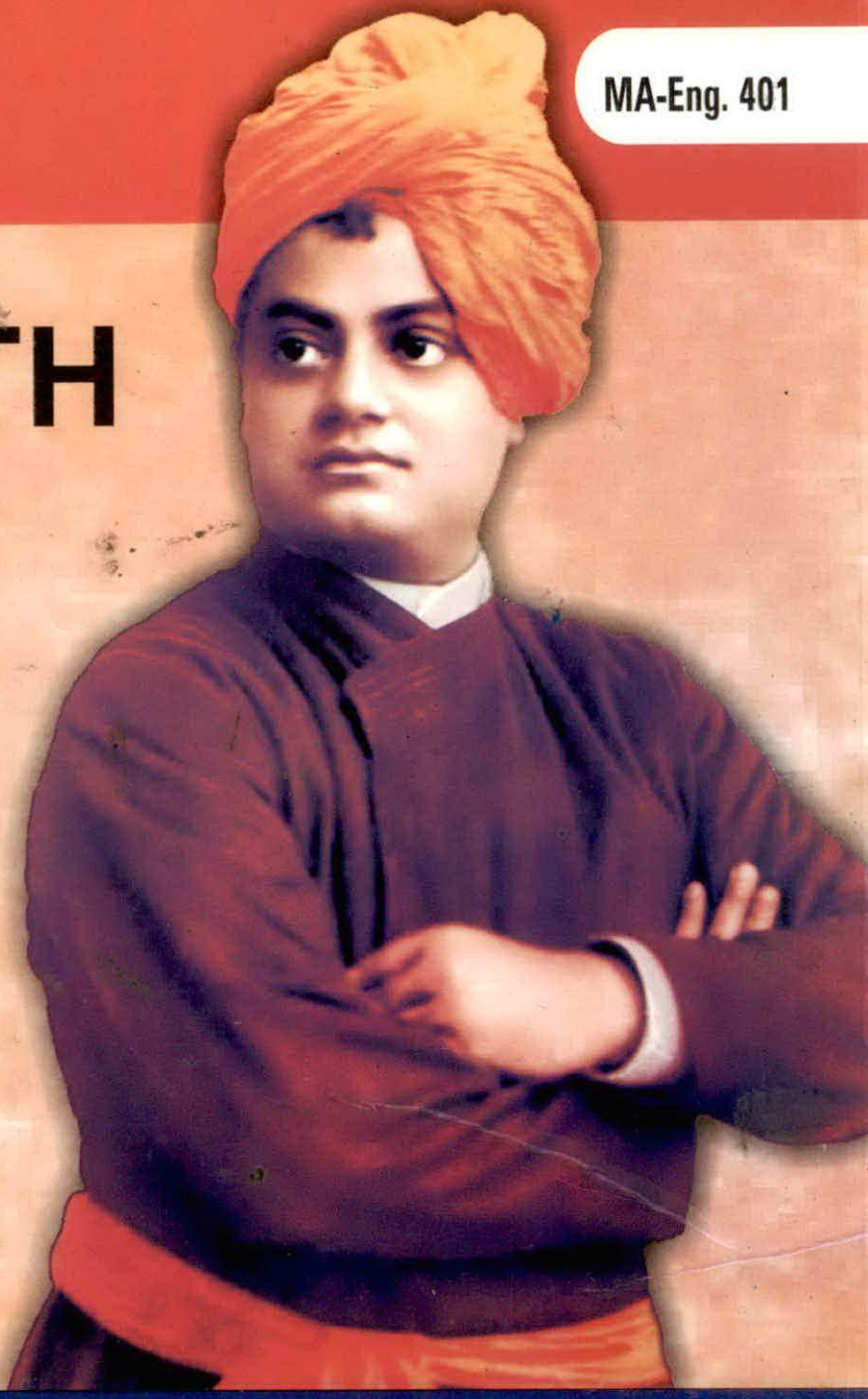
MA-Eng. 401

TWENTIETH CENTURY NOVELS



DIRECTORATE OF DISTANCE EDUCATION

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PREFACE

In this course, we shall deal with various aspects of Twentieth Century Novels

- JOSEPH CONRAD
- FRANZ KAFKA
- JAMES JOYCE & FREDRIC JAMESON
- GABRIEL GARCIA MARQUEZ

SYLLABUS

Semester-IV

Twentieth Century Novels

(MA-Eng-401)

Unit-I : Joseph Conrad—*Nostromo*

V. I. Lenin—Chapters III, IV, and V, from Imperialism, the Highest *Form of Capitalism,* (Moscow: Progress Publishers, 1978).

Unit-II : Franz Kafka

The Trial, tr. Willa and Edwin Muir (Harmondsworth: Penguin, 1953).

Unit-III : James Joyce —*A Portrait of the Artist as a Young Man*

Fredric Jameson 'Postmodernism, or the Cultural Logic of Late Capitalism', in *Postmodernism, or the Cultural Logic of Late Capitalism* (London: Verso, 1991).

Unit-IV : Gabriel Garcia Marquez—One Hundred Years of Solitude, tr. Gregory Rabassa (London: Harper and Row, 1970).

CONTENTS

CHAPTER

1

JOSEPH CONRAD : NOSTROMO

(*V.I. Lenin : Chapters III, IV and V, from Imperialism, The Highest form of Capitalism*)

Nostromo : A Tale of the Seaboard is a 1904 novel by Joseph Conrad, set in the fictitious South American republic of "Costaguana". It was originally published serially in monthly instalments of T.P.'s Weekly.

In 1998, the Modern Library ranked Nostromo 47th on its list of the 100 best English-language novels of the 20th century. It is frequently regarded as amongst the best of Conrad's long fiction; F. Scott Fitzgerald once said, 'I'd rather have written Nostromo than any other novel.

F. Scott Fitzgerald left behind one of the most perfect novels ever written, The Great Gatsby : at least, that is the version of many critics. But even Fitzgerald once said, 'I'd rather have written Conrad's Nostromo than any other novel.' Yet Nostromo is a challenging and multi-layered novel, demanding much of its readers, even when compared with the high demand Conrad places on his other fiction. What is Nostromo about, and how should we analyse this classic modernist novel about South American mining, capitalism, and revolution?

At least on one level, Nostromo is about a succession of political regimes in the fictional South American country of Costaguana: from military dictatorship at the hands of Guzman Bento, to a conservative-democratic uprising against Bento's regime (Ribiera and his Blancos), to the rise of the imperialist capitalism which is embodied by the English (though native-born Costaguanan) Charles Gould and his American backer, Holroyd. Thereafter, there is a failed nationalist revolution against this foreign-backed capitalist venture, led by the Monteros, before this is itself replaced by a socialist group who try to bring the country into a post-capitalist, Marxist future. This, in summary, is the basic framework of the plot on which Conrad builds the dense layered structure of Nostromo.

Joseph Conrad had visited various parts of the world himself - he was a naval man - by the time he came to write Nostromo in 1904. However, for the portrait of a fictional South American state, Costaguana, he relied on several printed sources as well as the material provided to him by his friend,

Cunningham Graham. Conrad had learned French before he learned English, and French literature was very influential on him : his principal literary influences come not from nineteenth-century English writers like Trollope or George Eliot, but from French novelists who are using a different kind of realism - not so much the external realism practiced by the English writers, but a more internalized, psychological realism, such as Flaubert's Madame Bovary.

Flaubert was a particularly strong influence on Conrad, as was Henry James, whose fiction became increasingly experimental or 'modernist' around the turn of the century. Conrad was also influenced by Impressionism, that art-movement which involved giving partial glimpses of the world, filtered through the artist's own consciousness, rather than photographic, 'objective' reproductions of the real world. Although Conrad's attitudes towards Impressionist painting were complicated (he was in the habit of dismissing much of it), the Impressionist mode clearly influenced him in the writing of Nostromo, as in his earlier novella, Heart of Darkness. This has consequences for narrative point of view: the 'omniscient' narrator of Nostromo deliberately withholds details from us, and indeed turns out to be 'un-omniscient', if you like.

It helps to consider in a little more detail what the chief themes of Nostromo are. F.R. Leavis remarked in his analysis of Nostromo (in The Great Tradition) that the novel's main theme is the relation between moral idealism and 'material interests'. Conrad presents this theme through a series of personal histories which relate to this central idea of 'idealism versus materialism' : to name just a few, Charles Gould and his wife, the French journalist Decoud, Dr. Monygham, Giorgo Viola and Nostromo himself.

● PLOT AND NARRATIVE OF NOSTROMO

We won't recount the plot of Nostromo here, because providing any sort of detailed plot summary would make this 'short' analysis considerably longer by several thousand words. But we recommend the 'Introduction' to the Oxford World's Classics edition of Nostromo for a very brief and simplified synopsis of the plot, which allows you to get a handhold on what's going on and who the principal characters are. Another plot summary - which focuses less on the political action of the novel and more on the personal relationships between the characters - can be found in Margaret Drabble's The Oxford Companion to English Literature. But as we say, offering a plot summary would take up too much space here. However, it is worth stopping to consider the Cedric Watts warns us of Nostromo that it's 'the kind of text that needs to be read at least twice, because many of its ironies can only be appreciated at a second reading'. Indeed, the novel is out to make us question any easy judgments or analyses of

people or institutions: Nostromo 'embodies questions about the very activity of making sense of life.' Watts goes on to argue that in its wedding of the public to the private, of smaller domestic relationships to grand political structures, Nostromo is comparable in scope to War and Peace.

Terry Eagleton, in The English Novel: An Introduction, calls the narrative of Nostromo 'crab-like' and 'broken-backed', 'full of flashbacks, deferments and multiple perspectives' which 'question the view that there is any simple upward evolution at stake here'. The novel appears to be about progress, like many novels (romances are progressions towards true love and a happy ending, adventure narratives move towards fulfilling the quest for treasure etc., a detective story moves towards discovering the story behind the crime), but in Nostromo it is not easy to see how the succession of various modes of power are moving towards 'progress' in any straightforward sense.

What's more, the note on which the novel ends - with the suggestion that a Marxist revolution will displace the current regime - cannot be simply read as the culmination of something, as a neat conclusion or realisation of the country's main political interests. Conrad suggests that this coming Marxist revolution will probably be just the same as the former regimes (much as, later in the twentieth century, would play out in real life, as religious or imperial regimes gave way to Communism in Europe and Asia, ostensibly in the name of political improvement, although these replacement regimes actually ended up being just as oppressive and unjust as the power structures they had replaced).

There is a link here between the succession of failing/failed revolutions and the unusual chronology of the novel (which makes much use of analepsis/flashback and prolepsis/flashforward): in refusing to offer us a straightforward linear plot, is Conrad suggesting that things are no better at the end of the novel than they were at the beginning. Is he seeking to undermine the implicit message of much nineteenth-century fiction, namely that novels were about charting a journey of improvement (in Bildungsromans, for instance: Pip in Great Expectations becomes a wiser man, Jane Eyre ends up with Mr. Rochester)?

Another purpose served by the anachronic structure of the novel's narrative ('anachronic' is Gerard Genette's term and refers to narratives which are told out of sequential order, or with much recourse to flashback to past events and anticipation of future events) is that it allows Conrad to link together symbolically certain events or moments in the novel which he could not otherwise have connected together so easily, if telling the story in a consecutive fashion. Conrad is, in part, laying bare such common storytelling devices.

BACKGROUND

Conrad set his novel in the town of Sulaco, a port in the western region of the imaginary country Costaguana. In his "Author's Note" to later editions of Nostromo, Joseph Conrad provides a detailed explanation of the inspirational origins of his novel. There he relates how, as a young man of about seventeen, while serving aboard a ship in the Gulf of Mexico, he heard the story of a man who had stolen, single-handedly, "a whole lighter-full of silver". As Conrad goes on to relate, he forgot about the story until some twenty-five years later when he came across a travelogue in a used-book shop in which the author related how he worked for years aboard a schooner whose master claimed to be that very thief who had stolen the silver.

Nostromo is set in the South American country of Costaguana, and more specifically in that country's Occidental Province and its port city of Sulaco. Though Costaguana is a fictional nation, its geography as described in the book resembles real-life Colombia. Costaguana has a long history of tyranny, revolution and warfare, but has recently experienced a period of stability under the dictator Ribiera.

Charles Gould is a native Costaguanero of English descent who owns an important silver-mining concession near the key port of Sulaco. He is tired of the political instability in Costaguana and its concomitant corruption, and uses his wealth to support Ribiera's government, which he believes will finally bring stability to the country after years of misrule and tyranny by self-serving dictators. Instead, Gould's refurbished silver mine and the wealth it has generated inspires a new round of revolutions and self-proclaimed warlords, plunging Costaguana into chaos. Among others, the forces of the revolutionary General Montero invade Sulaco after securing the inland capital; Gould, adamant that his silver should not become spoil for his enemies, orders Nostromo, the trusted "Capataz de Cargadores" (Head Longshoreman) of Sulaco, to take it offshore so it can be sold into international markets.

Nostromo is an Italian expatriate who has risen to his position through his bravery and daring exploits. ("Nostromo" is Italian for "shipmate" or "boatswain", but the name could also be considered a corruption of the Italian phrase "nostrouomo" or "nostr'uomo", meaning "our man"). Nostromo's real name is Giovanni Battista Fidanza-Fidanza meaning "trust" in archaic Italian.

Nostromo is a commanding figure in Sulaco, respected by the wealthy Europeans and seemingly limitless in his abilities to command power among the local population. He is, however, never admitted to become a part of upper-class society, but is instead viewed by the rich as their useful tool. He is believed by Charles Gould and his own employers to be incorruptible, and it is for this reason that Nostromo is entrusted with removing the silver from

Sulaco to keep it from the revolutionaries. Accompanied by the young journalist Martin Decoud, Nostromo sets off to smuggle the silver out of Sulaco. However, the lighter on which the silver is being transported is struck at night in the waters off Sulaco by a transport carrying the invading revolutionary forces under the command of Colonel Sotillo. Nostromo and Decoud manage to save the silver by putting the lighter ashore on Great Isabel. Decoud and the silver are deposited on the deserted island of Great Isabel in the expansive bay off Sulaco, while Nostromo scuttles the lighter and manages to swim back to shore undetected. Back in Sulaco, Nostromo's power and fame continues to grow as he daringly rides over the mountains to summon the army which ultimately saves Sulaco's powerful leaders from the revolutionaries and ushers in the independent state of Sulaco. In the meantime, left alone on the deserted island, Decoud eventually loses his mind. He takes the small lifeboat out to sea and there shoots himself, after first weighing his body down with some of the silver ingots so that he would sink into the sea.

His exploits during the revolution do not bring Nostromo the fame he had hoped for, and he feels slighted and used. Feeling that he has risked his life for nothing, he is consumed by resentment, which leads to his corruption and ultimate destruction, for he has kept secret the true fate of the silver after all others believed it lost at sea. He finds himself becoming a slave of the silver and its secret, even as he slowly recovers it ingot by ingot during nighttime trips to Great Isabel. The fate of Decoud is a mystery to Nostromo, which combined with the fact of the missing silver ingots only adds to his paranoia. Eventually a lighthouse is constructed on Great Isabel, threatening Nostromo's ability to recover the treasure in secret. The ever resourceful Nostromo manages to have a close acquaintance, the widower Giorgio Viola, named as its keeper. Nostromo is in love with Giorgio's younger daughter, but ultimately becomes engaged to his elder daughter Linda. One night while attempting to recover more of the silver, Nostromo is shot and killed, mistaken for a trespasser by old Giorgio.

● MAJOR CHARACTERS

The following character summaries, while brief, may help to separate some of the principal characters out into separate entities, as it can prove a challenge upon a first read to keep track of who's who :

- Nostromo (or Giovanni Battista Fidanza) - a charismatic Italian seaman who has settled in Sulaco and established a reputation for leadership and daring; as an employee of the Oceanic Steam Navigation Company, he earns the unofficial title of the "Capataz de Cargadores", or "Head Longshoreman."
- Charles "don Carlos" Gould, a.k.a. "King of Sulaco" - an Englishman by ancestry and temperament, he is nevertheless a third generation

Costaguanero; owner of the San Tomé Silver Mine, a bequest from his late father who was forced into ownership of the then derelict mine as repayment for many forced loans made to the corrupt government of Guzman Bento; the mine becomes his single-minded obsession Charles Gould is the novel's protagonist (of sorts), working on the 'Gould Concession', or silver mine, which he has inherited from his father (the same Concession also killed his father). His father, who was coerced into running the Concession, warned his son, before he died, to have nothing to do with the silver mine, but Gould, an idealist, believes he can make Costaguana a better place if he can use the mine to bring prosperity to the land. Gould pins his hopes on 'material interests', believing that the way to save the town of Sulaco from lawlessness is to set up a thriving economic structure.

- But he is an idealist because he believes that, in setting up a thriving economic town, Sulaco will become a better place. Along with his friend Don José Avellanos (a fellow idealist), he supports Don Vincente Ribiera's dictatorship. His wife, Emilia Gould, looks on while her husband becomes more successful in redeeming the business, and less successful in managing his personal life and marriage.
- Mrs. "dona Emilia" Gould - the English-born wife of Charles Gould; an altruistic and refined woman of strong will but who ultimately finds herself second to the mine in her husband's attentions
- Dr. Monygham - a misanthropic and taciturn English doctor and long-time resident of Costaguana; rumors swirl about him regarding his past involvement in political plots. Like Gould, he holds to an ideal - an ideal of conduct and propriety. He is, as the narrator remarks, 'an officer and a gentleman' of the Merchant Service. A man of real moral integrity, he is devoted to Mrs. Gould. He was one of the men who were tortured by the sadistic priest Father Berón, some years before the main action of the novel. Under torture, he was coerced into giving away the names of his close friends who were rumoured to be in a conspiracy against Guzman Bento, during Bento's dictatorship some twenty years before.
- Martin Decoud - a Costaguanero who has spent much of his time in Paris and considers himself a European by temperament if not birth; he returns to Costaguana and becomes an outspoken journalist and editor of the progressive newspaper Porvenir ("The Future"); initially a cynic, he becomes the intellectual force behind the idea of independence for the Occidental Province of Costaguana; he is also in love with Antonia Avellanos. Martin Decoud is the French intellectual and journalist, he is Nostromo's companion during the night in the Gulf. Like Nostromo, he has no ideals. He labels Charles Gould a 'sentimental Englishman' who 'cannot exist without idealizing every simple desire or achievement. He [Gould] could not believe his own motives if he did not make them first a part of some fairy tale.' Unlike Gould, Decoud has no time for the 'sentimentalism of the people that will never do anything for the sake of their passionate desire, unless it comes to them clothed in the fair robes of an ideal'. However, his passion for Antonia Avellanos leads to the mine being saved and the aims of both the patriots and the idealists achieved.

- Don José Avellanos - the patriarch of one of the most prominent families of Sulaco and a close confidant of Charles Gould; he suffered greatly under the dictatorship of Guzman Bento and now has complete allegiance to Gould.
- Antonia Avellanos - a highly educated and cosmopolitan daughter of Don José; held in awe by the other young women of Sulaco.
- Giorgio Viola - an exiled Italian revolutionary who once fought alongside Garibaldi but who is now an innkeeper in Sulaco and the father of two daughters. Giorgio Viola is the Garibaldino (he was formerly in the army of the Italian revolutionary Giuseppe Garibaldi), he is a libertarian idealist who wants independence for Costaguana. For Leavis, he 'represents with monumental massiveness the heroic age of the liberal faith', that is, a sort of humanism or religion of doing good (rather than being affiliated to a specific religion such as Christianity).
- Teresa Viola - the wife of Giorgio Viola.
- Linda Viola - the eldest daughter of Teresa and Giorgio; she is in love with Nostromo.
- Giselle Viola - the youngest daughter of Teresa and Giorgio.
- Captain Joseph "Fussy Joe" Mitchell - the English Superintendent of the Oceanic Steam Navigation Company's offices in Sulaco and supervisor of Nostromo.
- President don Vincente Ribiera - Costaguana's first civilian head of state, who takes over after the overthrow of the tyrannical Guzman Bento; a member of the landed aristocracy; corpulent to the point of infirmity; highly respected abroad and full of good intentions, and many of the characters, including Charles Gould, place their hopes in his ability to bring democracy and stability to Costaguana.
- Guzman Bento - a former dictator of Costaguana whose death some years before the novel opens had ushered in a renewed period of political and economic instability; the period of his rule was a dark and bloody chapter in the history of Costaguana.
- General Montero - an early supporter of Ribiera; a self-made man from peasant stock; he manages to muster an army of supporters to eventually overthrow Ribiera.
- Pedro Montero - the younger brother of General Montero.
- Senor Hirsch - a Jewish hide merchant who finds himself in Sulaco at the time of the political upheavals that comprise most of the novel. a hide merchant and 'embodiment of fear' (in Leavis's phrase), the man is later tortured (and eventually killed) by the rebel Colonel Sotillo by being hung up by his wrists, in order to make him confess where the silver is.
- Colonel Sotillo - the commander of a military unit in Esmeralda, up the coast from Sulaco; he abandons the Ribiera regime and joins the uprising of General Montero and is the first to arrive in Sulaco after the fall of the Ribiera government; his loyalties, however, are soon consumed by a mad desire to get hold of the silver of the San Tomé Mine.
- Holroyd - wealthy American industrialist and financier of the San Tomé Mine.

- Hernandez - leader of a gang of bandits.
- Father Roman - Catholic Priest, chaplain to miners, former military padre, and Hernandez's "bandit chaplain".
- Father Corbelán - Catholic Priest, Don José's brother-in-law, and eventually Cardinal Archbishop of Sulaco.
- General Barrios - commander of the military in the Occidental Province.
- Don Pepe - the manager of the San Tomé Silver Mine under Charles Gould; under Gould's orders, he is prepared to blow up the mine rather than let if fall into the hands of the Montero forces.

Nostromo Summary

Part 1 : Chapter 1

- The "Part First" of this novel is called "The Silver of The Mine." Holy Yoda-style diction, Batman. Why can't it be called First Part : The Mine's Silver? You'll have to ask Joe Conrad.
- This chapter is pretty action-free (and proud). It gives us a detailed description of the physical landscape in Sulaco, a fictional Latin American port/province (which located in the fictional Republic of Costaguana).
- Also, we hear the story of three dudes who went looking for treasure and got in trouble as a result: symbolically important anecdote alert.

Part 1 : Chapter 2

- Still not a ton going on here in the way of action. We get a little bit of history about the Oceanic Steam Navigation Company (O.S.N.), for which Sulaco is a port of call.
- We also finally get some information about characters, including Captain Mitchell (the superintendent of the O.S.N. in Sulaco) and Nostromo (who works for Captain Mitchell).
- Also, we dip into tales of political turmoil in Sulaco/Costaguana. We hear about Nostromo's role in helping a dictator, SeñorRibiera, escape from revolutionaries, and a little bit about the aftermath of that escapade. Seems like a passing anecdote at first.

Part 1 : Chapter 3

- He narrator describes the way in which Giorgio Viola, the hotelkeeper, hid from looters/revolutionaries on the day of SeñorRibiera's escape from Sulaco, with his family in tow. Giorgio's wife, Teresa, was apparently super annoyed that Nostromo, who lived with them, wasn't there to protect them.
- After cowering in the house with the windows covered for a while, they heard a crowd of people running by; however, no one tried to get in.
- Then, there was a loud bang on the shutter as Teresa started to scream. Someone from outside was shouting to get in, Ugh, creepy.

Part 1 : Chapter 4

- We now learn that it was Nostromo banging on the shutter in the previous chapter. Phew, not bandits.

- We then get more general information/reflections on Viola, his family, and his business running the hotel and cooking for/serving the "SignoriInglesi"—that is, English engineers who are staying at the hotel.

Part : Chapter 5

- Now we've jumped back in time to eighteen months prior to Don Vincente's unceremonious booting from the country, when he was in Sulaco to celebrate breaking ground on the National Central Railway.
- We meet yet more characters, including Mrs. Emilia Gould, the wife of Charles (aka Don Carlos), who runs the San Tomé silver mine. Also, Sir John, the chairman of the railway board, was there, visiting from London.
- We also get some background on Moraga (the agent of the mine) and the Montero brothers.
- The narrator then describes how Don Vincente's tour plugging the national railway came about. General Montero accompanied Don Vincente on this trip.
- Finally, the narrator describes Sir John's trip to meet with the chief engineer of the railway before heading into Sulaco with the assistance of (and under the protection of) Nostromo. Okay, now we have a handle on the chief characters in this novel.

Part 1 : Chapter 6

- Now it's time to meet the Goulds, who are pretty important players. They are an English couple. Charles (a.k.a. Carlos) Gould's family goes back in Costaguana for three generations, and his uncle was briefly President of the state of Costaguana (during the Federalist period) before he was executed. Eek. He has a wife named Emilia.
- We learn about their early life in Costaguana, to which Mr. Gould returned after his father's death (having spent a good portion of his life in Europe).
- We also learn about the Goulds' relationship with Avellanos, a neighboring family.
- Then, we get information about how Charles came to take over the San Tomé mine, including the government "concession" that "gave" the mine to his family (which basically ruined his father).
- As part of that story, the narrator relays how an American steel/silver tycoon named Holroyd got involved in the mine and how his relationship with Charles developed over time.
- We hear about Holroyd's surprise visit to inspect progress on the mine, and Charles's conversation with Emilia afterwards.

Part 1 : Chapter 7

- We also learn more about the Goulds' travels in collecting labor and preparing the mine to open, and particularly Mrs. Gould's reactions and reception on these trips.
- We then get a peek into the political wheelings and dealings that make the mine possible. Charles met with a Sulaco political chief (referred to as "Excellency," which is fancy-shmancy) and bribed him, apparently.

"Excellency" was all smiles upon getting the money, to Charles's face, but then privately thought about how much he didn't like Gould.

- The chapter also talks about Moraga and his role as the San Tomé mine's agent, and Bonifacio, a muleteer (a dude who drives mules) who was entrusted with bringing Moraga's letters to his uncle, Don José Avellanos.

Part 1 : Chapter 8

- Moving right along, we learn about the mine's effect on life in Sulaco prior to the arrival of the railway. Apparently, it had a steadying effect.
- We then learn more about the mine and how it developed, and how life among the miners went down.
- The narrator also describes how Nostromo kept order among (read: punished) the workers when they tried to strike.
- We learn about the relationship between Dr. Monygham and Father Román.
- Then, we get more details about the Goulds' lives leading up to the mine's first production-and the moment they produced their first silver ingot. We wish we had stories like that. Or ingots like that.
- This somehow leads into a story about Hernández, a famous bandit-apparently seeing the ingot reminded Don Pepe of him.
- The chapter gets into more detail about how the mine and those associated with it gained power and influence, and the backlash this may have created among Costaguana politicians.
- We hear about the first shipment of silver to San Francisco via an O.S.N. boat and get some more deets about how distribution worked.
- And now we're back to more history of the political landscape in Costaguana. Apparently, the mine emerged at a time of relative peace-and in political conditions that allowed it to flourish.
- The narration now jumps back to Sir John's trip to Costaguana to promote the railways, which Charles Gould helped out with. During his trip, Sir J. got the impression that the San Tomé mine had helped finance the revolution that brought Don Vincente, a dictator, to power. He's right on the money with this theory.
- We hear more about a lunch held on the Juno during Sir John's visit and the dynamics between Gould, Don Vincente, Sir John, Mrs. Gould, and General Montero that were evidently at play that day. This was Don Vincente's first official visit to Sulaco.
- During the lunch, Don Vincente spoke, as did General Montero. The general made a somewhat ominous reference to the honor of the country being in the hands of the military yuck. That doesn't sound good.
- During his speech, Montero ended up staring directly at Sir John and, thinking of some "lately-negotiated loan" (I.8.56), offered a toast to the man bringing Costaguana 1.5 million pounds. Apparently, it was super awkward.
- Anyway, the group recovered, and then Mrs. Gould took the opportunity to ask Sir John for a favor: when the rail line was built, she asked that Giorgio Viola's house not be disturbed. Sir John agreed.

- Mrs. Gould went to tell Viola, and then Viola told Nostromo.
- Nostromo then left Viola, riding off on his horse. As he rode through throngs of people, he was greeted and stared at by tons of people. Apparently, he really was quite the big deal. One guy was even addressing him as "his worship" and begged for a job on the wharf.
- Nostromo then arrived at a dance hall, and ran into a girl he called Morenita. Apparently, they were an item, and they had a flirty but fighty encounter. He ended up demanding that she cut all the silver buttons off of her shirt as a "present." This weirdo demand is (according to Nostromo) intended to appease her, because it's to let others know that she and Nostromo are lovers. Not surprisingly, Morenita doesn't like idea of ruining her shirt for Jerk-stromo, and ended up wandering away in a huff.
- The chapter ends by noting that Don Vincente had departed from Sulaco, and reminds us that he would return a year and a half later in the process of fleeing the country. In other ominous foreshadowing, we learn that Nostromo's heroics in saving Don Vincente on that occasion ultimately resulted in a "fatality." Dum dumdum.

Part 2 : Chapter 1

- "Part Second" is called "The Isabels" and begins with a description of how life went on for folks affiliated with the mine during the war alluded to in the previous section/chapter.
- Because the war had brought back some of the retro symbols of Costaguana's Federalist period (like provincial flags), the narration then veers into memories of another war that brought the tyrant Guzmán Bento to power.
- We learn about how Avellanos, who was targeted by Bento, suffered during that conflict. This country isn't big on peacetime, we guess.
- Then, the narrator describes how Avellanos gained power and influence after Bento's death, and how he helped bring Don Vincente to power and revived the Blanco party.
- Hey-we feel you, Shmooper. There are enough characters in this novel to fill a megacity. Hold tight and we promise they'll all sort themselves out.
- Avellanos's relationship with the Goulds is also mentioned. So are Charles Gould's private views regarding the ethics behind his political power and influence.
- Finally, the end of the chapter describes the means by which Gould got Holroyd interested in helping Ribiera in his rise to power (by helping, of course).

Part 2 : Chapter 2

- This chapter picks up just a little bit after where the last one left off (which is actually pretty unusual in this scattered book!), with Ribiera settling into life as dictator after some military struggles.
- Looks like we're going to dig into this period in Costaguana in a more extended way. Phew. We were getting whiplash from all our rigorous time-travel.

- General Montero had been instrumental in securing victory for Ribiera. However, almost immediately after Ribiera rose to power, Montero emerged as a threat to him-which was reaaaaally tricky politically, since Montero was a super popular war hero at that point (and so not easy to quash).
- Six months after the President and Montero visited Sulaco together, news reached Sulaco that Montero (with assistance from his brother, Pedrito) had brought over a military coup in "the name of national honour." In Montero's view, Ribiera had sold this honor to foreigners.
- The narrator then offers details about how Sulaco, which was physically removed from the violence, fared during the war.
- We learn that a bandit named Hernández had volunteered to help serve Don Vincente (and bring in his followers to do the same) in exchange for a pardon for his previous crimes. There is no mention of whether the offer was refused or accepted.
- We then hear about when troops embarked for war from Sulaco, and we meet Avellanos's daughter, Antonia, who was sitting in Mrs. Gould's carriage to watch the departure.
- We then get some details about Antonia. Apparently, she's quite the smarty-pants, and a beauty to boot.

Part 2 : Chapter 3

- We pick up here just a few moments later, with Antonia, Don José, and Mrs. Gould hanging out in the carriage and General Barrios stopping by to say hello to Mrs. Gould. While all this was going on, Antonia was checking out some dude standing nearby. We soon learn that his name is Martin Decoud.
- We then get a little information about how Martin, who was born in Sulaco but had lived a lot of his life in Europe, ended up coming back home.
- He had been living in France until he was recruited to serve on the "patriotic small-arms committee of Sulaco," a position he was offered because he was likely to be loyal to Don José (his godfather) and his political/business associates.
- Martin's appointment and his activities took place behind the back of General Montero, who at this point was apparently still part of Ribiera's government but not trusted.
- Martin's job was apparently to get arms into the hands of General Barrios. He decided to deliver them himself-he made an excuse about wanting to see his job through to the end, but his sister suspected his motive was to see Antonia.
- Whatever his motive, he traveled to Costaguana to deliver the arms. Before he could arrive, however, Montero had already turned against Ribiera.
- Martin had been planning to return to Europe right away but, after seeing Antonia, seemed to change his mind. So, he stuck around.

- Because he had demonstrated some talent for writing and journalism previously, Martin gets tapped to run the anti-Monterist newspaper Porvenir (to combat the claims being made in the pro-Monterist press, naturally).

Part 2 : Chapter 4

- After that detour into Martin's background/reasons for being in Sulaco, we've flashed back to the day of the Sulaco troops' departure for battle against General Montero's people, with Martin leaning against Mrs. Gould's carriage.
- We get a little bit of the conversation between General Barrios and Mrs. Gould, with a healthy amount of backstory on Barrios thrown in.
- Then General Barrios has to depart, and Mrs. Gould's carriage (with Martin now in it) departs for the Goulds' house. They stop at Viola's hotel along the way to chat/grab some water. In the process, Martin and Viola grumble a little bit about politics.
- Martin's generally mocking/sarcastic tone seems to rub everyone in the company the wrong way, including a dude named Scarfe (who worked for the railway), who comes by to pay his respects to Mrs. Gould.
- Then, Scarfe goes on a tirade about Montero, noting, "There was no saying what would happen to the railway if the revolution got the upper hand" (II.4.31). His ramblings about Montero, how much he loves working on the railway, etc., don't really go over well, and after a really awkward silence, Mrs. Gould ordered the carriage on. Scarfe is left behind, apparently a bit puzzled/embarrassed by the chilly reception his speech got.
- Meanwhile, the folks in the carriage discuss Scarfe's immaturity and enthusiasm for Ribiera and the railway industry, as well as the larger political/cultural currents that Scarfe symbolizes.

Part 2 : Chapter 5

- Picking up where the last chapter left off, Mrs. Gould, Antonia, Don José, and Martin are still discussing Costaguana politics when they arrive back at the Gould residence. Martin makes some comments that Mrs. Gould takes as a slam against her husband, as does Antonia. Martin denies that he means to neg Mr. Gould, though.
- Martin and Antonia then move off from the group a bit, onto the balcony outside the main salon where everyone has been having tea, and he tries to get her to understand his political views better. He also suggests that they leave Sulaco together. During their conversation, he lets drop that he has managed to make friends with Nostromo.
- Meanwhile, other friends of the Goulds come around to talk politics and war.
- After a little while, Antonia goes back into the house and leaves with Mrs. Gould and the chief engineer.
- Martin also comes in from the balcony and engages in banter/discussion with Father Corbelán, who (we then learn) the chief magistrate had wanted to deport for riling up the populace in the wrong ways and being in touch with the robber Hernández. Tsk tsk, Father.

- Then, Father Corbelán gets on Martin's case for being a heathen, and Martin kind of half-heartedly defends himself.
- Slowly, the visitors trickle out (including Martin) until only a hide-merchant named Hirsch from Esmeralda is left. Hirsch is feeling pretty tweaky about his future trade prospects in the country and is trying to get Gould's reassurance. Also, he keeps harping on his disconcerting first meeting with Nostromo on the road to Sulaco. Apparently, Hirsch initially took Nostromo for a bandit. When Gould reassures him Nostromo is good people, Hirsch doesn't seem to believe it, emphasizing that Nostromo had been talking to bandits.
- Hirsch then tries again to get Gould to talk business prospects, offering to put him in touch with a German dynamite dealer. At this point, Gould finally loses his patience with the dude and explains that he already has plenty of dynamite. Wait, what? What does he need dynamite for?
- After Mr. Hirsch leaves the chief engineer, also on his way out, casually mentions that now he knows where to go for extra dynamite, should he need it. Gould insists that he will not be letting any of it go, as he is keeping it ready to blow up the mine (!), if that should become necessary.
- Oh right, they're at war. Apparently, he really doesn't want the mine getting into the wrong hands.

