変に蒸気味の出る石折川を見た、身体が瞬間フラランと顔はさつた。

(*Bosetsurin*, Chap.1, p.246)

當は身体が顔へどうもにもならなかった。當は内心誠々と一緒に来たことを後悔し出てるた。石折川には「主」がある、と云われてゐる。舟もろとも、順沿の中にグル々巻きこまれる、さうふふ感じがしてならなかった。

(*Bosetsurin*, Chap.1, p.247)

Katsu is frightened of the Ishikari River that has an eerie atmosphere. The river gives Genkichi and Katsu the blessings of many salmon, but, on the other hand, it makes Katsu fearful. Some works of Steinbeck also have similar passages describing people's feelings toward nature. Here I would like to quote from *The Red Pony* and *East of Eden*. Steinbeck refers to the mountains
When the peaks were pink in the morning they (the mountains) invited him (Jody) among them; and when the sun had gone over the edge in the evening and the mountains were a purple-like despair, then Jody was afraid of them; then they were so impersonal and aloof that their very imperturbability was a threat. \(RP, \text{Chap.2, p.177}\)

I remember that the Gabilan Mountains to the east of the valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias...were dark and brooding— unfriendly and dangerous. \(EE, \text{Chap.1, p.3}\)

The little boy Jody in \textit{The Red Pony} and the narrator in \textit{East of Eden} feel a respect and an attachment for the mountains, while the mountains also inspire inexpressive terror, sometimes something akin to awe, in them.

In connection with the description of nature, I will make mention of the animals in the final part in this chapter. Several kinds of animals appear in \textit{The Grapes of Wrath} and \textit{Bosetsurin}: a land turtle, a rattlesnake, mice and so on in the former, and crows, roosters, cattle and so on in the latter. It must be noted that people, especially the farmers whom Steinbeck and Kobayashi depict in their works, live in and with nature including the animals and the plants.

Steinbeck asserts that the world consists of the animals and the plants as well as humanity:
Can it be that we do not love to be reminded that we are very young and callow in a world that was old when we came into it? And could there be a strong resistance to the certainty that a living world will continue its stately way when we no longer inhabit it? (8)

With reference to the fact that the history of humanity is much shorter than that of other living creatures, he places stress on the point that humanity is nothing but one of the elements in the world. Additionally, he denies the superiority of humanity over the animals saying, "We are no better than the animals; in fact in a lot of ways we aren't as good." (9)

In the works of Steinbeck the animals have their own workings of life regardless of humanity's circumstances. Chapter 11 of The Grapes of Wrath is a good example to show it: the animals remain in the land where the tenant farmers have been forced out and survive with vigor. We also discover that they are active even if people are still in bed in the early morning or in the late night.

Furthermore, the animals hold the key to understand what Steinbeck wants to express in his work. For instance, a land turtle that appears in Chapter 3 is symbolic of the migrant people. It keeps going ahead however difficult the situation is: such an attitude of the land turtle reminds us of the migrant people in a positive and vigorous attitude in order to survive.

We can recognize from what has been said that the animals play an important role in the works of Steinbeck, but, on the other hand, the crows and the
roosters are only part of the description of the landscape in *Bosetsurin*.

Chapter 3

Next, this chapter will indicate the farmers' circumstances depicted in *The Grapes of Wrath* and *Bosetsurin*. I would like to consider *The Grapes of Wrath* first.

Under the pretext that the farmland is sterile, the banks and the great landowners force the Joads and other tenant farmers out and confiscate their farmland to gain higher profits. The used car dealers and the junkmen also give them a terrible time: the used car dealers sell them a car or truck at a high price, and the junkmen buy the their horses, agricultural implements and furniture at a low price.

