

Chapter 1 : The Pearl - Chapter 1 Summary & Analysis

A summary of Chapter 1 in John Steinbeck's The Pearl. Learn exactly what happened in this chapter, scene, or section of The Pearl and what it means. Perfect for acing essays, tests, and quizzes, as well as for writing lesson plans.

The town lay on a broad estuary, its old yellow plastered buildings hugging the beach. And on the beach the white and blue canoes that came from Nayarit were drawn up, canoes preserved for generations by a hard shell-like waterproof plaster whose making was a secret of the fishing people. They were high and graceful canoes with curving bow and stern and a braced section midships where a mast could be stepped to carry a small lateen sail. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae waved in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright-colored swimming crabs scampered over them. On the beach the hungry dogs and the hungry pigs of the town searched endlessly for any dead fish or sea bird that might have floated in on a rising tide. Although the morning was young, the hazy mirage was up. The uncertain air that magnified some things and blotted out others hung over the whole Gulf so that all sights were unreal and vision could not be trusted; so that sea and land had the sharp clarities and the vagueness of a dream. Thus it might be that the people of the Gulf trust things of the spirit and things of the imagination, but they do not trust their eyes to show them distance or clear outline or any optical exactness. Across the estuary from the town one section of mangroves stood clear and telescopically defined, while another mangrove clump was a hazy black-green blob. Part of the far shore disappeared into a shimmer that looked like water. There was no certainty in seeing, no proof that what you saw was there or was not there. And the people of the Gulf expected all places were that way, and it was not strange to them. A copper haze hung over the water, and the hot morning sun beat on it and made it vibrate blindingly. The brush houses of the fishing people were back from the beach on the right-hand side of the town, and the canoes were drawn up in front of this area. It was very old. It was at once property and source of food, for a man with a boat can guarantee a woman that she will eat something. It is the bulwark against starvation. And every year Kino refinished his canoe with the hard shell-like plaster by the secret method that had also come to him from his father. Now he came to the canoe and touched the bow tenderly as he always did. He laid his diving rock and his basket and the two ropes in the sand by the canoe. And he folded his blanket and laid it in the bow. Juana laid Coyotito on the blanket, and she placed her shawl over him so that the hot sun could not shine on him. He was quiet now, but the swelling on his shoulder had continued up his neck and under his ear and his face was puffed and feverish. Juana went to the water and waded in. The stomach cramps had not come to Coyotito. Perhaps Juana had sucked out the poison in time, but she had not sucked out her worry over her first-born. She had not prayed directly for the recovery of the baby- she had prayed that they might find a pearl with which to hire the doctor to cure the baby, for the minds of people are as unsubstantial as the mirage of the Gulf. Now Kino and Juana slid the canoe down the beach to the water, and when the bow floated, Juana climbed in, while Kino pushed the stern in and waded beside it until it floated lightly and trembled on the little breaking waves. Then in coordination Juana and Kino drove their double-bladed paddles into the sea, and the canoe creased the water and hissed with speed. The other pearl-ers were gone out long since. In a few moments Kino could see them clustered in the haze, riding over the oyster bed. Light filtered down through the water to the bed where the frilly pearl oysters lay fastened to the rubbly bottom, a bottom strewn with shells of broken, opened oysters. The gray oysters with ruffles like skirts on the shells, the barnacle-crust- ed oysters with little bits of weed clinging to the skirts and small crabs climbing over them. An accident could happen to these oysters, a grain of sand could lie in the folds of muscle and irritate the flesh until in self-protection the flesh coated the grain with a layer of smooth cement. But once started, the flesh continued to coat the foreign body until it fell free in some tidal flurry or until the oyster was destroyed. For centuries men had dived down and torn the oysters from the beds and ripped them open, looking for the coated grains of sand. Swarms of fish lived near the bed to live near the oysters thrown back by

the searching men and to nibble at the shining inner shells. But the pearls were accidents, and the finding of one was luck, a little pat on the back by God or the gods or both. Kino had two ropes, one tied to a heavy stone and one to a basket. He stripped off his shirt and trousers and laid his hat in the bottom of the canoe. The water was oily smooth. He took his rock in one hand and his basket in the other, and he slipped feet first over the side and the rock carried him to the bottom. The bubbles rose behind him until the water cleared and he could see. Above, the surface of the water was an undulating mirror of brightness, and he could see the bottoms of the canoes sticking through it. Kino moved cautiously so that the water would not be obscured with mud or sand. He hooked his foot in the loop on his rock and his hands worked quickly, tearing the oysters loose, some singly, others in clusters. He laid them in his basket. In some places the oysters clung to one another so that they came free in lumps. They had made songs to the fishes, to the sea in anger and to the sea in calm, to the light and the dark and the sun and the moon, and the songs were all in Kino and in his people- every song that had ever been made, even the ones forgotten. And as he filled his basket the song was in Kino, and the beat of the song was his pounding heart as it ate the oxygen from his held breath, and the melody of the song was the gray- green water and the little scuttling animals and the clouds of fish that flitted by and were gone. But in the song there was a secret little inner song, hardly perceptible, but always there, sweet and secret and clinging, almost hiding in the counter-melody, and this was the Song of the Pearl That Might Be, for every shell thrown in the basket might contain a pearl. Chance was against it, but luck and the gods might be for it. And because the need was great and the desire was great, the little secret melody of the pearl that might be was stronger this morning. Whole phrases of it came clearly and softly into the Song of the Undersea. Kino, in his pride and youth and strength, could remain down over two minutes without strain, so that he worked deliberately, selecting the largest shells. Because they were disturbed, the oyster shells were tightly closed. A little to his right a hummock of rubbly rock stuck up, covered with young oysters not ready to take. Kino moved next to the hummock, and then, beside it, under a little overhang, he saw a very large oyster lying by itself, not covered with its clinging brothers. The shell was partly open, for the overhang protected this ancient oyster, and in the lip-like muscle Kino saw a ghostly gleam, and then the shell closed down. His heart beat out a heavy rhythm and the melody of the maybe pearl shrilled in his ears. Slowly he forced the oyster loose and held it tightly against his breast. He kicked his foot free from the rock loop, and his body rose to the surface and his black hair gleamed in the sunlight. He reached over the side of the canoe and laid the oyster in the bottom. Then Juana steadied the boat while he climbed in. His eyes were shining with excitement, but in decency he pulled up his rock, and then he pulled up his basket of oysters and lifted them in. Juana sensed his excitement, and she pretended to look away. It is not good to want a thing too much. It sometimes drives the luck away. You must want it just enough, and you must be very tactful with God or the gods. But Juana stopped breathing. Very deliberately Kino opened his short strong knife. He looked speculatively at the basket. Perhaps it would be better to open the oyster last. He took a small oyster from the basket, cut the muscle, searched the folds of flesh, and threw it in the water. Then he seemed to see the great oyster for the first time. He squatted in the bottom of the canoe, picked up the shell and examined it. The flutes were shining black to brown, and only a few small barnacles adhered to the shell. Now Kino was reluctant to open it. What he had seen, he knew, might be a reflection, a piece of flat shell accidentally drifted in or a complete illusion. In this Gulf of uncertain light there were more illusions than realities. Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever- wise and the closing muscle parted and the shell fell apart. The lip- like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was the greatest pearl in the world. Juana caught her breath and moaned a little. And to Kino the secret melody of the maybe pearl broke clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant. In the surface of the great pearl he could see dream forms. He picked the pearl from the dying flesh and held it in his palm, and he turned it over and saw that its curve was perfect. She lifted the poultice of seaweed and looked at the shoulder. He put back his head and howled. His eyes rolled up and he screamed and his body was rigid.

