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Curleys wife in chapter 3

At the beginning of the chapter, Slim and George talk about the puppy that Slim will give Lennie. George then opens up to Slim about his friendship with Lennie, explaining that they grew up together and he began caring for Lennie after his aunt Clara died. George also discusses their departure from his previous job due to Lennie touching a woman's dress rather than letting go, after which she accused him of rape. Carlson and Candy enter bunkhouse and Carlson tells Candy that he should put his dog down because he is too old and suffering. Slim offers Candy one of his puppies as a substitute. Carlson finally persuaded Candy to let him shoot the dog. He takes the dog outside and a gunshot is heard; Candy remains in the bunkhouse, lying on the bed and staring at the wall. Most men leave the bunkhouse, except for George, Lennie and Candy. George and Lennie discuss their dream of owning a farm, overheard Candy who wants to get involved. He offers to contribute to his life savings, which would allow men to buy a piece of land that George knows about Curley, Slim, Whit (another ranch hand) and Carlson re-entering the bunkhouse. Curley apologizes to Slim for accusing him of being with his wife and husbands mocking him for his insecurity about her. Angry, Curley accuses Lennie of laughing at him and starting to punch him; Lennie panics but does not react until George shouts at him to fight back. Lennie grabs Curley's hand and crushes it. Curley has to go to the hospital and tells Slim that he doesn't reveal the truth of his injury and should say his hand was caught in the car. In the fourth section, it's Saturday night and most men came to a nearby town to go to a brothel, leaving Lennie, Candy and Crooks (a disabled man who works in stables and is the only black man on the ranch), as well as Curley's wife. Lennie goes to Crooks' room steadily. At first Crooks did not want to let Lennie into his room, angry that he was not allowed to be in the white men's room. But Lennie's innocence finally wins him over and the two talk. Lennie forgets that George doesn't want him to talk about his dream and mention it. Crooks mean Lennie, it shows that George may not come home and Lennie is becoming more and more distressed. Candy walks into Crooks' room in search of Lennie. Crooks tell him and Lennie that they won't own the farm, but Candy explains that they have the money to buy it. Crooks are interested in joining them. Curley's wife falls and the men tell her to leave. She mocks them, but then describes how lonely she is. She asks about Curley's hand and the men deny Lennie's involvement, making her angry because she feels separated by them. Candy tells her to leave and says that if she got them fired they would buy her farm, making her laugh at them; Crooks also tells her to leave her room. It Crooks, saying that it could get him lynched. She finally leaves when Candy says he can hear the rest of the men coming home. George comes to find Lennie and is angry with him for being in the crooks room and discussing the farm. Crooks claims that he is no longer interested in participating anyway, and that this is an unrealistic dream. Chapter Three begins the next day. After working hours as other men play horseshoe outside, Slim and George return to the bunk house. We learn that Slim allowed Lennie to have one of her puppies. Slim praises Lennie for her incredible work ethic, which leads George to talk about his past with Lennie. The two grew up as neighbors and George took Lennie as a travel and work companion when Lennie's aunt Clara died. George says that when he first started traveling with Lennie he found it funny to play pranks on him. One day he commanded Lennie to jump into the river, though he could not swim and Lennie thought obedient. After George fished him, Lennie was utterly grateful, forgetting that George had commanded him into the river in the first place. After this episode, George decided against having fun at Lennie's expense. At Slim's insistence, George talks about an episode of Weed that led them to look for work elsewhere. Lennie saw a woman in a red dress and, overcome by the desire to feel quite the fabric, he foolishly grabbed the woman. The woman ran away and told Weed's men that Lenn had raped her. George and Lennie were forced to hide from the lynch mob and sneak out of weed under cover at night. Lennie appears with his new puppy and George tells him to take the puppy back to his mother for her safety. After Lennie leaves, the men come from their horseshoe game, which Crooks obviously won. Carlson begins to complain again about candy's old dog scent. He goads candy to shoot the dog, which Candy refuses to do. Carlson then suggests shooting