

such as getting enough to eat. In this ironic and tragic coincidence of the Joads getting work at a camp, where thier friend Casy is killed for his idealism, Steinbeck is pointing out the deprivations that force people to do things without ever thinking of any sort of common good or ideal. This sort of highly romantic ironic tragic incident in the plot does more to enlighten the reader to the near bestial conditions faced by the migrants than all the hard, gruesome, condensed, journalistic descriptions of the intercalary chapters.

Steinbeck is trying to get a point across to his readers, and the psuedo-Biblical flood at the end (2) and the highly graphic depiction of a dead baby Moses floating down a flash flood river while his mother suckles an old man for the public betterment, OR for Royce's "loyal community," could not be any stronger a call to the American public to look at the living conditions of one ot its exploited minorities. Steinbeck's dead baby Moses, who we remember as a leader of the persecuted, is the author's final statement that calls the American public of that time to realize the Okies do not have the intelligence or commitment to change thier exploited state and need external help. The Joads are little people stripped of thier dignity, living on close to an animalistic plane of existence, and through them Steinbeck is trying to awaken a sleeping American public of that time to thier plight, that had he not written would have found them as dead as Rosasharon's baby.

Rosasharon's

#### Four Poems by Wallace Stevens

Wallace Stevens, like most poets, is basically concerned with the imagination and its relation to the external world, and because of this further concerned with the image of man in a heightened imaginative external world and a shrinking spiritual world. William Van O'Connor sees Stevens' poetic imagination working in this way: "The imaginative