Chapter 2 : SHORT ANSWER GUIDED QUESTIONS- The Pearl - KK's English III

John Steinbeck "In the town they tell the story of the great pearl- how it was found Chapter 1. Kino awakened in the near dark. The stars still shone and the day had.

Kino awakened in the near dark. The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east. The roosters had been crowing for some time, and the early pigs were already beginning their ceaseless turning of twigs and bits of wood to see whether anything to eat had been overlooked. Outside the brush house in the tuna clump, a covey of little birds chattered and flurried with their wings. And last he turned his head to Juana, his wife, who lay beside him on the mat, her blue head shawl over her nose and over her breasts and around the small of her back. Kino could never remember seeing them closed when he awakened. Her dark eyes made little reflected stars. She was looking at him as she was always looking at him when he awakened. Kino heard the little splash of morning waves on the beach. It was very good- Kino closed his eyes again to listen to his music. Perhaps he alone did this and perhaps all of his people did it. His people had once been great makers of songs so that everything they saw or thought or did or heard became a song. That was very long ago. The songs remained; Kino knew them, but no new songs were added. That does not mean that there were no personal songs. His blanket was over his nose to protect him from the dank air. His eyes flicked to a rustle beside him. It was Juana arising, almost soundlessly. On her hard bare feet she went to the hanging box where Coyotito slept, and she leaned over and said a little reassuring word. Coyotito looked up for a moment and closed his eyes and slept again. Juana went to the fire pit and uncovered a coal and fanned it alive while she broke little pieces over it. Now Kino got up and wrapped his blanket about his head and nose and shoulders. He slipped his feet into his sandals and went outside to watch the dawn. Outside the door he squatted down and gathered the blanket ends about his knees. He saw the specks of Gulf clouds flame high in the air. And a goat came near and sniffed at him and stared with its cold yellow eyes. A late moth blustered in to find the fire. The Song of the Family came now from behind Kino. And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes. The dawn came quickly now, a wash, a glow, a lightness, and then an explosion of fire as the sun arose out of the Gulf. Kino looked down to cover his eyes from the glare. He could hear the pat of the corncakes in the house and the rich smell of them on the cooking plate. The ants were busy on the ground, big black ones with shiny bodies, and little dusty quick ants. Kino watched with the detachment of God while a dusty ant frantically tried to escape the sand trap an ant lion had dug for him. A thin, timid dog came close and, at a soft word from Kino, curled up, arranged its tail neatly over its feet, and laid its chin delicately on the pile. It was a black dog with yellow-gold spots where its eyebrows should have been. It was a morning like other mornings and yet perfect among mornings. Kino heard the creak of the rope when Juana took Coyotito out of his hanging box and cleaned him and hammocked him in her shawl in a loop that placed him close to her breast. Kino could see these things without looking at them. Juana sang softly an ancient song that had only three notes and yet endless variety of interval. And this was part of the family song too. It was all part. Sometimes it rose to an aching chord that caught the throat, saying this is safety, this is warmth, this is the Whole. Across the brush fence were other brush houses, and the smoke came from them too, and the sound of breakfast, but those were other songs, their pigs were other pigs, their wives were not Juana. Kino was young and strong and his black hair hung over his brown forehead. His eyes were warm and fierce and bright and his mustache was thin and coarse. He lowered his blanket from his nose now, for the dark poisonous air was gone and the yellow sunlight fell on the house. Near the brush fence two roosters bowed and fainted at each other with squared wings and neck feathers ruffed out. It would be a clumsy fight. They were not game chickens. Kino watched them for a moment, and then his eyes went up to a flight of wild doves twinkling inland to the hills. The world was awake now, and Kino arose and went into his brush house. As he came through the door Juana stood up from the glowing fire pit. She put Coyotito back in his hanging box and then she combed her black hair and braided it in two braids and tied the ends with thin green ribbon. 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 known outside of feast days and one incredible fiesta on cookies that had nearly killed him. When Kino had finished, Juana came back to the fire and ate her breakfast. They had spoken once, but there is not need for speech if it is only a habit anyway. Kino sighed with satisfaction- and that was conversation. The sun was warming the brush house, breaking through its crevices in long streaks. And one of the streaks fell on the hanging box where Coyotito lay, and on the ropes that held it. It was a tiny movement that drew their eyes to the hanging box. Kino and Juana froze in their positions. His stinging tail was straight out behind him, but he could whip it up in a flash of time. And then the startled look was gone from him and the rigidity from his body. In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. The scorpion moved delicately down the rope toward the box. Under her breath Juana repeated an ancient magic to guard against such evil, and on top of that she muttered a Hail Mary between clenched teeth. But Kino was in motion. His body glided quietly across the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes were on the scorpion. Beneath it in the hanging box Coyotito laughed and reached up his hand toward it. It sensed danger when Kino was almost within reach of it. Kino stood perfectly still. He could hear Juana whispering the old magic again, and he could hear the evil music of the enemy. He could not move until the scorpion moved, and it felt for the source of the death that was coming to it. The thorned tail jerked upright. And at that moment the laughing Coyotito shook the rope and the scorpion fell. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in his ears. But Juana had the baby in her arms now. She found the puncture with redness starting from it already. She put her lips down over the puncture and sucked hard and spat and sucked again while Coyotito screamed. Kino hovered; he was helpless, he was in the way. The screams of the baby brought the neighbors. And those in front passed the word back to those behind- "Scorpion. The baby has been stung. The little hole was slightly enlarged and its edges whitened from the sucking, but the red swelling extended farther around it in a hard lymphatic mound. And all of these people knew about the scorpion. An adult might be very ill from the sting, but a baby could easily die from the poison. First, they knew, would come swelling and fever and tightened throat, and then cramps in the stomach, and then Coyotito might die if enough of the poison had gone in. But the stinging pain of the bite was going away. Kino had wondered often at the iron in his patient, fragile wife. 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.