And the men (Pa Joad, Uncle John and Al) in the seat were tired and angry and sad, for they had got eighteen dollars for every movable thing from the farm. ... Eighteen dollars. They had assailed the buyer, argued; but they were routed when his interest seemed to flag and he had told them he didn't want the stuff at any price. ... They knew the team and the wagon were worth much more. They knew the buyer man would get much more.... *(GW, Chap.10, p.132)*

It is absolutely necessary for the tenant farmers to get a car and money to leave for California by selling their property even if they are dissatisfied with the sale price.
The migrant people have to get shabby treatment from the great landowners and
the police in California, too: the great landowners do not intend to
spare the migrant people a piece of land at all, although there is a lot of
unused land, and besides, they purpose to make the migrant people work at low
wages. The police hate the migrant people to settle down, so that they go
around or set fire to the migrant camps. Moreover, the number of the migrant
people is so large that there are not enough jobs. They continue to look for
a job day after day; in the meantime, the money and food are gradually
running out. As a result, some people die of hunger, malnutrition or disease
caused by insanitary conditions and others, who escape death, lead a cruel
life. A man whom the Joads meet on the way talks about his experience in
California:

"Sompin it took me a year to find out. Took two kids dead, took my wife
dead to show me. ... I can't tell ya about them little fellas layin' in
the tent with their bellies puffed out an' jus' skin on their bones, an'
shiverin' an' whinin' like pups, an' me runnin' aroun' tryin' to get
work...." (GW, Chap.16, p.260)

The Joads are no exception to such a situation: they lose Grampa, Granma and
Rose of Sharon's baby and live from hand to mouth, far from obtaining a new
farm.

*Bosetsurin* bears a close resemblance to *The Grapes of Wrath* in the reason why
Genkichi and other tenant farmers have left Honshu (the main island of Japan)
and their circumstances in Hokkaido.

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The tenant farmers have been too poor to pay rent, and finally the landowners have deprived them of tenancy rights; consequently, they have moved from Honshu to Hokkaido in pursuit of a better life. As the Joads have believed that California would be their new Eden, so have Genkichi and other tenant farmers anticipated that they could make money and return to their hometown. However, in reality it is impossible for them to do that.

There is little land available to them. Even if they manage to get land, they have no money to pay back their debt or part with land in the end because they need to borrow money to cultivate it.

The tenant farmers keep working from morning till night: they are engaged in doing farmwork in the daytime and doing mending and making straw sandals in the house at night. During the winter they work in the mountains and at the fishing ports. Nevertheless, their life does not improve at all; in a lean year they are badly pressed for food.
There is no doubt that exploitation by the banks and the landowners distresses the tenant farmers.

A Buddhist priest and the police are on the side of the exploiting class. The landowner asks the Buddhist priest to preach a sermon in the village ostensibly for the tenant farmers, but actually for himself. The Buddhist priest gives the sermon that people who are distressed in this world can go to the land of perfect Bliss after death; it prevents the tenant farmers from complaining to the landowner about their destitute life. In addition, to practice faith healing is to make money for the Buddhist priest as can be seen in the following:

Having understood the tenant farmers’ circumstances, I will now lay
particular stress on the point of how significant having arable land is for the farmers. In the beginning, I would like to take note of the words of a tenant farmer who is threatened with eviction one-sidedly:³⁰

"If a man owns a little property, that property is him, it's part of him, and it's like him. If he owns property only so he can walk on it and handle it and be sad when it isn't doing well, and feel fine when the rain falls on it, that property is him, and some way he's bigger because he owns it. Even if he isn't successful he's big with his property. That is so." (GW, Chap.5, p.50)

This man speaks for the tenant farmers' conception of having arable land. It makes no matter to them whether their land is rich or poor, large or small. What is important is that they own their land. The land is now part of the tenant farmers because the history of their family is impressed on the land inherited from generation to generation, and because they have been toiling hard on the land to reap a harvest for years. We can imagine that it is humiliating and distressing for them to leave their land. Pa Joad makes his sentiments known to other migrant people at the camp site:

"It's dirt hard for folks to tear up...we was people with a farm."