Part 2 : Chapter 6

- After his company leaves, Mr. Gould retires to his room, where he finds his wife.
- Mrs. Gould is worried about their precarious position in light of recent events. Mr. Gould doesn't really want to talk about it, however, and doesn't seem inclined to acknowledge her worries.
- He then mentions he is going up to the mine later that evening, so he can bring some silver back down the next day. She leaves him so he can get some sleep before heading out.
- Upon leaving her husband, Mrs. Gould discovers that Martin had supposedly returned to search for Antonia's lost fan.
- However, she soon discovers this is a cover story offered for the benefit of Basilio, the head servant. He has actually returned to talk to Mrs. Gould.
- He explains that he has received news from the local telegraphist that Sta. Marta, an important Costaguana town, has reportedly fallen to the Monterists, which put the anti-Monterist military effort in jeopardy.
- Although they aren't sure the rumors can be believed, they discuss possible solutions to this new crisis. Martin's idea is to bring about another revolution. Before he gets into the details, he suggests keeping Mr. Gould in the dark, thinking him too much an "idealist" (II.6.70).
- Mrs. Gould guesses correctly that Martin's idea is to separate the Western (Occidental) province of Costaguana from the rest. They then discuss ideas and strategies for how to make that happen, as well as other logistics (*e.g.*, the silver shipment coming down the next day, which will be bait for looters, revolutionaries, etc.).

- Martin mentions that he has gotten Nostromo to agree to help out the European contingent in Sulaco if rioting breaks out. They then discuss Nostromo's trustworthiness.

Part 2 : Chapter 7

- The chapter opens with Martin holed up in the Violas' hotel writing to his sister. It is nighttime, and apparently it has been quite an eventful day.
- In the letter, he describes Ribiera's escape and the looting/rioting that occurred that same day (which we had already heard about from the omniscient narrator earlier in the novel) and his involvement in the day's events.
- He announces that the political tides have turned in the Provincial Assembly.
- Taking a break from writing, he then talks to Viola's two daughters, who are also in the room cowering in the corner. They talked a lot about Nostromo.
- When Martin returns to writing, he notes that Barrios's troops had reached Cayta and sent word that 'The greatest enthusiasm prevails' there (II.7.35). Finally, some good news.
- He also describes helping out with the wounded when he visited the Goulds' house (they were being treated there).
- When he went upstairs at Casa Gould, he found what was left of the Provincial Assembly getting ready to surrender. He railed against them for considering playing ball with Montero, but they weren't impressed-except, perhaps, for Don José, who seemed to offer his blessing to Martin's plans to resist Montero's governance.
- At this point in the letter, he tells his sister that Don José was apparently close to death the last time Martin saw him (after the run in at Casa Gould). That was also the last time he saw Antonia.
- In other news, Father Corbelán had fled from Sulaco the previous evening.
- Martin then went back to the meeting at Casa Gould and described the plans he had been making with Don Carlos, Antonia, and Mrs. Gould to resist the Monterist takeover. They had discussed getting financial support for their scheme from Holroyd. Later in the meeting, the engineer-in-chief of the railway had joined them.
- Unfortunately, the engineer wasn't coming without news: He said that the telegraph operator at the foot of the mountains had gotten in touch saying that Ribiera, contrary to what he believed, had been followed over the mountains-by Pedro Montero, the general's brother, who was planning to seize Sulaco. He and his men had found Bonifacio lying on the road and killed him.
- With that detail, Martin essentially brings his sister up to date. He is expecting Pedro Montero in Sulaco in less than thirty hours.
- To make matters worse, they are also expecting another set of Monterist forces to arrive by sea from the fallen garrison of Esmeralda-and those folks are expected before daybreak. Knowing that Montero was likely to

kill him for his anti-Monterist news reporting, Martin plans to get out of dodge ASAP. He and the silver shipment that just came down to Sulaco from the mine would be fleeing together with some help from Nostromo.

- Nostromo then returns to the hotel from fetching the doctor for Teresa Viola, who is dying. Before being allowed to leave for their mission to get the Gould silver (and Martin) out of Sulaco by boat, Nostromo has to go visit with Teresa. Martin goes ahead to the boat with the Goulds, leaving Nostromo behind to complete that last task.
- During their visit, Teresa seems dissatisfied with Nostromo's level of devotion to her and her family and his choices overall. Also, she tries to get him to go fetch a priest for her, but he refuses because he needs to hit the road with the silver.
- Nostromo then goes to the lighter, and he and Martin set off with the silver alone... or at least thinking they are alone.
- As they float along, Nostromo and Martin discuss the Goulds' motivations and wisdom in having Nostromo risk his neck to save the silver like this. Nostromo laments the way he left Teresa.
- Then, hearing some weird noises coming from elsewhere on the boat, Nostromo comes to realize they weren't alone, and they discover Hirsch hiding under the half-deck.

Part 2 : Chapter 8

- They soon learned that Hirsch has stowed away in the lighter in a desperate attempt to get away from Sulaco and is hysterical.
- This discovery definitely presents a bit of a complication, since they are trying to get away from shore as quickly and quietly as possible. They know that the steamer from Esmeralda will be arriving soon-and that the soldiers on board will definitely be interested in stealing that silver-so keeping their presence on the DL is key.
- They aren't sure what to do with Hirsch, but the moment for killing him (which both Nostromo and Martin considered) has passed. Good for morality, bad for... everything else.
- Since they can't, you know, turn on any lights or make any considerable noise whatsoever, they are kind of hampered in the navigation department. Also, there is no wind. These guys just can't catch a break, it seems.
- Nostromo decides that he will try to get them over to the Isabels, a group of small islands off the coast, so they can hide the boat from view before daybreak. He does not want to just be floating out there, visible to all, when the sun comes up.
- However, before they can execute that plan, they hear the dreaded steamer approaching.
- The steamer stops very close to them (eep). However, since it is still dark, and Nostromo and Martin are being super quiet, the steamer folks don't know they're there. Yet, Martin and Nostromo keep chatting quietly while waiting for the situation to resolve, discussing what they will do with the treasure if they are discovered and how they would attempt to get away. Sinking their own ship seems to be the best option.

- Then the omniscient narration kind of switches over to give us a glimpse of what is happening on the steamer, including Sotillo's thoughts and motivations in heading toward Sulaco. Apparently, he has no idea that the President has escaped, or that Montero is actually on his way to Sulaco as well. Also, he has no idea that folks in Sulaco had been warned he was coming.
- We also learn about the various squabbles that are going on on the steamer, some of which lead the engineers to stop the steamer briefly.
- When the steamer's captain finally get a brief glimpse of the Isabels, a key orientation point, he knows exactly which direction to go in to get into the harbor. He starts moving the steamer that a ways.
- The narration switches back here to Nostromo and Martin on the lighter, who hear the steamer on the move and correctly guess where it is headed.
- Well, almost correctly-they think that the steamer would pass close to them but avoid hitting . . . well, they are wrong about that. The steamer hits the lighter obliquely, leaving the lighter half-swamped as a result. Uh oh.
- The good news is that those aboard the steamer have no idea there had been a collision, since the steamer is so much larger. However, in the wake of the incident, Hirsch starts screaming once again and ends up in the water, where the steamer picks him up. He is questioned, but Sotillo and his men don't really believe anything he had to say, since he seems too freaked out to make sense.
- Meanwhile, back on the lighter, Nostromo and Martin pump water out to try to keep her afloat long enough to get her to the Isabels. They succeed, coming ashore and hiding the treasure without being detected.
- Then, leaving Martin with the food from the boat and the treasure hidden, Nostromo gets back in the lighter and heads out again, promising to try to return within a couple of days.
- Although he has originally been planning to head back to the harbor on the lighter, Nostromo figures that he would get a lot of questions that way and probably end up in prison. So, instead, he sinks the lighter offshore and, at the end of the chapter, intends to swim a mile to an abandoned fort where he can catch a much-needed nap.

Part 3 : Chapter 1

- Ye olde "Part Third" is called "The Lighthouse."
- The narration picks up back in Sulaco, where preparations for the arrival of the steamer are underway. In particular, we learn what the chief engineer of the railway is doing to prepare. His strategy: Get out of the way and don't give the new guys in power a reason to be angry.
- He is primarily concerned with protecting the railway's interests. However, he does manage to buy people in the resistance some time and breathing room to prepare by giving out that Pedro Montero was perhaps a bit closer to arriving in Sulaco than he actually is, which encouraged the two newly appointed "chiefs" of the land, Fuentes and Gamacho, to leave the city alone long enough to ride out to meet "Pedrito."

- Chatting together in Viola's hotel, the engineer and Doctor Monygham discuss Teresa's health. Mrs. Gould has taken the Viola daughters back to Casa Gould with her, and the doctor is staying at her request to look after Viola and his wife. The engineer is considering staying as well to protect the place from Sotillo's men.
- They discuss how to get the doctor out of town the next day, and the likelihood that he and the Goulds (and the Goulds' swag) are in danger. They also talk about Martin, Holroyd, and Nostromo.

Part 3 : Chapter 2

- This chapter starts off with Captain Mitchell's memories of that night.
- After the lighter's departure, Mitchell prowled around and kept an eye out for the arrival of the steamer. Eventually, he heard the steamer arriving and saw Sotillo and his men disembark. Soon after, the men discovered him and took him prisoner in the Custom House.
- We then learn a bit more about how Hirsch's garbled account of events have influenced Sotillo's strategy in hunting for the silver (after he found the Custom House empty).
- Then, the narrator provides details of an encounter between Mitchell and Sotillo after the former is captured. Sotillo initially tries the strategy of being friendly to try to get Mitchell's help/allegiance, but that dream ends quickly when Mitchell realized Sotillo's men steal his watch and got all angry and threatening. Mitchell is then tied up and interrogated about the silver.
- Mitchell doesn't give him any information, and they take him away to lock him up. On his way down to his "cell," he encounters the chief engineer, Doctor Monygham, and Viola on their way up, having also been brought in for questioning.
- Later, the doctor is thrown into the same cell with Mitchell, and they discuss these recent developments with Sotillo and his quest for the silver. Also, the doctor relays news of Teresa's final moments and death.
- Then, the doctor tells Mitchell about his meeting with Sotillo, when he learned (supposedly) that Nostromo has drowned. That information comes from Hirsch, who once again (in front of the doctor) gives Sotillo an account of what had happened on the water early that morning

Part 3 : Chapter 3

- The chapter picks up with more details about the meeting between the doctor and Sotillo. Sotillo indicates he thought Charles Gould was just pretending the silver shipment was missing in order to get it all to himself. The doctor agrees that that is possible. He also tries to plant the idea in Sotillo's head that the silver has been buried on land rather than taken out by sea.
- Hearing these details, Captain Mitchell gets his feathers in a ruffle about the fact the doctor has suggested Gould pretended to lose the silver so that he could keep it for himself.
- Then the doctor announces that Sotillo has released Viola and is about to release Mitchell as well.

- That turns out to be true : A short time later, the door opens, and Mitchell is brought back to Sotillo, who releases him. The reason? Sotillo thinks that Mitchell is too small a fish to fry, basically.
- Then the doctor and Sotillo chat, and the doctor suggests leaving the Goulds alone until their plans became clear-and he offers to try to get some information out of Charles. Sotillo is pleased that the doctor is so willing to sell out his countrymen. However, he is clear in his own mind that he will not reward the doctor, regardless of how helpful he is, and thinks the doctor is a fool.
- We also get some more details about Sotillo's motivations and plans at that moment.
- Then, we learn about Hernández's appointment as a general just prior to the outbreak of rioting and how things went between him and Father Corbelán, who had advocated for him with the Goulds.
- Apparently, after hearing from her uncle, Antonia decided to go help out Hernández and his pack. Hernández was committed to holding a bunch of the land between the woods and the coast until Martin could return with Barrios (since no one knew that Martin was hanging out on the Great Isabel).
- We then hear about an encounter between Charles and a representative of Hernández's people as Charles was escorting Antonia (and Avellanos, who was on a stretcher) out of town. The rep has ridden out to try to get Gould to back up any agreement that Father Corbelán might make with Hernández to ensure his loyalty and protection for the anti-Monterist resistance. Antonia asked Charles to go along with it, and he did.

Part 3 : Chapter 4

- After seeing Antonia off in his own carriage, Charles rides toward home.
- Once there, he receives a visit from Don JusteLópez and two other members of the Provincial Assembly. They have come to ask Charles to join members of the Assembly for the new government authorities (when they arrived). He refuses-and suggests that these dudes just hide out in their houses to wait for whatever is coming rather than giving themselves up formally to Montero.
- Don Juste and his friends are very upset to hear that Gould won't join them, feeling abandoned by their powerful ally.
- A bit later, the doctor arrives at Casa Gould. He finds that Charles has gone to bed and asked not to be disturbed.
- Instead, the doctor goes to find Mrs. Gould, demanding that the servant wake her up. As he waits, he laments Charles's handling of recent events, including his willingness to be involved in Martin's scheme.
- He also thinks about events in his own history that have framed his behavior and reaction to the current situation, including how he was tortured and imprisoned under Guzmán Bento. That sounds massively unpleasant.
- We also learn that he feels a tremendous amount of loyalty to Mrs. Gould and is really concerned about her welfare in all this political hoopla.

- Eventually, the doctor meets with Mrs. Gould, and Mr. Gould joins them shortly after. The doctor relays the rumors that the silver has sunk and Nostromo and Martin have died in the process.
- Gould comes to the conclusion that, now that Martin is dead, he will ultimately have to get more directly involved in political maneuverings to ensure the safety of his family and economic interests.
- Then, Mrs. Gould suddenly becomes overcome at the thought that Antonia will kill herself once she hears that Martin is dead.
- Then, Mr. Gould remarks that he will write to Holroyd relaying his assurances that the San Tomé mine can successfully help bring about a new state. He is confident the American moneyman will get on board with this plan.
- As they are talking, the bells of some nearby churches start pealing loudly. The noise sends the servants into a panic, since they take it as a sign of impending violence. Gould just tells them to shut the windows. A cool customer, he is.

Part 3 : Chapter 5

- This chapter describes Pedro Montero's arrival in Sulaco, with some back story thrown in on his life journey toward being his brother's political puppet master.
- We get details of Pedro's ride into town and the welcome he receives, as well as his reactions while settling in at the looted and destroyed Intendencia.

Part 3 : Chapter 6

- The narration picks up near the mine with Don Pepe. We learn Montero has sent two men to ask Don Pepe to name the conditions under which he will give over the mine in working order. Don Pepe reads the message without sending a response back.
- He then relays the offer to Father Román, as well as the news that Charles Gould is still alive, for now.
- Don Pepe and the priest discuss the likelihood of being able to continue to protect the mine. He resolves to do everything he can to protect the mine from a takeover. He is pleased, however, not to make that intention immediately clear to Montero, which is why he just doesn't send back any kind of reply to the request.
- However, he also thinks that the personnel of the mine should take up arms, go to town, and fight-he will just need someone reliable to stay back and execute Gould's instructions (*i.e.*, destroying the mine if it fell into enemy hands). It seems that he has a certain priest in mind for the job.

Part 3 : Chapter 7

- Back in Sulaco, Gould is meeting with Montero and refusing to play ball. Montero tries to throw titles and prestige at him to sweeten the deal, but Gould isn't having it.
- When he returns to his house, the doctor is very relieved; he hadn't been sure Montero would let Gould come back.

- Gould then relays the details of their meeting, including how he made clear that if anything happened to him, the mine would be destroyed.
- They then discuss Don Pepe, guessing (correctly, as we already know) that Montero will attempt to get him on his team. They then talk strategy for how to proceed next with Montero and his folks, after which the doctor leaves.
- Then the narration switches focus, rejoining Nostromo, who is just waking up from his 14-hour nap in the abandoned fort.

Part 3 : Chapter 8

- After swimming and sleeping hard, Nostromo wakes up a bit befuddled. However, he quickly gets with it and tries to formulate a plan.
- He sneaks around for a bit and checks out the harbor, seeing that Sotillo's steamer is there.
- As he is walking, headed for the Casa Viola, he sees a group of infantry marching off for the country. Hmm...
- He decides to switch up his destination, heading instead toward the harbor. When he comes to the Custom House, which is lit up, he becomes curious about who is in there and decided to stop.
- He discovers that someone has tried to light the stairs in the hall on fire; however, the flames have failed to catch.
- While he is prowling around trying to figure out who is actually in the Custom House (he can see the shadow of someone upstairs), the doctor arrives. Thinking that he was expected by Sotillo and/or his guys, he heads up to the room with the lit windows while Nostromo waits.
- The doctor then calls Nostromo in, assuring him it is safe for him to enter.
- When Nostromo complies, he finds that the shadowy figure he'd been stalking within the lit room has been poor Hirsch swinging from the ceiling by a rope, having been tortured and then shot. Aww, poor dude.
- The doctor tells Nostromo the story Hirsch told Sotillo, and Nostromo is relieved to learn Sotillo still thought the silver had sunk with the lighter.
- The doctor also informs Nostromo of Teresa's death.
- Then, they discuss the silver (mostly Sotillo's obsession with it). The doctor notes that Sotillo refuses to believe that it was lost and thinks Hirsch was lying. The doctor encourages that impression, prompting Nostromo to tell him he's dangerous (*i.e.*, for endangering Hirsch through that lie).
- The doctor is surprised that Nostromo would consider him dangerous. Privately, he thinks about how much he hates the subterfuge involved in manipulating Sotillo, but he remains determined to see the task through to the end, despite the personal dangers.

Part 3 : Chapter 9

- Moving back in time slightly, we get a glimpse into what Sotillo had been up to leading to Hirsch's death and his exit from the Custom House.
- Earlier that day, an emissary from Fuentes had come to talk to Sotillo. The emissary had intended to get Sotillo to come meet with Pedrito.

- However, because the prospect of meeting Pedrito terrified Sotillo-and because he wanted to be free to go looking for the silver he assumed was still lying around-he pretended to be too sick to receive Fuentes's man. He promised he would be better the next day-and, until then, hoped that the envoy would do him a solid and stop by the Goulds to tell the doctor he was needed at the Custom House.
- He continued to be anxious for the doctor to return-not for his health, of course, but to get more info on the "treasure." Then he realized that Hirsch, who had remained his prisoner, could be pressed for those same details.
- He tortured Hirsch, but didn't get any additional information (naturally, since Hirsch was telling the truth... as far as he knew).
- During the torture, Hirsch spat in his face. In response, Sotillo impulsively shot him.
- He immediately regretted the decision, since he believed Hirsch had information he needed-plus, if his men knew Hirsch had died without providing the location of the treasure, he would be in deep trouble.
- So, when his men ran in and asked what was up, he lied and said Hirsch had confessed, which is why he decided to kill him. He then ordered his men to move out of the Custom House and burn it on their way out.
- The narration then flashes forward to the doctor and Nostromo talking in the Custom House later, after they have found Hirsch's body. The doctor is very perplexed by the fact that Hirsch was shot.
- The doctor is also thinking about how crucial Nostromo will be to the success of his own plans and interests-which included getting Barrios back to Sulaco.
- He suggests that Nostromo go to the Casa Viola to hide out before going to Cayta. Nostromo struggles to figure out the best course of action that will ensure both glory and security for him.
- Nostromo indicates he is open to going to Cayta as long as the chief engineer can be convinced to help get him there.
- While they are chatting, the doctor casually mentions that he will tell Sotillo the treasure has been buried on the Great Isabel (since he has to tell him something to keep him busy). Naturally, Nostromo is horrified that the doctor has accidentally chosen the real location of the silver. Without telling the doctor anything, Nostromo convinces him to tell Sotillo it was sunk somewhere in the harbor that could be searched easily. The doctor agrees.
- Then, Nostromo decides he has to go into town to talk to the Goulds, but the doctor convinces him to just go straight to the Violas to keep him out of sight.
- When Nostromo enters, he finds Giorgio sitting in the dark. They chat, and Nostromo demands a snack.

Part 3 : Chapter 10

- The book now hits fast forward in a big way, and we are privy to the story Captain Mitchell tells visitors whey they come to (wait for it) the capital of

the Occidental Republic. Looks like Martin's plan came to fruition after all. Let's check out how it all went down.

- Mitchell describes Barrios's defeat of Pedrito's men. Gamacho was executed. The miners marched on the town, led by Don Pepe.
- The premise of this chapter is that we're getting these details as Captain Mitchell leads his visitor(s) on a tour of Sulaco. When he and his guest reach the cathedral, we learn that it contains memorial tributes to Don Avellanos (who died in the woods of Los Hatos) and Martin. Sad, it's looking like Martin's island getaway ended badly.
- As far as other political appointments : Don JusteLópez has been made Chief of State, and Hernández is now Minister of War. He had been the general of the cavalry that killed Fuentes.
- The Goulds and the doctor also survived, we learn, when Mitchell passes Emilia and the doctor during this tour.
- Mitchell then describes Nostromo's part in these historical events. He relays the details of Nostromo's trip to Cayta and triumphant return with Barrios. He also describes how Doctor Monygham kept Sotillo busy for days looking for that silver. In fact, the doctor was about to be executed when Barrios's men sailed into town and attacked Sotillo and his men.
- General Montero was eventually shot and killed, and Pedrito fled the country.
- Then, Mitchell describes how Nostromo's life proceeded from there. To thank Nostromo for his role in the affair, he and Mrs. Gould bought him a schooner for him to use to do business up and down the seaboard. Nostromo paid back the cost of the schooner within three years.
- Nostromo had also met with Antonia upon his return from Cayta to talk about Martin and what happened to him. Um, yeah, what did happen to him? We don't really find out, since apparently Nostromo seems to have gone all-in on the "drowned" story that Hirsch was originally peddling, and that's what Marshall had heard. Hmmm.
- The narration then floats away from Mitchell and his stories and joins up with Nostromo back in the moment he was about to arrive in Sulaco with Barrios. Oh good-now we'll find out what really happened to Martin.
- Apparently, he and Barrios had become fast friends and everything was peachy.
- As they were rolling into the harbor, however, Nostromo saw the lighter's boat floating out in the middle of the gulf, which told him something had gone wrong with Martin. He jumped overboard to go see what was up. Barrios, needless to say, was not pleased.
- When he reached the little boat, he climbed in. He noticed blood.
- Bringing it up on the beach at the Great Isabel, he went to check on the silver. It was still there, but four ingots were missing. Nostromo lamented that Martin would, it appeared, never be able to explain these strange findings.
- Then the narration shifts focus again, and we get some of the answers Nostromo was seeking. The long and short of it is that Martin was going bat-poo insane on the Great Isabel all by himself. After several days, he

concluded that Nostromo was dead and probably not coming back, so he grabbed four silver ingots, took a boat out, shot himself, and rolled himself overboard. The silver served to weigh his body down.

- Now the narration flashes back to Nostromo, who wondered how Martin died. Then he tried to figure out what to do with the silver. He was resolved to keep it, musing that he would have to become wealthy slowly.

Part 3 : Chapter 11

- Now we're with the doctor, who is coming off a stint of house sitting for the Goulds while they are gallivanting around the world. He goes to greet their boat and sees them home.
- They have lunch, and then he and Mrs. Gould chat for a while about the past.
- They discuss Father Corbelán, who has become Cardinal-Archbishop of Sulaco, and the influx of Protestants that Holroyd's foundation has brought to Costaguana.
- The doctor warns Mrs. Gould that people will eventually grow to resent the mine and its power as much as they had resented the political injustices that they recently fought against. This prospect naturally upsets Mrs. Gould.
- So, he tries to change the subject, saying he wants to talk to her about Nostromo, anyway. So, we get details about some recent goings-on with our favorite former sailor.
- Nostromo had returned from one of his recent business trips to discover that they were building a lighthouse on the Great Isabel. The doctor recalled that, upon hearing that news, Nostromo had suggested to Mitchell (as the O.S.N. was in charge of this project) that Viola be the caretaker.
- Apparently, the Violas jumped at this opportunity, since they wanted to get the younger Viola daughter, Giselle, away from a guy named Ramírez who had been paying her a lot of attention.
- Ramírez was forbidden from going to the island, but while looking over there one night, all lovesick for Giselle, he saw Nostromo prowling around long after Viola permitted visitors on the island. He confronted Linda (the older sister-and the one who expected to marry Nostromo someday) with his suspicions. He then disappeared from town.
- Hearing this, Mrs. Gould resolved to talk to Nostromo and advise him to marry Linda immediately to put a stop to gossip like that.

Part 3 : Chapter 12

- Now we're back with Nostromo, and the narration explains that he has definitely been visiting the Great Isabel a lot, to slowly spirit away that silver supply.
- The narrator also notes in passing that Nostromo has developed a preference for Giselle, the younger Viola sister, rather than Linda, the one he was originally supposed to marry.
- Although we've already heard the doctor's version of this story, the narration describes Nostromo's reaction upon seeing they were building

the lighthouse and the thought process that went into his suggestion that Giorgio become the caretaker of the lighthouse.

- Then, we learn about the evening Nostromo goes to ask Viola for one of his daughters. He had intended to ask for Giselle, but somehow ended up asking for Linda's hand. Viola and Linda were thrilled.
- However, when they were alone, Nostromo ended up admitting to Giselle that he favored her. In the process, he alerted her to the silver's existence (and the fact that he's a thief), but not its location. Wow. Love makes you do idiotic things, huh?

Part 3 : Chapter 13

- Nostromo and Giselle become secret lovers from that point on. This extra bit of subterfuge seems to suit Nostromo just fine, since he is sneaking onto the island late anyway to take silver away from his hiding place.
- One day, he arrives on the island and hears from Giselle that Viola and Linda have been discussing Ramírez again.
- While they are making smoochy eyes/talk at each other, Linda comes out apparently looking pretty ragged. Nostromo asks if she was sick, and she basically replies that she is just getting old waiting for him to actually marry her.
- Then the narration dips a bit into Linda's mind, and we get her perspective on Ramírez's accusations regarding her sister and Nostromo. She believes them.
- Meanwhile, Giorgio has been on hyper-alert for Ramírez, sure he was going to visit the island in secret to see Giselle. So, when he saw a figure skulking around the island, he shoots at it. But oops-it is Nostromo, not Ramírez.
- Then the narration zooms over to Sulaco proper, where Dr. Monygham visits Mrs. Gould to let her know that Nostromo has been shot. Nostromo has asked to see her, so the doctor brought Mrs. Gould to him. The doctor is sure Nostromo has something to tell her about the silver.
- When she and Nostromo talk alone, the subject of the silver comes up quickly. Mrs. Gould asks about what had actually happened to Martin, and Nostromo is insulted that Mrs. Gould seems to think Nostromo had something to do with Martin's death.
- Nostromo then asks Mrs. Gould if she wants to know where the silver is. She said no, as she has never been a big fan of the silver or the behavior it inspires in others.
- Afterwards, the doctor asks Mrs. Gould what Nostromo had said, and she says "Nothing."
- Nostromo then dies, and the doctor rows out to the Great Isabel to tell the Violas.

Imperialism, the Highest Stage of Capitalism A Popular Outline Vladimir Ilyich Lenin

● III. FINANCE CAPITAL AND THE FINANCIAL OLIGARCHY

"A steadily increasing proportion of capital in industry," writes Hilferding, "ceases to belong to the industrialists who employ it. They obtain the use of it only through the medium of the banks which, in relation to them, represent the owners of the capital. On the other hand, the bank is forced to sink an increasing share of its funds in industry. Thus, to an ever greater degree the banker is being transformed into an industrial capitalist. This bank capital, *i.e.*, capital in money form, which is thus actually transformed into industrial capital, I call 'finance capital'." "Finance capital is capital controlled by banks and employed by industrialists."

This definition is incomplete insofar as it is silent on one extremely important fact-on the increase of concentration of production and of capital to such an extent that concentration is leading, and has led, to monopoly. But throughout the whole of his work, and particularly in the two chapters preceding the one from which this definition is taken, Hilferding stresses the part played by capitalist monopolies.

The concentration of production; the monopolies arising therefrom; the merging or coalescence of the banks with industry-such is the history of the rise of finance capital and such is the content of that concept.

We now have to describe how, under the general conditions of commodity production and private property, the "business operations" of capitalist monopolies inevitably lead to the domination of a financial oligarchy. It should be noted that German-and not only German-bourgeois scholars, like Riesser, Schulze-Gaevernitz, Liefmann and others, are all apologists of imperialism and of finance capital. Instead of revealing the "mechanics" of the formation of an oligarchy, its methods, the size of its revenues "impeccable and peccable", its connections with parliaments etc., they obscure or gloss over them. They evade these "vexed questions" by pompous and vague phrases, appeals to the "sense of responsibility" of bank directors, by praising "the sense of duty" of Prussian officials, giving serious study to the petty details of absolutely ridiculous parliamentary bills for the "supervision" and "regulation" of monopolies, playing spillikins with theories, like, for example, the following "scholarly" definition, arrived at by Professor Liefmann : "Commerce is an occupation having for its object the collection, storage and supply of goods." (The Professor's bold-face italics.) From this it would follow that commerce existed in the time of primitive man, who knew nothing about exchange, and that it will exist under socialism.

But the monstrous facts concerning the monstrous rule of the financial oligarchy are so glaring that in all capitalist countries, in America, France and Germany, a whole literature has sprung up, written from the bourgeois point of view, but which, nevertheless, gives a fairly truthful picture and criticism petty-bourgeois, naturally of this oligarchy.

Paramount importance attaches to the "holding system", already briefly referred to above. The German economist, Heymann, probably the first to call attention to this matter, describes the essence of it in this way :.

"The head of the concern controls the principal company (literally : the "mother company"); the latter reigns over the subsidiary companies ("daughter companies")which in their turn control still other subsidiaries ("grandchild companies"), etc. In this way, it is possible with a comparatively small capital to dominate immense spheres of production. Indeed, if holding 50 per cent of the capital is always sufficient to control a company, the head of the concern needs only one million to control eight million in the second subsidiaries. And if this 'interlocking' is extended, it is possible with one million to control sixteen million, thirty-two million, etc."

As a matter of fact, experience shows that it is sufficient to own 40 per cent of the shares of a company in order to direct its affairs, since in practice a certain number of small, scattered shareholders find it impossible to attend general meetings, etc. The "democratization" of the ownership of shares, from which the bourgeois sophists and opportunist so-called "Social-Democrats" expect (or say that they expect) the "democratization of capital", the strengthening of the role and significance of small scale production, etc., is, in fact, one of the ways of increasing the power of the financial oligarchy. Incidentally, this is why, in the more advanced, or in the older and more "experienced" capitalist countries, the law allows the issue of shares of smaller denomination. In Germany, the law does not permit the issue of shares of less than one thousand marks denomination, and the magnates of German finance look with an envious eye at Britain, where the issue of one-pound shares (= 20 marks, about 10 rubles) is permitted Siemens, one of the biggest industrialists and "financial kings" in Germany, told the Reicli stag on June 7, 1900, that "the one-pound share is the basis of British imperialism". This merchant has a much deeper and more "Marxist" understanding of imperialism than a certain disreputable writer who is held to be one of the founders of Russian Marxism and believes that imperialism is a bad habit of a certain nation.

But the "holding system" not only serves enormously to increase the power of the monopolists; it also enables them to resort with impunity to all sorts of shady and dirty tricks to cheat the public, because formally the directors of the "mother company" are not legally responsible for the "daughter

company", which is supposed to be "independent", and through the medium of which they can "pull off" anything. Here is an example taken from the German review, Die Bank, for May 1914 :

The Spring Steel Company of Kassel was regarded some years ago as being one of the most profitable enterprises in Germany. Through bad management its dividends fell from 15 per cent to nil. It appears that the Board, without consulting the shareholders, had loaned six million marks to one of its 'daughter companies', the Hassia Company, which had a nominal capital of only some hundreds of thousands of marks. This commitment, amounting to nearly treble the capital of the 'mother company', was never mentioned in its balance-sheets. This omission was quite legal and could be hushed up for two whole years because it did not violate any point of company law. The chairman of the Supervisory Board, who as the responsible head had signed the false balance sheets, was, and still is, the president of the Kassel Chamber of Commerce. The shareholders only heard of the loan to the Hassia Company long afterwards, when it had been proved to be a mistake (the writer should put this word in inverted commas) and when Spring Steel shares dropped nearly 100 per cent, because those in the know were getting rid of them.

This typical example of balance-sheet jugglery, quite common in joint-stock companies, explains why their Boards of Directors are willing to undertake risky transactions with a far lighter heart than individual businessmen. Modern methods of drawing up balance-sheets not only make it possible to conceal doubtful undertakings from the ordinary shareholder, but also allow the people most concerned to escape the consequence of unsuccessful speculation by selling their shares in time when the individual businessman risks his own skin in everything he does.

The balance-sheets of many joint-stock companies put us in mind of the palimpsests of the Middle Ages from which the visible inscription had first to be erased in order to discover beneath it another inscription giving the real meaning of the document. Palimpsests are parchment documents from which the original inscription has been erased and another inscription imposed.

The simplest and, therefore, most common procedure for making balance-sheets indecipherable is to divide a single business into several parts by setting up 'daughter companies'-or by annexing them. The advantages of this system for various purposes-legal and illegal-are so evident that big companies which do not employ it are quite the exception.

As an example of a huge monopolist company that extensively employs this system, the author quotes the famous General Electric Company (the A.E.G., to which I shall refer again later on). In 1912, it was calculated that this company held shares in 175 to 200 other companies, dominating them, of course, and thus controlling a total capital of about 1,500 million marks.

None of the rules of control, the publication of balance-sheets, the drawing up of balance-sheets according to a definite form, the public auditing of accounts, etc., the things about which well-intentioned professors and officials-that is, those imbued with the good intention of defending and prettifying capitalism-discourse to the public, are of any avail; for private property is sacred, and no one can be prohibited from buying, selling, exchanging or hypothecating shares, etc.

The extent to which this "holding system" has developed in the big Russian banks may be judged by the figures given by E. Agalid, who for fifteen years was an official of the Russo-Chinese Bank and who, in May 1914, published a book, not altogether correctly entitled Big Banks and the World Market. The author divides the big Russian banks into two main groups : (a) banks that come under the "holding system", and (b) "independent" banks-"independence" however, being arbitrarily taken to mean independence of foreign banks. The author divides the first group into three subgroups : (1) German holdings, (2) British holdings, and (3) French holdings, having in view the "holdings" and domination of the big foreign banks of the particular country mentioned. The author divides the capital of the banks into "productively" invested capital (industrial and commercial undertakings), and "speculatively" invested capital (in Stock Exchange and financial operations), assuming, from his petty-bourgeois reformist point of view, that it is possible, under capitalism, to separate the first form of investment from the second and to abolish the second form.