Chapter 3 : The Pearl Quotes from LitCharts | The creators of SparkNotes

The story starts off with Kino waking in the dark of very early morning. There are roosters and pigs outside, and he lives in a brush house, so we know we're dealing with someplace rural.

What in general happens in the first chapter? In the town of La Paz, lived Kino, Juana and their infant son, Coyotito, live in a modest brush house by the sea. One fine morning, a scorpion stung Coyotito. Hoping to protect their son, Kino and Juana rush him to the doctor in town. However, the doctor turned away them because they are poor natives who cannot pay enough. Notice that the townspeople follow Kino. What does tell you? Why did the doctor refuse to treat Coyotito? What are the conflicts in the story so far? What is the Song of the Family? Throughout the novel, Kino has a particularly powerful feelings or instinct that he hears a song in his head that correspond to that feeling. The Song of the Family represents when he is happy with his family that made him felt warmth and secured with his family behind him. What is the Song of Evil? When does it first appear? The Song of Evil is the music of enemy of any foe of the family, a savage, dangerous, malice and dishonesty that Kino senses in Chapter 1. Why did Steinbeck include the first section about the life in the Gulf waters? Steinbeck included the idea about the life in Gulf waters, because to make us understand and know better about the people in village and how they reacted. The canoe is mentioned quite often. Is it a symbol for something? The canoe was one thing of value that Kino owned in the world. It symbolizes the source of food, for a man with a boat guarantee a woman that she will eat something as well as it symbolizes their ways of life. What is the main event of this chapter? One fine morning, Kino and Juana slid off the shore to finds pearls. Then by a heavy rhythm, he opens it. Do you think it is coincidence that everything goes well on the water, or Steinbeck is trying to show something? Steinbeck is trying to show destruction will begin once Kino finds that pearl. Steinbeck is putting the action of the story into full motion, in a sense with the discovery of that pearl. To what new Song are we introduced? The new song that we were introduced was the Song of the Pearl That Might Be, for every shell thrown in the basket might contain a pearl and Song of the Undersea that shows indicates a melody of the pearl. To what does Steinbeck compare the town? He compares the town as a colonial animal, because a town has a nervous system and a head, shoulders and feet. A town is a thing separate from all other towns, so that there are no two towns alike and it has a whole emotion. While, the news seems to travel through a town so fast, which Steinbeck compares it with women and small children where the news travel faster than women can call it over the fences or move faster small boys can scramble and dart to tell it. What did each person think of when he heard it? Unfortunately, everyone is self-preserving: What would Kino do with his riches? Not only, he wants Coyotito to go to school and get educated. Why does the doctor come? What does he do? The doctor came because he sees that Kino has found the Pearl of the World that he could really make use of the pearl such as thinking about Paris and a fine dining. What bad thing happened to make Juana want to throw away the pearl? Juana sees that the pearl is like a evil plague that it will bring no good to the their family, but will destroy their entire family such as Coyotito getting worse and Kino being attacked. Not only, it will make everyone self-preserving and selfish towards each other. What happened when Kino went to sell his pearl? The main buyer offered Kino 1, pesos. When Kino disagreed, three other buyers were brought in; each one said it was of little value. It is made obvious to the Kino that the buyers had arranged their prices earlier and they were about to cheat off Kino. Then, Kino says he will go to the capitol instead of dealing with these buyers. I am afraid for you. No one of the village men had ever gone against the buyers. No one had "taken on city hall," so-to-speak. He was just a lowly village man; that was his station in life. Now, he was trying to improve his station and would have to have a major conflict in order to do so. Juan Tomas thinks this goes against the laws of nature and that bad things happen when you go against the laws of nature. Again at the end of the chapter, Juana wants to throw away the pearl because it is evil. What evil thing happened? At night when Kino sits awake to protect his pearl, suddenly he senses an evil presence. He rises and search for the knife and moves toward the doorway. From darkness, a man assaults him and he was bloodied and cut with his clothes torn and lay down half conscious. Without waiting, Juana helps Kino cleans his wounds and begs him in desperation to throw the evil pearl, but Kino insisted. Where did