(GW, Chap.16, p.256)

The actions of Genkichi's father show his deep attachment to his land; he often goes outside in the middle of the night and looks around his land for one or two hours.
For Genkichi's father, the land that he cultivates with utmost care is equal to his children. Moreover, there is a phrase, "land that is the tenant farmers' life itself (農民たちの命である田)" (Chap.10, p.280) in Bosetsurin. It follows that the connection between the farmers and their land is very close in emotional respect.

Furthermore, it goes without saying that land is the basis of their livelihood ("命の如き田園") (Bosetsurin, Chap.6, p.268): they can work on it and support their family. In other words, it is the absolute basis for happiness.

Unfortunately, the Joads are driven off their land; it means that they have no economic foundation for their living. Hence, it is absolutely necessary for them to get land again in order to regain a stable and peaceful life. The importance of having land and the eager desire to get land are represented in The Grapes of Wrath over and over again. This goes for Genkichi and his family as well. They have lost their land in Honshu and acquired land again in Hokkaido. However, their land has become the property of the landowner, and in consequence, they have a lot of trouble with exploitation by the landowner. Genkichi thinks that land should belong to the farmers, because he has known well his father's feelings toward his land and the tenant farmers' difficult
circumstances since childhood.

Viewed in this light, it is clear that the upper classes, such as the banks and the great landowners, take advantage of the farmers' helpless condition and cruelly oppress them. The wrath against them flames in heart of the migrant people and the tenant farmers; as it grows, they unite in confronting the upper class.

Chapter 4

Finally, I would like to focus on the main characters in each work and discuss the process that they try to iron out difficulties.

It is Jim Casy, the former preacher, in The Grapes of Wrath and a schoolmaster in Bosetsurin who get at the root of terrible hardships of the people first: they are distressed by the upper class. We can say that Casy and the schoolmaster are similar in their social position, because a preacher and a schoolmaster win people's regard and give them some lesson.

Casy watches the tenant farmers' houses in an unusual plight with his own eyes
and hears about their humiliating situation from Muley Graves. These motivate him to go to California with the Joads. He thinks that they who are turned adrift need salvation:

"I gotta see them folks that's gone out on the road. I got a feelin' I got to see them. ... They gonna need help. They got to live before they can afford to die."(GW, Chap.6, p,71)

Namely, Casy believes that it is still his responsibility to preach to the migrant people.

Casy offers himself to be arrested for Tom and is put in jail. The experience in the jail deepens his consideration: there is an event that the prisoners succeed in having some other food instead of the sour beans when all of them protest in chorus. Casy knows that people can overcome those in power if only they join forces; accordingly, he becomes a leader of the strike in Hooper ranch. Peter Lisca says:

What Casy finally learns, in jail after giving himself up to save Tom and Floyd, is that man's spiritual brotherhood must express itself in a social unity, which is why he becomes a labor organizer.\(^{(11)}\)

His thoughts are incomplete at first, but he is fully aware what the migrant people should do in order to survive and try to persuade them to become one. However, he is killed before the achievement of his purpose.

Tom Joad shows a steady growth of spirit while he listens carefully to Casy
and other migrant people and accumulates considerable experience on the way to California. The growth ultimately leads to his awareness concerning the problem that they face and to his determination to tackle it. The author sometimes implies that Tom steadily moves in the direction of initiation. For example, he suggests something like a strike to Floyd in the camp:

"Well, s'pose them people got together an' says, 'Let 'em [peaches] rot!' Wouldn' be long 'fore the price went up, by God!"