Here are the figures he supplies :

Bank Assets
(According to Reports for October-November 1912 000,000 rubles)

Groups of Russian Banks		Capital Invested		
		Productively	Speculatively	Total
(a1)	**Four Banks** : Siberian Commercial, Russian, International and Discount Bank	413.7	859.1	1,272.8
(a2)	**Two Banks** : Commercial and Industrial and Russo-British	239.3	169.1	408.4
(a3)	**Five Banks** : Russian-Asiatic, St. Petersburg Private, Azov-Don, Union Moscow, Russo-French Commercial	711.8	661.2	1,373.0
	Total a (11 Banks)	1,364.8	1,689.4	3,054.2

According to these figures, of the approximately 4,000 million rubles making up the "working" capital of the big banks, more than three-fourths, more than 3,000 million, belonged to banks which in reality were only

"daughter companies" of foreign banks, and chiefly of Paris banks (the famous trio : Union Parisienne, Paris et Pays-Bas and Société Générale), and of Berlin banks (particularly the Deutsche Bank and Disconto Gesellschaft). Two of the biggest Russian banks, the Russian (Russian Bank for Foreign Trade) and the International (St. Petersburg International Commercial Bank), between 1906 and 1912 increased their capital from 44 to 98 million rubles, and their reserves from 15 million to 39 million "employing three-fourths German capital". The first bank belongs to the Berlin Deutsche Bank "concern" and the second to the Berlin Disconto Gesellschaft. The worthy Aged is deeply indignant at the majority of the shares being held by the Berlin banks, so that the Russian shareholders are, therefore, powerless. Naturally, the country which exports capital skims the cream; for example, the Berlin Deutsche Bank, before placing the shares of the Siberian Commercial Bank on the Berlin market, kept them in its portfolio for a whole year, and then sold them at the rate of 193 for 100, that is, at nearly twice their nominal value, "earning" a profit of nearly six million rubles, which Hilferding calls "promoter's profits".

Our author puts the total "capacity" of the principal St. Petersburg banks at 8,235 million rubles, well over 8,000 million, and the "holdings", or rather, the extent to which foreign banks dominated them, he estimates as follows : French banks, 55 per cent; British, 10 per cent; German, 35 per cent. The author calculates that of the total of 8,235 million rubles of functioning capital, 3,687 million rubles, or over 40 per cent, fall to the share of the Produgol and Prodamet syndicates and the syndicates in the oil, metallurgical and cement industries. Thus, owing to the formation of capitalist monopolies, the merging of bank and industrial capital has also made enormous strides in Russia.

Finance capital, concentrated in a few hands and exercising a virtual monopoly, exacts enormous and ever-increasing profits from the floating of companies, issue of stock, state loans, etc., strengthens the domination of the financial oligarchy and levies tribute upon the whole of society for the benefit of monopolists. Here is an example, taken from a multitude of others, of the "business" methods of the American trusts, quoted by Hilferding. In 1887, Have Meyer founded the Sugar Trust by amalgamating fifteen small firms, whose total capital amounted to 6,500,000 dollars. Suitably "watered", as the Americans say, the capital of the trust was declared to be 50 million dollars. This "overcapitalization" anticipated the monopoly profits, in the same way as the United States Steel Corporation anticipates its monopoly profits in buying up as many iron ore fields as possible. In fact, the Sugar Trust set up monopoly prices, which secured it such profits that it could pay 10 per cent dividend on capital "watered" sevenfold, or about 70 per cent on the capital actually

invested at the time the trust was formed. In 1909, the capital of the Sugar Trust amounted to 90 million dollars. In twenty-two years, it had increased its capital more than ten fold.

In France the domination of the "financial oligarchy" (Against the Financial Oligarchy in France, the title of the well-known book by Lysis, the fifth edition of which was published in 1908) assumed a form that was only slightly different. Four of the most powerful banks enjoy, not a relative, but an "absolute monopoly" in the issue of bonds. In reality, this is a "trust of big banks". And monopoly ensures monopoly profits from bond issues. Usually a borrowing country does not get more than 90 per cent of the sum of the loan, the remaining 10 per cent goes to the banks and other middlemen. The profit made by the banks out of the Russo-Chinese loan of 400 million francs amounted to 8 per cent; out of the Russian (1904) loan of 800 million francs the profit amounted to 10 per cent; and out of the Moroccan (1904) loan of 62,500,000 francs it amounted to 18.75 per cent. Capitalism, which began its development with petty usury capital, is ending its development with gigantic usury capital. "The French," says Lysis, "are the usurers of Europe." All the conditions of economic life are being profoundly modified by this transformation of capitalism. With a stationary population, and stagnant industry, commerce and shipping, the "country" can grow rich by usury. "Fifty persons, representing a capital of eight million francs, can control 2,000 million francs deposited in four banks." The "holding system", with which we are already familiar, leads to the same result. One of the biggest banks, the Society General for instance, issues 64,000 bonds for its "daughter company", the Egyptian Sugar Refineries. The bonds are issued at 150 per cent, *i.e.*, the bank gains 50 centimes on the franc. The dividends of the new company were found to be fictitious, the "public" lost from 90 to 100 million francs. "One of the directors of the Société Générale was a member of the board of director's of the Sugar Refineries." It is not surprising that the author is driven to the conclusion that "the French Republic is a financial monarchy"; "it is the complete domination of the financial oligarchy; the latter dominates over the press and the government."

The extraordinarily high rate of profit obtained from the issue of bonds, which is one of the principal functions of finance capital, plays a very important part in the development and consolidation of the financial oligarchy. "There is not a single business of this type within the country that brings in profits even approximately equal to those obtained from the floatation of foreign loans," says Die Bank.

"No banking operation brings in profits comparable with those obtained from the issue of securities." According to the German Economist, the average annual profits made on the issue of industrial stock were as follows :

Year	Per cent
1895	38.6
1896	36.1
1897	66.7
1898	67.7
1899	66.9
1900	55.2

"In the ten years from 1891 to 1900, more than a thousand million marks were 'earned' by issuing German industrial stock."

During periods of industrial boom, the profits of finance capital are immense, but during periods of depression, small and unsound businesses go out of existence, and the big banks acquire "holdings" in them by buying them up for a mere song, or participate in profitable schemes for their "reconstruction" and "reorganization". In the "reconstruction" of undertakings which have been running at a loss, "the share capital is written down, that is, profits are distributed on a smaller capital and continue to be calculated on this smaller basis. Or, if the income has fallen to zero, new capital is called in, which, combined with the old and less remunerative capital, will bring in inadequate return." "Incidentally," adds Hilferding, all these reorganizations and reconstructions have a twofold significance for the banks : first, as profitable transactions; and secondly, as opportunities for securing control of the companies in difficulties.

Here is an instance, The Union Mining Company of Dortmund was founded in 1872. Share capital was issued to the amount of nearly 40 million marks and the market price of the shares rose to 170 after it had paid a 12 per cent dividend for its first year. Finance capital skimmed the cream and earned a trifle of something like 28 million marks. The principal sponsor of this company was that very big German Disconto Gesellschaft which so successfully attained a capital of 300 million marks. Later, the dividends of the Union declined to nil; the shareholders had to consent to a "writing down" of capital, that is, to losing some of it in order not to lose it all. By a series of "reconstructions", more than 73 million marks were written off the books of the Union in the course of thirty years. "At the present time, the original shareholders of the company possess only 5 per cent of the nominal value of their shares" but the banks "earned something" out of every "reconstruction".

Speculation in land situated in the suburbs of rapidly growing big towns is a particularly profitable operation for finance capital. The monopoly of the banks merges here with the monopoly of ground-rent and with monopoly of the means of communication, since the rise in the price of land and the possibility of selling it profitably in lots, etc., is mainly dependent on good means of communication with the Centre of the town; and these means of communication are in the hands of large companies which are connected with these same banks through the holding system and the distribution of seats on the boards. As a result we get what the German writer, L. Eschwege, a contributor to Die Bank who has made a special study of real estate business and mortgages, etc., calls a "bog". Frantic speculation in suburban building lots; collapse of building enterprises like the Berlin firm of Boswau and Knauer, which acquired as much as 100 million marks with the help of the "sound and solid" Deutsche Bank-the latter, of course, acting through the holding system, *i.e.*, secretly, behind the scenes-and got out of it with a loss of "only" 12 million marks, then the ruin of small proprietors and of workers who get nothing from the fictitious building firms, fraudulent deals with the "honest" Berlin police and administration for the purpose of gaining control of the issue of cadastral certificates, building licenses, etc.

American ethics, which the European professors and well-meaning bourgeois so hypocritically deplore, have, in the age of finance capital, become the ethics of literally every large city in any country.

At the beginning of 1914, there was talk in Berlin of the formation of a "transport trust", *i.e.*, of establishing "community of interests" between the three Berlin transport undertakings : the city electric railway, the tramway company and the omnibus "We have been aware," wrote Die Bank, "that this plan was contemplated ever since it became known that the majority of the shares in the bus company had been acquired by the other two transport companies. We may fully believe those who are pursuing this aim when they say that by uniting the transport services, they will secure economies, part of which will in time benefit the public. But the question is complicated by the fact that behind the transport trust that is being formed are the banks, which, if they desire, can subordinate the means of transportation, which they have monopolized, to the interests of their real estate business. To be convinced of the reasonableness of such a conjecture, we need only recall that the interests of the big banks that encouraged the formation of the Electric Railway Company were already involved in it at the time the company was formed. That is to say : the interests of this transport undertaking were interlocked with the real estate interests, The point is that the eastern line of this railway was to

run across land which this bank sold at an enormous profit for itself and for several partners in the transactions when it became certain the line was to be laid down."

A monopoly, once it is formed and controls thousands of millions, inevitably penetrates into every sphere of public life, regardless of the form of government and all other "details". In German economic literature one usually comes across obsequious praise of the integrity of the Prussian bureaucracy, and allusions to the French Panama scandal and to political corruption in America. But the fact is that even bourgeois literature devoted to German banking matters constantly has to go far beyond the field of purely banking operations; it speaks, for instance, about "the attraction of the banks" in reference to the increasing frequency with which public officials take employment with the banks, as follows : "How about the integrity of a state official who in his inner most heart is aspiring to a soft job in the Behrenstrasse?" (The Berlin street where the head office of the Deutsche Bank is situated.) In 1909, the publisher of Die Bank, Alfred Lansburgh, wrote an article entitled "The Economic Significance of Byzantinism", in which he incidentally referred to Wilhelm II's tour of Palestine, and to "the immediate result of this journey, the construction of the Baghdad railway, that fatal 'great product of German enterprise', which is more responsible for the 'encirclement' than all our Political blunders put together". (By encirclement is meant the policy of Edward VII to isolate Germany and surround her with an imperialist anti-German alliance.) In 1911, Eschwege, the contributor to this same magazine to whom I have already referred,wrote an article entitled "Plutocracy and Bureaucracy", in which he exposed, for example, the case of a German official named Völker, who was a zealous member of the Cartel Committee and who, it turned out some time later, obtained a lucrative post in the biggest cartel, the Steel Syndicate. Similar cases, by no means casual, forced this bourgeois author to admit that "the economic liberty guaranteed by the German Constitution has become in many departments of economic life, a meaningless phrase" and that under the existing rule of the plutocracy, "even the widest political liberty can not save us from being converted into a nation of unfree people".

As for Russia, I shall confine myself to one example. Some years ago, all the newspapers announced that Davydov, the director of the Credit Department of the Treasury, had resigned his post to take employment with a certain big bank at a salary which, according to the contract, would total over one million rubles in the course of several years. The Credit Department is an institution, the function of which is to "co-ordinate the activities of all the credit institutions of the country" and which grants subsidies to banks in St. Petersburg and Moscow amounting to between 800 and 1,000 million rubles.

It is characteristic of capitalism in general that the ownership of capital is separated from the application of capital to production, that money capital is separated from industrial or productive capital, and that the rentier who lives entirely on income obtained from money capital, is separated from the entrepreneur and from all who are directly concerned in the management of capital. Imperialism, or the domination of finance capital, is that highest stage of capitalism in which this separation reaches vast proportions. The supremacy of finance capital over all other forms of capital means the predominance of the rentier and of the financial oligarchy; it means that a small number of financially "powerful" states stand out among all the rest. The extent to which this process is going on may be judged from the statistics on emissions, *i.e.*, the issue of all kinds of securities.

In the Bulletin of the International Statistical Institute, A. Neymarck 20 has published very comprehensive, complete and comparative figures covering the issue of securities all over the world, which have been repeatedly quoted in part in economic literature. The following are the totals he gives for four decades :

Total Issues in Francs Per Decade (000,000,000)	
1871-80	76.1
1881-90	64.5
1891-1900	100.4
1901-10	197.8

In the 1870s the total amount of issues for the whole world was high, owing particularly to the loans floated in connection with, the Franco-Prussian War, and the company promotion boom which set in in Germany after the war. On the whole, the increase was relatively not very rapid during the three last decades of the nineteenth century, and only in the first ten years of the twentieth century is an enormous increase of almost 100 per cent to be observed. Thus the beginning of the twentieth century marks the turning point, not only in the growth of monopolies (cartels, syndicates, trusts), of which we have already spoken, but also in the growth of finance capital. Neymarck estimates the total amount of issued securities current in the world in 1910 at about 815,000 million francs. Deducting from this sum amounts which might have been duplicated, he reduces the total to 575,000-600,000 million, which is distributed among the various countries as follows (I take 600,000 million) :

Financial Securities Current in 1910 (000,000,000 francs)			
Great Britain	142	Holland	12.5
United States	132	Belgium	7.5
France	110	Spain	7.5
Germany	95	Switzerland	6.25
Russia	31	Denmark	3.75

From these figures we at once see standing out in sharp relief four of the richest capitalist countries, each of which holds securities to amounts ranging approximately from 100,000 to 150,000 million francs. Of these four countries, two, Britain and France, are the oldest capitalist countries, and, as we shall see, possess the most colonies; the other two, the United States and Germany, are capitalist countries leading in the rapidity of development and the degree of extension of capitalist monopolies in industry. Together, these four countries own 479,000 million francs, that is, nearly 80 per cent of the world's finance capital. In one way or another, nearly the whole of the rest of the world is more or less the debtor to and tributary of these international banker countries, these four "pillars" of world finance capital. It is particularly important to examine the part which the export of capital plays in creating the international network of dependence on and connections of finance capital. It is particularly important to examine the part which the export of capital plays in creating the international network of dependence on and connections of finance capital.

● EXPORT OF CAPITAL

Typical of the old capitalism, when free competition held undivided sway, was the export of goods. Typical of the latest stage of capitalism, when monopolies rule, is the export of capital. Capitalism is commodity production at its highest stage of development, when labour power itself becomes a commodity. The growth of internal exchange, and, particularly, of international exchange, is a characteristic feature of capitalism. The uneven and spasmodic development of individual enterprises, individual branches of industry and individual countries is inevitable under the capitalist system. England became a capitalist country before any other, and by the middle of the nineteenth century, having adopted free trade, claimed to be the "workshop of the world", the supplier of manufactured goods to all countries, which in exchange were to keep her provided with raw materials. But in the last quarter of the nineteenth century, this monopoly was already undermined; for other countries, sheltering themselves with "protective" tariffs, developed into independent capitalist states. On the threshold of the twentieth century we see the formation of a new type of monopoly : firstly, monopolist associations of

capitalists in all capitalistically developed countries; secondly, the monopolist position of a few very rich countries, in which the accumulation of capital has reached gigantic proportions. An enormous "surplus of capital" has arisen in the advanced countries. It goes without saying that if capitalism could develop agriculture, which today is everywhere lagging terribly behind industry, if it could raise the living standards of the masses, who in spite of the amazing technical progress are everywhere still half-starved and poverty-stricken, there could be no question of a surplus of capital. This "argument" is very often advanced by the petty-bourgeois critics of capitalism. But if capitalism did these things it would not be capitalism; for both uneven development and a semi starvation level of existence of the masses are fundamental and inevitable conditions and constitute premises of this mode of production. As long as capitalism remains what it is, surplus capital will be utilised not for the purpose of raising the standard of living of the masses in a given country, for this would mean a decline in profits for the capitalists, but for the purpose of increasing profits by exporting capital abroad to the backward countries. In these backward countries profits are usually high, for capital is scarce, the price of land is relatively low, wages are low, raw materials are cheap. The export of capital is made possible by a number of backward countries having already been drawn into world capitalist intercourse; main railways have either been or are being built in those countries, elementary conditions for industrial development have been created, etc. The need to export capital arises from the fact that in a few countries capitalism has become "overripe" and (owing to the backward state of agriculture and the poverty of the masses) capital cannot find a field for "profitable" investment. Here are approximate figures showing the amount of capital invested abroad by the three principal countries :

Capital Invested Abroad (000,000,000 Francs)

Year	Great Britain	France	Germany
1862	3.6	—	—
1872	15.0	10 (1869)	—
1882	22.0	15 (1880)	?
1893	42.0	20 (1890)	?
1902	62.0	27-37	12.5
1914	75-100.0	00	44.0

This table shows that the export of capital reached enormous dimensions only at the beginning of the twentieth century. Before the war the capital invested abroad by the three principal countries amounted to between 175,000

million and 200,000 million francs. At the modest rate of 5 per cent, the income from this sum should reach from 8,000 to 10,000 million francs a year-a sound basis for the imperialist oppression and exploitation of most of the countries and nations of the world, for the capitalist parasitism of a handful of wealthy states! How is this capital invested abroad distributed among the various countries? Where is it invested? Only an approximate answer can be given to these questions, but it is one sufficient to throw light on certain general relations and connections of modern imperialism.

Distribution (Approximate) of Foreign Capital in Different Parts of the Globe (circa 1910)

	Great Britain	France	Germany	Total
	(000,000,000 marks)			
Europe	4	23	18	45
America	37	4	10	51
Assia, Africa and Australia	29	8	7	44
Total	70	35	35	140

The principal spheres of investment of British capital are the British colonies, which are very large also in America (for example, Canada), not to mention Asia, etc. In this case, enormous exports of capital are bound up most closely with vast colonies, of tile importance of which for imperialism I shall speak later. In the case of France the situation is different. French capital exports are invested mainly in Europe, primarily in Russia (at least ten thousand million francs). This is mainly loan capital, government loans, and not capital invested in industrial undertakings. Unlike British colonial imperialism, French imperialism might be termed usury imperialism. In the case of Germany, we have a third type; colonies are inconsiderable, and German capital invested abroad is divided most evenly between Europe and America.

The export of capital influences and greatly accelerates the development of capitalism in those countries to which it is exported. While, therefore, the export of capital may tend to a certain extent to arrest development in the capital-exporting countries, it can only do so by expanding and deepening the further development of capitalism throughout the world.

The capital-exporting countries are nearly always able to obtain certain "advantages", the character of which throws light on the peculiarity of the epoch of finance capital and monopoly. The following passage, for instance, appeared in the Berlin review, Die Bank, for October 1913 :

"A comedy worthy of the pen of Aristophanes is lately being played on the international capital market. Numerous foreign countries, from Spain to the Balkan states, from Russia to Argentina, Brazil and China, are openly or secretly coming into the big money market with demands, sometimes very persistent, for loans. The money markets are not very bright at the moment and the political outlook is not promising. But not a single money market dares to refuse a loan for fear that its neighbor may forestall it, consent to grant a loan and so secure some reciprocal service. In these international transactions the creditor nearly always manages to secure some extra benefit: a favorable clause in a commercial treaty, a coating station, a contract to construct a harbor, a fat concession, or an order for guns."

Finance capital has created the epoch of monopolies, and monopolies introduce everywhere monopolist principles: the utilization of "connections" for profitable transactions takes the place of competition on the open market. The most usual thing is to stipulate that part of the loan granted shall be spent on purchases in the creditor country, particularly on orders for war materials, or for ships, etc. In the course of the last two decades (1890-1910), France has very often resorted to this method. The export of capital thus becomes a means of encouraging the export of commodities. In this connection, transactions between particularly big firms assume a form which, as Schilder "mildly" puts it, "borders on corruption". Krupp in Germany, Schneider in France, Armstrong in Britain are instances of firms which have close connections with powerful banks and governments and which cannot easily be "ignored" when a loan is being arranged.

France, when granting loans to Russia, "squeezed" her in the commercial treaty of September 16, 1905, stipulating for certain concessions to run till 1917. She did the same in the commercial treaty with Japan of August 19, 1911. The tariff war between Austria and Serbia, which lasted, with a seven months' interval, from 1906 to 1911, was partly caused by Austria and France competing to supply Serbia with war materials. In January 1912, Paul Deschanel stated in the Chamber of Deputies that from 1908 to 1911 French firms had supplied war materials to Serbia to the value of 45 million francs.

A report from the Austro-Hungarian Consul at San-Paulo (Brazil) states : "The Brazilian railways are being built chiefly by French, Belgian, British and German capital. In the financial operations connected with the construction of these railways the countries involved stipulate for orders for the necessary railway materials."

Thus finance capital, literally, one might say, spreads its net over all countries of the world. An important role in this is played by banks founded in the colonies and by their branches. German imperialists look with envy at the "old" colonial countries which have been particularly "successful" in providing

for themselves in this respect. In 1904, Great Britain had 50 colonial banks with 2,279 branches (in 1910 there were 72 banks with 5,449 branches), France had 20 with 136 branches; Holland, 16 with 68 branches; and Germany had "only" 13 with 70 branches. The American capitalists, in their turn, are jealous of the English and German : "In South America," they complained in 1915, "five German banks have forty branches and five British banks have seventy branches.... Britain and Germany have invested in Argentina, Brazil, and Uruguay in the last twenty-five years approximately four thousand million dollars, and as a result together enjoy 46 per cent of the total trade of these three countries."

The capital-exporting countries have divided the world among themselves in the figurative sense of the term. But finance capital has led to the actual division of the world.

● DIVISION OF THE WORLD AMONG CAPITALIST ASSOCIATIONS

Monopolist capitalist associations, cartels, syndicates and trusts first divided the home market among themselves and obtained more or less complete possession of the industry of their own country. But under capitalism the home market is inevitably bound up with the foreign market. Capitalism long ago created a world market. As the export of capital increased, and as the foreign and colonial connections and "spheres of influence" of the big monopolist associations expanded in all ways, things "naturally" gravitated towards an international agreement among these associations, and towards the formation of international cartels. This is a new stage of world concentration of capital and production, incomparably higher than the preceding stages. Let us see how this super monopoly develops. The electrical industry is highly typical of the latest technical achievements and is most typical of capitalism at the end of the nineteenth and the beginning of the twentieth centuries. This industry has developed most in the two leaders of the new capitalist countries, the United States and Germany. In Germany, the crisis of 1900 gave a particularly strong impetus to its concentration. During the crisis, the banks, which by that time had become fairly well merged with industry, enormously accelerated and intensified the ruin of relatively small firms and their absorption by the large ones. "The banks," writes Jadiel's, "refused a helping hand to the very firms in greatest need of capital, and brought on first a frenzied boom and then the hopeless failure of the companies which had not been connected with them closely enough." As a result, after 1900, concentration in Germany progressed with giant strides. Up to 1900 there had been seven or eight "groups" in the electrical industry. Each consisted of several companies (altogether there were 28) and each was backed by from 2 to 11 banks. Between 1908 and 1912 all these groups were merged into two, or one. The following diagram shows the process :

Groups in The Electrical Industry				
Prior to 1900 : Felten & Lahmeyer; Guillaume	Union A.E.G.	Siemens Schuckert & Halske & Co.	Bergmann	Kummer
Felten & Lahmeyer	A.E.G. (G.E.C.)	Siemens & Halske Schuckert	Bergman	Failed in 1900
By 1912	A.E.G. (G.E.C.) Siemens & Halske Schuckert (in close "co-operation" since 1908)			

The famous A.E.G. (General Electric Company), which grew up in this way, controls 175 to 200 companies (through the "holding" system), and a total capital of approximately 1,500 million marks. Of direct agencies abroad alone, it has thirty-four, of which twelve are joint-stock companies, in more than ten countries. As early as 1904 the amount of capital invested abroad by the German electrical industry was estimated at 233 million marks. Of this sum, 62 million were invested in Russia. Needless to say,the A.E.G. is a huge "combine"-its manufacturing companies alone number no less than sixteen-producing the most diverse articles, from cables and insulators to motorcars and flying machines.

But concentration in Europe was also a component part of the process of concentration in America, which developed in the following way :

General Electric Company		
United States	Thomas-Houston Co. establishes a firm in Europe	Edison Co. establishes in Europe the French Edison Co. which transfers its patents to the German firm
Germany	Union Electric Co.	General Electric Co. (A.E.G.)

Thus, two electrical "great powers" were formed : "there are no other electrical companies in the world completely independent of them," wrote Henig in his article "The Path of the Electric Trust". An idea, although far from complete, of the turnover and the size of the enterprises of the two "trusts" can be obtained from the following figures :

	Turnover (000,000 marks)	Number of employees	Net profits (000,000 marks)
	America : General Electric Co. (G.E.C.)		
1907	252	28,000	35.4
1910	298	32,000	45.6
	Germany : General Electric Co. (A.E.G.)		

And then, in 1907, the German and American trusts concluded an agreement by which they divided the world between them. Competition between them ceased. The American General Electric Company (G.E.C.) "got" the United States and Canada. The German General Electric Company (A.E.G.) "got" Germany, Austria, Russia, Holland, Denmark, Switzerland, Turkey and the Balkans. Special agreements, naturally secret, were concluded regarding the penetration of "daughter companies" into new branches of industry, into "new" countries formally not yet allotted. The two trusts were to exchange inventions and experiments.

The difficulty of competing against this trust, actually a single world-wide trust controlling a capital of several thousand million, with "branches", agencies, representatives, connections, etc., in every corner of the world, is self-evident. But the division of the world between two powerful trusts does not preclude red vision if the relation of forces changes as a result of uneven development, war, bankruptcy, etc.

An instructive example of an attempt at such a red vision, of the struggle for red vision,is provided by the oil industry.

"The world oil market," wrote Jeidels in 1905, "is even today still divided between two great financial groups-Rockefeller's American Standard Oil Co., and Rothschild and Nobel, the controlling interests of the Russian oilfields in Baku. The two groups are closely connected. But for several years five enemies have been threatening their monopoly"(1) the exhaustion of the American oilfields; (2) the competition of the firm of Mantashev of Baku; (3) the Austrian oilfields; (4) the Rumanian oilfields; (5)the overseas oilfields, particularly in the Dutch colonies (the extremely rich firms, Samuel, and Shell, also connected with British capital). The three last groups are connected with the big German banks, headed by the huge Deutsche Bank. These banks independently and systematically developed the oil industry in Rumania, for example, in order to have a foothold of their "own". In 1907, the foreign capital invested in the Rumanian oil industry was estimated at 185 million francs, of which 74 million was German capital

A struggle began for the "division of the world", as, in fact, it is called in economic literature. On the one hand, the Rockefeller "oil trust" wanted to lay its hands on everything; it formed a "daughter company" right in Holland, and bought up oilfields in the Dutch Indies, in order to strike at its principal enemy, the Anglo-Dutch Shell trust. On the other hand, the Deutsche Bank and the other German banks aimed at "retaining "Rumania "for themselves" and at uniting her with Russia against Rockefeller. The latter possessed far more capital and an excellent system of oil transportation and distribution. The struggle had to end, and did end in 1907, with the utter defeat of the Deutsche

Bank, which was confronted with the alternative: either to liquidate it's "oil interests "and lose millions, or submit. It chose to submit, and concluded a very disadvantageous agreement with the "oil trust". The Deutsche Bank agreed "not to attempt anything which might injure American interests". Provision was made, however, for the annulment of the agreement in the event of Germany establishing a state oil monopoly.

Then the "comedy of oil" began. One of the German finance kings, von Gwinner, a director of the Deutsche Bank, through his private secretary, Stauss, launched a campaign for a state oil monopoly. The gigantic machine of the huge German bank and all its wide "connections" were set in motion. The press bubbled over with "patriotic" indignation against the "yoke" of the American trust, and, on March 15, 1911, the Reichstag, by an almost unanimous vote, adopted a motion asking the government to introduce a bill for the establishment of an oil monopoly. The government seized upon this "popular" idea, and the game of the Deutsche Bank, which hoped to cheat its American counterpart and improve its business by a state monopoly, appeared to have been won. The German oil magnates already saw visions of enormous profits, which would not be less than those of the Russian sugar refiners. But, firstly, the big German banks quarrelled among themselves over the division of the spoils. The Disconto Gesellschaft exposed the covetous aims of the Deutsche Bank; secondly, the government took fright at the prospect of a struggle with Rockefeller, for it was very doubtful whether Germany could be sure of obtaining oil from other sources (the Rumanian output was small); thirdly, just at that time the 1913 credits of a thousand million marks were voted for Germany's war preparations. The oil monopoly project was postponed. The Rockefeller "oil trust" came out of the struggle, for the time being, victorious.

The Berlin review, *Die Bank*, wrote in this connection that Germany could fight the oil trust only by establishing an electricity monopoly and by converting water-power into cheap electricity. "But," the author added, "the electricity monopoly will come when the producers need it, that is to say, when the next great crash in the electrical industry is imminent, and when the gigantic, expensive power stations now being put up at great cost everywhere by private electrical concerns, which are already obtaining certain franchises from towns, from states, etc., can no longer work at a profit. Water-power will then have to be used. But it will be impossible to convert it into cheap electricity at state expense; it will also have to be handed over to a 'private monopoly controlled by the state', because private industry has already concluded a number of contracts and has stipulated for heavy compensation. So it was with the nitrate monopoly, so it is with the oil monopoly, so it will be with the electric

power monopoly. It is time our state socialists, who allow themselves to be blinded by a beautiful principle, understood, at last, that in Germany the monopolies have never pursued the aim, nor have they had the result, of benefiting the consumer, or even of handing over to the state part of the promoter's profits; they have served only to facilitate, at the expense of the state, the recovery of private industries which were on the verge of bankruptcy. Such are the valuable admissions which the German bourgeois economists are forced to make. We see plainly here how private and state monopolies are interwoven in the epoch of finance capital; how both are but separate links in the imperialist struggle between the big monopolists for the division of the world. In merchant shipping, the tremendous development of concentration has ended also in the division of the world. In Germany two powerful companies have come to the fore : the Hamburg-Amerika and the Norddeutscher Lloyd, each having a capital of 200 million marks (in stocks and bonds) and possessing shipping tonnage to the value of 185 to 189 million marks. On the other hand, in America, on January 1, 1903, the International Mercantile Marine Co., known as the Morgan trust, was formed; it united nine American and British steamship companies, and possessed a capital of 120 million dollars (480 million marks). As early as 1903, the German giants and this AmericanBritish trust concluded an agreement to divide the world with a consequent division of profits. The German companies undertook not to compete in the Anglo-American traffic. Which ports were to be "allotted" to each was precisely stipulated; a joint committee of control was set up, etc. This agreement was concluded for twenty years, with the prudent provision for its annulment in the event of war. Extremely instructive also is the story of the formation of the International Rail Cartel. The first attempt of the British, Belgian and German rail manufacturers to form such a cartel was made as early as 1884, during a severe industrial depression. The manufacturers agreed not to compete with one another in the home markets of the countries involved, and they divided the foreign markets in the following quotas :

Great Britain, 66 per cent; Germany, 27 per cent; Belgium, 7 per cent. India was reserved entirely for Great Britain. Joint war was declared against a British firm which remained outside the cartel, the cost of which was met by a percentage levy on all sales. But in 1886 the cartel collapsed when two British firms retired from it. It is characteristic that agreement could not be achieved during subsequent boom periods. At the beginning of 1904, the German steel syndicate was formed. In November 1904, the International Rail Cartel was revived, with the following quotas: Britain, 53.5 per cent; Germany, 28.83 per cent; Belgium, 17.67 per cent. France came in later and received 4.8 per cent, 5.8 per cent and 6.4 per cent in the first, second and third year respectively, over and above the 100 per cent limit, *i.e.*, out of a total of 104.8 per cent, etc. In

1905, the United States Steel Corporation entered the cartel; then Austria and Spain. "At the present time," wrote Vogelstein in 1910, "the division of the world is complete, and the big consumers, primarily the state railways-since the world has been parcelled out without consideration for their interests-can now dwell like the poet in the heavens of Jupiter."

Let me also mention the International Zinc Syndicate which was established in 1909 and which precisely apportioned output among five groups of factories: German, Belgian, French, Spanish and British; and also the International Dynamite Trust, which, Liefmann says, is "quite a modern, close alliance of all the German explosives manufacturers who, with the French and American dynamite manufacturers, organised in a similar manner, have divided the whole world among themselves, so to speak".

Liefmann calculated that in 1897 there were altogether about forty international cartels in which Germany had a share, while in 1910 there were about a hundred. Certain bourgeois writers (now joined by Karl Kautsky, who has completely abandoned the Marxist position he had held, for example, in 1909) have expressed the opinion that international cartels, being one of the most striking expressions of the internationalisation of capital, give the hope of peace among nations under capitalism.

Theoretically, this opinion is absolutely absurd, while in practice it is sophistry and a dishonest defence of the worst opportunism. International cartels show to what point capitalist monopolies have developed, and the object of the struggle between the various capitalist associations. This last circumstance is the most important; it alone shows us the historico-economic meaning of what is taking place; for the forms of the struggle may and do constantly change in accordance with varying, relatively specific and temporary causes, but the substance of the struggle, its class content, positively cannot change while classes exist. Naturally, it is in the interests of, for example, the German bourgeoisie, to whose side Kautsky has in effect gone over in his theoretical arguments (I shall deal with this later), to obscure the substance of the present economic struggle (the division of the world) and to emphasise now this and now another form of the struggle. Kautsky makes the same mistake. Of course, we have in mind not only the German bourgeoisie, but the bourgeoisie all over the world. The capitalists divide the world, not out of any particular malice, but because the degree of concentration which has been reached forces them to adopt this method in order to obtain profits. And they divide it "in proportion to capital", "in proportion to strength", because there cannot be any other method of division under commodity production and capitalism.

But strength varies with the degree of economic and political development. In order to understand what is taking place, it is necessary to

know what questions are settled by the changes in strength. The question as to whether these changes are "purely" economic or non-economic (*e.g.*, military) is a secondary one, which cannot in the least affect fundamental views on the latest epoch of capitalism. To substitute the question of the form of the struggle and agreements (today peaceful, tomorrow warlike, the next day warlike again) for the question of the substance of the struggle and agreements between capitalist associations is to sink to the role of a sophist. The epoch of the latest stage of capitalism shows us that certain relations between capitalist associations grow up, based on the economic division of the world; while parallel to and in connection with it, certain relations grow up between political alliances, between states, on the basis of the territorial division of the world, of the struggle for colonies, of the "struggle for spheres of influence."

● QUESTIONNARIES

■ Multiple Choice Questions

1. Ellen Ripley is the main protagonist of "Alien" and its sequels, but can you name her duty station aboard the Nostromo?

   (a) Warrant Officer (b) Quartermaster

   (c) First Officer (Executive Officer) (d) Mission Coordinator

2. What was the name of the captain of the Nostromo?

   (a) Austin (b) Dallas

   (c) York (d) Townsend

3. The ship carried a pair of engineers, who provided a bit of light humor in the first act of "Alien". Can you name the duo?

   (a) Parker and Brett (b) Brett and Lambert

   (c) Parker and Ash (d) Ash and Lambert

4. Who was the Nostromo's First Officer, and the one who found the alien eggs in the derelict ship?

   (a) Wills (b) Kane

   (c) Hodges (d) Carter

5. Which was the first crew member killed by the mature alien?

   (a) Brett (b) Lambert

   (c) Parker (d) Kane

6. Ash, the ship's science officer, cobbled together a tracking device to help locate the mature alien. What did it key off of?