Juana go early in the morning? Early morning, Juana quietly sneaks out to the shore and tries to throw the pearl into the sea. What did Kino do when he figured out where she went? When he saw Juana with the pearl, he grabs the pearl away from her and punches her in the face and kicks her in the side. With rage and anger, he hisses and left without caring. What happened to Kino up the beach through the brush line on the path? They attacked him aggressively. Then Kino drives his knife into one of them. What happened to their hut while they were away? As Kino arrives in the neighborhood with anger that someone has punched a large hole in his canoe, he notices flames and realizes that his house is burning down. Why did they leave the village? Kino heard the music of the pearl in his head and the quiet melody of the family underlay it. When he glazes the pearl, he thinks of having a rifle, but what he saw was only a huddled dark body on the ground with shining blood dripping from its throat. He then thinks of getting married in the church, but it the pearl, he saw Juana with her beaten face crawling home through the night. What happens to Coyotito? At the middle of the night when Kino is trying to kill the trackers, suddenly, Coyotito cries out that accidentally wakes one of the sleeping trackers. At first, they thought it could be the cry of the coyote, however, the watchmen shoots in the direction of the cry, which the bullet hits and kills Coyotito. What happens to the trackers? Kino confronts the trackers, stabbing the watchmen and seizing the rifle. Knocking one of the other men out with a fierce blow and he watches as the last man attempts to move up the cliff. When the man tries to move, then Kino kills him with a shot between his eyes. What happens to Kino and Juana? Then, they decided to throw away the pearl. What do they do with the pearl? By the edge of the estuary with no words left out, Kino stops and pulls the pearl of out his pocket, stares carefully with a flood of evil memories that destroys him and his family. He holds the pearl out in front of him and decided to throw it away into the sea. What does the return of Kino and Juana and their throwing away the pearl means symbolically? It means that Kino finally sees how the pearl had devastated him and his family. He finally realizes what Juana had been telling him for the whole time, that he refuses to listen. At last, he decided to throw away the pearl to as well to throw away all the darkness and the song of evil from his life.

Chapter 4 : Notes on Chapter 1 from The Pearl

The Pearl Questions and Answers. The Question and Answer section for The Pearl is a great resource to ask questions, find answers, and discuss the novel.

Chapter 1 Summary Kino watched with the detachment of God while a dusty ant frantically tried to escape the sand trap an ant lion had dug for him. See Important Quotations Explained Just before sunrise sometime around , a Mexican-Indian pearl diver named Kino awakens to the sound of crowing roosters. He watches the day dawning through the crack of the door to his house, which is made of brushâ€”bundles of straw fastened together to form walls and a roof. He then looks to a makeshift cradle, a kind of box hanging from the roof of the hut, where his infant son, Coyotito, sleeps. Finally, still resting on the mat, Kino turns his gaze to the open eyes of his wife, Juana. She looks back at Kino as she always does in the early morning. Hearing the waves rolling up on the nearby beach, Kino closes his eyes again to listen to the sound of an old song in his head. Juana rises to check on Coyotito and starts a fire. Kino also rises, wrapping himself in a blanket and sliding into his sandals. Outside, he regards the climbing sun and the hovering clouds as Juana prepares breakfast. Behind him, Kino hears Juana singing and nursing Coyotito. Her song is simple, and it moves Kino to contemplation. As the rest of the neighborhood stirs, Kino goes back inside the house and finds Juana fixing her hair. As they eat their simple breakfast, there is no speech between them beyond a contented sigh from Kino. Terrified, Juana recites a charm and a prayer to protect Coyotito, while Kino moves forward to capture the scorpion. Coyotito spots the scorpion on the rope, laughs, and reaches up to grab it. Just then, positioned in front of the hanging box, Kino freezes, slowly stretching out his hand toward the scorpion. When Coyotito shakes the rope of the hanging box, the scorpion falls, lands on his shoulder, and stings him. Kino immediately seizes the creature and crushes it in his grasp, beating it to death on the floor for good measure. Juana grabs Coyotito at once and attempts to suck the venom out of his festering wound. Such a request surprises the neighbors since the doctor has never visited the poor cluster of brush houses. The doctor belongs to the social class of the Spanish colonists of the region, a class far above that of poor natives such as Kino and Juana. When Kino expresses doubt that the doctor will come to Coyotito, Juana resolves to take Coyotito to the doctor. Kino and Juana set out for the center of town, their neighbors trailing behind them. He both fears and resents the doctor, a powerful man not of his own people. He tells Kino to wait while he goes to speak with the doctor.