the dog himself. After Slim advocates shooting the dog, Candy reluctantly allows Carlson to take the dog outside with his luger and shovel. Candy sinks into deep melancholy and men try to lighten the atmosphere by talking about cards and magazine articles. Just as they start a euchre game, the shot rings out at night. Crooks enter and talks with Slim about fixing the mule's hooves. He also mentions that Lennie plays with puppies in the barn. Slim leaves the barn as George and Whit start a conversation about women. Whit mentions that men usually go to a or two at the weekend and they greet George to come along. Whit also laughs about Curley's trouble keeping tabs on his wife, who seems to want to spend time with each man on the ranch to remove her husband. On cue, Curley bursts into the bunkhouse and demands to know the whereabouts of his wife and Slim. After he learns that Slim is in the barn he Lennie, at the same time returning from the barn, was told to stop playing with puppies at night. As they wind up for the evening, Lennie asks George to tell him about rabbits, and George launches into his monologue about their proposed self-keeping on the farm - complete with rabbits, pigs, cats and vegetables in the garden. Candy, who listened, asks how much such a place would cost. George, though put off at first by Candy's nosiness, eventually lets him have a lead on a plot of land that can be bought for six hundred dollars. Candy reveals that he has a secret stash of money - three hundred and fifty dollars - and offers to give it all to George and Lennie if they allow him to live on his farm and work as a housewife. After a quick calculation George figures so they can make a down payment on the property after just a month's work. Three men sit, enraptured and overwhelmed that their dream of an independent farm life can actually become a reality. Curley returns with Whit, Carlson and Slim. Curley accused Slim of eying his wife, a charge which Slim and others laughed off. Lennie, who still dreams of rabbits, also smiles, which leads Curley to face him aggressively. Curley punches Lennie in the face. Lennie didn't immediately fight back, but rather cry and call George for help. When Curley doesn't back off, George tells Lennie to get 'get'em. Lennie catches Curley's next punch on his massive claw and crushes down on his arm. George told Lennie to let go, but Lennie just grabs harder out of fear. Curley flops like a fish. By the time Lennie finally relaxed his grip, Curley's hand had been shattered. Before Curley goes to the hospital, he agrees to pretend that he caught his hand in the car. Lennie is afraid that he has done something wrong, but George reassures him that he's not like the chapter closes. AnalysisOnce again, each visible action in this section takes place in a bunk house as characters make their exits and entrances. Steinbeck carefully controls events, weaving even the smallest details into a rich whole. The atmosphere remains gloomy as the action progresses from Lennie and George's near-lynching, to candy dog shooting, to the fight between Curley and Lennie - with one exquisite light spot, George's monologue about rabbits and Candy's proposal to fund his dream. To take these events as they occur, almost lynching in Weed gives another example of female danger. Again, Steinbeck gives a voice attitude that is sexist at best. He has already shown Curley's wife to act as desperately vampy as her reputation; Here he poulogs about examples of dangers and misunderstandings that come from sex. A woman in a red weed dress (whose beautiful dress provokes Lennie into action) clearly resembles Curley's attired wife. And George talks about another man, Andy Cushman, who landed in San Quention prison after succumbing a cake (62). Women are in equal danger to Steinbeck's masculine dramatic world. The only good women, George Suggests (61), are the ones whose sexual motives one knows – either because they are completely desexualized, like Lennie's Aunt Clara, or completely sexualized, as not Susy's and Clara's whores. In fact, Steinbeck's double-use name clara (which means clear, suggesting that the social and sexual roles of these two women are transparent) links one model of femininity - motherliness - to its opposite - whoredom. Figures such as a woman in a red dress, or Curley's wife, who seem to exist between these two extremes, immediately outside and up-for-grabs, are presented as dangerous, especially as a sexually innocent man still as powerful as Lennie. It is as dangerous to them as they are for him – they are like pet mice and rabbits that Lennie loves literally death, soft and easily crushed. (Steinbeck reinforces the connection between women and small cuddly creatures at several points, such as when he writes that a