   (a) Micro-changes in ultrasonic frequencies

   (b) Micro-changes in ambient infrared and ultraviolet light

   (c) Micro-changes in the ship's artificial gravity field

   (d) Micro-changes in air density

7. Following Ash's demonstration of the tracking device, who entered into the ship's air ducts to try to locate the alien?
   (a) Dallas (b) Lambert
   (c) Ripley (d) Parker
8. After Dallas was killed by the alien, the remaining crew decided to attempt to escape in the Nostromo's shuttle. What necessary item did Ripley send Parker and Lambert to scrounge for?
   (a) extra coolant for the shuttle
   (b) extra fuel for the remaining flamethrowers
   (c) extra fuel for the shuttle
   (d) an extra hyper sleep bed for the shuttle
9. In the theatrical edition of "Alien", who was the only member of the crew who did not die on-screen, but whose death was only inferred?
   (a) Parker (b) Brett
   (c) Lambert (d) Dallas
10. Most of those onboard the Nostromo perished aboard her. Who eventually made it out alive, in hyper sleep on the shuttle?
   (a) Ripley alone (b) Ripley and Lambert
   (c) Ripley and Brett (d) Ripley and Jones (the crew's pet cat)

■ Short Answer Type Questions

1. What is VI Lenin imperialism?
2. What are the basic features of Lenin's theory of imperialism?
3. Why did Lenin say imperialism is the highest stage of capitalism?
4. How many characteristic features are there in Lenin's theory of imperialism?
5. What did Lenin believe?
6. What are the main features of imperialism?
7. What are the different types of imperialism?
8. When did Lenin write state and revolution?
9. What is the setting of Conrad's Nostromo?
10. In Nostromo, what ultimately leads to the 'incorruptible' title character's corruption?
11. Who first linked capitalism with imperialism?
12. How many characteristic features are there in Lenin's theory of imperialism?

■ Long Answer Type Questions

1. Explain the plot of Nostromo.

2. Brief the characters of Nostromo.
3. Explain Imperialism in detail.
4. How Lenin theory is different from others.
5. What are causes of imperialism?
6. What was Lenin's view on imperialism?
7. What are the basic features of Lenin's theory of imperialism?

Answers

➲ Multiple Choice Questions

1. (a)	**2.** (b)	**3.** (a)	**4.** (b)	**5.** (a)
6. (d)	**7.** (a)	**8.** (a)	**9.** (d)	**10.** (d)

CHAPTER

2

FRANZ KAFKA

(The Trial, tr. Willa and Edwin Muir)

About the Author

Kafka's Life (1883-1924)

● FAMILY

Kafka was born into a middle-class, German-speaking Jewish family in Prague, the capital of Bohemia, a kingdom that was then part of the Austro-Hungarian Empire. His father, Hermann Kafka (1852-1931), was described by Kafka himself as "a true Kafka in strength, health, appetite, loudness of voice, eloquence, self-satisfaction, worldly dominance, endurance, presence of mind, [and] knowledge of human nature". Hermann was the fourth child of Jacob Kafka, a butcher, and came to Prague from Osek, a Jewish village near Písek in southern Bohemia. After working as a traveling sales representative, he established himself as an independent retailer of men's and women's fancy goods and accessories, employing up to 15 people and using a jackdaw (kavka in Czech) as his business logo. Kafka's mother, Julie (1856-1934), was the daughter of JakobLöwy, a prosperous brewer in Podebrady, and was better educated than her husband.

Kafka was the eldest of six children. He had two younger brothers, Georg and Heinrich, who died at the ages of fifteen months and six months, respectively, before Kafka was six, and three younger sisters, Gabriele ("Elli") (1889-1941), Valerie ("Valli") (1890-1942), and Ottilie ("Ottla") (1892-1943). On business days, both parents were absent from the home. His mother helped to manage her husband's business and worked in it as much as 12 hours a day. The children were largely reared by a succession of governesses and servants.

Kafka's sisters were sent with their families to the Lódz ghetto and died there or in concentration camps. Ottla is believed to have been sent to the concentration camp at Theresienstadt and then to the death camp at Auschwitz.

● EDUCATION

Kafka learned German as his first language, but he was also almost fluent in Czech. Later, Kafka also acquired some knowledge of French language and culture; one of his favorite authors was Flaubert. From 1889 to 1893, he attended the Deutsche Knabenschule, the boys' elementary school at the

Fleisch markt (meat market), the street now known as Masná Street in Prague. His Jewish education was limited to his Bar Mitzvah celebration at 13 and going to the synagogue four times a year with his father. After elementary school, he was admitted to the rigorous classics-oriented state gymnasium, Altstädter Deutsches Gymnasium, an academic secondary school with eight grade levels, where German was also the language of instruction, at Staromestskénámestí, within the Kinsky Palace in the Old Town. He completed his Matura exams in 1901.

Admitted to the Charles University of Prague, Kafka first studied chemistry, but switched after two weeks to law. This offered a range of career possibilities, which pleased his father, and required a longer course of study that gave Kafka time to take classes in German studies and art history. At the university, he joined a student club, named Lese-und Redehalle der Deutschen Studenten, which organized literary events, readings and other activities. In the end of his first year of studies, he met Max Brod, who would become a close friend of his throughout his life, together with the journalist Felix Weltsch, who also studied law. Kafka obtained the degree of Doctor of Law on June 18, 1906 and performed an obligatory year of unpaid service as law clerk for the civil and criminal courts.

● WORK

On November 1, 1907, he was hired at the Assicurazioni Generali, an aggressive Italian insurance company, where he worked for nearly a year. His correspondence, during that period, witnesses that he was unhappy with his working time schedule - from 8 p.m until 6 a.m - as it made it extremely difficult for him to concentrate on his writing. On July 15, 1908, he resigned, and two weeks later found more congenial employment with the Worker's Accident Insurance Institute for the Kingdom of Bohemia. However, he did not show any signs of indifference towards his job, as the several promotions that he received during his career prove that he was a hard working employee. In parallel, Kafka was also committed to his literary work. Together with his close friends Max Brod and Felix Weltsch these three were called "Der enge Prager Kreis", the close Praguecircle.

In 1911, Karl Hermann, spouse of his sister Elli, proposed Kafka collaborate in the operation of an asbestos factory known as Prager Asbestwerke Hermann and Co. Kafka had to dedicate much of his free time to the business. During that period, he also found interest and entertainment in the performances of Yiddish theatre, despite the misgivings of even close friends such as Max Brod, who usually supported him in everything else. Those performances also served as a starting point for his growing relationship with Judaism.

LATER YEARS

In 1912, at the home of his lifelong friend Max Brod, Kafka met Felice Bauer, who lived in Berlin and worked as a representative for a dictaphone company. Over the next five years they corresponded a great deal, met occasionally, and twice were engaged to be married. Their relationship finally ended in 1917.

In 1917, Kafka began to suffer from tuberculosis, which would require frequent convalescence during which he was supported by his family, most notably his sister Ottla. Despite his fear of being perceived as both physically and mentally repulsive, he impressed others with his boyish, neat, and austere good looks, a quiet and cool demeanor, obvious intelligence and dry sense of humor.

In the early 1920s he developed an intense relationship with Czech journalist and writer Milena Jesenská. In 1923, he briefly moved to Berlin in the hope of distancing himself from his family's influence to concentrate on his writing. In Berlin, he lived with Dora Diamant, a 25-year-old kindergarten teacher from an orthodox Jewish family, who was independent enough to have escaped her past in the ghetto. Dora became his lover, and influenced Kafka's interest in the Talmud.

It is generally agreed that Kafka suffered from clinical depression and social anxiety throughout his entire life. He also suffered from migraines, insomnia, constipation, boils, and other ailments, all usually brought on by excessive stresses and strains. He attempted to counteract all of this by a regimen of naturopathic treatments, such as a vegetarian diet. However, Kafka's tuberculosis worsened; he returned to Prague, then went to a sanatorium near Vienna for treatment, where he died on June 3, 1924. His body was ultimately brought back to Prague where he was interred on June 11, 1924, in the New Jewish Cemetery in Prague-Žižkov.

INTRODUCTION

In a letter to his friend Oskar Pollack, Franz Kafka wrote, "What we must have are those books that come on us like ill fortune, like the death of one we love better than ourselves, like suicide. A book must be an ice axe to break the sea frozen inside us" (source).

Kafka's Trial has to be up there as one of the biggest literary ice axes of all time. The Trial follows the incredible ill fortune of one Josef K., who wakes up one morning to discover that he's been arrested on unnamed charges. Throughout the novel, K. struggles futilely against a secretive and tyrannical court system, only to be abruptly executed at the end with a knife to the heart.

If The Trial lands like an ice axe, it's because K.'s story is so believable and relatable, despite the utter absurdity and sheer terror of his situation. It is our own ill fortune that the decades following the posthumous publication of the novel in 1924 have given us so many historical examples that correlate far too closely with K.'s legal nightmare. For many, The Trial is read as a spot-on critique of totalitarian governments such as Joseph Stalin's Soviet Union or Nazi Germany, where civil rights were suspended and individuals persecuted on the barest suggestion of civil disobedience. The Trial can also be read as a critique of the unwieldy bureaucratic systems that characterize any modern government, both totalitarian and democratic.

For other readers, The Trial isn't just a political critique, but a religious allegory about man's relationship to divine will. By leaving character and place names unspecified, many elements of The Trial are just general and mysteriously significant enough to have an allegorical quality reminiscent of Biblical parables, including, naturally, the parable of the Law in the penultimate chapter of The Trial.

It is perhaps this allegorical quality that also makes The Trial resonate with many twentieth century philosophical movements, from Frankfurt School philosophers such as Walter Benjamin to the deconstructionist philosophy of Jacques Derrida. The Trial's ironic attitude toward traditional systems of value, including religious and moral ones, as well as its display of interpretive fireworks, resonates well with these contemporary philosophies.

Perhaps the final irony is that The Trial comes to us via an actual death, the early death of Kafka himself. Kafka had asked his friend Max Brod to destroy all his unpublished novels, including The Trial, but Brod just couldn't bring himself to fulfill his friend's last wish. (That, by the way, is why there are two different English translations of the novel circulating around. We've based our discussion on the most recent translation by Breon Mitchell, which is based on the most authoritative German edition of the text.) Readers today can be grateful to Brod for having the sense to hold on to Kafka's work, but the fact of the matter is that The Trial exists because of a betrayal, an irony that the main character of the novel would surely appreciate.

● IMPORTANT FACT ABOUT -THE TRIAL

Picture yourself at an office building. You're there to take care of something: request your school transcript, change the address on your driver's license, return a defective laptop - whatever the task is, it seems a relatively simple and straightforward matter.

Until you actually try to get it done.

The first person you talk to tells you you're in the wrong office; you have to go to a different one. And at that office they tell you that you need to complete a form which you can only pick up at a different office, which is in a different building all the way across town. And at that office they tell you those forms are actually outdated and you can do it all at home online. When you get home, you can't find the forms online, so you call the office again for help. But you get forwarded straight to some answering system that gives you ten options, none of which apply to your particular situation.

As a sultry but stern answering system voice asks you to say "yes" or press 1, you're overwhelmed by feelings of frustration, anger, and finally, futility. You hang up, and three weeks later, you still haven't gotten around to getting that defective laptop exchanged.

Congratulations, you've just had a taste of the world of the "kafkaesque," a term that entered our vocabulary with Kafka's horrific vision of bureaucracy in The Trial. Although the novel came out in 1924, it described the bureaucratic structure of the court system with such devastating and prophetic precision that we can still recognize many features of The Trial's court system in bureaucracies today.

Like the court system, many bureaucracies - whether it's a school or a government, a private company or a public institution, a small firm or a multi-national conglomerate - operate according to their own rules and regulations. And like Josef K., any individual who attempts to confront the bureaucracy can only do so on its own terms, or fail miserably.

If you've ever felt the life slowly being sucked out of you as you patiently endure the Muzak on yet another customer service "help" line, you can almost understand why Josef K. seems to submit so passively to his eventual fate.

The Trial Characters

● JOSEF K.

Outlaws, rebels, anti-heroes, iconoclasts - they're such staples of pop culture and Hollywood blockbusters that you can understand why, as the guard says in Kafka's The Trial, the law is attracted to guilt. Of course, few of us would put it exactly in that way, but there's something attractive and, yes, undeniably sexy about outlaws.

Certainly Josef K.'s mini-performance for Fraüle in Bürstner seems to come out of his own desire to star in his own biopic, to exploit the seductive allure of the outlaw. The same appeal that makes for memorable heroes in films like Rebel Without A Cause also makes for great drama and fascinating fiction, as we find ourselves drawn into K.'s doomed adventures through the court system.

But K. doesn't really look or act like an outlaw. He's the chief financial officer of a bank, a respectable position that most of us are more likely to associate with Monopoly board games than with leather-clad James Dean types. We keep waiting for K. to take some decisive steps in his case and to burst out with some concrete act of defiance. But K.'s actions seem to consist mainly of empty grandstanding and long periods of procrastination. K. himself doesn't seem to be all that confident, as his moods fluctuate between fiery arrogance and paralyzing insecurity.

It doesn't help that the novel doesn't tell us what his crime is or why he's being persecuted. K. is an outlaw because...he's an outlaw. Yet paradoxically, K.'s very vague status as an outlaw in general enables K. to represent all outlaws, from actual criminals to people who feel guilty without knowing why, people who don't quite fit in with every single social convention or expectation - which pretty much describes everybody on the planet. We are all in some way outside the law just by virtue of the fact that we are all unique individuals. Just the very fact of our singularity - the details in our biography that differentiates us from other people - makes us stand out as exceptions to the general rule.

Perhaps this is the heart of K.'s struggle in the novel. Try this thought out on for size: the novel takes this basic intuition about the human condition - we are all outlaws - and elevates it into a law. The Law. And if the Law states that we are all outlaws (read: individuals), then there's no way we can ever be innocent because according to the Law, we're all guilty. This is the Law we can't escape even if we tried to break it because, if we broke it, we'd still be following the Law.

If you think that's messed up, imagine living in a society where such a Law was actually enforced and enforced violently, backed up by a huge, impenetrable bureaucracy.

So no wonder K. feels paralyzed and acts out in seemingly unproductive ways. Acquittal before such a law is impossible if you're a human being, because the Law applies to all human beings - it is, in fact, the law of being human. This might explain why K. keeps referring to dogs, because dogs would be innocent before such a law. Logic and common sense, K.'s weapons for much of the novel, are useless against such a paradoxical law. Your only options are, as Titorelli explains, forms of deferral and procrastination. You just have to find a way to endure existence under the Law, which is just another way of enduring your human life.

Now, for many of us, enduring life doesn't sound like a big deal at all. Life is actually pretty good, downright pleasurable, filled with good friends and family, happy memories, and hopes and dreams that make getting up in the morning a lark. But if you've ever questioned the meaning of your life, felt

obscurely uncomfortable about the direction your life is taking, sensed a knot or a wrinkle in the fabric of your existence, Josef K.'s story is the parable for you.

● HULD

If your defense lawyer always meets with you in his bedroom, chances are he's probably not the man you want defending you from imminent execution. Sadly, K. is so wrapped up in Leni's charms that it takes him some time to wriggle out of Huld's control.

Huld's power over his clients can partly be attributed to the fact that he's able to convince them that common sense is incompatible with the world of the courts. Common sense says a bedridden lawyer is not the best man for the job; Huld says no, actually, he is the best man for the job because he's got personal connections in the court, and presto change-o - out of a dark corner of his bedroom pops out the supposedly influential Chief Clerk. Common sense says a good lawyer helps the defendant work toward a prompt acquittal; Huld explains to K. that trials are a long, drawn-out process. Certainly Huld has yet to complete the first petition - another red flag - but a lawyer's true function is to work outside the courts, influencing judges and other court officials by chatting them up when the opportunity arises.

Perhaps it is because K. continues to be skeptical of Huld's worth that Huld's treatment of K. is markedly different from his treatment of Block, his other client. While Huld flatters K. and humors K.'s questions with an almost fatherly condescension, Huld is frankly abusive toward Block. Huld's very words make Block quake and shudder as if Huld were actually physically threatening him, which is doubly ludicrous given that Huld is bedridden. K.'s insight into Huld's duplicity doesn't really do much for his case, however, because, shady as Huld is, Huld is truthful about the way the court works in all of its illogicality.

● TITORELLI

A painter, and a terrible one at that, might seem to be the worst person to seek legal advice from, but in the world of The Trial, the best sources of insight are often the most unlikely ones. On the recommendation of a client, K. seeks out the counsel of Titorelli, a painter of mediocre landscapes and, more importantly, portraits of judges. It isn't so much Titorelli's personality that matters here as much as what he tells K. about the court system.

So why should the novel choose a painter as the voice of insight? Yes, it is outlandish for a painter to give legal advice, but the novel uses this artist figure as the voice of its own aspirations as a work of literature. Just like Titorelli's paintings, the novel is a work of art that reveals the truth about the way the

world works. But Titorelli is a really bad painter. Couldn't the novel picked a better artist as a representative of its own aspirations?

The novel's ironic choice of artist figure could be due to its reluctance to set up anybody as a hero. Perhaps it is more important to look at how Titorelli is a bad painter. We learn that Titorelli isn't original: he paints according to conventions and rules handed down for generations, and he paints not out of a feeling of a special vocation, but because he inherited the post from his father. Titorelli's lack of originality is the voice of the novel's own concern that one of the consequences of the modern age is that all we can do is copy the people who came before us. Just as K. seeks an acquittal, something new and unprecedented that is only rumored to have happened in the past, true artists seek to create something different and new. If Titorelli is the face of modern art, then he's a terrible spectacle indeed, because to write - or paint - without the possibility of producing something new and original is certainly cause for despair.

● THE PRISON CHAPLAIN

The prison chaplain surprises K. in the cathedral when he was originally expecting to meet an Italian client. And the prison chaplain's presence may have surprised you, too, even though at this late stage in the novel you should be expecting surprises.

For one thing, the prison chaplain's presence confirms K.'s paranoid feeling that the court is everywhere, watching his every move. (Guess it's not paranoia if everyone's really out to get you) For another, the setting is quite shocking when you think of it. A cathedral, or any religious space, is a place that we think of as a kind of sanctuary devoted to reflections on higher things - morality, spirituality, and mortality, to name a few. The prison chaplain's presence shows that no space, no matter how sacred or hallowed, is exempt from the court's influence.

The prison chaplain himself is a bundle of contradictions. While at first berating K. from on high, in his perch in a side altar, the prison chaplain seems pretty chummy when he steps down from the altar. No wonder K. is so confused when, at the end of the chaplain's parable, the chaplain refuses to counsel him directly about his case. The chaplain seems more interested in all the different interpretations generated by the parable than he is about K.'s specific case. Like the parable he tells, the chaplain embodies the contradiction of the Law. The chaplain seems to have a special interest in K., just as the Law seeks out each and every individual. But like the Law, the chaplain is ultimately indifferent to individual concerns.

● BLOCK

Block the merchant, another of Huld's clients, repulses K. perhaps because of how similar his situation is to K's. Like K., Block was a successful man before his trial, and like K., Block seems to have a thing going on with Leni, although she denies it. But over the years, Block has devoted all of his time and money to his trial, and time has not been kind. While K. can still be arrogant and dismissive of Huld, Block is servile, as if he were the "lawyer's dog" (8.10). A mere word from Huld makes Block cower like one of the Dog Whisperer's misbehaving poodles.

Yet it is also because of their similarities that K. is drawn to Block. K. can't help listening to Block, pumping Block for information about his trial. Perhaps some of the fascination lies in figuring out what K. can do or do differently to make his own case end more successfully. But the only thing that Block proves is the paradox that, the more you know about the court, the less likely you are to successfully free yourself from its influence. And K. has to learn this the hard way when he dies, "like a dog," at the end of The Trial.

● FRAÜLEINBÜRSTNER

FraüleinBürstner is another tenant in K.'s lodging house, the first of the many women in K.'s life throughout the course of The Trial. Of all the women, however, FraüleinBürstner appears to be the most eligible. She seems young and attractive, with a promising career ahead of her as a law secretary, which K. immediately perceives as a major bonus in a love interest. Tellingly, K. can't seem to establish a real relationship with FraüleinBürstner. Their only conversation ends with his pawing at her, which she seems to accept only reluctantly. It's as if K.'s capacity to have a real relationship, to commit himself to a relationship that might end in marriage, for example, deteriorates as the novel wears on and more women enter his life. K. isn't sure if the woman he sees on the way to his execution is FraüleinBürstner, but her image seems to confirm his fate to die a bachelor.

● LENI

Leni, another of K.'s women, is Huld's nurse, and perhaps even his mistress. Unlike FraüleinBürstner, Leni's attraction for K. is hard to pin down. She's presented to us as almost a child, with a disfigurement - a webbed hand - that K. calls a "claw." The scene where they gaze on a photograph of K.'s beautiful mistress together suggests Leni's inappropriateness as a love match for K. And yet she seems to both attract and seduce K., so much so that he's willing to ignore his trial. As the prison chaplain says, K. is foolhardy to seek so much help from the women of the court. K.'s dalliance with Leni seems to further highlight his mental deterioration as the trial progresses.

● THE COURT USHER'S WIFE

The court usher's wife is yet another woman associated with the court who throws herself at K. Like Leni, she offers to help K., although it isn't clear whether she's actually helpful. And like Leni, she is not, as a married woman, an eligible love match for K., but she appears to sleep with a lot of men in the court system. The only real help the court usher's wife seems to provide K. is to let K. take a peek at the examining magistrate's books, which are actually pornographic novels. The association of the court usher's wife with prostitution and pornography contributes to the general portrayal of the court system as corrupt.

● UNCLE KARL/ALBERT

It isn't clear why K.'s uncle is called Karl when he's first introduced, then Albert later on in the novel when he meets with Huld. It may have something to do with the fact that Kafka's novel was unfinished and Kafka didn't have the chance to regularize the names.

K.'s uncle pops up to reprimand K. for neglecting his trial, and introduces K. to Huld. The fact that K.'s uncle is actually a man from the country (visiting K. in the city) may be significant given that the parable of the Law in Chapter 9 stars a "man from the country." This parallel may stress the uncle as a voice for the ordinary man, the everyman, and the uncle's appeal to traditional family ties seems to support this view. The fact that K. too was raised in the country by his uncle suggests that, like the man in the country in the parable, K. is in some ways an outsider in the modern, urban setting of the courts. But K.'s dismissive attitude toward his uncle suggests his rejection of the traditional values that his uncle represents as well.

● FRANZ AND WILLEM

Franz and Willem are the two guards who arrest K. in his bedroom on the fateful morning his trial begins. They're the lowest of the court functionaries, so low that they don't even know what K.'s charges are - but neither does anybody else in the court system. The guards are K.'s first exposure to the way the court bureaucracy works, where those at the bottom of the court hierarchy merely do their jobs without question, and only those at the inaccessible top of the hierarchy really control what goes on. The guards don't seem particularly intimidating; they even offer to protect his underwear from other thieving guards, which is probably the least of K.'s worries. But later, they get whipped in a junk closet at K.'s bank after K. complains about their behavior at his initial court inquiry.

THE INSPECTOR

The inspector makes a brief appearance in the first chapter of the novel to inform K. that he's been arrested, and that's it. K. thinks the inspector has a pretty pathetic job, given that the inspector doesn't do anything else, doesn't even question K. or inform K. of the charges. The novel seems to agree, as we never see the inspector again.

FRAU GRUBACH

To K., Frau Grubach, his landlady, is a simple, naïve woman who trusts him implicitly. He's so confident in her trust in him that he believes that, if he tells her that he assaulted FraüleinBürstner, she would not only believe him, but also continue to trust him. But this simple woman does seem to have a better grasp of K.'s trial then he does when she muses that his crime seems to be a "scholarly" matter, not a more common crime like theft. Unlike K., she immediately grasps that K.'s trial will defy ordinary, common-sense notions of law and order, even if she can't articulate exactly how unique K.'s trial will be.

THE EXAMINING MAGISTRATE

The examining magistrate conducts K.'s initial court inquiry. K.'s discovery that the examining magistrate's law books are actually pornographic novels confirms K.'s suspicion that his trial is a terrible joke.

THE COURT USHER

When K. meets the court usher, the court usher's wife has just been taken away by a law student, apparently to sleep with the examining magistrate. The court usher's acceptance of his wife's virtual prostitution enforces the association of the court with corruption.

THE FLOGGER

The flogger makes a brief appearance in Chapter 5 in the junk closet of K.'s bank. Dressed in leather gear, the flogger mercilessly whips the guards that arrested K. His presence suggests that the threat of violence is everywhere.

THE BANK VICE PRESIDENT

The bank vice president is a rival of K.'s at his bank. He takes advantage of K.'s distraction to poach a few clients and further his own career.

THE TWO GENTLEMEN

Two gentlemen arrive in the last chapter of the novel to escort K. to his execution. Their appearance parallels the two guards who arrest K. in the first chapter of the novel. The executioners' extreme courtesy toward K. oddly

makes his execution even more terrifying because of the creepy contrast between their polite demeanor and their gruesome task.

The Trial Summary

- The novel opens with Josef K.'s sudden arrest in his room at his lodging house on the morning of his birthday. Two guards inform him that he is under arrest, but they don't tell him on what charges, nor do they know what the charges are. K. is then taken next door to the room of another tenant, FraüleinBürstner, who happens to be absent at the time. There, he is subjected to an equally puzzling and brief interrogation by the inspector. The inspector informs K. that he is under arrest, but is free to go to work at his bank and otherwise live life as usual.
- After work, K. returns back to his lodgings. He apologizes to his landlady for the inconvenience of his arrest that morning, but his landlady doesn't seem to mind. He then waits for FraüleinBürstner in order to apologize for the disruption to her room that morning. FraüleinBürstner is at first startled by K.'s explanation, but then permits him to dramatize the morning's events for her in her room. K.'s theatrics awaken the landlady's nephew who is sleeping in the living room. FraüleinBürstner begs K. to leave, but, before he does, he embraces FraüleinBürstner.
- K. is told that an inquiry into his arrest will be held the following Sunday. When he arrives at the court's address, he is puzzled by the fact that the court seems to be located in an apartment building in an impoverished neighborhood. Since he wasn't given a precise address, K. wanders through the apartment buildings until he comes upon a washerwoman, who lets him into the court, which is convened in a large, cramped hall.
- After introducing himself to the examining magistrate, K. protests his treatment at his arrest, and denounces the court and its officials for corruption. But, as he finishes his speech, K. notices that the court is filled with court officials. The examining magistrate tells K. that he has seriously damaged his own case by his behavior, but K. refuses to participate at all in the proceedings and leaves the courtroom.
- Despite the lack of summons, K. returns to the court the following week. There, he finds only the washerwoman, who informs him that the court is not in session. The washerwoman, who turns out to be the court usher's wife, promptly seduces K., and lets him explore the courtroom, where he discovers to his dismay that the examining magistrate's notebooks are actually pornographic novels. A law student sweeps in and carries the court usher's wife away, presumably to sleep with a judge. The court usher comes by and offers to take K. on a tour of the court offices. In the dilapidated offices of the court, K. meets other defendants, whose physical condition reveals the wear and tear of undergoing a trial. All of a sudden, K. feels faint in the office's muggy atmosphere, and has to be escorted out of the court offices, where he is instantly revived by the fresh air outside.
- Back at work, K. opens the door of a rubbish closet to discover the two guards who arrested him earlier being flogged. Later, K.'s uncle comes by to visit him and berates him for not pursuing his case more rigorously. K.'s uncle takes K. to visit an old friend, a defense lawyer named Huld. When they arrive, Huld happens to be chatting with the Chief Clerk of the court.

As the uncle, Huld, and the Chief Clerk discuss K.'s case, K. is distracted by Huld's nurse Leni, who shows him into Huld's office and seduces him. After making love to Leni, K. meets up with his uncle outside Huld's apartment, where the uncle rails against K. again for destroying every chance of success in his case.

- As the trial wears on, K. grows increasingly distracted and is unable to focus at work. He is dissatisfied with Huld, who doesn't seem to be making any progress in his case. At the bank, one of his clients, a manufacturer, offers him a letter of introduction to Titorelli, the court painter. K. visits Titorelli at his studio, where he views Titorelli's portraits of judges. Titorelli explains to K. that acquittal is unheard of, and K.'s only option is to endlessly defer his final judgment. After pushing K. to buy some of his landscape paintings, Titorelli shows K. the exit, which, to K.'s surprise, opens out onto the court offices.
- K. finally decides that he must dismiss Huld and take trial matters into his own hands. When he arrives at Huld's, he meets another client, Block the merchant. Block has put everything he's had, including his business, into his defense. K. then barges into Huld's bedroom and informs Huld that he wants to dismiss Huld. Huld asks K. to reconsider, and calls Block into the room. Huld's humiliation of Block fails to impress K., who leaves as Block grovels at Huld's bed.
- Some time later, K. is asked by his bank to take an Italian client on a tour of the local cathedral. When K. arrives at the cathedral, the Italian client fails to show up. After gazing at some of the cathedral's art, K. is about to leave when a priest calls out his name. The priest happens to be the prison chaplain, and chastises K. for his indifference to his case. The chaplain then tells K. a parable about a man from the country who seeks access to the Law, but is prevented from doing so by a gatekeeper. After discussing the numerous possible interpretations of this parable, K. asks the chaplain for help with his case, but the chaplain refuses.
- Finally, it is K.'s birthday again. He is dressed to go out that evening, but he is surprised by two formally dressed men. The two men guide him to a quarry outside of town, where one of them holds him at his neck and the other stabs him twice in the heart.

Chapter 1

Arrest

- The opening lines suggest that our hero, Josef K., is the victim of "slander," for he's arrested one morning.
- K. waits for breakfast in his bed at his lodgings. He notices an old lady at the window of a building across the street, watching him. Instead of breakfast, K. is startled by a stranger who walks into his room and tells him he's not getting breakfast.
- K. walks out of his room into his landlady's living room, only to see another strange man, who informs him that "proceedings" are under way, so K. better stick to his room
- Confused, K. goes back into his room. He can't believe that he's being arrested in this manner. He wonders if he's the victim of a practical joke.

- K. finds his identification papers and goes back out to the living room and demands to speak to the guards' supervisor. By now, there are two old people watching him from the building across the way. The guards tell him that, rest assured, he wouldn't have been arrested if there weren't some solid basis for guilt, and that he better get back into his room.
- K. goes back to his room. He contemplates suicide, but dismisses it as "irrational".
- The guard announces that the inspector has arrived, and K. walks back out into the living room. But the guards quickly chase him back into his room - he's still in his nightshirt. They demand he change into a black jacket. K. picks the nicest one he owns - a stylish evening jacket. Thus clothed, he waltzes into his meeting with the inspector.
- The inspector sits at a table set up in the middle of the room of another lodger, FraüleinBürstner. As K. walks in, he notices three men in a corner looking at her photographs. From the window, he sees that the two old people across the way have been joined by a large man twirling his red goatee.
- K. stands in front of the inspector and demands to know what's going on. The inspector explains that he and the guards are just minor functionaries; all they know is that K. is under arrest. But he advises K to cool it because he's making a bad impression.
- K. demands a phone call to his friend Hasterer, the public prosecutor. The inspector says it won't help, but K. can call Hasterer. K. decides not to.
- K. decides that it's pointless to argue with the men because they don't seem to have any idea what's going on. He extends his hand to the inspector, who refuses to shake it.
- The inspector tells K. he is free to go to work at the bank if he wishes. K. doesn't understand how he can be under arrest and still go about his normal life. The inspector says his job is just to tell K. that he is under arrest, and offers K. the help of the three men to get to the bank. Surprised, K. finally recognizes the three young men by the pictures as lowly clerks at the bank.
- K. piles into a cab with the three young men, watched the entire time by the two old people and the red-haired, burly guy across the way. But then K. realizes as they drive away that he didn't pay attention to what the inspector and the guards were doing. He chides himself for this lapse, and resolves to be more attentive in the future.

Chapter 2

Conversation with Frau Grubach and then FraüleinBürstner

- Now we learn that it's spring, and it also happens to be K.'s birthday. What a massive birthday fail.
- In any case, K.'s day at the bank goes quickly. He even calls the three clerks into his office just to observe them. But instead of going off to his paramour Elsa's, as he was planning to, he just wants to go home.
- K. arrives back at his lodging house, and visits Frau Grubach. He apologizes to Frau Grubach for the inconvenience that morning. Frau Grubach tells him it was no inconvenience, and mentions that she had a

quick chat with the guards about his situation. Whatever K.'s arrested for, it doesn't sound too bad; it just sounds "scholarly," according to Frau Grubach, something she doesn't understand .

- K. offers his hand to his landlady, who accepts his apologies tearfully and forgets to shake his hand.
- K. asks his landlady whether FraüleinBürstner is around. The landlady says that Bürstner is out at the theater, then cattily adds that she's seen Bürstner around town with different men.
- K. is offended by the landlady's insinuation, yells at her, and slams the door behind him.
- He decides to wait up for Bürstner, who finally arrives at some point after 11:30. He doesn't want to just pop out at her from his dark room - which might make things look like an "assault"- so he whispers out to her from his door. Bürstner is tired, but agrees to let him into her room so that he can explain the events of the morning.
- K. explains to Bürstner how the inspector had taken over her room for his inquiry that morning. Bürstner is at first shocked, but is intrigued by K.'s story, not in the least because she happens to be studying to be a law secretary.
- K. rearranges Bürstner's room so that he can dramatize the events of the morning, but he gets carried away and loudly calls out his own name in imitation of the inspector.
- Suddenly they are interrupted by loud knocking at the door of an adjoining room. Bürstner informs K. that the landlady's nephew, a captain, is staying in the living room, and she's worried what people think with K. in her room.
- K. quickly slips out of her room, but not before kissing her all over her face and neck "like a thirsty animal".He goes back to his own room and falls asleep, mighty pleased with himself.

Chapter 3

Initial Inquiry

- On the telephone at his bank, K. is told that an inquiry will take place on Sunday. After hanging up, he notices the vice president behind him also waiting to make a call. The vice president invites him on a boat ride that same Sunday, but K. refuses, even though it's a big deal to be invited by the vice president, particularly since they didn't get along.
- K. then realizes that he was never told what time to arrive at the court on Sunday, but decides to arrive at 9 to be on the safe side.
- Sunday arrives, and K. heads off to the suburb where the courts are located. By chance, he comes across the three clerks who had accompanied him to the bank on the day of his arrest.
- When he arrives at the correct address, K. is puzzled to find himself in one of the poorer residential neighborhoods. He wasn't give any particular room or floor number, so he decides to check each of the rooms and ask for a carpenter named Lanz, a name he thinks of because it's his landlady's

nephew's name. (Of course, why he doesn't just ask for the courts is left unexplained.)

- Looking for a non-existent carpenter named Lanz proves to be a great strategy for getting into a lot of apartments, K. finds, until he comes across a woman washing diapers in a tub. When he asks her for Lanz, she invites him in.
- When he enters, K. finds himself in a hall filled up to the galleries with people. A little boy takes K.'s hand and leads him up to the platform, where a man sits at a table talking to another table behind him. The man, who turns out to be the examining magistrate, chides K. for being over an hour late, and everybody in the hall murmurs, seemingly in agreement.
- The examining magistrate invites K. to step onto the platform. The examining magistrate then opens what appears to be a ratty schoolbook, and asks K. if he's a house painter. K. replies that he's actually the chief financial officer of a bank. Everybody sitting on the right side of the hall laughs, and K. laughs with them. He's acutely aware of everybody in the hall as a kind of audience, who either boo or applaud whatever he says.
- Emboldened by what he feels to be at least some of the spectators' support, K. goes off on the examining magistrate and the whole affair of his arrest. A few spectators applaud him.
- K. goes on to denounce the court as a farce and calls everyone involved - the guards, the inspector, and the magistrate - a scoundrel. Despite the relative silence of the spectators, K. goes on to denounce the corruption of the entire, vast judicial system of which the magistrate is a part.
- Suddenly, his speech is interrupted by a shriek. K. turns, and realizes that it's not a woman's shriek, as it turns out, but a man's, a man who happens to be assaulting the washerwoman. No one interrupts them.
- Curious, K. takes a closer look at the audience, who all seem to be old men with scraggly beards. He then notices that they're all wearing badges of some kind, and realizes that the spectators are all officials, just like the magistrate he was denouncing as a scoundrel. K. hurls insults at them all and proceeds to the exit.
- The magistrate warns K. that, with his insulting speeches, he's lost any advantage he might have gained at the interrogation. K. scoffs and refuses to participate in any more interrogations, and charges out of the hall.