Chapter 5 : The Pearl Chapters Summary

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As the novel opens, Kino is very much absorbed in what he calls the "song of the family," the day-to-day goings on of his growing household. Kino, a pearl diver by trade, is a simple man who deeply appreciates his quiet uncomplicated life. Juana began muttering both the Hail Mary, and indigenous prayers as her husband slowly stretches his hand out in hopes of knocking the pest away. Innocently, Coyotito laughs and claps his hands, shaking the hanging box and causing the scorpion to fall on to him, at which point the startled creature stings the infant on the shoulder as his father fruitlessly rushes forward to intervene. Kino does slay the arthropod, but realizes it is too late as he hears Coyotito screams in agony while Juana frantically sucks the venom out of the wound. All of the onlookers knew, as Kino and Juana, did that a child as young as Coyotito could easily die from the scorpion sting. At this point a little more is revealed to the reader about the character of Juana, she is a resilient woman, cheerful and hardworking, she almost never complains or shows weakness. Kino is surprised when she tells the gathering crowd to "go get the doctor. And so Juana and Kino go with their baby and precession of villagers into town and to the gate of the French doctor who was a man of very poor morals. It is known by all the locals that he gives shoddy abortions, turns the poor away, and refuses to give alms at church. When the family explains what had happened to their son the gatekeeper offers to ask the doctor if he will see Coyotito. When the servant approaches the doctor the professional is incensed that his Indian gatekeeper is perturbing him, and that the man wants to know if he will see an indigenous baby with a scorpion sting. Nevertheless he tells his servant to ask the family if they have any money for the service. When the gatekeeper returns and asks Kino and his wife if they have anything to offer in return, he reveals eight tiny and misshapen seed pearls of unappealing color. The servant took the pearls to show the physician, and returned almost immediately informing the family of the ailing child that the doctor had been called away to a "serious case. In Chapter two, rejected by the doctor, the couple makes their way to the shore with their ailing child in hopes that they might find a pearl impressive enough that the doctor will accept it as payment for his services. Juana makes a poultice of seaweed for the baby, and begins praying to her ancient Gods that they her husband will find a high quality pearl. They see the pearls as accidents, and the finding of one as "a pat on the back by God or the gods or both. He has to carefully dig through mounds of wasted and broken oysters before he finds several that are intact. As Kino worked he suddenly spotted an extremely large oyster lying, unlike the others, by itself as if placed there by magic. Excited, Kino immediately surfaces with his discovery. Juana and Kino are both extremely excited about the large oyster, but being superstitious people they try not to show their excitement very. Both believe God and the gods frown upon wanting a thing too much. Kino decides that it is more auspicious to open the large oyster last, so he opens a small one first. However, his curiosity gets the better of him, and he picks up the large oyster and inspects it, Juana encourages him to open it. Juana turns her attention from the pearl to her son, and notices to her astonishment that in the presence of the giant pearl, Coyotito wound has become significantly better.

Chapter 6 : The Pearl Chapter 1 Summary & Analysis from LitCharts | The creators of SparkNotes

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This is the best I can do, Takahashi. No deep retreat conceals the soul, you need no knife at all to root it out, no deeply driven sound to find the vital parts; death lies near at hand—whether the throat is strangled by a knot, or water stops the breathing, or the hard ground crushes in the skull of one falling head long to its surface, or flame inhaled cuts off the course of respiration—be what it may; the end is swift. Rumors had been spreading like wildfire amongst the demon lands. High ranking officials within the courts of the South had been assassinated, en masse. An alliance had been forged with the Western Lord, and in exchange for a substantial parcel of land, the South had been granted protection and aid against the rogue bandit wreaking havoc amongst the noble houses. The finest soldiers were set out, scouring the land village by village, until they returned to the Southern Lord and presented him with the head of the assassin. Eternally grateful and indebted to the Western Lands, the Southern Lord rewarded his new benefactor handsomely. Peace returned to the minds of the nobles, and the alliance was bound in stone, held forfeit only upon the death of the Lord of the West. But now, strange happenings were afoot in the East. The general in command of the great Eastern army had been found decapitated in his bath not but a month ago. And only last week had the chief advisor and his wife been riding through the countryside, returning from the Eastern Palace, to both be discovered dead from poisonous arrows through their necks and chests. He had asked his father for advice. The Eastern Lord was not known for his wisdom and foresight, but as the heir to the throne, Setsuna was desperate. After much begging, he had been granted extra guards to occupy his shiro, and protect him against any emerging threat that might be creeping through the land once more. This had granted him a modicum of relief, until he received word from the South just this morning. The messenger claimed that the supposed head of the assassin was false, and that the Western Lord had tricked the South with it. Those few who had been witness to the attacker claimed that it had not been a demon, but a human. As preposterous as it sounded, the witnesses insisted that no youki or any kind of demonic aura was present excepting for the demons who had been killed. Setsuna inclined himself to quietly doubting this accusation; after all, what human alive could venture undetected into the homes of the wealthiest and most powerful demons in the land, then kill them and escape completely free from capture? Still, the prince was quick to agree that the assassin remained at large, and that the head had merely been a ruse to pacify the distressed Southern Lord. Something was to be said against the Western Lord, for sure. He was quite—different from the other nobility in all of the lands. Those who claimed to trust him did so mostly out of fear. After supper, the Southern messenger had quietly proposed a treaty on behalf of his Lord master. The suggestion was that the two lands quietly join forces in searching out and exterminating this pest amidst their nobility, then confront the Western Lands as a unified front, demanding land from him in exchange for their protection. It was something Setsuna needed to mull over. Firstly, he was not exactly the party to be discussing matters such as this with; alliances and trade agreements were still under the realm of his father, the acting Lord of the East. As an heir, Setsuna was afforded little responsibility and almost no involvement in the political affairs of his land. However, he knew that the Eastern Lands had always been at odds with the West, long before the rise of the current Inu no Taishio. If the plan succeeded, then he would have succeeded where his father had failed for centuries. It would undoubtedly prove his strength and value as a leader, and perhaps he would be granted governorship of a small province as a reward. The demon was tall and slender, and not exactly built for fighting. He admittedly was not well schooled in military tactics, and had only found himself on the battle field twice in his life, and both times were to merely observe. Wearing armor had always felt constricting to the young moth demon; he much preferred to have his wings unfettered than to be folded and squished inside a metal envelope. The weight of this decision burdened him now, and he had become too dispassionate for flight. Instead, he walked the outer wall that guarded the mansion from attack. Impatiently, he rested his chin in his hand as he leaned an elbow against the lip of the wall. His black eyes clouded over with thought, while his fair blue hair grew gradually more and more unruly

