

off a bush, or whatever, an' I'm gonna squash 'em on my face an' let 'em run offen my chin," unfortunately he never gets his chance. Steinbeck establishes this relation, dependence, or near religion of nature to give us an understanding of the type of people the Joads were, childlike in thier love of nature and the land, and to set them up for thier coming struggles and debasement.

cf.

(Comparison)

It is hard to not overlook the literary parallel of the Joads' migration with the wandering ^{of the} Israelites in the Bible. In this journey the Joads take on a significance of being more than the dispossessed American minority they are ~~but~~ ^{and become} a symbol of what man can endure to continue his survival and make a place for himself in the world. The religious directive of the Israelites becomes something much less Godly when applied to the Joads, however. They are sent into the "wilderness" by a "god" whose grace is capital gains for itself, whose object is not sanctification for its followers but thier exploitation in a migrant labor camp. ^Q The necessary vehicle for the journey reflects the power that started the Joads on thier journey, and besides the eviction, is an early foreshadowing of the type of exploited ~~existence~~ ^Q the Joads are in for in the rest of the novel. The emphasis Steinbeck places on the old car (a whole chapter on an Oklahoma car dealer, and the constant troubles and anticipations about it during the trip) shows that Steinbeck did not want to depict an idyllic religious journey in it's highest literary abstraction, but rather wanted real people struggling in a very naturalistic setting. Along the way to California more than the old car forewarns them of a false "promised land!" People are seen going home with thier hopes of paradise nullified. Doubts are starting to set in the Joads' family mind, but they, like most people, assume themselves to be exceptions to the manifest rule they see, and much

Seems to me you start a new paragraph here.