Chapter 4

In the empty courtroom /The student /The offices

- Despite the fact that K. has refused any further interrogations, he still expects a summons to appear the next Sunday. When a summons doesn't arrive, he decides to go to court anyway.
- This time, the woman is at the door again, but she tells K. that there are no sessions that day. She opens the door to the next room and reveals an empty hall.
- K. then realizes that the room they're standing in has been turned into a living room. The woman explains that she and her husband, the court usher, live there. The man who mauled her the past Sunday, however, was

not her husband, but a randy law student who she entertains and her husband tolerates because they fear he will become a powerful judge one day.

- The woman then takes K.'s hand and asks him if he wants to change the system. He demurs, but offers to help her if she helps him, by letting him look at the examining magistrate's law books in the courtroom, for example.
- She gladly takes him to the table. K. is surprised to find that the books aren't law books, but pornography.
- As they sit on the step, the woman admires K.'s eyes and tells him a little about the examining magistrate, who works long nights drawing up lengthy reports. The examining magistrate also has a thing for the woman, and the woman offers to help K. get on the examining magistrate's good side.
- Bertold, the student, then interrupts their little chat, but before she leaves, the woman tells K. she wants to run away with him. K. is suspicious that she might be working for the court, but is pleased at the thought of seducing a woman that the entire court seems to have the hots for.
- Then he notices that Bertold has started loudly kissing the woman. K. tries to save the woman, but Bertold tells him to back off - he's taking the woman to the magistrate. As they leave, K. realizes that this is his first "clear defeat [...] at the hands of these people" (5.3).
- Curious, K. tries to figure out where the law student took the woman, and finds himself outside the apartment, in front of a little sign that says "Law Court Offices Upstaires" in childish handwriting. K. is surprised that the offices would be in such a miserable little attic on top of a residential apartment building.
- Just then, the court usher walks by and offers to take K. on a tour of the offices while he delivers a report. K. can't resist, and follows the usher in.
- In the hallway, K. sees a few officials at work, and then some people sitting on wooden benches along the hall. The usher explains that the people are defendants just like K. Intrigued, K. asks one of the defendants what he's waiting for. The defendant, who can barely stand up straight, is so flustered that he can hardly answer the question and screams when K. takes his arm. A guard comes over to see what's going on.
- K. then sees a turn to the right, and the usher says it's OK for him to pass. After a few steps, K. decides he's ready to leave, and asks the usher to accompany him on the way out. The usher refuses because he's already late delivering his report.
- A young woman and a well-dressed man approach K. at this point. The woman asks if he needs any help, but K. can't seem to reply. The woman asks if he's dizzy, and K. suddenly realizes that he's unwell and needs to sit.
- The woman explains that a lot of people have a hard time getting used to the stuffy air in the office, and offers to take K. to the infirmary, but K.

asks them to help him out to the exit instead. The woman explains to K. that the well-dressed man is the information officer, and they both help him out to the exit.

- Once K. leaves the building, he feels loads better in the fresh air and even leaps down the steps.

Chapter 5

The Flogger

- K. is back at the bank several nights later, working late. He walks past the junk room, and hears groans. Curious, he opens the door.
- To his utter shock, three men are in the room. One of them appears to be in a leather vest. The two other men plead with K. to save them. It's only then that he recognizes them as the two guards who arrested him a couple of weeks ago, and he notices that the leather guy has a rod.
- According to Willem, one of the guards, K.'s testimony at the courts about the corruptness of the guards had resulted in their punishment, which is apparently to be flogged in the junk room of K.'s bank.
- The flogger tells the guards that they should take off their clothes in preparation for a beating, but K. interrupts him and offers him a bribe. The flogger refuses the bribe, and strikes the guards.
- As Franz begins to scream, K. grows concerned that the other workers at the bank will see what's going on, so he steps out of the room to open a window. When an assistant asks what the sound was, K. lies and says it was the sound of a dog howling.
- K. doesn't feel like going back into the junk room, so he heads home.
- The next day, out of curiosity, K. stops by the junk room as he leaves work. To his surprise, the three men are still there. K. slams the door, and tells the assistants to clean out the junk room as soon as possible.

Chapter 6

The Uncle / Leni

- K. is at work one day when his uncle Karl comes in from the country for a visit. Uncle Karl has been informed by his daughter, Erna, that K. is being investigated; Karl is utterly dismayed. In fact, he's even more dismayed that K. seems so nonchalant about it all. K. decides to leave the bank with his uncle so that the rest of the bank workers can't overhear their conversation.
- Uncle Karl insists that K. has to visit his friend Huld, a famous defense lawyer known for defending the poor, which K. doesn't find compelling because he's the chief financial officer of a bank. But he goes along with his uncle to Huld's anyway.
- At Huld's, a young woman lead K. and his uncle to the bedroom, where Huld is taken to bed with a heart problem.
- At this point, K.'s uncle is now inexplicably called Albert. So Uncle Albert (a.k.a. Karl) asks the nurse to leave, but Huld insists that the nurse, whose name we find out is Leni, can stay. Uncle Albert insists, and explains that K. has a matter to discuss. Huld tells Leni to leave the room.

- K. is surprised to find that Huld already knows about his case and is willing to take him on as a client. Huld explains that it's his contacts in the courts that make him such a valuable advocate. In fact, one of his contacts is sitting in the room right now.
- Out of a dark corner emerges another old guy, the Chief Clerk of the court no less. As the Chief Clerk, Huld, and his uncle chat it up, K. loses track of the conversation until their conversation is interrupted by a large crash. K. says he'll go out to see what the ruckus is about.
- To his surprise, Leni places her hand on his, and escorts him to the lawyer's study, where she promptly throws herself at him. K. notices a painting of a judge on the wall; the judge is seated on a grand throne, and looks as if he's about to jump out of the painting at the defendant, who is not pictured but is supposedly located at the bottom of the steps...where the viewer of the painting is.
- The nurse claims she wants to help him, and K. readily accepts. The nurse then tells K. that his only chance is to confess. K. refuses to, then pulls her up on his lap.
- Leni asks K. if he's taken, and he shows her a photograph of his mistress Elsa in the middle of a dance. This doesn't seem to faze the aggressive Leni, who shows off her curious hand, which has webbing between the second and third fingers. K. plays around with her hand then kisses it, which excites Leni to the point where she falls off his lap onto the floor. K. crawls on top of her...and the narrative discreetly skips ahead to the part where Leni offers him a key to the apartment and shows him out the door.
- In front of the apartment building, K. is ambushed by his uncle, who rails at him for messing up his case just as his uncle, Huld, and the Chief Clerk were trying to work something out for him.

Chapter 7

Lawyer / Manufacturer / Painter

- It's winter now, which seems like a long time given that the story started in the spring. K. is now obsessed with his trial. Dissatisfied with his lawyer, he wonders whether it would be better to write up his own defense. It would include an overview of his life and a thorough defense of every single important occasion in his life.
- K.'s problem with his lawyer is that Huld doesn't seem to be getting anywhere. Huld keeps telling K. that his first petition is almost finished, but it sounds like it's almost pointless to submit because the first petition gets lost in the court bureaucracy. But, according to Huld, lawyers are still useful because of their personal relationships with judges. But these judges are only lower officials - the judges in the higher courts remain inaccessible to everybody, and nobody seems to know what they do or who they are. But even still, Huld thinks the best thing to do is to go along with the way things are.
- In short, progress is being made - but not made.
- The only bright side of K.'s visits to his lawyer is Leni. K. and Leni seem to enjoy some aggressive hand-holding while the lawyer sips his tea, apparently oblivious to their affair.

- K. decides that he has to dismiss his lawyer and take charge of his trial personally, even if it means quitting his job and devoting his entire life to his own defense. But he can't seem to get enough energy to actually write out his petition.
- Just then, K. is interrupted when an important client, a manufacturer, stops by. As the manufacturer explains his proposal, K.'s attention fades, and he's a little embarrassed when he can't really respond intelligently to the manufacturer because he hasn't been paying attention.
- The vice president of the bank interrupts their meeting. K. suspects the vice president of attempting to undermine K.'s position at the bank. And indeed, the vice president promptly swoops the manufacturer aside and guides the manufacturer away from K.'s office.
- Eventually, the manufacturer returns, pleased with the vice president's response. To K.'s surprise, the manufacturer knows about his trial and offers him an introduction to a friend, Titorelli, a painter whose work consists mainly in small landscapes and portraits, specifically of judges.
- While at first reluctant, K. decides he'll go see Titorelli. To do so, he has to ignore three clients who are sitting in his waiting room, but, surprise, the vice president swoops in again and tells the clients that he'll take care of them in K.'s absence. To top it all off, the vice president starts snooping around K.'s office.
- K. arrives in Titorelli's neighborhood, which is even more impoverished than the neighborhood of the courts. On the way up the stairs, a crowd of girls passes K., and, as he follows them, he asks them if Titorelli lives there. The apparent leader of the pack, who seems around thirteen and has a hunchback, leers at him suggestively instead.
- Disturbed, K. continues to go up the stairs with the girls until they arrive at Titorelli's attic studio. Titorelli invites K. in and shoos the girls away, but the girls stay by his door, clamoring to be allowed in.
- K. shows Titorelli the manufacturer's letter of introduction, but Titorelli doesn't seem to understand that K. wants to talk to him about his trial. So K. asks Titorelli about his paintings. Titorelli shows him the painting he's working on, a portrait of a judge in the exact same manner and style as the portrait that K. saw in Huld's study.
- K. decides this is an in to ask Titorelli about his trial. Titorelli admits that he knew that's why K. was here all along. Titorelli invites K. to make himself at home, and suddenly K. feels the air to be oppressively heavy. After Titorelli encourages K. to make himself comfortable on the bed, he asks K. whether he's innocent. K. replies that he is. Titorelli seems to think that's a good thing, but doesn't really explain why or how this will help K. in his trial.
- Titorelli gives K. a little background on himself: he comes from a long line of court painters. The rules of portraying the court are so arcane that only certain painting families can do the paintings correctly.
- Titorelli then asks K. whether K. is interested in an actual acquittal, apparent acquittal, or a protraction. Before K. can get his hopes up,

Titorelli explains that an actual acquittal is virtually unheard of, the stuff of ancient legends that he himself has illustrated on occasion.

- An apparent acquittal, according to Titorelli, is like a temporary stop of the trial, but K. could be arrested again at any time and the trial could begin again. That doesn't sound fun to K.
- A protraction, Titorelli explains, is basically a delay tactic, where you keep the trial in motion through various legal maneuvers, deferring the final judgment as endlessly as possible. On the plus side, you don't have to worry about sudden arrests. On the negative side, you spend your entire life working on your own case.
- That doesn't sound like any fun to K. either, so he takes his leave. But, before he goes, Titorelli manages to sell him a bunch of paintings of heaths.
- Since the annoying brats are still at Titorelli's front door, he invites K. to climb over his bed and go through the back door. When the door opens, to K.'s surprise, he sees the long hallway of the law court offices.
- K. manages to get out of the building, and takes a cab to the bank, where he locks the paintings away in a drawer.

Chapter 8

Block the Merchant, Dismissal of the Lawyer

- K. decides to dismiss his lawyer once and for all. When he arrives at Huld's, the door is opened by a man, and K. spies Leni running across the hallway in her slip. Naughty Leni. The man introduces himself as Block, a merchant, and denies having an affair with Leni.
- K. pulls Block to the lawyer's study, and asks Block whether he knows who the man in the painting is. Block says it's a high judge, but K. corrects him and says that it's actually a low judge.
- K. then demands to know where Leni is, and Block takes K. to the kitchen, where Leni is cooking up soup for the lawyer.
- When Leni leaves the kitchen to take soup to the lawyer, K. and Block have a chat about Block's situation. Block reveals that he has five "shysters," lawyers in addition to Huld. Block has devoted his entire life to his trial, even taking money from his own business to work on his defense.
- Block also tells K. that he's seen K. before at the court offices, on the day when K. almost fainted there. Block was one of the defendants K. passed in the waiting room. Block tells K. of one of the many superstitions: that the face of the defendant gives away the result of the trial. Everyone thinks from K.'s face that he's...guilty, naturally. That doesn't hearten K.
- Block explains that he was led to hire the shysters because he wasn't seeing any concrete results from Huld. Block then tells K. that, in addition to shysters, lawyers are divided into the petty lawyers, like Huld, and the great lawyers, who no one has ever seen or contacted, but are rumored to exist.
- Leni returns to the kitchen, and tells K. that Huld is ready to see K. To K.'s surprise, Leni adds that humble Block actually sleeps in the maid's room. Unlike K., who Huld will see at this late hour, Huld sometimes

refuses to see Block for days on end, so Block just camps out in the maid's room until Huld is ready for him.

- Block reminds K. that K. promised to share a secret with him. K. declares that he plans to dismiss Huld. Block and Leni are shocked. Leni chases K. to Huld's room, but K. locks the door behind him so that Leni can't enter.
- Huld doesn't seem surprised by K.'s behavior. He seems amused by the fact that Leni is chasing K., and explains to K. that defendants just seem irresistibly attractive in general.
- K. declares that he no longer wishes Huld to represent him. Huld tries to dissuade K., but K. won't change his mind.
- Then Huld calls Leni to the room and asks her to call Block in. She does, then takes her place behind K., strokes his head with her fingers until he grabs her hand.
- Block comes in timidly, and K. cynically notes that this is all a "performance" to show how awesome Huld is (8.10). Block kneels beside Huld's bed, and anxiously gestures toward Leni to help him out. Huld asks Leni whether Block's been good, and Leni reports that Block has spent the day studying the papers that Huld had given him.
- Huld then informs Block that he has some bad news from one of the judges, who has a low opinion of Block. The judge had scoffed and asked Huld how Block would feel if he knew that his trial hadn't even begun, that the bell that rings in the beginning of a trial had not yet rung?
- This sends Block into shock, but Huld angrily tells him to stop being so anxious. The chapter ends abruptly as Leni tells Block to pay attention to Huld.

Chapter 9

In the Cathedral

- K. gets back from a two-day business trip with a nasty cold and finds that he's been picked by his bank to show an Italian client around the sights of the city. Normally, he would regard this as a privilege, but, lately, he's been nervous about leaving the bank for too long because he's worried about losing his high status at the bank. But K.'s been singled out for the Italian because K. is reputed to have some knowledge of art history and Italian.
- After studying Italian all night, K. arrives at the office early the next morning. The president calls him, and introduces him to the Italian client. K. discovers that the Italian client speaks an Italian dialect that's tough to understand, and he can't even read the Italian's lips for clues because of his deliciously perfumed mustache. The president summarizes what the Italian says for K., and they agree that K. will meet the Italian at the cathedral at 10.
- K. arrives at the cathedral at 11. (There is some confusion with the time here, as we know that previously the novel stated that the appointment was for 10. Later, we find that K. has been waiting at the cathedral for a while, and notices that the time is now...11. So the fact that he arrives at the cathedral at 11 may be a mistake on Kafka's part or just him screwing with our heads. See "In a Nutshell" for more on some of the unique issues of this incomplete novel.)

- K. waits inside the cathedral for the Italian. He notices an old woman worshipping before an image of the Virgin Mary.
- K. then notices that it's awfully dark and hard to see any of the paintings in the cathedral. He goes up to one of the paintings and peers at it with his flashlight. It's an image of a guard, standing sentry at the entombment of Christ.
- K. goes back to waiting, but then notices an old sexton gesturing at him vaguely. As K. approaches the sexton, the sexton moves away, still gesturing vaguely. K. keeps following the sexton, but then decides to stop this little game before he frightens the sexton too much.
- K. then notices that, in addition to the large, elaborate main pulpit, there's a smaller pulpit off to the side, which seems so small that it's probably torture for the priest who has to lecture there. In fact, there's a lamp lit above the pulpit, and K. wonders if someone is about to give a sermon.
- Now he notes that it's 11 o'clock (see above for discrepancies with the time). He can't believe there's going to be a sermon because only he, the sexton, and the old woman are in the cathedral, but sure enough, a priest climbs up the stairs to the small pulpit.
- K. tries to sneak out of the cathedral, but, just as he reaches the outer door, the priest calls out to him by name.
- Surprised, K. turns. The priest explains that he's the prison chaplain, and wants to talk to K. about the case. The whole Italian tourist business is explained away as "irrelevancies" (9.12).
- The priest warns K. that his case is going very badly. K. says that he thinks he's got a good plan using women (like the usher's wife and Leni) to further his case. Meanwhile, the sexton is going around the cathedral extinguishing all the candles. The priest yells at K. for his obliviousness.
- After a long period of silence, K. invites the priest to come down, and the priest, who seems somewhat friendlier, agrees. As they walk together, the priest tells K. that K. is deceiving himself about the court. By way of explanation, the priest tells K. a parable about the Law.
- The parable, as the priest tells it, is from the "introductory texts to the Law." As the story goes, a "man from the country" approaches the doorkeeper of the Law and asks to enter. The doorkeeper says the man can, but not at the present time. Even though the gate is open, the doorkeeper explains that 1) he's a pretty tough dude, and 2) inside the gate there are more gates, guarded by tougher dudes.
- So the man from the country decides to wait it out - for years on end. He has quite a few conversations with the doorkeeper, who remains polite but indifferent to the very end.
- Finally, the man from the country is approaching his own death. It seems like everything's getting dark, so dark. But the man thinks he sees a bright light emerging from the gate.
- The man finally asks the doorkeeper why, in all the years he's been waiting at the gate, that nobody else has tried to gain admittance to the Law. Because the man is growing deaf, the doorkeeper has to yell his

reply, which is that no one else has come by because the gate was meant for the man alone.

- And that's the end of the parable.
- K. at first believes that the parable confirms his basic suspicion that the court and everyone in it is corrupt and the best thing for him to do is to ignore the trial. The priest disagrees, and offers K. multiple interpretations of the story:
- The doorkeeper doesn't seem like a bad guy or a corrupt one. In fact, the story seems to indicate he's got a friendly side that goes beyond mere dutifulness.
- The doorkeeper could just be doing a really, really good job - he's just simple-minded. Perhaps he doesn't understand exactly what guarding the gate entails. Maybe he's supposed to let the man in and he just, uh, didn't get the memo, so to speak.
- The doorkeeper is actually dependent on the man from the country. He's inferior and subordinate to the man because as long as the man is there, the doorkeeper is stuck at the gate defending it.
- Don't judge the doorkeeper. The doorkeeper is a representative of the Law, and you can't criticize the Law.
- K. doesn't really feel better after hearing all these different interpretations - they just leave him puzzled. So he takes his leave of the chaplain, but the chaplain's behavior also puzzles him. The chaplain seemed so concerned about K.'s fate before, but now the chaplain doesn't seem to really care. The chaplain attributes his indifference to the fact that he's first and foremost a court functionary.

Chapter 10

The End

- It's 9 pm. It's K.'s 31st birthday. He's all dressed up.
- Two elegantly dressed gentlemen show up in top hats. But, while they are extremely polite, they're not here to celebrate K.'s birthday. (And you thought there was nothing worse than having a clown smelling vaguely of cigarettes making balloon animals at your birthday party, right?)
- They escort K. out of his lodgings, one on each side of him, in a tight formation. He tries to talk to them, but they're generally silent. K. stops and refuses to move.
- Then he sees a woman coming down the stairs, a woman who may or may not be Fraulein Bürstner. K. decides resistance is futile. The gentlemen amiably allow him to choose the direction that they're walking, so K. decides to follow the woman for a while.
- They walk through a park, passing some policemen on the way whom, oddly, they avoid.
- They finally make it out of the city, and the scene becomes much more rural.
- They end up at a stone quarry. K. takes off his jacket and his shirt. Topless, he follows the gentlemen to a block of stone, where they position him against it.

- One gentleman pulls out a thin, double-edged butcher knife, and they take turns passing the knife back and forth to each other. K. somehow realizes from this charade that he's supposed to take the knife and kill himself. But he decides not to.
- K. makes out a house next to the quarry. Someone throws open the window, and stretches their arms out of the window. K. makes a similar gesture.
- But one man already has K. by the throat, and the other stabs him in the heart. K.'s last vision is of the two men's faces peering closely at him.

The Trial Analysis

● TONE : IRONIC

Nothing and no one is safe from the novel's ironic tone, which casts a satiric eye on everything the main character does and the ludicrous machinations of the system in which he is entrapped. For example, while K. thinks that his evening with FraüleinBürstner has ended well, the narrator shows us how reluctantly FraüleinBürstner accepted his embraces. K.'s smile of satisfaction as he drifts off to sleep is an ironic touch that shows how mystified he can be, particularly when it comes to women.

● GENRE : MODERNISM, DYSTOPIAN LITERATURE

Kafka is often considered one of the great Modernist writers, and The Trial falls squarely within typical Modernist concerns such as the shattering of consciousness, the decay of modern society, and complex narrative structures. Abrupt plot shifts along with the jarring, almost schizoid perspective of the main character contribute to the uniquely Modernist quality of the novel. The Trial is also one of the great works of twentieth century dystopian literature with its portrayal of a totalitarian society where an authority, in this case the court system, has unlimited power to persecute, detain, and ultimately to execute individuals.

● WHAT'S UP WITH THE TITLE?

At first, the relevance of the title seems obvious. The Trial refers to the main character's trial, right? But when you read the novel, you may notice that...there's no actual trial in the book. There's an inquiry in Chapter 2, but the trial itself - with opening statements, defense, prosecution, testimony, and verdict - never actually happens.

No, you didn't misread the book. Part of the trouble is that, since we're reading the book in its English translation, the title doesn't seem to fit. The original German title - Der Prozeß - does mean "trial," but it also refers to all the stuff surrounding the trial, including the inquiry in Chapter 2, criminal investigations, and all of the legal work that goes into a trial, such as Huld's

petition. Either way, both the English and the German titles stress K.'s experience of his trial as one of seemingly interminable bureaucratic maneuvers.

● WHAT'S UP WITH THE ENDING?

Kafka's Trial ends suddenly with a very brief chapter entitled "The End." After all of the bureaucratic delays, amorous digressions, and lectures on law and art, Josef K. is summarily executed on his birthday outside of town, in a quarry, by two men who seem to be dressed for a night at the opera, top hat and all. K.'s execution seems all the more sudden because we never get an actual trial in the novel; as far as we know, K.'s initial petition hasn't even been submitted yet, and we certainly haven't heard a judge deliver a sentence.

In addition to being right up there as the worst birthday ever, K.'s execution keeps to the novel's general theme of the abuse of power. Just as the court is a closed system that operates in secret and according to its own mysterious rules, K.'s execution seems to come out of nowhere, without any justification. K.'s death is even creepier given the extreme politeness of his executioners.

The ending also brings up the question as to what K. could possibly have done to deserve such an extreme punishment, particularly since K.'s only failing in the novel seems to be either arrogance or sexual promiscuity. K.'s final act of defiance - his refusal to kill himself, thus sparing the executioners the labor involved in killing a man - suggests that perhaps he is being punished for not completely submitting to the will of the court, which seeks to eliminate any and all expressions of individuality. K.'s last words, "like a dog," voice his protest over his utterly inhumane end.

● SETTING : AN UNSPECIFIED MODERN CITY

Kafka's The Trial is not situated in a specific city or a specific historical moment, but the features of this city are relatively modern. The action of the story begins at K.'s lodging house, then shifts to the court offices, which are located an impoverished neighborhood. The rest of the action takes place at K.'s bank, his lawyer Huld's apartment, a cathedral, and finally, a stone quarry outside the town where K. is executed.

With each new setting, the novel defies conventional expectations as to what the function and significance of the setting is. The courts, for example, are usually associated with government authority and power, but in the novel, they are located in a rundown neighborhood that bears the scars of urban crowding and industrialization. A majestic cathedral is not a place of spirituality, but a site contaminated by modern (read: bad) paintings and easily infiltrated by a court official like the prison chaplain. By leaving specific place names and

dates out of the story, Kafka creates a story that is more generic and universal, inviting the reader to consider how spaces reflect the general decay of human society in the modern era.

● TOUGH-O-METER : SNOW LINE

Kafka's The Trial challenges its readers with some really big questions about justice, violence, and authority. But it does so through a relatively accessible story about a man who is unjustly persecuted for an unnamed crime. The weighty themes of the story are tempered by absurd moments typical of Kafka's fiction.

● WRITING STYLE : QUASI-PHILOSOPHICAL, ALLEGORICAL, MATTER-OF-FACT, ABSURD

We've stuck a "quasi" in front of "philosophical" to describe Kafka's style here, because while The Trial certainly has many extended monologues that sound awfully smart, they aren't actually very logical or rational at all. Huld's string of explanations about his own procrastination, Block's discussion of the different types of lawyers, Titorelli's discussion of judicial tactics are all monologues that involve descriptions of complicated, but irrational, legal and bureaucratic systems. In fact, it's because these systems are so irrational that they are so terrifying: there's no way that you can defy a system that you can't comprehend, that doesn't work according to common sense or logic, that only operates according to its own incomprehensible and contradictory rules. And that's how many of the anecdotes in the novel work, the most outstanding example of which is the parable of the Law in Chapter 9. Many critics have noted the reference to religious parables here, but, unlike Biblical allegories, these mini-stories do little to offer up spiritual truth or enlightenment.

And yet Kafka's style is undeniably humorous, making its moves through understatement rather than through extreme or excessive language. The presentation of extraordinary situations through matter-of-fact language - as if these extraordinary situations were quite ordinary ones - paradoxically magnifies the absurdity of the situation. We find ourselves laughing at horrible scenes such as the flogger in the junk closet. Sure, we feel bad for being awful human beings, just as we might feel bad at laughing at somebody who trips and falls, instead of considerately asking them if they need any help. But laughter serves an important function in helping us to maintain our critical attitude toward the events of the novels. Unlike K. or any of the other characters, we have the luxury of laughing at the trial in all of its absurdities, even while we shudder at the images of persecution that hit a little too close to home when we consider humanity's long history of cruelty.

SYMBOLISM, IMAGERY, ALLEGORY : THE COURT AS RELIGIOUS ALLEGORY

Kafka's The Trial has often been read as a religious allegory, even though the novel itself seems to eschew specific religious references. This is perhaps most notable in Chapter 9, which should be the mother lode of religious references because it takes place in a cathedral. Instead, the prison chaplain co-opts the space and gives a lecture on the (secular) legal system instead.

These absences are a way for Kafka to masterfully stage his critique of divine authority, or more precisely, the way divine authority becomes corrupted by human institutions such as the court system. Like God, the higher officials of the court are inaccessible to ordinary mortals; although no one can confirm whether they exist or not, they have extraordinary powers over individual destinies. Like the Judeo-Christian religious tradition, the court has its own sacred texts - court documents and ancient legends about past cases. And, like religious texts such as the Bible and the Talmud, the documents of the court require a particular method of interpretation that guides the interpreter into some insight into the court's workings, but the possibilities for interpretation can be endless, contradictory, and irreconcilable. We get a taste of this interpretive method through the prison chaplain, who seems to take more pleasure at generating interpretations than in coming to some final conclusion about his parable, parables - or stories that have a moral to them - being a major religious genre.

Yet the court system abuses these religious elements in order to repress and dominate individuals. What may be a great way of understanding a divine entity like God really stinks when it comes to actual human authorities. One example of this is the emperor of the Austro-Hungarian Empire in which Kafka lived, who, as most monarchs do, based his authority on divine will, the idea that God picked him to rule over everybody else. By setting itself as a quasi-divine tribunal, the court system places itself above all accountability. (For more on this, see our discussion of "Justice and Judgment" under "Themes.")

But would Kafka reject all of the moral and ethical values we inherit from these religious traditions? If anything, the novel seems to stress the significance of K.'s struggle to find meaning in his life, which, even if it is a failed quest, in some way echoes the religious tradition of self-examination and personal enlightenment through religious study. Whether Kafka's The Trial rejects all forms of religiosity or just the human, secular exploitation of religious forms is an open question made all the thornier by the novel's relentless irony.

● THE WORLD AS STAGE

Theatrical metaphors permeate Kafka's The Trial, giving the events in the novel an unreal, even farcical quality. From the get-go, the main character wonders if his arrest is a joke and whether the guards are merely play-acting; he doesn't know whether he should take the events seriously. He even dramatizes his arrest for FraüleinBürstner, taking pleasure in starring in his own play.

K. never seems to get over this problem as his actions seem to conflict with the seriousness of his situation, as seen in his defiant speeches at the initial inquiry or his dalliance with Leni at Huld's. But, in all fairness to K., the novel doesn't seem to give him much of an opportunity as it throws one absurd element after another his way, with random comic touches such as the arresting guards' obsession with his underwear to the examining magistrate's pornography. More extended scenes such as Huld's humiliation of Block have the same timing and physical humor of a skit on Saturday Night Live. K. can't shake his theatrical obsession even at the end of the novel, when he refers to his executioners as "supporting actors."

● AIR OR WOULD SOMEBODY PLEASE OPEN A WINDOW

One of the defining features of the court is its stuffy, muggy, suffocating air. While court officials seem to do just fine in the close atmosphere of the court offices, the air seems to have a debilitating effect on the defendants, particularly on K., who nearly faints. Paradoxically, air, which we take for granted as an all-pervasive, weightless, and convenient source of oxygen, is experienced as a crushing physical burden. The court office air is thus a symbol of the court system's omnipresent yet intangible influence on all aspects of K.'s life.

● CHILDREN

The court seems to attract children, from the child who guides K. to the examining magistrate's platform to the precocious girls who lead K. up to Titorelli's studio. Perhaps one of the most arresting images of children is the child in front of Titorelli's apartment building, crying face down in the street and ignored by all. These images of children are critical to creating the general mood of a scene. Seemingly parent-less and abandoned, they highlight K.'s own isolation within the unsympathetic and indifferent system of the courts.

● LIGHTS

Turn off all the lights in your room, and turn on a flashlight. Chances are, you can make out everything within the narrow circle of light created by the flashlight, but everything outside that narrow circle is difficult to see. Now turn

the flashlight off. As your eyes adjust to the dimness of the room, you can probably make out a lot more.

The darkened rooms in which much of the novel takes place exploits this quirk in our biology. When K. does strike a light, the light doesn't seem to illumine very much. In the cathedral, for example, which is pitch black despite the fact it's almost noon outside, K. takes a light to get a closer look at a painting, but all he can really see is one piece of it, the guard. In the novel, lights emphasize the paradox that, in the light, you're actually blinded to the surrounding darkness. The light doesn't illumine the scary outside world out there; its purpose is really just to make you feel safe in your own little circle of light. Every moment of insight has its price in a greater blindness to the world at large. Which is basically just another way of saying that, if you really want to know about the things that go bump in the night, you have to turn off your night light.

● NARRATOR POINT OF VIEW : THIRD PERSON (LIMITED OMNISCIENT)

In Kafka's novel, we've got an omniscient narrator who seems to spend most of his time perched in Josef K.'s head. The narrative is so loyal to K.'s point of view that it doesn't smooth over all of his confusions and distractions. Instead of sorting out K.'s murky impressions to reveal the true state of affairs, the narrator lets these impressions overwhelm the reader, creating an experience that is just as disorienting and exhausting for the reader as it is for K.

Perhaps one of the best instances of this type of psychological meticulousness is Chapter 7, which opens with K. "thoroughly fatigued" at his office desk. Even as he makes the decision to write his own petition, the next few pages follow his distracted thoughts as he thinks aimlessly about his lawyer's numerous excuses for the delays in his trial. It is only at the end of these long thoughts that we return back to K., right back where he was when the chapter opened, thinking about writing his own petition.

● BOOKER'S SEVEN BASIC PLOTS ANALYSIS : ANTICIPATION STAGE

Josef K., a successful banker, is rudely woken up one morning to discover that he's been arrested.

Everything seems to going well for Josef K. He's an up-and-coming executive at his bank, and seems to enjoy all the trappings of a swingin' bachelor lifestyle. Everything changes with his sudden and inexplicable arrest.

● DREAM STAGE

While his initial court inquiry does not seem to go well, K. is free to live life as usual - it's almost as if nothing ever happened.

Even though K.'s under arrest, he isn't incarcerated, and his movements aren't restricted in any way. He can go to work as usual and enjoy all of his usual pursuits. His trial seems to be a vague and unreal affair - nothing to take seriously.

● FRUSTRATION STAGE

As the trial drags on, K.'s life deteriorates, even though he's taken on a lawyer to help him with his case.

Almost imperceptibly, the trial invades K.'s life, saturating his every waking thought. He's perennially anxious and worried about how much other people know about his trial. He's frustrated with the lack of progress in his case, and he only gets more frustrated when he hires Huld to defend him. Huld's procrastination tactics convinces K. that he has to intervene personally in his own case, no matter how time-consuming his involvement has to be.

● NIGHTMARE STAGE

K. encounters a prison chaplain at the cathedral, whose parable about the Law only confirms K.'s worst fears about his trial.

The prison chaplain's parable about one man's failed attempt to access the Law confirms K.'s worst fears about the trial. The parable attests to the indifference of the Law to the puny individual; K. can't possibly hope to make a dent in his case.

● DESTRUCTION OR DEATH WISH STAGE

Two gentlemen escort K. to an isolated quarry outside of town, where they promptly stab him to death.

Like his arrest, K.'s execution is sudden, but fits in with the trial as a process that has gradually destroyed every aspect of K.'s life.

● PLOT ANALYSIS : INITIAL SITUATION

K. awakes one morning to discover that he's been arrested.

K.'s arrest is unexpected and unusual, defying every expectation as to what an arrest should be like. He isn't taken into prison, the guards who arrest him wear no uniform nor do they deign to offer any identification, and his interrogation, such as it is, takes place in some random young woman's bedroom. K.'s almost laughable arrest masks the very serious consequences the trial will have on his life and career.

● CONFLICT

At his initial court inquiry, K. makes a few defiant speeches that definitely hurt his case, although he still doesn't know what his offense is or how he's supposed to defend himself.

K. charges into his first courtroom appearance full of indignation, and why not? No one's told him why he's been arrested or on what evidence. The court itself is hard to take seriously because it's stuck in an attic in a rundown apartment complex. While his speech seems to entertain the audience, the examining magistrate informs him that he's irreparably damaged his case.

● COMPLICATION

K. returns to the court, and while he learns a little more about its general structure, he is still no closer to discovering the nature of his crime or clearing his name.

When K. arrives back at the court, he grabs at a chance to take a tour of the court offices. While its dilapidated facilities fail to impress him, the humble condition of the defendants who await there, many of whom were once prosperous men like himself, provide an ominous glimpse of what's to come - a lifetime of humiliation and harassment by the court.

● CLIMAX

K., or rather K.'s uncle, hires Huld, a defense lawyer, to help K. with his case, but little progress seems to be made.

The climax of the novel is really more of an anti-climax. Normally, we would expect some kind of peak in the action - say, some definite movement in K.'s trial. And Kafka seems to give us our climax when K hires Huld, who seems to be a very well-connected lawyer. But as K. discovers to his dismay, Huld really can't get anything done. He's full of empty promises and excuses.

● SUSPENSE

On the advice of a client, K. visits Titorelli, a court painter, who gives him more information about the court, but little practical guidance.

The suspense stage of The Trial is, ironically, all about staying in suspense, rather than getting out of it. Titorelli, a painter of all things, tells K. that since acquittal is virtually unheard of, all K. can really hope for is a temporary acquittal - where he's held innocent for now, but could be arrested again at any time - or a protraction, where the trial is infinitely delayed through various legal strategies.