in the wind. Looking out on the horizon as it rapidly darkened, the young prince Setsuna was soon absorbed within the walls of his own mind. Until he heard a small, feminine voice. The mere sound of it had jarred him completely out of whatever it was that he had been thinking, and now had him practically falling over the wall, trying to hear more from the lovely throat. Silver plating glistened across the bridle and saddle, and delicate white silk fringe hung underneath the forelock, shielding the dark eyes of the animal. Her fine layered brocade robes screamed nobility and affluence, and their number alluded that the family was not shy about flaunting their good fortune. Her face was hidden from view by a white paper parasol, painted with the picture of a butterfly. Standing directly beneath the prince, the guard tilted his head back and saluted. This hime requests an audience with you in regards to" "This Setsuna has heard what the lady is here for," the prince snapped. The guard flopped his mouth open and closed like a fish, not sure quite what to do with this information. The demon heir snorted in disgust. Clumsily, he managed to open the gate through the wall, and took the reins to lead the horse within. It was at that moment that the hime moved her parasol and gazed up at the prince. Setsuna felt like he had been punched in the chest, and had all the air knocked out of him; the lady was truly stunning. Her lips were painted a deep red, and nothing more rested upon her pale, flawless skin. The heart-shaped face was crowned with elaborately styled chestnut hair, folded and pinned on top of itself many times. Two wide, almond shaped brown eyes sparkled as they returned eye contact with their admirer, and the red lips gently curved into a smile, before she disappeared from view. He had not missed the signs; the colors she wore were from a high house in the East. Perhaps, some Eastern noble was earnestly seeking the aide of the young prince against the threat of the assassin. After all, if he had in fact sent this beautiful lady to plead his cause, he must have known it to be nearly impossible to refuse a voice as beautiful as hers. Setsuna would have to be on his guard then, but that did not mean he would spoil his chances at enjoying such fine company. Hastily descending into the inner courtyard, Setsuna immediately began barking orders to have food prepared and a change of clothes made ready for himself. He would receive his visitor in the grand hall, and there entertain her wishes. Smiling broadly to himself, Setsuna decided that facing off the West was a small price to pay to become a governor over his people. Her face, which Setsuna had been taken by when he first glimpsed upon it, was carefully shielded behind a paper fan. This accessory also bore a similar appearance to her parasol, only now the picture was smaller, and there were two butterflies, one left and one right. He was nearly going mad trying to figure out who she was. Even now, they haunted him whenever she blinked. She seemed to be well aware of this power, for she closed her eyes very slowly and deliberately before opening them again. The lady moved her fan, but quickly covered her face with the floor as she bowed low. My escort was attacked, and it is by great fortune that I am made it safely here. It worked, but just as she fully rose the fan went right back into place, shielding her from his eager gaze. The prince snorted in aggravation. Something was not right. The prince stood, unfurling his wings in full and crossing his arms over his chest. He meant to look noble, and intimidating, instead of callow, and uncertain. Who was this creature? She most certainly was not a human; no mortal scent of life swiftly moving towards death dared to stain her fine fragrance. But she was still suspect. Her eyes widened, and her hand trembled. And not a moment later, did she hurl the small object aside. However, this action was only mean to give her full means to prostrate herself before the young lord, in a low, humble bow. Setsuna ground his teeth. He only wanted to protect me! Gods, the demon thought, even her wails of sorrow sound like music. Now this villain was openly threatening the nobles of his land? Was there no end to this treachery? Silently, Setsuna resigned himself to signing the treaty with the South the next morning. After, of course, he had received an adequate amount of information in regards to the assassin from this damsel in distress. The demon prince knelt in front of the groveling lady. This had got to be winning him some points. Slowly, the hime uncurled herself into a sitting position. With no fan, she was fully uncovered to his gaze. Her eyes were slightly heavier, and her cheeks flushed from her crying, but she was still the perfect beauty he had seen outside of his palace walls. And now, curling onto those full red lips, was the same gentle smile she had given him before she was escorted inside. Far, far east, keeps mostly to himself, but always pays his taxes. He looked to the young lady, smiling at him with all the adoration and devotion of a proper subject. I must remember to visit him when I am governor, the demon mused. Water demon definitely, he concluded, noting the strange aura the pearl gave off. Moving on further,

he noticed several of the layers she had been wearing before had been shed, though she still wore three robes over her fine kimono. The outermost layer was a light sea foam green, and with each progressing layer the shade grew darker, ending with the deep emerald of her kimono, belted with a white obi. The color complimented her features splendidly, bringing out the deep brown vibrancy of her hair and eyes.

Chapter 7 : The Pearl: Novel Summary: Chapter 1 | Novelguide

After remaining quiet and collected, and then submissive, throughout this stressful first chapter, Kino lets his frustration show in an uncharacteristic strike of rage. This foreshadows how his further encounters with the values and individuals of the oppressors will drive and corrupt him to violence.

