

Elisa Allen Character Analysis in The Chrysanthemums

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Distributed in 1937 in Harper magazine, *The Chrysanthemums* presents Elisa Allen, the spouse of an agriculturist in California, whose enthusiasm is the development of blooms and, particularly, chrysanthemums. Elisa's life happens between residential errands and her garden until one day, a merchant who tries to offer her administration repairing pots breaks the dullness of his life. The last sharpness will return Elisa to her repetitive presence.

What makes *Los Chrysanthemums* an uncommon story are those underground layers that the peruser intuit: the disappointment of the hero in her marriage, the dissatisfaction of household life, what assumes for her the presence of an outsider in her life or the need to share his enthusiasm for magnificence. Eventually, John Steinbeck demonstrates an (evidently) inconsequential scene that really brings us into the inward universe of the hero: Elisa is a being caught in an unremarkable presence that exclusively figures out how to escape through the development of her garden. The excellence of its chrysanthemums is, positively, its pride and triumph before the offensiveness that encompasses it. This is accomplished by John Steinbeck in only 60 pages, in a content that is both delightful and vindicates the part of ladies in twentieth-century society.

Characters Analysis

In *The Chrysanthemums*, the hero is a lady who imparts to her significant other the lower regions of the ranch where they live. The story starts with a depiction of the surroundings of the Salinas Valley and straits where Elisa Allen prunes the chrysanthemums of the most recent year when she sees that her better half, Henry, is conversing with two men in matching suits. (Steinbeck, 1937) Elisa, who is 35 years of age, is depicted in manly terms. After Henry completes his discussion, he uses methodologies and gestures of recognition to Elisa for her "blessing with things" while creating the most amazing chrysanthemum edit. Henry externally specifies that he can leave work in the garden, advises him that he has sold some youthful bulls to the two agents to praise, and offers to leave Salinas for a supper and a film. He jokes about taking her to see the "battles"; however, Elisa, exhausted, declines his offer.

Henry, at that point, goes out to assemble the cows, and a strange auto arrives perseveringly on the national roadway. A man in a well-used dark suit participates in an easygoing discussion with Elisa and inquires whether he can hone his scissors or repair pots and skillet. Elisa, somewhat irritated by the nearness of the man, rejects the offer. The man understands his work in the garden and gets some information about her chrysanthemums; her tone changes when she discloses enthusiastically how to plant and cut them and gives her a pot containing a few shoots for a lady out and about,

whose garden would extraordinarily increment estimated by them. Strangely, the lady tells the man what it feels like to have “hands to plant” as his chest swells energetically. Elisa nearly comes to and touches the man, yet she comes back to her detects and is controlled by a sentiment of disgrace; rapidly, he pays 50 pennies to settle several dishes so he can get out and about.

After the man leaves, Elisa races to the house and washes up, rubbing her body, including her “loins” with a square of pumice stone. After he dresses for supper, Henry sees something else in his significant other; in an ungainly endeavor to compliment him, Henry lets him know, “You look as solid as though you could decrease a bull without anyone else’s input and as splendid as a watermelon inside.”

Elisa and Henry leave for the city. As they drive, she sees a “dark spot” out and about. Elisa knows promptly that the voyager has tossed his posterity out and about and remained with his pot. The story closes with Elisa approaching her better half for the boxing battles: do men get hurt a considerable measure? Has a lady at any point gone to battles? Henry is astounded by his interest. He offers to take her to see the battles, in spite of the fact that he doesn’t figure she will appreciate it. Elisa, at last, gets happy with the wine rather and sits back, crying feebly like an old lady.

Elisa Allen: Henry Allen’s better half and skilled nursery worker, Elisa, is depicted as having “hands for planting.” She has a characteristic capacity for the garden and feels some enthusiasm for it. Steinbeck portrays Elisa in exceptionally manly terms, and her significant other can’t perceive her womanliness. Elisa takes asylum behind the entryway of her garden toward the start of the story, however she makes herself defenseless when she depicts her enthusiasm for cultivating and her mystery yearning for an alternate kind of life than a nomad laborer. In spite of the fact that Elisa demonstrates flashes of passion and mental power in the story, eventually, her view of herself as a “solid” lady smashes when she is deceived by the explorer who just disposed of her chrysanthemum buds out and about, which spoke to their innovative capacities and wants.

Henry Allen: Husband of Elisa, Henry certainly appears to have more information about his business and interests than the prosperity of his better half. He perceives her massive ability to cultivate, yet with little eagerness, welcomes her to the manly universe of the garden to help expand apples. He appears to be astounded by his significant other for his misstep in attempting to give compliments, which deters Elisa from going to the “battles” in Salinas as though that were not a place for a lady (like the garden). Albeit driven by the common manly goals of womanliness, Henry is, for the most part, kind, regardless of whether he doesn’t know about his significant other’s mental and enthusiastic needs.

The Voyager: Without instruction, a road merchant, yet at the same time discerning of Elisa’s interests, the movement laborer can exploit Elisa for her own advantage. For Elisa, he speaks to the appeal of a whimsical way of life, a sentimental and enthusiastic one. He is the vehicle through which Elisa is at long last shot down when she understands that the voyager misdirected her and contemptuously tossed her buds onto the street and, emblematically, her gifts and wants.

This little Steinbeck perfect work of art depicts the life of Elisa Allen, a solid and energetic lady who has a dull existence committed to her home. (hooks, 2000) Hitched to a rancher in California, her exclusive expectation and pride is the development of her blossoms. The presence of a merchant will influence him to address, unquestionably, his condition as a lady. In the first place, distributed in 1937 in Harper magazine, the North American creator educates us on the issue of sex in an inconspicuous and fragile way. It is a minute in which the universe of ladies is ruled by men, which blocks their own social and sexual satisfaction. The imagery that underlies the whole work makes it a standout amongst the most wonderful and basic short stories of the victor of the Nobel Prize in 1962.

Conclusion

The chrysanthemums are content stacked with unpretentious imagery that serves to address the universe of ladies and their part in the public eye. The plot is basic, however extreme, and, in the meantime, loaded with delicacy. It presents us a couple of hours in the life of Elisa Allen, a crucial, enthusiastic and delicate individual, who lives and works in the farm that she has with her significant other Henry.

Without a doubt, the story has images very much orchestrated in the account, some associated with the break before a world that appears to be unchangeable; others, the sentiment of a lady spouse, who feels that as of recently just has been improved and for her better half a sort of lady, solid, without different attractions, however, who, with boxing similitude's, finds that she is solid nostalgic and that there are different zones, different feelings. Perhaps that new recognition drives her to acknowledge with lament what the driver did with the chrysanthemums that she planted for the affirmed neighbor. However, perhaps it's somewhat late, or that appears to speak to Elisa's black-out definite tear, her finding no relief that maybe your best time has just passed.

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