● DENOUEMENT

On a visit to the cathedral, K. meets a prison chaplain, who tells him an illuminating - and disheartening - parable about the Law.

In keeping with the novel's general trend of leaving everything unresolved, the prison chaplain tells K. a parable about the Law that really mystifies more than clarifies K.'s situation. Like Huld and Titorelli, the prison chaplain seems to know a lot about the court and its workings, but can offer little practical help to K.

● CONCLUSION

Two gentlemen carry out K.'s execution at a quarry outside of town.

Given the way the novel emphasizes the endlessness of K.'s trial, the conclusion is rather sudden and seems to come out of nowhere. It defies our expectation of what a verdict usually entails - a courtroom, with a judge handing down his decision and prescribing some form of punishment, usually meted out in a prison. Instead, a couple of well-dressed men take K. out to a quarry and stab him.

Three Act Plot Analysis

Act I

Josef K. wakes up one morning to find that he's been arrested on a mysterious charge.

Act II

The court proceedings do not go well for K., and, with no positive outcome in sight, K.'s professional and personal lives deteriorate as well.

Act III

K. is executed at a remote stone quarry outside of town.

● QUESTIONNARIES

■ Multiple Choice Questions

1. Who narrates The Trial?

   (a) K (b) An unnamed third-person narrator

   (c) Kafka (d) The author

2. Who is the novel's protagonist?

   (a) Frau Grubach (b) Karl

   (c) Kafka (d) K.

3. Who wrote The Trial?

   (a) K. (b) Uncle Karl

   (c) Max Brod (d) Franz Kafka

4. Who edited and compiled The Trial after Kafka died?

   (a) Josef K. (b) Orson Welles

   (c) Max Brod (d) Kafka's Sister

5. What is K.'s first name?
   (a) Joseph (b) Josef
   (c) John (d) Frank
6. In what year was the bulk of The Trial written?
   (a) 2001 (b) 1939
   (c) 1914 (d) 1925
7. In what year was The Trial first published?
   (a) 1925 (b) 2009
   (c) 1915 (d) 2005
8. What was Kafka's original title for The Trial?
   (a) Der Process (b) The Metamorphosis
   (c) Der Trial (d) Der Prozess
9. Which genre category best encapsulates The Trial?
   (a) Absurdism (b) Romanticism
   (c) Mystery (d) Horror
10. In what color do members of the court dress?
   (a) Black (b) Yellow
   (c) White (d) Red
11. Where is K. when he learns of his arrest?
   (a) At the grocery store (b) At the bank
   (c) At his lover's house (d) In bed
12. Who would normally bring K. his breakfast?
   (a) Leni (b) Anna
   (c) Frau Grubach (d) Fraulein Burstner
13. Who is Frau Grubach?
   (a) K.'s landlady (b) K.'s mother
   (c) K.'s wife (d) K.'s maid
14. What potential reason does the novel's opening line suggest as to the reason for K.'s arrest?
   (a) K. wrote a letter confessing his crime
   (b) K.'s was mistaken for another man
   (c) Someone must have been telling tales about K.
   (d) K.'s criminal past finally caught up with him
15. What are the names of the guards who arrest K.?
   (a) William and George (b) Franz and Josef
   (c) Willem and Franz (d) Kafka and George

16. What happens to K.'s breakfast in the opening chapter?
    (a) Anna eats it
    (b) Frau Grubach withholds it until he pays his bill
    (c) The Guards eat it (d) It is never made
17. What do the guards want K. to give them during his arrest?
    (a) His watch (b) His bank card
    (c) His car keys (d) His clothing
18. What does K. show the guards to prove his identity?
    (a) His yearbook (b) His driver's License
    (c) His birth Certificate (d) His tattoos
19. What reason do the guards give for K.'s arrest?
    (a) He was caught committing wire fraud
    (b) He was caught skimming money off his clients' accounts
    (c) He is being sued for neglecting child-support payments
    (d) The court has decided he must be arrested
20. Does K.'s arrest mean he must go to prison?
    (a) It is up to him (b) No
    (c) Yes (d) Only on weekends
21. What does K. eat for breakfast on the day of his arrest?
    (a) Nothing
    (b) A breakfast from the cafe across the street
    (c) An apple on his bedside table
    (d) An old sandwich from his briefcase
22. Where does K. work?
    (a) A Church (b) A Bank
    (c) An Insurance Office (d) A Graveyard
23. Who interviews K. on the morning of his arrest?
    (a) His father (b) The supervisor
    (c) The examining magistrate (d) The top court official
24. Who accompanies K. to work on the morning of his arrest?
    (a) The supervisor (b) The guards
    (c) Three men who work at the insurance office
    (d) Three men who work at the bank
25. How does K. get to work on the day of his arrest?
    (a) He takes a cab (b) He takes a horse
    (c) He rides a bicycle (d) He takes a bus

■ Short Answers Type Questions

1. How is The Trial emblematic of the term "Kafkaesque"?
2. Does Josef K. believe himself guilty of a crime?
3. In what way is the prison chaplain's parable applicable to K.'s trial?
4. In what way could The Trial be considered prescient?
5. What roles does the concept of futility play in The Trial?

■ Long Answers Type Questions

1. Explain the possible Biblical symbolism of what K. had for breakfast.
2. What is the symbols and theme of the story, critical analysis it?
3. Who is the existentialist hero in franzkafka's "The Trial"?

Answers

➲ Multiple Choice Questions

1. (b)	**2.** (d)	**3.** (d)	**4.** (c)	**5.** (b)	**6.** (c)	**7.** (a)	**8.** (a)
9. (a)	**10.** (a)	**11.** (d)	**12.** (b)	**13.** (a)	**14.** (c)	**15.** (c)	**16.** (c)
17. (d)	**18.** (c)	**19.** (d)	**20.** (b)	**21.** (c)	**22.** (a)	**23.** (b)	**24.** (d)
25. (a)							

HAPTER

3

JAMES JOYCE

(A Portrait of the Artist as a Young Man)

FREDRIC JAMESON

('Postmodernism, or The Cultural Logic of Late Capitalism' in Postmodernism, or the Cultural Logic of Late Capitalism)

● ABOUT THE AUTHOR

A Portrait of the Artist as a Young Man is a novel by the Irish modernist writer James Joyce. James Augustine Aloysius Joyce was born in West Rathgar, Dublin, in 1882, one of the ten children of May and John Joyce and her husband John, a professional singer and later rate-collector from a bourgeois Catholic family. James Joyce attended Clongowes Wood College, a Jesuit boarding school, until 1891, when his father's financial worries meant they could no longer afford to send him there. Joyce was temporarily home-schooled and spent a short while at a Christian Brothers school, before starting at Belvedere College, a Jesuit day school, run by his old Clongowes headmaster, Father John Conmee.

Much of Joyce's childhood was influenced by his charismatic, but increasingly alcohol-dependent and difficult father, whose ongoing financial troubles led to regular domestic upheaval. However, John Joyce's passions, eccentricities, as well as his gift as a singer are celebrated in his son's work. The death of the Irish Home Rule leader Charles Stewart Parnell in 1891, was a watershed moment in Joyce's life, and was the subject of an inflammatory argument during a Christmas dinner, in which John Joyce and his friend John Kelly passionately defended Parnell from the accusations of the pious Elizabeth Conway. Joyce recreates the scene in A Portrait of an Artist as a Young Man, portraying Kelly's character, Mr. Casey, crying loudly with a 'sob of pain', 'Poor Parne ... My dead king'.

Joyce attended University College Dublin in 1899-1902, where he studied modern languages, with Latin and logic. In 1902 he went to Paris with a view to studying medicine, but discovered, on arrival, that he did not have the necessary qualifications. He constantly struggled for money, relying on irregular work as a teacher, bank employee, cinema-owner and

tweed-importer, and on patrons and supporters such as Harriet Shaw Weaver and Ezra Pound. He returned to Ireland in 1903 after his mother fell ill; she died in August 1903. Joyce refused to take the sacraments or kneel at her deathbed, and the guilt he later felt is depicted in Ulysses when the ghost of Stephen's mother returns to haunt him. On 16 June 1904, he met Nora Barnacle, the woman with whom he spent the rest of his life. By autumn, Joyce was convinced of the impossibility of remaining in Ireland and persuaded Nora to travel with him; they arrived in Paris on 9 October 1904. Joyce would not return to Ireland to live. He cultivated a sense of himself as an exile, living in Trieste, Zurich, Rome and Paris.

Joyce's first publication in 1907 was the poetry collection Chamber Music. When Joyce sent Pound a revised first chapter of Portrait, along with the manuscript of his short story collection Dubliners, Pound arranged for Portrait to be published serially in the modernist magazine The Egoist between 1914 and 1915. His short story collection, Dubliners, had been delayed by years of arguments with printers over its contents, but was also published in 1914.

Joyce then began work on Ulysses, an experimental account of a single day in Dublin. The novel was serialised between 1918 and 20, but full publication was delayed due to problems with American obscenity laws. The work was finally published in book form by his friend Sylvia Beach in Paris in 1922. His play Exiles was first performed in German in 1919, and English in 1926. His last novel, Finnegans Wake (1939), is an innovative language experiment that contains over 40 languages and a huge variety of popular and arcane references.

Having suffered from deteriorating eye sight and bouts of colitis for much of his life, Joyce died of a perforated duodenal ulcer in Zürich in 1941, where he is buried at Funtern Cemetery.

● A PORTRAIT OF THE ARTIST AS A YOUNG MAN

A Portrait of the Artist as a Young Man is a novel by the Irish modernist writer James Joyce. It follows the intellectual, moral and spiritual development of a young Catholic Irishman, Stephen Dedalus, and his struggle against the restrictions his culture imposes. Portrait can be placed in the tradition of the bildungsroman - novels that trace the personal development of the protagonist, usually from childhood through to adulthood. Joyce contrasts the rebellion and the experimentation of adolescence with the sombre influence of Stephen's Catholic education. For example, his startled enjoyment of a sexual experience in chapter two is followed by the famous 'Hellfire sermon' in chapter three which leaves him fearing for his soul. The name Dedalus links to Ovid's mythological story of Daedalus - the 'old artificer' - and his son Icarus,

who flies too close to the sun. We are reminded of this image when Stephen tells his friend Davin : 'When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets'.

Though the technique used in much of the novel's narration can be described as 'stream-of-consciousness', some critics complain that this term tells us little about the effect it achieves. Joyce traces Stephen's various stages of development, by adjusting the style of his language as his protagonist grows up. From the baby-talk of the opening, to the high-minded aesthetic discussion towards the end, Joyce's language play mimics Stephen's phonetic, linguistic and intellectual growth. By the end of the novel, Stephen has resolved to follow his calling as an artist and to leave Ireland in order to 'forge in the smithy of my soul the uncreated conscience of my race'.

In many respects, the novel represents Joyce's own artistic development, and Stephen plays out fictionalised versions of many of his author's experiences : the episode surrounding the death of the disgraced Irish home-rule leader Charles Stuart Parnell has many similarities with the arguments this event caused in the Joyce household.

The novel was serialised in the modernist magazine, The Egoist, between 1914 and 15, starting on 2 February (Joyce's 32nd birthday), and printed as a complete book in 1916 in the US and in 1917 in the UK (though the editions are dated 1916).

Creator	:	James Joyce
Published	:	1916
Forms	:	Prose
This work is featured in	:	
Discovering Literature	:	20th century

James Joyce certainly wrote some Very Important Books. Ulysses (1922), and Finnegans Wake (1939) are two of the most significant novels of the twentieth century, and if you talk to some grad students, they might argue quite convincingly that Ulysses is more important to our modern world than the Bible. Joyce is lauded for his total re-envisioning of the novel - and of the world in general. But before these two massively important and, let's face it, incredibly difficult texts came into being, Joyce published his first major work, Portrait of the Artist as a Young Man, in 1916. This novel, the first in Joyce's whopping hat-trick of great novels, is both shorter and more approachable than either of Joyce's later masterpieces (for which we humbly thank him).

Portrait of the Artist really unleashed the massive power of Joyce's innovation and unconventionality upon the literary world. Notably, the novel starts to make use of techniques that would make Joyce famous - and infamous - with Ulysses, such as stream of consciousness narration, interiority (a revealing view of the character's inner workings), and a frank realism that shocked some readers of the time. The novel also introduces us to Stephen Dedalus, who would later be featured prominently in Ulysses. This book is definitely much loved and studied in its own right, however.

Portrait of the Artist is Joyce's reworking of the classic coming of age story (the fancy German term is bildungsroman), and it mirrors the author's life up to age 20, when he left Dublin for Paris. Its challenging attitude to family, homeland, and the Catholic Church all gave the novel (and Joyce himself) quite the reputation when it was published. Joyce treats youth with a directness and honesty that's pretty remarkable. In short - great book then, great book now.

● WHAT IS A PORTRAIT OF THE ARTIST AS A YOUNG MAN ABOUT AND WHY SHOULD I CARE?

Let us take a moment to bow our heads in appreciation of some of the fine things that draw upon the glorious wellspring of innovation that is A Portrait of the Artist as a Young Man. We're talking about Ulysses. And also blogging. And a seemingly endless pantheon of mega-classic 80s teen movies. Oh, and anything to do with Harry Potter. (Yes, we did just play the Harry Potter card, and no, we're not going to take it back.)

But let's start at the beginning : Ulysses, quite possibly the most talked-about novel of the 20th century. That one's pretty obvious (see "In a Nutshell" for some more info on its relationship to Portrait). Portrait was the precursor to Ulysses, in terms of both style and character, and thus gave birth to a massive, unspeakably important novel that's probably influenced every major writer to come after it. We're not exaggerating.

OK, next... why yes, it does feel slightly sacrilegious to type the word "blogging" next to "Ulysses," but we did it and nobody got struck by lightning, so let's push onward. We're pretty sure that James Joyce didn't ever imagine anything even closely resembling our current blog-scape, not even in his wildest dreams or nightmares (and we are willing to bet that Joyce had some pretty wild dreams). However, we can see some shreds of his influence. Today's belief in everyone's right to express their personal experiences, down to what they ate for breakfast or who they saw at so-and-so's totally super awesome house party last night, seems like it could very well be a distant, probably disowned cousin thrice removed of Joyce's belief that everyday existence could be the inspiration for great art. The sense of immediacy and real-time action

that Joyce worked hard to create may be something we take for granted in this age of digital over-gratification (one word: iPhone), but that doesn't take away from his super-modern, forward-looking accomplishment.

Speaking of great artistic accomplishments, let's talk about the 1980s coming-of-age movie. Yes, Hollywood sure learned a lot from James Joyce (and other writers like him), whether it knew it or not. For whatever reason, the oppressed young artist was so hot during the Reagan presidency. Everyone's familiar with the trope of the Brilliant Young Person who has to do battle with Society (and some combination of Religion, Family, or whatever) in order to follow a great and wonderful Dream/Artistic Destiny. Get a little creative and you'll find parallels everywhere, from Footloose to Dead Poets Society.

Last but not least, the comparison you've all been waiting for - the Ultimate One-Time- Only James Joyce/Harry Potter Mash-Up. One of the things Potter heads love to rave about is just how very clever J.K. Rowling was for developing her famous plan for the books to increase in reading level as the characters get older. Sound familiar? Perhaps it's because that's exactly what Joyce does chapter-to-chapter in Portrait of the Artist.

Anyway, now that Joyce is probably spinning wildly and furiously in his grave, we rest our case. The point is, from the highest to the lowest of brows, just look closely and you'll find a little James Joyce everywhere. Hallelujah! Re-Joyce and be glad.

A Portrait of the Artist as a Young Man Summary

To be frank, there's not a whole lot of conventional "plot" in Portrait of the Artist. An unforgiving reader might just snort and say there's none, but we prefer the term "plot-challenged." What the book does contain, however, is an intense moment-to-moment narration of the life of its main character, Stephen Dedalus, from early childhood to adulthood (approximately ages 5 to 20 - we don't know exactly, but that's our educated guess). Basically, Joyce takes us through the everyday events, small and large, of one boy's life in early 20th century Dublin.

So here's the quick rundown. The novel drops us straight into Stephen's early home life; he lives with his mother, father, Aunt Dante, and Uncle Charles. He leaves for a Jesuit boarding school early in the chapter, and we see him struggle with schoolmates and teachers there. He returns after a short and unhappy time away from home. But all is not sunshine and roses at home, either, and his family's financial situation steadily worsens throughout the book. They run out of money for boarding school, and Stephen is sent to a local Jesuit school, Belvedere College (these are actually the schools that Joyce himself attended).

While at Belvedere, Stephen gains a reputation for being smart and very serious. He cultivates a crush on a girl and writes a poem for her, but he doesn't know how to act around her - sound familiar? Stephen grows more and more dissatisfied with the condition of his life, and his feelings are made worse by the fact that his father sinks deeper and deeper into alcoholism and a kind of pathetic nostalgia.

Stephen and his father visit Cork, Mr. D's hometown, to settle some business matters, and Stephen is sickened by how sad his father's life is. When they return to Dublin, Stephen uses some prize money he earned from writing to try and make their lives happier, but when it runs out, he falls into a slump. He gives into his fledgling physical lust and loses his sexual innocence to a Dublin prostitute.

After a short period of bodily indulgence (and guilt), Stephen attends a religious retreat at his school. One of his old teachers from Clongowes, Father Arnall, is the guest of honor. Father Arnall delivers a searing, seemingly endless series of sermons about death, hell, and punishment. Stephen is horrified by his own sins and is certain he's going to suffer the unspeakable torments of hell. He immerses himself in strict Catholicism to try and avoid this fate. His religious period takes over all aspects of his life, from his senses to his emotions. However, when he faces the decision to join the priesthood, Stephen decides that he's not cut out for monastic life. He hopes to go to university instead; in this moment, he turns away from religion in general. The end of Chapter Four is perhaps one of the most famous moments in the book. Stephen goes to the river and sees a beautiful young girl, who reminds him of a wild seabird. He is astounded by the beauty of the moment and chooses to devote his life to creating art.

As a student at University College, Dublin, Stephen feels more and more alienated from his family and especially from Ireland. He has a few good friends like Davin, Lynch, and Cranly, with whom he can discuss at least some of his theories and troubles. It becomes more and more apparent, however, that Stephen must leave Ireland in order to discover his vocation. His classmates are all into Irish nationalism, but Stephen doesn't share their beliefs. He openly admits to his disenchantment with the Irish cause and the Catholic Church. We witness Stephen alternately argue and explain himself with his school friends, who can't all understand why he feels the need to revolt against his country, home, and religion. In the end, we see Stephen prepare for his departure from Ireland, hoping that this self-imposed exile will allow him to truly experience life.

- So, this chapter is more than a little confusing, but just pay attention and stick with it, because it's interesting - after all, we're basically hearing everything that goes on inside a little kid's head. Even if it doesn't always seem to make a ton of sense, it moves fast.
- As soon as the book begins, we are submerged in a child's consciousness. Stephen (the child) thinks about the things kids think about : his neighbors, his family, wetting the bed, songs and stories he knows. You know, the usual sights, sounds, and smells of childhood.
- Irish politics enter the scene : Stephen knows the names "Michael Davitt" and "Parnell" (two Irish nationalist politicians - you'll hear more about Parnell later), but not what they signify.
- Stephen hides under the table at a gathering and is told to apologize; otherwise, his Aunt Dante says that "the eagles will come and pull out his eyes." Stephen makes this into a creepy rhyme, which he repeats to himself : "Apologize, pull out his eyes."
- We see Stephen at the playground of his Catholic boarding school, Clongowes, where we meet some unpleasant schoolmates. Stephen is bullied by one of them (who goes by the charming name of Nasty Roche). Class-consciousness is already a worry, since the other boys ask Stephen if his father is a magistrate, which he's not.
- The boys are playing soccer, but Stephen's mind wanders to other things.
- First, he remembers being sent off to school by his family, and he looks forward to the Christmas holidays.
- He thinks about how smart his Aunt Dante must be - maybe even smarter than the priests at school.
- A voice calls the boys in, bringing Stephen back to reality. We witness another little scene of schoolboy name-calling; the name in question is "suck." Stephen gets distracted by language once again as he ponders the meaning of this word.
- Next, the boys are in math class, and the teacher, Father Arnall, has two teams competing in speed arithmetic. The teams are York and Lancaster (brief historical note : these were the two warring factions in England's 15th century Wars of the Roses). Surprise, surprise: Stephen is distracted again by his own thoughts; this time on colors.
- Dinner is next - and it fits the terrible dormitory food stereotypes (two words here : damp bread. GROSS.). Stephen is homesick, so he takes refuge in the internal world of his senses, this time thinking about sounds.

- Poor Stephen gets bullied again by some foul character named Wells; Stephen recalls that Wells pushed him into a ditch full of scummy, slimy water yesterday.
- Stephen looks at a world map and ponders his own insignificance. Okay, that's vague - he thinks about his place in the world, and how small he is compared to everything else, especially God. We get the feeling that at this stage, like most kids, Stephen doesn't really get the whole God thing, but he believes in it anyway.
- As promised, Parnell is back. Stephen remembers a fight between Aunt Dante and his father, in which they argue about whether or not Parnell is a bad man. FYI, Charles Parnell was a leader of the Irish Nationalist movement of the early 1900s, but he died in disgrace after having an affair with a woman named Kitty O'Shea - think Clinton and Lewinsky, but way more scandalous.
- Stephen feels very small and confused because he doesn't know what politics means, and he doesn't know how big the universe is. Poor kid- we've all been there. Heck, some of us still are.
- Stephen goes to chapel with the rest of his schoolmates, then to bed. He prays for his family and tries to go to sleep. Like many kids, he's afraid of the dark and can't stop thinking of ghosts. He's something of an optimist, though, so he tries to think happy thoughts of home and Christmas.
- He wakes up ill and is taken to the infirmary, where he's left alone for a while. You guessed it : he starts thinking. This time the topic is death : What if Stephen dies? He imagines a sad and beautiful funeral scene for himself.
- Stephen's talkative roommate in the infirmary, a high-spirited young whippersnapper called Athy, tells Stephen a lame joke. Stephen's not so amused.
- The day passes. Stephen's mind wanders. He has a trippy dream about the death of Parnell.
- In the next section, Christmas is finally here. Stephen is home (yay), and he's allowed to eat dinner with the adults for the first time. He has a special fancy outfit that makes him feel "oldish" and a little weird, especially since his father cried when he saw his little boy all dressed up. All the same, Stephen is really excited.
- Things heat up discussion-wise pretty quickly. Aunt Dante is a super-zealous Catholic, and she gets into an argument with Mr. Casey and Mr. Dedalus (Stephen's father) about the Church's influence on politics. The subtext is that the Irish Church had taken the lead in

hounding Parnell about his affair, thus destroying the country's best hope for freedom from the British. Mr. Casey and Mr. Dedalus consider this the worst kind of betrayal, but Dante defends the Church, and, as you can imagine, dinner just gets worse from here on out.

- Stephen gets confused with what's going on - this argument is way over his head. He gets distracted thinking about his neighbor, a little Protestant girl named Eileen, and about how Dante claims that Protestants don't understand Catholic beliefs - but then again, neither does Stephen, really.
- Mr. Casey tells a rude story about a fight he got into with an anti-Parnell old woman.
- Basically, the evening explodes into disaster from here. The gist of the argument is that Dante is on the side of God and religion over everything else, while Mr. Casey thinks that Ireland has had enough of God. There's a lot of yelling and hullaballoo, and at the end of it, Mr. Casey and Mr. Dedalus both break down and cry, remembering the dead Parnell.
- Back at school, Stephen is in an intense discussion with some of his classmates, including Wells (the kid who pushed him into a ditch) and Athy, his Chatty Kathy infirmary roommate. They're gossiping about some other boys who got in trouble for some unnamed offense. Wells suggests that they stole the Communion wine from the church.
- Stephen remembers how he broke his glasses earlier, and how his poor vision makes everything look different today.
- Back to the conversation : Athy claims that the transgressors were caught "smugging" (an ambiguous sexual act) with two other boys, Simon Moonan and Tusker "Lady" Boyle. Initially, Stephen's mind drifts a little; he thinks of his neighbor, the lovely young Eileen, who has long white hands like Boyle's, which he associates with the religious images of "Tower of Ivory" and "House of Gold."
- The mention of homosexuality makes everyone nervous. They speculate and joke about the many punishments the guilty boys will get, but Stephen has a feeling that everyone is a little afraid.
- Later, the boys are in a writing lesson. Stephen thinks about how Mr. Harford, their teacher, doesn't get into "dreadful waxes" like the other teachers (as in, he doesn't yell, scream, and hit them).
- Stephen's mind drifts again (doesn't this kid ever pay attention in class?). Now he is concerned by the rumor about the theft of the Communion wine that Wells started. He wonders how anyone could do such a terrible thing; he tries to wrap his mind around such a colossal sin, but he can't.

- Next comes Latin class. Unfortunately, Father Arnall, the Latin teacher, does get into dreadful waxes. He gets into one right now: after checking the boys' homework, he is horrified by its badness. A boy named Fleming has done an especially crappy job. Fleming then makes a blatant mistake in class and has to kneel in the middle of the classroom.
- Stephen wonders if it's a sin for priests to get so upset with their students. If so, then who the priests confess to - higher-up priests?
- Father Dolan enters. He's the prefect of studies, which is really a fancy title for a guy who beats bad kids. Armed with a pandybat (some kind of terrible wooden instrument of punishment) and some odd rhetorical habits, he proceeds to paddle Fleming's hand. Just before he leaves, though, he notices that Stephen is not writing. Father Arnall tells the prefect that Stephen has been excused from work because his glasses broke, but Father Dolan will have none of it. He calls Stephen up and beats his hands, too.
- Father Dolan leaves, warning the class that he'll be back tomorrow. Ooooh, scary. Actually, Father Dolan is pretty scary, even if there's definitely something goofy about a guy who always refers to himself in the third person (Father Dolan will do this! Father Dolan will do that!)
- Father Arnall feels bad about the beatings, and he acts nice to the boys for the rest of the lesson.
- Stephen is outraged by his wrongful beating, as he should be. Actually, he's mostly hurt and insulted; his pride is just as damaged as his hands. He has always been one of the best students in class - how dare Father Dolan call him a "schemer" in front of everyone!
- At dinner, the other boys agree that Stephen has been majorly wronged. Nasty Roche, who's suddenly on Stephen's side, tells Stephen that he should go tell the rector (head priest) about it.
- All the other "fellows" think Stephen should go tell on Father Dolan. After all, the priest had been totally unfair and unjust. Someone compared the situation to taking an injustice to the Roman senate (something the boys have learned about in history), and Stephen decides to talk to the rector.
- At first, Stephen is confident that he's doing the right thing, but he quickly starts to worry. What if the rector sides with the prefect? What if Stephen gets beaten again? He eventually puts his fears aside and goes to see the head honcho.
- Stephen explains the glasses situation to the rector. Thankfully (we can all breathe a sigh of relief here - no more embarrassment in this chapter),

the rector is a good guy, and perfectly sweet to Stephen. He says that he will talk to Father Dolan.

- This is enough for Stephen. He's so excited he can hardly contain himself. He runs out to the playground, where all the other boys are waiting to hear what happened.
- When they find out that Stephen has triumphed, they all cheer and throw their hats up in the air. For once, Stephen Dedalus is the schoolyard hero. The chapter fades out in this glow of contentment. Sigh... life is grand - for now, at least.

Chapter 2

- Things start to move even more quickly (and oddly) in this chapter, so buckle your seatbelts and get ready to skip around a lot.
- Some time has passed. Now it's summer, and Stephen is a little older and wiser. He's home for summer vacation and lives with his family in a place called Blackrock.
- Stephen spends much of his time this summer with his Granduncle Charles, a dapper old man most notable for his malodorous pipe tobacco and prodigious vocabulary. Stephen goes on errands around town with Uncle Charles.
- Stephen is inexplicably in a one-on-one physical training program with a friend of his father's, Mike Flynn. Mike makes Stephen run endlessly around the track in a comical style - arms straight down, legs lifted high. It's a funny and cringe-worthy image. Mr. Dedalus claims that Mike trained many top athletes, but Stephen finds that hard to believe, considering his current state. The coach is a flabby, chain-smoking, lack-luster mess, which isn't exactly encouraging.
- Stephen and Uncle Charles often stop at the chapel so the old man can pray. We see that Stephen has lost the unquestioning faith he had as a smaller child - now, he can't understand what Uncle Charles prays for.
- On Sundays, the men of the Dedalus family take a walk together. Stephen, his father, and Uncle Charles go out into the country, and the adults talk about things Stephen still doesn't fully understand, like politics and family history. He does have a feeling that he's approaching adulthood. He feels, like a lot of us do when we're growing up, like he has a great part to play in the world - he just doesn't know what yet.
- In the evenings, Stephen reads and re-reads The Count of Monte Cristo. This swashbuckling French novel by Alexandre Dumas becomes the foundation for most of Stephen's daydreams at this point in the book; all you have to know is that the hero is a tall, dark, mysterious man, who's in

love with Mercedes, a beautiful, mysterious woman (mysteriousness is pretty central here). Stephen longs for a Mercedes of his own...no car jokes, please.

- Stephen and his friend Aubrey Mills (a boy) are the leaders of a "gang of adventurers." The kids basically do what kids do in the summer - rampage around and fight imaginary battles until dark.
- Stephen and Aubrey occasionally ride with the milkman to see the dairy cows out in the country. In the autumn, though, the cows live in a filthy yard closer to the city. This disgusting place upsets Stephen - he's super-sensitive to beauty and ugliness.
- In September, Stephen does not return to Clongowes for school. This is the first sign that tells us that all is not well with the Dedalus family (cue ominous music).
- Stephen is left with nothing to do. His running career ends because Mike Flynn, unsurprisingly, has to go to the hospital. Aubrey is busy at school. Stephen wonders what it would be like to be a milkman.
- Stephen knows that something's going on with his dad; he notices that something has changed at home, and it worries him. He is sure that this is why he can't return to Clongowes.
- Uncertain of how to deal with the troubles at home, Stephen takes refuge in his dreams of Mercedes. We see that Stephen is turning into a real romantic.
- Two big caravans show up one day to move the Dedalus clan to a new house in Dublin. Stephen's mother has been crying, and based on what we've already seen, we know this isn't going to be good. The family moves into a "bare and cheerless" house, and everyone is pretty unhappy. Mr. Dedalus talks a lot about not giving up, and he gets kind of nutty. It's clear that they're in a state of financial decline.
- Time passes (actually, time is constantly passing pretty quickly in this book, even if it's not clearly marked, so get used to it). Uncle Charles is going senile and everything's pretty disorderly in the new house, so Stephen is left on his own a lot. He wanders around Dublin, getting used to the city.
- Stephen is now an "embittered" adolescent - that is, an angsty teenager. We all know what that means there's a big storm a-brewin' in Stephenland.
- The Dedaluses have relatives close by, and Stephen goes to visit them occasionally with his mother. We see a couple of scenes of everyday Dublin life. First, Stephen visits his aunt, and we see his cousins admiring a picture of an actress. Next, he's sitting in a creepy old house with two

creepy old women (who we assume are other relatives). It doesn't seem like family ties have much to offer Stephen right now.

- Stephen is at a children's party. Typically, he's feeling like an outsider, and slinks off to a corner to ponder his burgeoning emotions. Oh, woe is he.
- The party is over. We learn why Stephen has been feeling so angsty - he likes a girl. Stephen and the girl flirt awkwardly while they wait for a tram to leave. Stephen remembers an earlier day when Eileen (the Protestant girl from Chapter One) wanted him to chase her and catch hold of her. He gets the feeling that this new girl wants the same thing, and he wonders if he should grab her and kiss her now - but of course he just thinks and doesn't act. This moment makes us profoundly uncomfortable thinking about our own adolescent awkwardness ugh.
- The next day, Stephen attempts to write a romantic poem to the girl. This is the first time we see the young man actually try to be an artist, so take note. He gets distracted, though, and can't complete it. He thinks about an earlier time when he tried to write a poem about Parnell.
- Stephen keeps trying to compose his poem, but he can't focus. Instead, he procrastinates by writing a list of his former classmates. This clears his brain a little, and he begins his poem.
- In the process of writing, all of the "common and insignificant" parts of his memory of the girl are eliminated, leaving only a vague and romantic image. We don't get to read Stephen's poem, but we can tell that it's oh-so-swoony. We do have to cut Stephen some slack, though - after all, this is one of his first literary works.
- Stephen finishes his poem, dedicates it to "E - C - ," hides it, then goes to gaze soulfully into his reflection in his mother's mirror.
- Mr. Dedalus comes home. Stephen has been looking forward to this all day, since there's mutton hash for dinner. However, Mr. Dedalus' news spoils his appetite.
- Mr. Dedalus tells the family about a run-in he had with the former rector of Clongowes (Stephen's old school). Stephen's parents hope that the priest will help Stephen get a position at a new school, Belvedere. They're not too enthusiastic about the Jesuit teachers but are confident that going to one of these schools will help Stephen get ahead.
- We find out that Stephen's younger brother, Maurice, will join him at the new school.

- The rector told Mr. Dedalus the story about Stephen, Father Dolan, and the glasses. Mr. Dedalus is resentful of the condescending attitude the priests take to their students.
- We learn from Mr. Dedalus's story that the rector didn't scold Father Dolan after all - instead, the two priests "had a laugh" about Stephen's complaint over dinner.
- Stephen has been at school at Belvedere for a while now. It's spring (we know this because the school is having a Whitsuntide play - Whitsuntide, or Pentecost, is a Catholic holiday following Easter).
- The school is having one big shindig. There's a gymnastics competition, as well as other festivities. Stephen's involvement is limited to the play. He's been cast as the main character, a stuffy teacher, because of his seriousness. He'd developed a reputation for being a good writer. We also get the feeling that Stephen is kind of a little prig.
- We learn that Stephen is, in fact, already at the end of his second year at Belvedere. See, we told you time passes oddly in this book.
- The other boys are practicing their gymnastics routines and getting ready for performances. Stephen gets impatient and goes outside.
- Stephen gets caught up in the sound of the band practicing in the theatre. We're reminded of his fascination with the physical senses. He's still feeling an inexplicable discontentment.
- The smell of smoke reaches Stephen, and he sees two boys smoking in a dark corner. One of them is Vincent Heron, a classmate, and the other is Heron's friend Wallis.
- Heron tries to get Stephen to imitate the rector of the school in his performance. He tries (and fails) to imitate the teacher himself.
- Wallis asks Stephen if he smokes - Heron replies that Stephen is a "model youth."
- Stephen takes a good look at Heron, which allows us to see him. He has a birdy face to go with his birdy name, with a beaked nose and a crest of messy hair. We learn that the two boys are rivals and school friends; they're apparently the smartest kids in a class of "dullards."
- Heron mentions that he saw Stephen's father enter the school.
- We already know that something's going on with the Dedalus family, and Stephen's reaction confirms this. He gets nervous any time someone mentions Mr. Dedalus.
- Heron slyly and admiringly pokes fun at Stephen a little. He and Wallis saw a girl (the "E.C." of the poem) walk in with Mr. Dedalus. Heron can't

believe that Stephen, the "model youth," has a relationship with a pretty girl.