In it the narrator states that the story of the pearl has been worn to its essence by many retellings in the town from which it originated. As such, things in the story will be black and white, more purely evil and good than as in life. The narrator speculates that if the story is a parable then perhaps the reader will find some lesson for his or her own life. The novel opens just before dawn in the coastal village of La Paz on the Gulf of Mexico. Kino awakens just as the morning light is coming into the sky. The first thing Kino sees upon opening his eyes is the light outlining the door to his hut and then he sees the hanging box where his infant son, Coyotito, sleeps. Next he looks at his wife Juana beside him on the mat. Her eyes, as they always are when Kino awakes, are already open. Most of her head is covered in a blue shawl that she uses to ward off the chill of night. She is looking at him. Kino hears the music of the waves upon the shore. Kino, however, has his personal song that is "clear and soft" that, if he chose to give it a name, would be called "The Song of the Family. Kino, meanwhile, puts on his sandals and steps outside the hut to watch the dawn. A goat approaches him and a moth flies into the light of the fire. Kino now hears the song of the family coming from the stone where Juana is grinding the corn for the morning meal. The dawn comes suddenly while Kino watches "with the detachment of God" a group of ants in the sand. When a thin timid dog approaches Kino offers it a kind word and the dog rests contentedly near him. The narrator interjects that though this morning is like any other, it is perfect in its way. From the hut Kino can hear the sound of Juana singing an ancient song that forms part of the song of the family. From other brush houses Kino hears other families rising with their own songs. Kino is young with black hair, brown skin and a thin mustache and warm but fierce eyes. Before he steps inside Kino see two inept roosters preparing for a fight in the yard and a covey of wild doves flying inland to the hills. Inside Juana has finished preparing the corn cakes and is braiding her hair. Kino eats hot corn cakes and drinks some pulque that, except for rare occasions, has always been his morning meal. The scorpion stings Coyotito before Kino can pull it away and stamp it to death on the earth floor. Juana pulls the baby from the crib and immediately begins to suck the poison from the wound. Everyone knows that though Juana has done her best to remove the poison there is a good chance the baby will die if enough of the venom remains. After the sickness begins the baby will suffer terribly until he dies. Juana demands that Kino bring the doctor to treat Coyotito. After Kino tells his wife that the doctor will not come, she responds that they must go to him. They take the path to where the stone portion of the city begins, where the walled houses hold cool inner gardens with caged birds and splashing fountains. Kino feels weak, afraid and angry. Kino hears the music of the enemy in his ears. Even though the rage and terror grow within him, Kino thinks to remove his hat before lifting the iron knocker on the gate. The servant, refusing to use the indian language, tells Kino that he will inform the doctor of the reason for their visit and then he shuts the gate. The doctor is languishing in his sumptuous bedchamber, drinking chocolate and, as he often does, thinking of the time that he spent in Paris as a young man when he could afford a mistress and still have the small luxuries of life. Dressed in a silk robe, the doctor drinks from a cup of china that is so small that he must use only the tip of his thumb and forefinger to lift it. He is fat and his voice has become hoarse. On the walls are various religious pictures including one in the same style depicting his deceased wife. The servant returns to Kino who produces several small, misshapen pearls of little value. After a time the servant returns the pearls to Kino and makes the excuse that the doctor has gone out to treat a serious case. The group waiting with Kino quickly dissolves because they do not want to witness his shame. Analysis The novel is set in the town of La Paz, which Steinbeck visited in the course of a biological expedition with his scientist friend Ed Ricketts. The oyster beds of La Paz produced many of the pearls that had fueled the Spanish conquest of the region during the sixteenth and seventeenth centuries. While in La Paz, Steinbeck heard the story of a young indian who found a valuable pearl and hid it under a rock. After he was nearly killed by robbers the young indian threw the pearl back into the sea. The

story was first published as a book in to coincide with the release of the movie version. The first chapter begins with a series of descriptions -- Kino and Juana awaking, the simple but comforting disposition of their brush house, and the activities of the various animals Kino observes outside his hut. The scorpion evokes the song of evil, which Kino hears whenever an enemy of the family threatens. This in turn leads to a sharp and painful reminder to Kino that his race has always been kept poor and ignorant and that without money his son will never rise above that condition. Through the episode with the doctor we learn of the social stratification in the town.

Chapter 8 : The Pearl Chapter 1 Quotes. QuotesGram

The Pearl Chapter One. Chapter one of The Pearl sets the scene for the story, creating a framework of how people live in both the village and the town. We also learn about the main characters.

In other words, the main legend begins with the discovery of the pearl and the effects that the discovery has on a young Indian boy. Steinbeck thus begins his novella by introducing us to the type of life that Kino lived before the discovery of the pearl so as to contrast the effects of the discovery on not only himself but also its effects on his entire family. It is equally important to note that the novel opens at the dawn of a new day "a day that will bring, first, a disaster in the form of the scorpion and then, later in the day, the great discovery of the Pearl of the World. Then, Chapter 6 closes the novel with the end of another day, its focus being three days later with the chastened and saddened Kino and Juana returning to the shores of the Gulf to throw the "evil" pearl back into the water. As noted, Steinbeck begins his novel with a simple description of the natural surroundings. It is dawn and the beginning of a new day. Both Kino and his wife arise and go about their usual morning habits. His wife, Juana, prepares the fire, checks on the baby, Coyotito, and makes their meager breakfast while Kino sits and watches the ocean and remembers one of the ancient songs that come from his culture "the Song of the Family. It is a song from the old traditions of his race, and as he remembers the song, he takes pleasure in watching his wife go about her chores. He even watches some ants moving hastily about; in general, "it was a morning like other mornings and yet perfect among mornings. After Kino has eaten the simple breakfast that he eats every morning "a hot corncake dipped in sauce " he suddenly becomes aware that a scorpion is slowly descending into the basket where the baby, Coyotito, is lying. As the scorpion moves down the rope of the hanging crib, Coyotito spots it and is excited by its movement. Juana immediately utters an ancient incantation from far back in her cultural past and also one Hail Mary. Kino inches quietly but steadily towards the scorpion, frightened to move too fast lest he cause the scorpion to sting. Other ancient songs come to his head "the Song of Evil is foremost in his thoughts. Without warning, the baby makes a sudden move, jarring the scorpion, and it falls into the basket and immediately stings Coyotito. In an extreme fit of primitive rage, Kino grabs the scorpion and rubs it "to a paste in his hands. By this time the entire Indian village is aware of the situation, and everyone is thoroughly taken aback when Juana tells Kino to go for the doctor. Never in the memory of any of the Indians has the doctor ever come to attend any of them. The doctor will not come, and so Juana suddenly decides to take the dying child into town to the doctor. The entire village follows her. Along the way, others from the poorer section follow to see what will happen; even the beggars from in front of the church join in the procession because it is the beggars who best know the doctor. They knew 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. The doctor is a contrast to all the others: Kino gives the servant his entire savings "a few "misshapen seed pearls, as ugly and gray as little ulcers. Throughout this first chapter, Steinbeck uses several techniques to emphasize the differences between the simple native Indians and the more cultured European types. When he awakens, there is the Song of the Family. It is a song of security, warmth, and love. The novella opens on this song and it will later be replaced in the last chapters by the Song of Evil. The introduction of this basic song motif emphasizes the primitive reactions of these characters to life and to their surroundings. When Kino hears Juana sing her morning song, he feels the warmth of her love and security: The appearance of the scorpion threatens the security and safety of the family as a unit, and thus the Song of Evil prepares us for all the other evil that appears to destroy the family. The scorpion with its poisonous sting is a foreshadowing of the human evil which will attack the family later. There are several techniques of a basic nature used to suggest the fundamental quality of the family. In the beginning, Kino awakens in darkness, and the light gradually appears. Thus, the novella will move in terms of various shades of light and dark. Steinbeck intentionally chooses the most basic symbol because he is dealing with the most basic and primitive emotions. Note that now there are various mentions of light inside the house and the suggestions of the darkness outside which reemphasize the Song of the Family. Gradually, then, the darkness on the outside diminishes as Kino prepares to enter the world to undertake the support of his family.