(CG, Chap.20, p.336)

Peter Lisca sums up the process of his initiation in brief:

His [Tom's] first real lesson comes when Casy strikes out against the trooper to save his friend and then gives himself up in his place. The section immediately following is that of the family's stay at a federal migrant camp, and here Tom's education is advanced still further. By the time Casy is killed, Tom is ready for his conversion, which he seals by revenging his mentor. \(^{12}\)

There is no doubt that the last talk with Casy and his death have a decisive influence on Tom's initiation. While Tom hides by himself in the bushes, he has much time for pondering over Casy's words and the circumstances of the migrant people. At last, he makes up his mind to follow in Casy's footsteps:

"I been thinkin' a hell of a lot, thinkin' about our people livin' like pigs, an' the good rich lan' layin' fallow, or maybe one fella with a million acres, while a hundred thousand good farmers is starvin'. An' I been wonderin' if all our folks got together an' yelled, like them fella yelled, only a few of 'em at the Hooper ranch—" (CG, Chap.28, p.571)
Tom realizes that people have immeasurable power when they become united:
""Two are better than one.... And if one prevail against him, two shall
withstand him, and a three-fold cord is not quickly broken."" (GW, Chap.28,
pp.570-71, from the Old Testament) He holds that it is necessary for the
migrant people to stand together and face up to the partial authority so that
they can work on their own land for their sake—live a decent life.

Genkichi undergoes a similar process and develops his consciousness of social
injustice.

One night the schoolmaster comes to Genkichi’s house and talks about urban
life and the rich who live and work in a city. Besides, he lets Genkichi know
that there is a very great difference in circumstances between the rich and
the farmers; the rich work the farmers hard, squeeze them and make fools of
them. He wants Genkichi to understand the unreasonable structure of society.

ウンととき働かして置いて、その一番いき味をうますとひつくって行くのが地主だから面白いつつ、まったく地主に曲げ込むもの一つだ
ってないさ。俺が、奇妙な事もあればあるもので、誰も地主にちょろまかされているんだてえ事を知らないんだ。それでまだ稼ぎが足りない
んだけ、まだ足りないんだべって、一生懸命働いてるんだ。地主の奴、うらめで、舌をペロペロ出して、喜んでるだべよ！
(Bosetsurin, Chap.5, p.262)

Genkichi has taken actions against the unfair treatment; for instance, he has
broken the prohibition and caught many salmons in order to give them to his
village people. But he has done nothing further. To put it another way, his
idea has been vague enough to do something to improve their circumstances
radically. He gives no particular response when he listens to the
The schoolmaster heads the tenant farmers; they hold a meeting and then attempt to entreat the landowner to reduce the rent. As I have mentioned in chapter 2, they fail in the entreaty and suffer police torture. In addition, Oyoshi, who has been Genkichi’s girlfriend, commits suicide in the end after she is seduced by a wealthy college student. These incite Genkichi to perform a daring and furious act—set fire to the landowner’s house. It is certain that Casy and the schoolmaster play the same significant role of making Tom and Genkichi realize what to do.

Next, Ma Joad and Genkichi’s mother, Seki, should be noted. It is not too much to say that Ma Joad is the greatest female character in the world of John Steinbeck. The depiction of Ma epitomizes that she is definitely the spiritual supporter of the Joads.

She (Ma Joad) seemed to know, to accept, to welcome her position, the citadel of the family, the strong place that could not be taken. And since old Tom and the children could not know hurt or fear unless she acknowledge hurt and fear.... From her position as healer, her hands had grown sure and cool and quiet; from her position as arbiter she had become as remote and faultless in judgement as a goddess. (GW, Chap.8, p.100)
She bears up well under difficult circumstances and tries to pave the way for her family's survival. She moves her family to action when they are weak-spirited or pessimistic; in case of need, she defies a police officer with a pan in her hand so as to protect her family. Besides, she unifies and leads her family with Tom after Grampa dies and Pa Joad loses his leadership. The Joads are supported by the love and the indomitable spirit of Ma. Ma Joad possesses great significance of the existence and leaves a very strong and lasting impression on us.

But, on the other hand, there are few remarkable descriptions of Seki in *Bosetsurin*. Moreover, she is reconciled to her present situation and has no mind to revolt against the landowner; in other words, she stands in fear of him. Therefore, she criticizes the schoolmaster and Genkichi for their complaints against the upper class and repeatedly tries to dissuade Genkichi from participating in rebellion.