woman in a red dress rabbit [ed] to lawmen with his accusation of Lennie (46).) Readers can certainly take issue with Steinbeck's portrayal of women, but their role in the work as kindling problems seems pretty clear. Candy dog shooting draws a parallel between the old swamp and George and Lennie. In fact, Candy and his dog fall off as an old timer version of the younger duo. Just as Lennie is an incredible employee, as well as Candy the dog was once the best damn sheep dog I've ever seen (49). And just as other men can't understand the bond that keeps an apparently hale and smart man like George yoked into the aggravated, infantile Lennie, as well as men unable to understand Candy's sentimental girlfriend with his now-derepit and stinking dog. Steinbeck strengthens his parallel ties in friendship with the constant associations of Lennie and the dogs - he is fully attached to his puppy; he disobeys George's commandments as the dog obeys the owner; and George's teammates often directly resemble the teams one gives the dog, like when he sics George on Curley. Candy thus emerges as the only character in a bunk house who has something approaching George and Lennie preferring social (and possibly socialist) friendship over isolated individualism. Their thematic connection makes him eagerly join George and Lennie in their farm life in nature and understanding. Candy, unlike others, shows interest in others and hope for the future. His sympathetic nature comes through even his decision to allow his dog to die. Candy only relentlessly made his request to put the dog out of his misery when they frame an argument in terms of dog suffering, and even the request is not easily granted. But Candy is finally relent to men because despite his similarities to George and Lennie, Candy is by nature a passive character. He relents other decisions easily, unable to fully stand up for his beliefs. He allows another man to shoot his dog, despite his repeated insisting that he wants to keep an old hound. (The shooting of a dog in the head, a supposedly painless maneuver, predicted later events in history.) The tragic fate of candy dog reminds us that the rest of the society of bunk houses - including even Slim - cannot understand or tolerate sentimental attachment to a weak creature. It's not the world of candy dog, and it seems to be not the world of Lennie either. Steinbeck even subtly suggests that their now realistic dream of co-owning a plot of land can also be too dreamy for hard truths in the world. When Candy decides to collaborate with them and the idea of having a farm becomes tangible, none of the men know how to react. George and Lennie serve their dream as a diversion from the travails of everyday life, not as a real goal. To refer to the final episode of the chapter, the fight between Lennie and Curley, we see firsthand that there is a deep and ruthless ability to violence by the usually obedient Lennie. This violence is sometimes casual and unintentional - like his accidental killing of mice in his pockets - and sometimes an explosion of directed anger, as when he crushed Curley's hand. Lennie seems ready to kill to protect what he loves, whether George or rabbits or whatever you do. Its violence is similar to a child - or a dog; a sudden other affectionate cruelty of a pet. His casual statement that he will snap any cat who tries to kill rabbits in his fantasy holding necks is shocking - we know that he stands for what he says. When George gives him permission to fight back against Curley, Lennie can't control his ability to violence. He only stops crushing Curley's hand when George issues a direct order - so one wonders how he would behave in a similar situation George wasn't there to control him. The fight between Curley and Lennie meets an anticipated confrontation between the two characters, but it does not resolve the situation. We know Curley well enough to sense that his conversational resolution to pretend the incident didn't happen - pretending that he caught his hand in the machine - rings hollow. That said, Lennie's crushing Curley hand - an unusual form of struggle, to put it mildly - is very significant. We've already seen how Curley's hand is related to his sexuality - he keeps one hand soft for his wife. So the damage he sustains resonates with his (already restless) sense of sexual prowess. Lennie, metaphorically at least, crushed more than a human hand - he too his masculinity. Lennie can't understand the meaning of this gesture, but others - or, at least, the reader - can. Lennie has unwittingly unmannered her opponent and implicitly revealed his superior physical (and sexual) prowess. So Steinbeck lays the foundations for a conflict that directly connects Lennie, Curley, and Curley's sexual object, his wife. Wife.