The mixture of the old and the new is seen by the fact that Juana prays for her stricken child by uttering an incantation of ancient magic and then she says a Hail Mary. Consequently, the new has not completely eradicated the old. Steinbeck provides descriptions of the village and of the town, both inside and outside the dwellings. These descriptions reiterate the contrast between the old and the new worlds, and they suggest that these two worlds can never blend into one unified group. Thus, later the natives are suspicious of the pearl buyers because the buyers represent the new world and are not to be trusted. Physically, this contrast is illustrated by the dividing line between the city and the brush town. When Juana is taking her child to the doctor, they come to a distinct place which is a dividing line: Thus, the physical structure blocks the natives from any direct communication with the town people; the town dwellers seem themselves like caged birds, in contrast to the natives who live so close to nature. Immediately, Kino thinks of the doctor as an enemy. Whereas Kino and his race represent the natural, the descriptions of the doctor suggest that he represents everything that is not natural. All of the natural world has been bred out of him, and he is totally separated from all natural emotions. With his red silk dressing gown and his silver cups and his delicate eggshell china, he is completely opposite to the strong and masculine Kino. Steinbeck uses the other members of the community in much the way that the Chorus is used in Greek drama. Classical Greek tragedies included a group of actors called the Chorus, whose functions, among others, included informing the audience of the climate of opinion that prevailed among the common people, making philosophic and general comments on the main action of the play as it unfolded and predicting doom or catastrophe for the protagonists.

www.nxgvision.com The Pearl Chapter 1 by John Steinbeck, audiobook read by Education Monkey's Mike Vanemon.

In the very opening scene, we get a layout of the family hut, and a sense of the caring relationship between Kino and Juana. Juana, meanwhile, begins to make a fire in the pit and to grind corn for morning corncakes. Juana and Kino begin what appears to be their daily morning routine. Active Themes Kino watches a crowd of industrious ants and coaxes a shy dog that has wandered over to their hut, as Juana makes the cakes and sings to Coyotito. It is a morning like all others, safe and whole. A tone of safety, quiet, gentleness, and mutual care is established. Active Themes Breakfast sounds come from neighboring huts. Two roosters look to be about to fight. Their hut is permeated by natural sunlight. While nature so far the ocean, sun, ants has been a source of peace and quiet, here it becomes a source of danger, in the form of a poisonous creature. Kino steps up as protector of the family as he seeks to take on the scorpion. Active Themes As the scorpion moves further down the rope, Juana prays in a whisper, an ancient prayer as well as a Hail Mary. Active Themes Kino is reaching for the scorpion when it freezes in place and flicks its tail. Kino stands by, feeling helpless. The family was powerless to the attack of evil; all they can do now is try to cure its effects. They all know that a scorpion bite can easily kill a baby, if sufficient poison has seeped in. Active Themes Just as Kino is admiring her fortitude, Juana demands that the doctor be gotten. Active Themes Her request, both wonderful and surprising because the doctor never visits their neighborhood, spreads quickly through the neighbors. When word gets back that the doctor will not come, Juana decides that the family will go to the doctor themselves. That her request is considered wonderful, because rarely fulfilled, reveals just how marginalized the brush-house community is from the city. Active Themes The neighbors follow at the heels of Kino and Juana as they walk to and arrive at the city, replete with plaster, stone, and fancy gardens. The beggarsâ€”a new kind of communityâ€”give the reader an outside perspective on Kino and Juana. That the beggars see Kino and Juana as poor truly highlights just how poor and powerless they must be. The servant does not reply in the old language, and heads inside to call on the doctor. He groups the doctor together with all the white colonizers that have come before him. The servant is an example of someone whose native traditions and language have been replaced by those of the colonizers. Active Themes Related Quotes with Explanations The Doctor, fleshy and stout, is in his bed, drinking chocolate in a Parisian dressing gown and dreaming of returning to France. Religious pictures, including a photograph of his dead wife, line his walls. He refers to Kino and Juana as though they are animals and not worthy of his time and attention. Active Themes The Doctor asks if Kino has any money, so the servant returns to the gate and asks how Kino planned to pay. When Kino pulls out eight ugly, flat pearls, the servant reports that the doctor had to rush out and would not be able to see them. In the city, a person is only worth as much as his money, especially if that person is not white. Active Themes Shame settles over the group of neighbors and beggars that has followed Kino and Juana; they disperse to save Kino from the humiliation. The neighborhood procession can only follow Kino and Juana passively. The most they can do when misfortune strikes is to leave the scene. Active Themes Kino stands for a while at the gate, before putting back on his hat. In a sudden lash, he punches the gate, and then looks down at his bloody knuckles in wonderment. After remaining quiet and collected, and then submissive, throughout this stressful first chapter, Kino lets his frustration show in an uncharacteristic strike of rage. This foreshadows how his further encounters with the values and individuals of the oppressors will drive and corrupt him to violence. Retrieved November 12,