- Stephen is angered by Heron's jokes. To him, the girl of his dreams is not a laughing matter. He's been thinking of her all day, since he knows she's supposed to be at the play. He feels unsettled and restless again just thinking about her.
- Heron keeps joking and playfully hits Stephen with his cane (what's a high school kid doing with a cane, anyway). He forces Stephen to admit that he's no saint.
- Stephen's anger passes, but he wants to get away, so he plays along with Heron.
- Stephen deals with the situation by sarcastically reciting the Confiteor, a Catholic prayer that begs forgiveness for sins.
- Heron and Wallis laugh, and Stephen remembers another, earlier incident. He takes us back to his first term at Belvedere cue Wayne's World-style fade-out to two years ago.
- This earlier Stephen is unhappy in Dublin, and his "sensitive soul" can't deal with an existence he sees as ugly and meaningless (a pretty common phenomenon at his time of life, if we recall correctly EMO ALERT!).
- At this point, Stephen is strongly affected by everything he comes into contact with. He tries to flex his intellectual muscles and challenges himself to write the best essays in the class. One day he goes a little too far for the strict Catholic teacher, who accuses him of heresy (it may sound ridiculous to us now, but back then this kind of thing was serious). Stephen is forced to admit that he made a mistake to the teacher, who lets the matter go.
- After school, though, Heron confronts Stephen along with two of his minions, Nash and Boland. Heron is swinging his cane around again - apparently, it's his shtick. The boys start talking about favorite writers. They agree that Cardinal Newman (a Catholic thinker) was a great prose writer, but they have an argument about poets. Heron claims that Tennyson (the prim and proper Victorian) was the greatest poet, and Stephen says that it was Byron (the rebellious Romantic). This provokes a huge argument, which returns to heresy. Heron and his thugs say that Byron was a heretic and a bad man, and that Stephen is, too. They try to force him to admit to these things, and when he won't, they give him a thrashing. While it may seem absurd that these schoolboys get into a fight over dead poets, just think about how riled up people have gotten about more recent rivalries : you know, Democrat v. Republican.

- Stephen returns to the present day. He wonders why he's not still angry at his tormentors about the whole Byron thing.
- Distracted, Stephen's mind lingers on Eileen, and on their parting at the tram. He can't stop thinking about her and wonders if she's thinking of him.
- A younger boy comes up, desperately seeking Stephen. One of the teachers is "in a bake" (don't you just love these little slang gems?) and needs Stephen to get ready for his part in the play.
- Heron gets upset that a teacher would send for a senior boy in such a way. He gets a little snotty and tells Stephen not to go. Stephen, however, is always obedient (on the outside, at least). On the inside, though, he's beginning to question the pressures placed on him by his father, his teachers, the Church, the outside world, et. cetera.
- Stephen enters the chapel where the play will take place, and he observes some younger boys getting their faces painted. Also, watching a Jesuit priest, he thinks about corruption in the Church. He wonders if the play will desecrate the church.
- It's time for the play. Stephen is embarrassed momentarily, thinking of how silly his lines are. Suddenly, a change comes over him when he thinks of the girl watching; for once, we see him act like any other boy, wholeheartedly excited and enthusiastic. This temporary euphoria lasts through the play, but as soon as it's over, grumpy Stephen and his existential crises are back.
- Stephen can't wait to get away from the crowd. He pushes through the people waiting outside the church and blows off his family, saying he has an errand to run. He doesn't even look for the girl.
- Stephen walks through the city until he feels calm again. He focuses on the earthy smells of horses and straw in the lane before returning to his family.
- New scene : Stephen and his father are on the train to Cork, Mr. Dedalus' hometown. Stephen remembers the wonder he felt during other train trips (to Clongowes); now he doesn't feel any of that old excitement.
- Things are even worse for Mr. Dedalus. He's an alcoholic - we see him taking sips from a pocket flask, and Stephen is constantly anxious about his drinking in this section. Mr. Dedalus gets sadder as he gets drunker, and he goes on and on about his old friends and family, now dead. Stephen doesn't know any of them, except Uncle Charles (of the famously stinky tobacco), who he has now almost forgotten.
- Mr. Dedalus's land in Cork is being sold by auction. The family is obviously in pretty dire financial straits.

- The train arrives in Cork, and Stephen and his father go to their room in the Victoria Hotel. Mr. Dedalus sings a sad folk song, which Stephen likes.
- Mr. Dedalus orders breakfast, then reminisces about his old friends with the waiter.
- Father and son go and visit Queen's College, Mr. D's old school. He gets into an animated discussion with a porter about old teachers and students. Stephen is embarrassed by how sentimental his father is.
- In the anatomy theatre (a biology lecture hall), Stephen is suddenly intensely upset by the word "Foetus" carved several times in a desk. This very odd piece of graffiti evokes an eerily precise vision of past students hanging out in the hall.
- Stephen is called away by his father, but can't get rid of his mental discomfort. The "foetus" incident brings to mind all of his secret dirty thoughts. We learn that poor Stephen has been laboring under the misconception that he's the only one who has them.
- Mr. Dedalus keeps yammering on about his old friends. Stephen is only half-listening - he still can't stop thinking about how very, very bad he's been. Stephen is convinced that he has indulged in "mad and filthy orgies." Before you get too alarmed, don't worry; you haven't missed anything major (there have been no actual orgies). However, the sin Stephen's thinking about is pretty easy to guess : it's something teenage boys do... in secret... by themselves...wink wink, nudge nudge.
- Mr. Dedalus keeps inanely going on about how Stephen should hang out with "gentlemen" - he gets more and more sentimental (and more and more drunk, in all likelihood) thinking about his lost youth and his dead father.
- Stephen feels lost inside himself, horrified at the state of his soul. He tries to calm down by focusing on names: he is Stephen Dedalus, he is with his father, Simon Dedalus, and they are in a hotel called the Victoria in a city called Cork in a country called Ireland. This reminds us of the scene in Chapter One where Stephen tries to locate himself in a similar fashion.
- Stephen tries to recall some of his childhood memories, but they're foggy. In fact, his readers probably remember them better than he does. He sees himself as a little boy at Clongowes and remembers the time he wondered about his own death (see Chapter One).
- Stephen and his father tool around town the next day, and Stephen is embarrassed by his father's shakiness (evidence of his drinking binge the night before). They end up, unsurprisingly, in a pub with Mr. Dedalus's old friends, including an old family friend named Johnny Cashman.
- The sentimental ramblings of the older men have no effect on Stephen. He feels cold and distant, and he can't shake the feeling of "loveless lust" that

plagues him. He resigns himself to his alienation, comparing himself to the moon in a famous poem (FYI, the poem is "Art Thou Pale for Weariness," by superstar Romantic poet Percy Shelley).

- Next, we see the Dedaluses together in Dublin. Stephen has won some prize money for an essay, and he withdraws all of it from the bank.
- As usual, Mr. Dedalus mourns for the good old days of Irish politics.
- Mr. Dedalus, Mrs. Dedalus, and Stephen are on a walk later in the year (are you keeping up with this?). It's October now, and Dublin is getting cold. We discover that Stephen has been spending his prize money generously on his family and himself, trying to create a world that he finds more tolerable. But now that the money's gone, things are back to normal, and Stephen is discontented again. After his brush with a better life, he is disgusted with himself and his surroundings.
- Stephen's feeling of unease and alienation increases. He can't shake off his physical desires, and his romantic "Count of Monte Cristo" dreams are overtaken by "the fires of lust" - ooooohhh. You know this is about to get steamy.
- ...AND IT DOES. Stephen goes out a-wanderin', gets picked up by a particularly bold hooker, and as the curtain closes on Chapter Two, things are getting hot and heavy (and in Stephen's case, frankly helpless) in her room.

Chapter 3

- It's December, and Stephen is still dominated by his physical desires - for food, sex, and wandering around. Since his first experience with the prostitute, he has returned to the red light district many times. He feels divorced from God and has stopped praying; a "cold lucid indifference" dominates his inner self.
- Stephen is inwardly contemptuous towards basically everyone else. He scorns churchgoers for being hypocrites and is disgusted by pretty much everything... in LIFE.
- Stephen has earned a prefecture (a position of honor) in the college. Every Saturday evening, he takes part in a sodality - really just a fancy name for a specific church service - in honor of the Virgin Mary. Though he feels separated from the church community and from God, he is still fascinated by the ritual of the Latin mass and by the image of Mary herself. He is confused by his opposed feelings of religious awe and sexual desire, and he cannot understand how the two can coexist in his soul.
- Cut to the schoolroom - Stephen's thoughts have been wandering (nothing has changed after all these years), and the sound of the bell brings him

back to reality. Heron, his wisecracking, cane-swinging frenemy from Chapter Two, is still in his class. The other boys rely upon Stephen to ask mind-boggling questions to the rector in their religion class.

- Stephen ponders his sins some more. He takes a kind of perverse pleasure in the thought of his condemnation; he's fascinated by the idea that by breaking one commandment (of the Ten), he has broken them all. One can imagine that Stephen probably spends most of his non-brothel time thinking about complex religious matters such as these... if you haven't figured it out yet, he is not your average teenage boy.
- While the boys are waiting for the rector to arrive, Stephen mulls over the impossible questions of religious doctrine he has been waiting to ask.
- The rector comes in but doesn't ask for questions on the catechism. Instead, he announces that the school will have a three-day religious retreat. The retreat is in honor of St. Francis Xavier, the patron saint of the college. A brief historical note: St. Francis Xavier is probably one of the biggest rock stars of the Catholic world. He was a 16th century missionary who helped found the Jesuit order, and also one of the first missionaries to go to East Asia.
- The rector's enthusiasm and passionate praise of the saint are striking to Stephen; he feels his soul wither under the scrutiny of the priest's burning eyes. Oh, the drama.
- The rest of the chapter gets more and more intense, so be prepared.
- The next section is largely made up of the sermons Stephen hears at the religious retreat.
- Oddly enough, the priest who delivers these texts is Father Arnall, making a significant guest appearance in this chapter. You may remember him as a teacher at Clongowes - specifically the one who excuses Stephen from lessons when his glasses are broken in Chapter One. This takes Stephen back to those early years, and he feels his soul become more childlike as he listens to his old teacher.
- We "hear" the sermons along with Stephen, and we're also given insight into his reactions to them. Father Arnall's talk starts pleasantly enough; he praises the boys who have chosen to go on missions to distant lands, following in the footsteps of St. Francis himself. However, we soon learn that his real purpose is to give the boys a talking-to concerning four of the great (and alarming) mysteries of Catholicism: death, judgment, hell, and heaven. To accomplish this, he asks the boys to put aside all of their worldly cares and desires, which, for Stephen, is something of a challenge.
- Father Arnall's sermon sticks with Stephen, and that evening he mulls over its meaning as he eats dinner. The dirty plates and the scummy

feeling of his mouth gross him out. He feels everything get bogged down in a sludge of unease; he imagines his soul "congealing" inside him into a foul, greasy state, while his body stares out stupidly and helplessly. Gross.

- (Note to the squeamish: the Ick Factor definitely rises exponentially from here on out.)
- Day Two of the retreat focuses on death (some retreat). Stephen feels terror seep into him as Father Arnall describes the whole grisly process of death and judgment. For the second time, Stephen imagines his own death (remember, the first time was in the infirmary at Clongowes). Stephen shares the oh-so-lovely image of a corpse crawling with "creeping worms" and "scuttling fatbellied rats" with us. Nice.
- After death comes the inevitable judgment of the soul, followed by the big-deal capital-J Judgment. We get a juicy description of the apocalypse, courtesy of Father Arnall, in which Christ returns to judge all the souls who have ever lived and died. Christ will either send them to heaven or condemn them to hell.
- Stephen is horrified, and so are we. Stephen is sure that every word of this sermon is meant for him, since he sees himself as such a terrible sinner. He's dreadfully, dreadfully ashamed of his past sins, and vividly imagines the scene of his damnation.
- We're finally given insight to some of Stephen's sins. First, he sees the image of the girl mentioned in Chapter Two (we learn that her name is Emma), and he can't believe he would dare think dirty thoughts about her. Next, he admits to having a hidden store of porn hidden in the chimney that inspires his dreams of "harlots" (unrelated note: why don't people use the word "harlot" anymore? C'mon, it's so much better than the ones we do use!). Finally - and this one is actually kind of funny, even though we know that Stephen is dead serious - he has written dirty letters confessing his sins that he then left out in public, with the hopes that a girl might come along and read it. Oh, what a filthy (and, let's admit it, weirdly creative) teenage mind he has!
- Anyway, though these things may not seem so terribly awful to our jaded 21st century minds, Stephen is just mortified by them. He tries to appeal to God and the Virgin Mary but feels too distant from them. He imagines a somewhat optimistic scene in which Mary blesses him and Emma, despite their sins.
- Day Three of the retreat. This is where things start to get seriously twisted. One has to wonder about whoever came up with the truly horrific images of hell that we're about to encounter... if the author's point is to show us how warped religion can be, he certainly does a pretty bang-up job

here, so mad props to Joyce. It's almost as though Stephen King steps in for a few pages here and just goes totally, totally nuts. Ready? Let's visit Father Arnall's Hell.

- So, the priest starts off with a pretty tame description of Lucifer's rebellion, then of Adam and Eve's original sin (eating the forbidden fruit). We all know what happens next: they're shunted out of the Garden of Eden into the world, where their ancestors hang out until Jesus shows up to redeem them. However, not everyone buys into the whole religion thing, and some people keep right on sinning. These wicked folk, Father Arnall tells us, are destined for an eternity in Hell.
- ... And Hell, as you might imagine, is sooo not cool. In fact, the way Father Arnall tells it, it is so horrific that we can barely read through this section without tossing our cookies. He goes into excrutiating, disgusting, and truly gore-tastic details that make us feel just as creeped out and terrified as Stephen. We'll spare you most of the grim details, but here are a few highlights: everyone in Hell is crammed together and can't move, and they have to breathe in the stench of innumerable rotting corpses, described as - are you ready for this? - "jellylike mass[es] of liquid corruption" that have been set on fire. Blech! Gaah! Gluughghgh! Just typing those words make us feel ill. Oh, and that's not even the worst of it, apparently. There's also the eternal fire of Hell, which is a kind of magical super-fiery fire, that doesn't destroy bodies, but just keeps burning and burning and burning, until the damned souls are basically boiling outside and in - for...eh...ver
- Also, this description of Hell feels like it goes on forever. We'll spare you the rest of the details; Father Arnall goes on to describe how awful it is to spend eternity with a bunch of other terrible sinners, and how even more awful it is to spend said eternity with foul-mouthed, scary devils.
- And that was just the morning of Day Three. Phew. Stephen is, understandably, in a state of total shock and horror. He's even more certain than ever that he's going to Hell, and that the grotesque torments described above are awaiting him. He can practically feel the fires consuming him.
- Interestingly enough, the other boys don't seem as upset as our hero. Heron, smartass that he is, is pretty unaffected and goes on casually chatting with a teacher. This just reinforces what we should really know by now - Stephen is special and sensitive.
- This chapter just keeps inflicting itself on us, and on poor Stephen. The school takes a break from all the sermonizing to have a couple of classes, but Stephen can't concentrate. Come on, it was hard enough for him to

focus in class without getting distracted on normal days - now that he's worried about his eternal damnation, he doesn't have a chance.

- After an English class, some of the boys return to the chapel to give confession. For those of you non-Sunday Schoolers out there, confession is a hugely important sacrament in the Catholic Church. Basically, by confessing your sins to a priest, you're admitting them to God and asking for forgiveness.
- Stephen, however, can't bring himself to confess to a priest in his school chapel, so close to his schoolmates and teachers. He tells himself he will confess somewhere else later.
- Eventually it's time for everyone to return for a second heaping dose of Father Arnall's fire and brimstone. Since he focused on the physical torments of hell in the morning, he moves on to the spiritual torments in the evening, and they're just as terrible.
- Okay, so the spiritual tortures of Hell break down into four categories. We'll just lay them out plainly here, minus Father Arnall's elaborations, and you can make of them what you will. They are (drum roll, please...) :
- The pain of loss (separation from God).
- The pain of conscience (pretty straightforward).
- The pain of extension (this one's a little confusing; it basically means that every little part of the soul will suffer in special, individual ways).
- The pain of intensity (kind of related to 3, this means that pain and evil themselves are even more intense in Hell than on Earth).
- Eternity is the last subject addressed in the sermon. Now, in case you don't know, eternity is a really long time. In fact, it's infinitely long, which is to say, it's, um... eternal. But Father Arnall is not willing to simply leave it at that. He constructs this elaborate metaphor for eternity just to rub it in: imagine an inconceivably ginormous mountain of sand. Then, imagine a little teeny tiny bird. So the bird has to carry away the mountain of sand one grain at a time, at the rate of one grain every million years. No, this is not a calculus problem. The time it takes this unfortunate (and fascinatingly long-lived) bird to move the whole mountain is not even an instant in the grand scheme of eternity. Anyway, as we said, eternity is a really long time. Get the picture.
- Finally, after this insane whirligig of terrors, Father Arnall offers a kernel of hope: ask for God's forgiveness, stop sinning, and you'll have a shot at actually reaching heaven (which must be pretty darn sweet, if it's the opposite of the Hell he described).
- Stephen is blown away by what just happened. He desperately prays for forgiveness.
- At home, Stephen goes to his room to be "alone with his soul." He feels as though a jury is waiting inside the room to judge him; he's scared to go

inside. He manages to go in, tortured by his imagination. His conscience goes into major, major overdrive, making him rehash all of his sins.

- Stephen either falls asleep or slips into a kind of waking nightmare. He finds himself in a barren, desolate landscape, surrounded by grotesque devils with goatish features and tails. They close in upon him, and when they're about to get him, he wakes up and bolts out of bed.
- Stephen is sure that God has allowed him to see a vision of the special personal hell that's waiting for him if he doesn't change his ways. The dream is so powerful that he's physically sick; he pukes in the washbasin.
- Overcome by this vision (and probably by the taste of vomit), Stephen goes to the window and prays like he's never prayed before, then weeps for his lost innocence.
- When night falls, Stephen leaves the house, still thinking obsessively about his sins and those of the whole world. He walks through the dark Dublin streets and feels a desperate need to confess his sins.
- Stephen goes into a chapel and tries to pray, but he can't. He waits in line for a confessional to talk to a priest.
- When it's Stephen's turn, everything comes pouring out. All of his sins and guilty desires "ooze" out of him, and he tells the priest about everything, ending with his "impure" sexual thoughts and acts. The priest tells him to promise God that he won't sin again and gives him prayers for penance.
- Stephen leaves the chapel thinking he's a changed man. He feels like the whole burden of his sins has been lifted now that he has confessed and been forgiven. He's unbelievably happy that he has a fresh start. He goes home and sees groceries (sausages, eggs, and white pudding) waiting to be cooked for breakfast the next morning. This image contrasts with the earlier treatment of food in this chapter - instead of being disgusted by the filthiness of his body's needs, Stephen is struck by how simple and beautiful they are.
- The end of this chapter passes as though in a dream. Stephen goes to bed, then wakes up and goes to chapel at school. The altar is covered in white flowers, and everything is pure and beautiful to him. The priest passes from student to student offering Holy Communion, and as Stephen prepares himself for the sacrament, he sees a new life starting for him.

Chapter 4

- The aforementioned "new life" is pretty intense. We learn that he has gone from being a sinner to practically being a monk. His life is based around a religious schedule; he honors a different saint or religious mystery every day of the week.

- Every part of Stephen's day is devoted to religious practice. He prays constantly and feels like his prayers are adding up on the tally of some great cash register in the sky.
- Stephen has always showed an interest in religion (usually from a questioning point of view), but now, he's completely, 110% invested in it. Rather than asking questions, Stephen acts like a wholehearted believer, and he follows the rules of the Catholic doctrine compulsively.
- Stephen's entire life is scheduled around different prayers at different times. Some of the central elements of his religious timetable include praying three times daily to the Holy Trinity, praying every day of the week to the Holy Spirit to help him overcome the Seven Deadly Sins, and even carrying his rosary around in his pocket so he can run his fingers over it as he walks around the city.
- Stephen's rigorous discipline and attention to detail are actually pretty darn amazing. Picture that friend (or cousin, or sibling, etc.) you have that's totally, unhealthily, unbelievably obsessed with something - say, "World of Warcraft." Back in the day, we at Shmoop had siblings we didn't see for months because of their inconceivable "Dungeons and Dragons" fixations. (Hey, we're not judging.) Anyway, picture that amount of dedication, then multiply it by ten.
- Stephen can't believe how empty his life seemed before this embrace of Catholicism. He finds a deep and abiding belief in God - and in love - that was missing before. The whole world seems like it only exists to demonstrate the total mind-blowing amazingness of the Powers that Be. The Stephen of the first three chapters is gone here; this chapter is missing a lot of the descriptive detail we saw earlier because Stephen isn't looking for it.
- Actually, Stephen is trying his best to ignore his senses completely. He forces himself to undergo an intense and thoroughly revolting process of "mortification" to both undo his shameful, shameful past and to prevent any future sins that might come along. In short, what this means is that Stephen is consciously denying his body of any sensory pleasures.
- This process is incredibly precise and obviously took a lot of thought on his part. Sure, he may be a total religious fanatic at this point, but we're awfully impressed by how scientifically he is going about this whole thing. We get a lot of details from Joyce on what Stephen does to eliminate all sensory input.
- He "mortifies" his sense of sight by only looking down when he walks through the crowded Dublin streets. He especially avoids the gaze of

women. This is an ambitious idea and all, but we can't help but wonder if Stephen also sustains a lot of minor injuries at this time in his life. Seriously, he must have run into a lot of people... and horses... and lampposts...

- The next image is also simultaneously serious and hilarious to imagine. Although his adolescent voice is changing, Stephen makes no effort to control it, reasoning that he would only be trying to avoid embarrassment and sonic displeasure. We wonder if he takes into consideration the fact that other people aren't necessarily mortifying their senses, since the sound of his adolescent yodeling is probably more irritating to them. He also makes himself put up with the sounds that he hates, like the screech of knives being sharpened.
- Stephen invents a characteristically innovative and bizarre way of mortifying his sense of smell. He has an especially high tolerance for smells most people find disgusting, and he discovers that the only odor he can't stand is that of urine that's been sitting out for a while - so he forces himself to endure it whenever the opportunity arises.
- To take all the joy out of eating, Stephen observes all of the holy fasts on the Church calendar, and he tries to distract himself during meals in order to avoid the pleasures of food.
- Finally, Stephen brings his artistic creativity and ingenuity to the mortification of his sense of touch. He takes a bunch of little steps - never moving into a comfortable position in bed, kneeling constantly in church, even doing things as odd as leaving his face wet after he washes it and walking with his hands at his sides all the time, as Mike Flynn, the sketchy track coach, once told him to do.
- Even though he doesn't feel the temptation to sin big-time anymore, Stephen gets all in a tizzy because of the things he still can't control - normal things like getting annoyed at his mother for sneezing or getting irritated when someone disturbs his prayers.
- The idea that, despite all his hard work, he could still be like everyone else drives Stephen crazy. He can't understand why he isn't perfect yet.
- This sense of discontent leads Stephen to think again about sin. He thinks of the power and responsibility he has: he could ruin everything he's accomplished just by giving in to dirty thoughts. All it would take is one act and . . . Poof . . . he's back in Sin City.
- We see Stephen go through ups and downs with his faith, as he wonders if he's really saved from hell or not.
- Stephen is in the office of the college's director. He's approaching the end of his time at Belvedere, which must make him about seventeen-ish. The

director talks on and on, relating little priest in-jokes and anecdotes. We get a lot of description of the priest's face; there's something kind of creepy about the image of his skull and shadowed face.

- The priest mentions a discussion among different orders of monks about dress code. The traditional outfit for priests of all kinds was a long, dress-like robe. The director mentions that in Belgium, they are called "les jupes" (in French, this means "skirts"). This word brings back images of Stephen's former sins - the feeling of a woman's stocking, the idea of a female body moving within soft clothes.
- Stephen feels the priest observing his reaction to this lighthearted conversation. He thinks of all of the priests that taught him, both at Clongowes and Belvedere, and of the respect he had for them. Now, however, he's starting to feel intellectually superior to some of them; this makes him feel a little regretful and sad, since it means that he's moving out of childhood and into the adult world. He remembers a recent incident in which one of the priests made some exaggerated comments about how Victor Hugo's prose style suffered after he broke with the Catholic Church. Stephen thinks it's silly to judge a writer by his relation to the Church.
- Stephen gets distracted by his fractured memories of childhood - his reflections are even more vague than they have been in previous chapters.
- The priest finally gets to the point of the conversation. He wants to know if Stephen has considered joining the Jesuits, since he's a model student and all-around star. The director tries to convince Stephen that the priesthood is his calling - the best anyone could hope for.
- Stephen admits that he has occasionally thought about becoming a priest. He is flattered that the director thinks he's worthy of such an honor.
- Stephen's romantic dreams of Mercedes have been replaced by a new, equally romantic image of himself as a young, dignified priest. He imagines himself taking on secondary roles at mass; he's intimidated by the idea of being the center of the ritual. He prefers to think of himself occupying some smaller but necessary role.
- The priest's spiel is pretty seductive. Stephen is titillated by the idea of all the "secret knowledge and secret power" that he could gain through the priesthood. In our opinion, there's something super sketchy about this power; he gets off on the idea of hearing the sins of women and girls while keeping himself immune from sin and depravity.
- (This is probably a good sign that Stephen is not cut out for the priesthood.)

- The director tells Stephen that he will dedicate tomorrow's mass to him, hoping that God show him whether or not to join the priesthood. He also instructs Stephen to pray to his patron saint (St. Stephen) to ask about his true calling.
- As Stephen leaves the director's office, he's thrilled by a sudden burst of music from the street. He's unsettled when he sees the priest's joyless face, which doesn't react at all to the music.
- Stephen realizes that the life he could have in the priesthood is a dull and passionless existence. He imagines his first night in the dormitory where new priests live, and it brings back unpleasant images of his boarding school days at Clongowes.
- The more he thinks about this possible new life, the less Stephen likes it. The mere thought of a cold, ordered, dreary life in the priesthood repels him. He recoils at the image of the Reverend S.J. Dedalus; all his feelings of difference and individuality reject this common identity.
- Suddenly, Stephen's respect for his former teachers is replaced by laughable memories of the goofy nicknames given to them by students, and of the sour, unhealthy expressions upon their faces.
- Stephen realizes that he will never be a priest. Furthermore, he's certain that he would fail to uphold his vows if he joined the order, since his destiny is to learn the sinful ways of the world on his own.
- Upon returning to the unruly and ramshackle Dedalus home, Stephen shows his first glimmer of humor in a long time - thankfully. After these two deadly serious chapters, a little relief is very welcome. He's amused by the idea that the disorder of his family's home, which smells of rotten cabbages, seems better than the secure, orderly life of the priesthood. He chuckles fondly at the thought of the quirky farmhand employed by his family, who was known as "the man with the hat."
- In the kitchen, we see scraps of food and children strewn about everywhere. Stephen actually shows some tenderness towards his siblings for the first time (actually, this is only the second time we've seen any mention of siblings at all). He's amazed that they aren't bitter towards him, despite the fact that as the older child he has privileges they don't have.
- Stephen asks where Mom and Pop Dedalus are. One of the children answers in a Pig Latin-esque kid language that translates as: man and dad are looking for a new house.
- The idea of another move bothers Stephen. Even though we haven't heard about it much, the Dedalus family has evidently been on the move a lot;

their financial situation continues to worsen. He remembers his embarrassment when a boy at Belvedere asked him why his family moves so much.

- Stephen asks the same question: why do they have to move again? The younger child answers, again in the silly child's language, that their landlord will boot them out if they don't leave.
- Stephen's youngest brother starts singing a hymn, and the other children join in. Stephen is troubled by the weariness he hears in their innocent voices. He wonders if this weariness exists in every person before they even start really living. Cardinal Newman, the Catholic writer mentioned at the beginning of Chapter Two, wrote that he noticed this same weariness in some of the Roman poet Virgil's lines.
- In the next section, Stephen is uneasily pacing back and forth, waiting for his father to emerge from a meeting about the possibility of sending Stephen to university. Stephen is so excited he can barely contain himself. He gets anxious and leaves.
- His parents have mixed feelings about university; Mrs. Dedalus isn't too jazzed about the idea, but Mr. Dedalus is characteristically proud. Stephen feels himself drifting apart from his mother because of this, and also because of his emerging disillusionment with religion.
- The prospect of university life is thrilling to Stephen - after all, the opportunity to start over at college is priceless. His excitement makes him imagine wild, captivating music, which calls him toward his mysterious destiny. Again, we see that Stephen feels like there are great and unseen things waiting for him (again: don't we all feel that way?).
- After the freakishly and somewhat comically strict Stephen we saw at the beginning of the chapter, it's really a relief to see the old Stephen reappear here. He's interested in enjoying his senses (and life in general) again.
- He thinks briefly about his close encounter with the priesthood - too close for comfort, actually - and wonders what made him turn away in the end.
- Speaking of paths, Stephen is walking through the city, towards the river. On a narrow wooden bridge, a posse of priests passes him. Stephen tries to look them in the eye, but he is too embarrassed; ashamed, he watches their reflections pass by and greets them one by one.
- He obviously has some mixed feelings toward the Holy Brotherhood, now that he's decided not to join it.
- Stephen turns to language to make himself feel better, just like he did as a little kid. He repeats a poetic phrase out loud: "A day of dappled seaborne clouds."

- The next paragraph is an interesting series of multi-sensory images; Stephen ponders the "colours" of words and their "rhythmic rise and fall." May be he loves language because he doesn't have great eyesight and has to express the world through words rather than images.
- Stephen walks on towards the beach, lost in thought (nothing new here). While looking at some clouds, he has this weird primal experience in which he feels the spirit of the past around him.
- As always, voices from the real world interrupt Stephen's musings. He meets some of his school friends, who are swimming. He's embarrassed by the awkwardness of their naked adolescent bodies (even though we're pretty sure that Stephen's just as awkward and gawky underneath his clothes and his superior attitude).
- The boys exchange lighthearted banter, and we sense that Stephen is more popular than he was before. That's pretty understandable, seeing as the whole religious zealot act probably didn't win him too many points in the social arena.
- His schoolmates jibe him a little about his weird name, which sets Stephen on another tangential flight of fancy. This time, he thinks about his last name, Dedalus, which is certainly not your average Irish moniker.
- So, remember when we told you not to forget about Daedalus, the Greek inventor dude from the epigraph? This is a good time to look back and brush up on his story. As you may recall, Daedalus was, like, the most amazing craftsman ever. He appears in a number of Greek myths, and was constantly in demand for his awesomeness. Here, Stephen conjures up the image of Daedalus's most famous invention, the feather-and-wax wings he made for himself and his young son, Icarus. The two of them escaped from the island of Crete by flying away; however, Icarus got a little over-excited and flew too high. It doesn't take a master craftsman to figure out what happened next: Wax Wings + Hot Sun = Bye Bye, Young Birdboy.
- Anyway, let's return to our young Mr. Dedalus. Stephen imagines a "hawklike" man flying out over the sea to be a symbol for the great artist who creates something incredible out of everyday experience. This great artist, obviously, is what Stephen hopes to be. Let's just hope he doesn't fly too close to the sun.
- Stephen feels his soul taking flight - finally, he knows what his destiny is? In this moment of epiphany, he suddenly realizes that he has left behind his uncertain boyhood. He feels a fierce and wild urge to create something vibrant and living.

- A sudden wanderlust explodes in Stephen, and he feels a desperate need to get away and see the world. He takes off his shoes and heads down to the water.
- Stephen feels a new wildness moving through his veins, and he wonders at the beauty of the landscape around him. He feels alone and happy in a new kind of life.
- Suddenly, Stephen notices a girl standing and looking out to sea. She is shockingly beautiful, and he envisions her as a magical seabird.
- The girl notices him and meets his gaze for a while, before looking down and blushing.
- Stephen's soul cries out for joy - he tears himself away from her and goes down the beach.
- He imagines the girl has called to him, as though she were a wild angel, inspiring him to create art.
- Stephen feels the world around him, and he finally feels able to locate his place within it. He falls asleep and dreams rapturous dreams.
- When Stephen awakes, he is still filled with joy.

Chapter 5

- Stephen eats a foul-sounding breakfast of watery tea, fried bread, and bacon fat in the Dedalus kitchen. He leafs through a box of pawnshop tickets, further evidence that the family is getting poorer and poorer.
- The clock is an hour and twenty-five minutes too fast (presumably they can't afford to get it fixed), and Stephen is running late for his lectures. We gather that he's a university student now.
- Mrs. Dedalus nags Stephen a little about getting to class on time.
- Stephen allows his mother to scrub his face and tut-tut over him before he leaves.
- Mr. Dedalus yells down to ask rudely if Stephen is gone yet, and his little sisters cover for him as he sneaks out the back door.
- Stephen's mother comments sadly that the University has changed him, and in response, he sarcastically kisses his hand at his family as he leaves.
- As he walks to school through piles of garbage, he hears a crazy nun screaming in the religious insane asylum near his house.
- Stephen is full of disgust (nothing new here) for his surroundings. To take his mind off the dirty city around him, he thinks of his favorite writers.
- Stephen has been thinking a lot more about literature; he spends much of his time puzzling over certain texts. He goes back and forth between his intellectual world and the real one.

- The clock strikes eleven, and he thinks of an acquaintance named MacCann, who told Stephen that he's an anti-social being.
- There's an incredible confusion with time here, even outside of the disorderly Dedalus household. Stephen isn't even sure what day it is, and many of the clocks around seem to be off somehow. However, he knows that it is eleven o'clock, which means that he's late for a French lecture. He imagines the English class he just missed - in his mental image, everyone else is hunched over their notes except for Stephen and his friend Cranly whose monk-like face he sees in great detail.
- Stephen walks down a lane, looking from side to side at the shop signs, but they seem to lose their meaning, leaving him surrounded by metaphorical piles of "dead language."
- Language again captures Stephen's imagination. He recalls bits and pieces of texts he's learned, which seem inane to him now.
- Stephen muses on his study of the Classics; he feels like his book of Horace is still somehow vibrant and "human," but he's worried that he'll never get much further in his study of the world's cultures.
- A statue reminds Stephen of his friend and fellow student Davin, who is like a young "peasant." Davin has an earnest attitude and openness that Stephen admires. Davin is a believer in the "sorrowful legend" of Ireland, and he identifies with the nationalist movement.
- Davin refers to Stephen as "Stevie," which we find quite cute.
- Stephen remembers a story Davin told him about his home village: after a hurling match (FYI- hurling is a traditional Irish sport that's kind of like full-contact field hockey), Davin stops at a house for a glass of water. The young woman who answers the door tries to get him to stay the night with her, saying that her husband is away. There's something desperate in the way she asks him. Davin leaves her but sees she is still standing in the doorway as he walks off down the road.
- This story brings to mind images of other women Stephen has seen standing in doorways, looking out; he attributes some quality of these images to the Irish "race."
- A girl selling flowers interrupts Stephen. She begs him to buy a bunch of blue flowers. Stephen is briefly touched, then irritated by her.
- Stephen walks down Grafton Street, Dublin's main thoroughfare. He notices a slab in the sidewalk in memory of Wolfe Tone (awesome name, right), an Irish revolutionary of the 18th century. Stephen bitterly remembers attending the dedication of the slab with his father.