「地主に手向ふなにして、そったら恐ろしいことしたって、御ねことぬえ、」
年寄った百姓達は、どんなことがあろうと、全くそれは文字通り「どんな事」あろうとた「仕方がない。」さう何年も、—何十年も
思えてきた所。
(*Bosetsurin*, Chap.8, p.274)

Let me devote a little more space to consider two young women, Rose of Sharon in *The Grapes of Wrath* and Oyoshi in *Bosetsurin*, who have something in common. For one thing, they are attracted by city life; Oyoshi runs away from home and falls into reduced circumstances in the city. What is more, they are pregnant; Rose of Sharon is deserted by her husband and Oyoshi by her
boyfriend. However, there is a decided difference in the attitude toward life between these women. Rose of Sharon wants to give birth to a healthy baby, but Oyoshi tries to have an abortion and after all she kills herself. Even after the stillbirth, Rose of Sharon accepts the painful fact and goes on living. She has the will and the power to survive, but Oyoshi does not. The last scene where Rose of Sharon gives her breast milk to a man who is half dead throws a ray of hope on the future of the Joads. Rose of Sharon is the woman who experiences pregnancy, childbirth and saving the man's life. She is notably growing toward the woman who deserves to be the successor to great Ma.

Conclusion

We come to the conclusion that Steinbeck's *The Grapes of Wrath* and Kobayashi's *Bosetsurin* share many startling similarities in material, the plot and the characters. They felt a great rage toward capitalism that let the banks and the landowners do anything they liked; it is true that the poverty of people and the high-handed conduct of the ruling class drove them to write their works.

However, it is people's will to survive and their vital power that Steinbeck asserts the most in *The Grapes of Wrath*. This is supported by the Joads' attitudes of living. They have a depth to their idea on living. On the other hand, Kobayashi puts stress on his anger and criticism in *Bosetsurin*. Oyoshi's suicide and incendiarism by Genkichi convey how intense his anger is. We can say that the existence of Oyoshi in the work emphasizes the baseness
of the rich, because they not only exploit the tenant farmers for their profits but also trifle with the women in the working class. It is conceivable that the difference is related to the authors' thought and positions: Kobayashi was a communist, but Steinbeck was not.

There is much room for further discussion about the works of John Steinbeck and Takiji Kobayashi. I would like to continue to do a comparative study of Steinbeck and Japanese literature, inclusive of Kobayashi.

Notes
(1) see. Jackson J. Benson ed.,
_The True Adventures of John Steinbeck: Writer_,
Peter Lisca, "John Steinbeck: A Literary Biography"
in E. W. Tedlock and C. V. Wicker eds.,
_Steinbeck and His Critics: A Record of Twenty-Five Years_,
Peter Lisca, _The Wide World of John Steinbeck_,
(New Brunswick, New Jersey: Rutgers University Press, 1958),
pp.144–45.
Anne Loftis, "A Historical Introduction to Of Mice and Men"
in Jackson J. Benson ed., _The Short Novels of John Steinbeck_,
(2) see. Peter Lisca, "John Steinbeck: A Literary Biography", p.10.
(3) see. Otaru Takiji Sai Jikko Iinkai (The executive committee for the Otaru Takiji Festival) ed.,
(4) see. Otaru Takiji Sai Jikkou Iinkai ed.,
(5) see. Katsu Ogasawara, _Shincho Nihon Bungaku Arubamu: Kobayashi Takiji (Shincho Japanese Literature Album Series: Takiji Kobayashi), _
Otaru Takiji Sai Jikko Iinkai ed.,
*Guide Book: Kobayashi Takiji to Otaru, pp.29–33.*


*GW*: *The Grapes of Wrath*
*RP*: *The Red Pony*
*EE*: *East of Eden*


(8) John Steinbeck, *Travels with Charley in Search of America*,

(9) John Steinbeck, *The Log from Sea of Cortez*,