- Stephen finally arrives at University College, located near Stephen's Green Park. Once there, he feels oddly disconnected from the Dublin of the outside world.
- It's too late to make it to French class, so Stephen decides to hang out and wait for his next lecture, Physics.
- A priest (the dean of studies) is trying to light a fire in the Physics classroom. Stephen, outwardly polite as ever, asks if he can help.
- The dean pompously tells Stephen that there's an art to lighting a fire; he diligently goes about demonstrating said art.
- Stephen watches, thinking about how much the priest resembles some ancient servant of the Lord, preparing the temple for a sacrifice. His body and soul have grown old in this servitude, but, as Stephen reflects, have come no closer to divinity.
- Stephen and the dean watch the fire catch. Stephen comments that he's sure he couldn't light a fire.
- The dean asks Stephen if he can define beauty, since he's an artist. Artist or no artist, what a question!
- Stephen responds cleverly with some quotations from St. Thomas Aquinas. The priest commends him and then goes to open the door.
- Looking into the dean's eyes, Stephen sees what he thinks of as the soul of a Jesuit, unenthusiastic and joyless.
- Stephen and the dean continue their high falutin' aesthetic discussion. The dean asks Stephen what he's been working on; Stephen responds that he has been thinking about Aquinas and Aristotle - their knowledge is the "light" he works by. He makes a passing comment about having to find a new (intellectual) lamp once he's done reading these authors.
- This goes over the dean's head. He misunderstands and thinks Stephen is talking about an actual lamp. He tries to impress Stephen by bringing in some story about an actual lamp owned by Epictetus (a Greek philosopher).
- Stephen is profoundly unimpressed by this overly literal turn in the conversation. He inwardly comments that the priest's face is itself like an unlit lamp, darkened by a dull and torpid soul.
- Stephen tells the dean up front that the lamp he's talking about isn't actually a lamp. Oh snap.
- The dean tries to cover up his mistake; Stephen rubs it in a little, masking his sardonic attitude with a kind of false politeness.

- The priest makes a futile attempt to engage in deep conversation with Stephen - this is kind of an embarrassing moment for everyone involved. He starts talking about the proper care of a lamp, including pouring fresh oil into it through a funnel.
- Stephen gets caught up on the word "funnel" - he thinks of this object as a "tundish," a word that the priest is not familiar with. It's actually a word we're not familiar with, either, so we can't really blame the dean, here.
- The appearance of "tundish" sparks a whole other mini-crisis in Stephen. He looks closely at the dean, an English import living in Ireland, and wonders what brought him to the priesthood.
- Stephen is sick of the conversation. He makes a stinging comment that attempts to return to the question of aesthetic; on the inside, he's still hung up on the whole tundish thing. He is disheartened by the fact that the language they're speaking belongs to the priest, an Englishman, and not to him. He has a heightened awareness of his other-ness. (Interesting fact: before the Irish people were colonized by the jolly chaps, they spoke another language, Gaelic.)
- The dean returns to the topic of aesthetics, but both parties have lost their enthusiasm for this particular conversation. The rest of Stephen's classmates start to filter in. The dean ends by encouraging Stephen to continue his artistic pursuits.
- Stephen feels pity for the priest and for the whole brotherhood of monks... how could he ever have entertained the notion of such a futile existence?
- The professor enters, and Physics class begins. Roll call is first; Cranly is absent.
- We meet Stephen's neighbor in the lecture hall, Moynihan. He's a rambunctious guy, and seems to be one of Stephen's buddies. As much as a loner like Stephen has buddies at all, that is.
- The professor lectures dryly and attempts unsuccessfully to lighten things up a little with a quote from the comic opera The Mikado. The quote is about playing pool with elliptical billiard balls, and Moynihan makes an obvious joke about having ellipsoidal balls. Oh, the subtlety of his wit just astounds us. It is kind of nice to see that Stephen has some peers that aren't deadly serious, though.
- The professor drones on. Stephen and Moynihan exchange snarky remarks. We can recall some scenes like this from our own university careers.

- A somewhat brownnosing student from Northern Ireland named McAlister asks a question about an upcoming exam. Moynihan makes a characteristically rude remark; Stephen has similarly resentful thoughts but tries to restrain them.
- The lecture ends, and the students emerge into the hall, where MacCann (the guy who called Stephen anti-social) is encouraging them to sign a petition of some sort.
- Stephen meets up with Cranly and asks him if he's signed the petition. Cranly responds in Latin, saying that he has. The petition, apparently, is for universal peace (pretty optimistic, if you ask us).
- Cranly has signed, but he doesn't seem too enthused. The two bicker like an old married couple in a blend of Latin and English (Latglish, Engtin).
- Moynihan approaches to share his enthusiasm for MacCann's petition with Stephen. Cranly expresses his dislike for Moynihan. Apparently, they used to be friends, but now Cranly calls the other guy "a flaming bloody sugar." Wow, Cranly, that's quite an... interesting insult.
- Stephen wonders if Cranly will ever talk about him the same way. To him, Cranly's language has none of the quaintness of Davin's countrified speech; Cranly speaks the language of Dublin.
- MacCann comes up and asks Stephen to sign the petition. Stephen's so not into it. He and MacCann get all up in each other's faces, and the other students gather round to see what will happen.
- A dark, "gipsy like" student, Temple, tries to get involved but is generally ignored.
- Stephen and MacCann's argument escalates, and Cranly plays the peacemaker. Stephen disengages from the conversation.
- Temple clearly is a great admirer of Stephen - we're not guessing this, since he actually comes right out and says it ("I admire you, sir").
- As the three of them leave the crowd, Stephen tries to be polite to MacCann, saying that his signature is unimportant. MacCann responds by basically saying that Stephen's a good guy, but that he needs to think more about other people (which, actually, is probably true).
- MacAlister, the Northern Ireland student Stephen and Moynihan talked about in lecture, pipes up as they walk away, basically just saying good riddance.
- Temple, trying to get in with Stephen, comments that MacAlister is just jealous. He's sure Cranly didn't notice this, but he (Temple) did. We're

starting to get the feeling that Stephen is kind of a rock star among some of the students.

- Temple makes another snide little comment, this time about one of the prefects of the college, who apparently was married and had kids before he joined the priesthood. He cackles sketchily.
- This is the last straw for Cranly. He's already sick of Temple, and now he grabs and shakes the annoying little bugger. His favorite curse word, "flaming," makes many appearances here.
- Temple just keeps giggling away as Cranly attacks him; Stephen doesn't do anything.
- The three come upon some students playing a ball game; Davin is among them. Temple keeps harassing Stephen, this time asking him what he thinks about Rousseau.
- Temple is too ridiculous. Seriously. Stephen just laughs at him, and Cranly, who has had it up to here with this hanger-on, half-jokingly threatens him with a stick. Then, he whips out one of our all-time favorite phrases in this book: "You might as well be talking, do you know, to a flaming chamber pot as talking to Temple." Awesome.
- Before he slinks away, Temple asserts that he is only interested in Stephen, not Cranly, because only Stephen has an independent mind.
- Another student, Lynch, makes himself known at this point. Lynch and Cranly wrestle halfheartedly, then break apart.
- Stephen ignores them and talks to Davin. Davin admits that he signed the petition.
- Stephen makes fun of Davin and asks if his support of universal peace means that he'll get rid of the Irish revolutionary training manual he has.
- Davin tells "Stevie" that he's "a born sneerer." Which he is.
- Stephen sneers at Davin's nationalist ideas some more. Davin demands to know if Stephen is even Irish at heart, with his lack of dedication to the country's cause and his crazy name.
- Davin asks why Stephen dropped out of their Irish language course (reviving spoken Gaelic was a big part of the Irish nationalist movement of the early 20th century, and it continues today). He suggests that it might be because a girl Stephen likes was talking to a priest a little too intimately.
- That last remark hits home. Stephen asks Davin if he's really as innocent as he seems.

- Davin refers to an earlier conversation in which Stephen presumably told him about all of his earlier sins. The conversation upset Davin, but Stephen asserts that he is just what his country and his life have made him.
- Davin asks a futile question: why can't Stephen just be like the rest of them?
- Stephen's real issues with Irish nationalism emerge here. He accuses Davin and his party of destroying good men who believed in their ideals. Dare we say some of his issues with Daddy Dedalus are reemerging here?
- Davin tries to convince Stephen that Ireland should come first and poetry second. Stephen still doesn't buy it. He vehemently derides Ireland as a pig that eats its own piglets.
- Davin gives up and argues with Cranly about the ball game. Stephen is left with Lynch; the two go off together, and Lynch pokes fun at Cranly.
- Like Cranly, Lynch has a trademark diss word: yellow. Stephen gets a real kick out of it.
- Stephen launches into an explanation of his theory of aesthetics. Lynch complains halfheartedly; he was out getting trashed the night before and is too hungover for theories.
- Stephen continues anyway. He's discussing Aristotle's definition of tragedy, which must evoke both pity and terror. Stephen is interested in the separate components of pity and terror.
- The ideas Stephen puts forth are theoretically interesting but very dry. He argues that "proper" art should not excite physical desire.
- Lynch challenges this point, citing a comical incident in which he wrote his name on the backside of a famous statue of Venus to somehow express physical desire.
- Stephen attempts to explain this as a simple "reaction of the nerves." It sounds to us a little like he's flying by the seat of his pants.
- Lynch asks Stephen about the definition of beauty, upon which Stephen obligingly pontificates (sounds like his wordiness may be starting to rub off on us).
- Stephen focuses on the "static" nature of beauty. According to him, true beauty has an arresting affect, and it somehow halts and suspends the mind of the observer.
- Lynch is unconvinced. Stephen tries to explain himself further by bringing in a discussion of female beauty. His ultimate explanation is that the experience of beauty is a personal one; we can't generalize about a thing

being definitely beautiful or definitely un-beautiful, since people react to it differently. However, it is their reactions to what they perceive to be beautiful that share certain qualities.

- Lynch pokes fun at Stephen for his fondness for St. Thomas Aquinas.
- The two friends run into a profoundly dull fellow student, Donovan, who insists on talking to them. Stephen and Lynch tolerate him (barely), but both obviously look down upon him and his inferior intellect.
- Donovan has heard through the grapevine that Stephen is attempting to write about aesthetics. Stephen denies it, even though we (and Lynch, and probably poor Donovan himself) know perfectly well that he is.
- Donovan leaves, and Stephen continues by relating Aquinas' theory that wholeness, harmony, and radiance (integritas, consonantia, claritas) are the necessary ingredients for beauty. Stephen has his own spin one each of these elements, which he explains at great length.
- Next, Stephen, who apparently just never tires, moves to the topic of art. He claims that there are three types of art: lyrical, epical (is that even a word?), and dramatic. He's been thinking a lot about these different categories. Obviously, to Stephen, this is Very Serious Business.
- Lynch laughs. It's uncertain whether anything is serious to him.
- The two companions arrive at the university library. Cranly is there, as well as the girl Stephen is in love with.
- Stephen watches the girl, remembering the last time he saw her, when he was sure she was flirting with a priest.
- The sight of the girl knocks out all of his ambitious theories, and all of his courage, as well. He kind of spaces out and distracts himself by listening to a dull conversation going on next to him.
- The girl gets ready to leave with her friends. Stephen's feelings are all in a jumble. He's not sure what he feels and wonders if he judged her "simple and wilful" heart too harshly before.
- Before dawn that morning, Stephen awakens, filled with poetic inspiration. His state of ecstasy is described in hyperbolic terms.
- Stephen's dream/vision/whatever combined elements of religious imagery of the Virgin Mary with real memories of his object of affection. Stephen is seized by a poetic paroxysm; we see him in the act of creation. He hurries to write down the verses that come to him before he forgets them.
- We actually get to see Stephen's work for the first time. Eh, it's okay. It's a villanelle (a convoluted, medieval verse form with lots of rhyming), and it seems a little stiff because of its adherence to formal rules. But after all,

Stephen is still young. We're meant to see the poem's flaws but also the genuine feeling that lies behind it.

- Stephen relives some of his moments with his beloved. He remembers a few isolated moments : he played and sang songs for her, danced with her at a ball, saw her talking with Father Moran at Irish class. This last image confuses and angers Stephen. Negative encounters with women flood his mind, and he focuses his attention on the figure of the priest, his so-called rival. Stephen pictures himself as a priest in the cult of art.
- This thought brings him back to the poem. He finishes writing it down and is exhausted as the morning light fills the room.
- Stephen reveals that these are the first verses he's written for this girl in ten years, ever since they stood together waiting for a tram. That finally allows us to identify her as Emma, the E.C. of his first love poem back in Chapter Two.
- He wonders if he should send the poem to her. He's embarrassed at the thought that her family might see it, so he decides against it.
- Stephen feels as though he may have wronged Emma by thinking of her so badly, and he ponders her innocence.
- Stephen has the titillating thought that Emma might mystically have known he was thinking of her. This arouses him - the first time we've seen him show any sexual desire for a while! Surely this means that he has made some personal progress. Stephen has a steamy mental image of the woman in his poem (part Emma, part seductress).
- We see the entire villanelle, in which Stephen rhymes "ardent ways" with "enchanted days." Oh, brother.
- Next, Stephen is in the city, observing some birds. He thinks of his mother as he watches them wheel around above, and their cries drown out the memory of her crying. He sees her face in the patterns the flying birds weave in the sky.
- Stephen wonders if there's any truth or use to the ancient art of augury (basically, trying to guess what things will happen by looking at pattern of flying birds).
- We find out that Stephen is actually going to leave Ireland (which is probably why his mother was crying and reproaching him). He wonders if the birds are a symbol of departure or of loneliness.
- Stephen finds Cranly in the library, talking chess with a mild-mannered medical student, Dixon. A priest complains that they are being too loud, and the three of them leave.

- On their way out, they encounter a dwarf, whom they refer to only as "the captain." He has a fondness for the novels of Sir Walter Scott, and Cranly chats with him about his reading.
- Stephen wonders if a rumor that the captain is the son of an incestuous aristocratic couple (brother and sister) is true. He imagines the scene of seduction and is disturbed when the hand of the brother in his mental image belongs to Davin.
- Dixon and Stephen continue across the hall, leaving Cranly behind. Another student urges them to come over; Temple is making a scene again.
- This time he's harping on about genealogy - why, we don't know. Cranly, a couple of other students, and Temple all spar verbally. Temple admits that he's a "ballocks" and doesn't know anything - and says that Cranly is the same but just won't admit it.
- Stephen wonders if Cranly is blushing because of Temple's insult. He wonders if the insult is true, and, if so, whether it explains the way his friend shuts him down sometimes.
- While he waits for Cranly to talk, Stephen is distracted by his desires, particularly his highly physical desire for Emma.
- A louse bites Stephen on the neck, bringing him back to reality. Irritated, he squishes it and imagines other lice falling from him.
- He angrily thinks that Emma could love someone else instead of him - perhaps some hairy-chested jock.
- Cranly is eating dried figs and hanging out with the other students we saw earlier (such as Temple).
- Another student, Glynn, comes up and gets into a religious argument with Temple. The others are all annoyed by Temple once again. Cranly actually gets up and chases Temple.
- Temple gets away, as usual, and Cranly returns in a foul temper. Stephen reminds him that they've got to talk; they walk away.
- Stephen reveals that he has been in a fight with his mom. She wants him to go to church for Easter, but he refuses to serve a God he now doubts. He neither believes nor "disbelieves" in the symbols and services of the Catholic Church.
- Stephen admits that he used to believe in the Church, but he was a different person then.
- Cranly demands to know whether or not Stephen loves his mother, and more generally, if he has ever loved another person before.

- Stephen says he tried to love God; he doesn't give a straight answer to Cranly's earnest question.
- Cranly says that he should just do whatever will please his mother, who has had a hard life, since it wouldn't require much effort from Stephen.
- Cranly calls Stephen out on the inconsistency of his views; Stephen is shocked when Cranly says something heretical about Jesus, even though he claims to not believe in the Catholic Church anymore anyway. He's not free enough from the Church's rules to hear heresy spoken without flinching.
- Stephen admits that he is still afraid that Catholic doctrine may be true, even if he doesn't necessarily believe that it is.
- As they walk, the two boys hear a woman singing a love song. It soothes them for a moment, and Stephen imagines a woman singing in church.
- The singing ends, and Cranly repeats the refrain of the song. He asks Stephen if he knows what the song means - what to love and be loved means.
- Stephen knows it is time for him to leave. He feels his friendship with Cranly coming to an end.
- He tells Cranly that he must go away. Cranly wants to know what Stephen will do to achieve his goal of becoming an artist and a free individual.
- Cranly asks Stephen if he's worried about being alone. Stephen isn't, but Cranly presses the issue, asking if he's sure he will be all right without even one friend, and without the companionship of someone who is more than a friend (Mother, Father, Lover, God). We're not sure whom Cranly is talking about, and neither is Stephen. He asks, but Cranly doesn't answer.
- The section that follows, the last in the book, is where the narrative voice changes from third person to first person. Suddenly we are given direct access to Stephen's thoughts, as written in his journal.
- The first entry relates the conversation we just witnessed with Cranly. Stephen wonders what Cranly's family is like, and he concludes that Cranly's mother must be an old woman.
- The next morning, he has an odd revelation; Cranly is like John the Baptist. Stephen also refers to Cranly in the past tense, as though their relationship has already ended. He thinks of Cranly's face as a death mask.
- Later that day (the date is given : March 21), Stephen writes that he is "soul free and fancy free." We're not entirely sure we believe him, but the

general sentiment is that he is disentangled from everyone who was holding him back. His makes curious statement, "Let the dead bury the dead. And let the dead marry the dead," which implies that the rest of the people around him are the dead (historical context alert : Joyce's first book, a collection of short stories called Dubliners, featured a story called "The Dead").

- With Lynch, Stephen follows a plump hospital nurse home. Sooooo sketchy (don't worry, it was Lynch's idea). It makes Stephen feel like a predator.
- Stephen notes that he hasn't seen Emma since the night outside the library.
- Stephen and his mother get into an argument about the B.V.M (a rather comical acronym for the Blessed Virgin Mary). Stephen's mother seems to think that he must - and will - come back to religion once his mind is not so "restless."
- Stephen goes to University College, talks with an Italian acquaintance, and, oddly, gets a risotto recipe.
- He walks through St. Stephen's Green, his park, and reflects on the fact that the religion to which Ireland is devoted was not even invented by the Irish.
- Stephen goes to the library and tries to do some reading, but he's distracted by the thought of Emma, who he still hasn't seen.
- Stephen has "a troubled night of dreams," which he relates here. First, he describes a curved room filled with stone statues of kings (probably reflecting a diorama mentioned briefly just before, which depicted famous men). They look on, weary and watching. Next, there's a weirder image of short, indistinct figures with creepy phosphorescent faces.
- Outside the library, Stephen sees Cranly lecturing Dixon and Emma's brother, talking again about mothers and children. Stephen's tone towards Cranly is resentful.
- A couple of days pass. Stephen finally sees Emma out and about. To add insult to injury, Cranly has been invited to join her and her brother. Stephen bitterly wonders if Cranly is the new rock star philosopher at the University. He angrily comments that he "discovered" Cranly.
- Stephen runs into Davin, who asks if he's really going away. Stephen comments that "the fastest way to Tara is viâ Holyhead, which basically means that the best way to achieve Irishness is to leave Ireland (Holyhead is a Welsh port town that harbors ferries from Ireland).
- Mr. Dedalus comes up and makes small talk to Davin, who has to leave for a meeting. Stephen's father likes Davin immediately. We see that he has

some very ordinary, optimistic goals for Stephen, like joining a rowing club and studying law. He must not really know his son very well if he thinks these things could possibly happen.

- It's springtime in Dublin, and Stephen is in unusually high spirits, which in this case means thinking about blushing girls.
- Emma must remember the past - Stephen believes this because Lynch says all women do (the way Stephen talks about women like they were a different species never ceases to infuriate and amuse). Stephen makes a rather pompous comment about how she must remember her childhood, and his - if he ever was a child. Sigh. Same old melodramatic Stephen.
- Stephen mentions Michael Robartes, a character in several Yeats poems (see "Shout Outs"), who longs to hold in his arms a beauty that has passed. Stephen comments rather presumptuously that he wants to press in his arms the beauty that has yet to come into the world.
- Stephen writes a kind of prose poem (April 10 entry); he wonders if Emma would like it. He concludes that she would, and thus that he should, too.
- The tundish from the first section of Chapter Five is still on Stephen's mind. He looks it up in the dictionary and discovers that it's plain old English. He's upset that the dean of studies didn't know to acknowledge this, and he wonders what the point is of the English coming to educate the Irish if they don't even know their own language.
- A guy named Mulrennan returns from travels in western Ireland. He met an old man there in a remote mountain cabin, whose isolation frightens and angers Stephen.
- Stephen and Emma run into each other in town. They have an awkward discussion; she asks him a bunch of questions. He responds somewhat rudely, realizes it, and attempts to do better. He tries to make up for it by telling her about his plans and future travels, and in his excitement, he makes an embarrassing gesture. They part politely.
- For the first time, we see the Emma-Stephen relationship as an actual interaction between two people. Hurrah!
- He admits that he liked her today - Emma for herself, not what he "thought [he] thought" or "felt [he] felt" before. This is too much to cope with though, and he decides to go to bed.
- Stephen is getting ready to go. He feels the call of the road and the sea.
- Stephen's mother seems resigned to his departure; she is packing his "new secondhand clothes" for him. She hopes that he will learn what the heart really is when he's away.

- Stephen is ecstatic in these last few lines. He welcomes life and all it has to offer, saying that he will go and "forge" the conscience of his people through his writing.
- Finally, the novel ends as Stephen invokes Daedalus one last time. He refers to the craftsman as "old father, old artificer," and asks him to keep watch over his namesake.

Characters

● STEPHEN J. DEDALUS

Have you ever tried to describe a sibling, or a parent, or that best friend you've known since you were both two and a half, but just not been able to come up with words that really do the trick? You know so much about this person that you can't possibly sum it all up in a quick and convenient sound bite, so instead you end up with some half-witted and nonsensical comment, like "He/she's... um... nice." The same is true of Stephen Dedalus. Our knowledge of him is so comprehensive - it can be difficult to weed out what we know about Stephen from this book, since Stephen basically is the book. Sure, we know that he's a young Irish kid, and that he's artistically inclined. We know that he's Catholic, then all of a sudden not Catholic anymore. We know that he's super sensitive and really very, very special. We know all of this stuff, but it doesn't really capture the essence of Stephen. So what does? To answer this question, we'll try and break Stephen's character down into four categories :

● FIRSTLY (AND MOST IMPORTANTLY)... STEPHEN THE YOUNG MAN

There are times (many, many times for some of us) in which we just want to throw up our hands in disgust and say, "Stephen, you're hopeless." This is not because of his hyperbolic gestures towards the sublime or the base, nor is it because of his cranky, misanthropic tendencies. It's not his failure to even begin to comprehend the female sex, and it's not the pompous know-it-all attitude he exhibits from time to time. No, what really gets us about Stephen is simply how unbelievably inexplicable his logic sometimes seems. Not only is his mode of thought incredibly self-centered, it also takes daring leaps that would make Ferris Bueller proud. Sometimes we're willing to go with him, and sometimes it takes a minute for us to sigh and say, "Well, okay, I - I guess." Sometimes we regret it, and so does he. But every time we get really frustrated with him, we just can't stay mad - because he's just so gosh darn cute.

Just kidding. We don't actually know anything about Stephen's cuteness or lack thereof, nor is it relevant (actually, it sort of is - after all, how often is it that you get a picture of a character that comes entirely from inside his head?).

What makes us stay on Stephen's team, aside from the fact that it's the only option we have in this book, is that we're reminded again and again of the fact that he is young. Even when he thinks he's an adult, we know very well that he's still the young man of the title. We can all remember our own moments of inexplicability from high school or college - or, who are we kidding, last weekend - and bring our own experiences and memories to bear in our personal relationships with Stephen. Even Stephen himself recognizes the folly of his own youth at times, and we get the feeling that Joyce knows exactly how to tread that fine line between perceptive precociousness and whiny self-righteousness that we all learn to walk in adolescence. Stephen's little flaws and irritating traits are what make him recognizable and ultimately real.

● STEPHEN THE WOULD-BE SINNER

The war between Stephen's physicality and his intellect is central to this text. As a child, like most children, he fixates on physical sensation, and throughout the rest of the book, he continues to be particularly affected by the five senses. A prime example is his state of unrest after the Whitsuntide play - note that he calms himself down by focusing on the street smells of "horse piss and rotted straw." The problem with Stephen and his body is that he has trouble finding a middle ground - the way he sees it, you either give in to physical desire or totally deny it. This explains why we see him at such extremes, either indulging in all of his lusts (at the end of Chapter Two) or going out of his way to make his life physically uncomfortable (Chapter Four). When his chronic dissatisfaction with life in general leads him to indulge in bodily pleasures (SEX) for a time, he becomes completely fixated on the idea of his sins. One trend that emerges is Stephen's tendency toward obsessive behavior; once he picks up a hobby or interest, he devotes himself completely to it. He throws himself into his nocturnal sin-fests with the same obsessive energy that kids today might devote to sports, or SAT prep, or Facebook.

● STEPHEN THE WOULD-BE SAINT

Stephen's obsessive-compulsive tendencies show up even more prominently during his super Catholic phase. The rigor with which he follows his precise religious schedule is rather amazing; if he'd been in our class in high school, he would have been that kid with a PalmPilot and five different color-coded planners. This period also shows us Stephen's fundamental insecurity. Even when he's praying to about a billion different saints a billion times a day, and when he's working to not only ignore his senses, but to punish them, he still wonders if he's doing enough.

● STEPHEN THE WOULD-BE ARTIST

After the end of Chapter Four, though, Stephen is able to put at least some of these troubles behind him. In Stephen's incarnation as a budding artist, we see some of the traits that have been developing all along (attention to language, feeling of specialness, love of beauty) finally emerge full-fledged. However, this isn't to say that everything's peachy keen. Some of these things contribute to what an uncharitable critic might call an eensy-weensy Messiah complex (after all, he seems pretty darn confident in his ability to sum up the soul of the entire Irish people - the words "delusions of grandeur" come to mind). Now that Stephen knows that it's his "destiny" to create art, he takes it extremely seriously. Like, painfully, infuriatingly seriously. However, irritating bits and all, we still cheer for Stephen as he goes forth on his journey of artistic discovery, and we hope that he gets wherever he wants to go.

● SIMON DEDALUS

There are some real father-issues in this book. Stephen's father is possibly the most sentimental character in the book - not only because he's a very emotional being (quite prone to drunken weeping) but also because he inspires a complicated mix of feelings in Stephen, and by extension, in us. He sums up a lot of what Stephen sees as pathetic - loss of potential, lack of responsibility, alcoholism - but at the same time, we see him as essentially a good man, and a loving though inept father. We know that he's seen better days, and there's the implication that back in the day, the Dedalus family was successful. Back in Cork, their original hometown, they had some property (which has to be sold to settle debts in Chapter Two) and prestige. The Mr. Dedalus of Stephen's time, however, is sadly nostalgic and far past his prime. He's recognizable as one version of a character we're all familiar with in coming of age movies, the down-on-his-luck dad trying to make good (with varying results).

Mr. Dedalus never does make good, though. Instead of cleaning up his act, he sinks lower and lower into poverty and despondency, taking his family with him. He is particularly bogged down by his bitterness at the political state of Ireland. He was a believer in Parnell and in Irish Home Rule, but he has become disenchanted by the current situation. He feels like the great age of Irish politics is past and is pessimistic about the future. In fact, he's pretty pessimistic about everything by Chapter Five; it seems that he's even stopped really being a functioning member of the household. It's heartrending to see that time and circumstances have reduced Mr. Dedalus from the jolly, loving dad of Stephen's childhood to the cantankerous, always-angry old man upstairs, who yells down at his children and refers to Stephen as a "lazy busy" - as Stephen notes snidely, this one tiny phrase accomplishes quite a hilarious

gender switcheroo. Mr. Dedalus's high spirits and hopefulness that we observed in earlier chapters have drained away by the end of the book. He has become just one more thing that Stephen must escape from in his self-enforced exile from his homeland. In the closing lines, Stephen addresses his mystical father figure, Daedalus, when he says "Old father, old artificer," and this is his final renunciation of his family, home, and country.

● MARY DEDALUS

Honestly, there's not much to say about Stephen's mother. She's always present as a background figure in family scenes; we know that she's a peacemaker (or at least tries to be), and that Stephen is sympathetic toward her even as they grow apart. We also get the feeling that Mary is a good but unimaginative woman whose faith in the Church sustains her through the downward trajectory of the Dedalus family. She's cautious and conservative, and she is reluctant to see Stephen go to university and then abroad.

Initially, she's the "nice mother" that Stephen yearns for at Clongowes, but he quickly grows out of needing her help and attention. By Chapter Two, he is the one who tries to take care of her (he wants to buy her a warmer shawl), and in Chapter Five, we see that he only allows her to mother him because he knows she likes it. Stephen demonstrates his own special brand of tenderness towards her, which is sometimes so subtle as to be almost unnoticeable. However, as the novel draws to a close, we see that he has blocked off whatever part of him responds to her pleas; as he explains to Cranly, his own ideals take precedence over everything else, and including whatever feelings he has for his family. One of the major decisions made by Stephen in the novel is not to go to Church for Easter, despite his mother's fervent wishes.

● EMMA

Emma is really not a "character" in the traditional sense of the word. She's actually more of a concept - she is the subject of Stephen's adoration, but we have no real sense of her as a person. She is the inspiration for some of Stephen's first experiments in verse; as a child, he writes a super-romanticized poem to her, and ten years later, still infatuated, he writes her a villanelle (a complicated, super-style-conscious poetic form). Neither of these poems focuses on her specific characteristics. Instead, they vaguely evoke Stephen's feelings of love, desire, and confusion.

Like a lot of cases of puppy love, Stephen seems to be more enamored by the idea of capital-L-Love than with Emma herself; he is devoted to the poetic ideal of a "beloved" to dedicate his poems to. Inspired by the ideal women he encounters in the poems of Byron and in The Count of Monte Cristo, Stephen

creates an image of Emma that he idolizes (for ten years!). This interest in following a certain poetic model is yet another indication of Stephen's gradual but inevitable transformation into an artist.

At the end of the novel, we finally start to see Emma as a flesh-and-blood creature; her encounters with Stephen reveal her to be nothing more than a normal Irish girl, rather than a divine and unattainable creature. All the same, Stephen cannot bring himself to start a relationship with her. After their last meeting, Stephen seems shocked to note that he "likes" her - all along, he has idolized her image, but we get the feeling that he knows almost as little about her as we do. When Stephen, on the brink of his departure from Ireland, mentions that he's seeking a certain "reality of experience" out in the world, it's an indication that some of the past experiences we've witnessed have lacked reality - like his relationship with Emma.

● STEPHEN'S FRIENDS

Stephen doesn't have too many real friends at university, but the ones he does have are carefully chosen. They are all his intellectual equals (or at least close to it). Though Cranly often is interpreted as the most important of Stephen's friends, we think Davin stands out in this group of three; he and Stephen are opposites in many ways, drawn to each other by a mutual sense of fascination. They share a highly developed sense of idealism, which takes different forms in each of them. While Stephen's idealism is centered on his somewhat cold aesthetic theory and belief in the redemptive power of art, Davin, who comes from the countryside, is a nationalist and possibly a Fenian (Irish revolutionary). He has an optimistic belief in the future of Ireland, and he tries to convince Stephen that the country comes before anything else, including art. Davin also possesses a certain innate goodness and innocence that separates him from the other characters we meet - perhaps this stems from his rural roots. He is out of place in the squalid, sinful city.

Cranly and Lynch are quite a pair. They are similar in many ways; both use language in a fascinating and often comical manner (they each have a trademark expletive; Cranly's is "flaming" and Lynch, for whatever reason, likes the word "yellow"). Both are described as having mask-like, sometimes sinister faces; Cranly's face is a priest-like death mask, while Lynch's resembles a smiling devil's mask. They serve similar functions for Stephen, as well. He bounces his ideas on aesthetic theory off of both of them, and they question him shrewdly. Ultimately, Stephen has a falling out with Cranly, who goes slightly too far in his line of questioning, on the topic of Stephen's break with religion and family.

All three of these friends serve a central purpose, which is to allow us to see Stephen interacting with them. From their conversations, we take away a more thorough understanding of Stephen's theories, and what he's really like at this turbulent time in his life.

● POSTMODERNISM, OR, THE CULTURAL LOGIC OF LATE CAPITALISM

Postmodernism, or, the Cultural Logic of Late Capitalism is a 1991 book by Fredric Jameson, in which the author offers a critique of modernism and postmodernism from a Marxist perspective. The book began as a 1984 article in the New Left Review.

For Jameson, postmodernism is a forced but highly permeating field, given that cultures are formed through mass media ("mass culture"). This so-called mass culture indirectly forces us to shape our ideologies and brings us under the influence of media culture-a process that Jameson calls hegemony. This hegemony however has nothing to do with the postcolonial idea of colonization; rather it is a form of hegemony in the postmodern world, where media and capitalism play the most significant role in colonizing people's thoughts and ways of life.

Jameson argues that postmodernism is the age of the end of traditional ideologies. The ending of traditional ideologies can be seen through new wave of the aesthetic productions. He uses architecture and painting as examples. For instance, he draws out the differences between mindsets of modernism and postmodernism by comparing Van Gogh's "Peasant Shoes" with Andy Warhol's "Diamond Dust Shoes".

For Jameson, postmodernism, as mass-culture driven by capitalism, pervades every aspect of our daily lives. Whether we want it or not, we imbibe it. This in turn makes it a "popular" culture of the masses.

About Author

● FREDRIC JAMESON

Fredric Jameson (born April 14, 1934) is an American literary critic, philosopher and Marxist political theorist. He is best known for his analysis of contemporary cultural trends, particularly his analysis of post modernity and capitalism. Jameson's best-known books include Postmodernism, or, The Cultural Logic of Late Capitalism (1991) and The Political Unconscious (1981).

Jameson is currently Knut Schmidt-Nielsen Professor of Comparative Literature and Romance Studies (French) and the director of the Center for Critical Theory at Duke University.In 2012, the Modern Language Association gave Jameson its sixth Award for Lifetime Scholarly Achievement.

● LIFE AND WORKS

Jameson was born in Cleveland, Ohio and graduated in 1950 from Moorestown Friends School.

After graduating in 1954 from Haverford College, where his professors included Wayne Booth, he briefly traveled to Europe, studying at Aix-en-Provence, Munich, and Berlin, where he learned of new developments in continental philosophy, including the rise of structuralism. He returned to America the following year to pursue a doctoral degree at Yale University, where he studied under Erich Auerbach.

● EARLY WORKS

Auerbach would prove to be a lasting influence on Jameson's thought. This was already apparent in Jameson's doctoral dissertation, published in 1961 as Sartre : the Origins of a Style. Auerbach's concerns were rooted in the German philological tradition; his works on the history of style analyzed literary form within social history. Jameson would follow in these steps, examining the articulation of poetry, history, philology, and philosophy in the works of Jean-Paul Sartre.

Jameson's work focused on the relation between the style of Sartre's writings and the political and ethical positions of his existentialist philosophy. The occasional Marxian aspects of Sartre's work were glossed over in this book; Jameson would return to them in the following decade 29-30?

Jameson's dissertation, though it drew on a long tradition of European cultural analysis, differed markedly from the prevailing trends of Anglo-American academia (which were empiricism and logical positivism in philosophy and linguistics, and New Critical formalism in literary criticism). It nevertheless earned Jameson a position at Harvard University, where he taught during the first half of the 1960s.

● RESEARCH INTO MARXISM

His interest in Sartre led Jameson to intense study of Marxist literary theory. Even though Karl Marx was becoming an important influence in American social science, partly through the influence of the many European intellectuals who had sought refuge from the Second World War in the United States, such as Theodor Adorno, the literary and critical work of the Western Marxists was still largely unknown in American academia in the late-1950s and early-1960s : 120.

Jameson's shift toward Marxism was also driven by his increasing political connection with the New Left and pacifist movements, as well as by the Cuban Revolution, which Jameson took as a sign that "Marxism was alive

and well as a collective movement and a culturally productive force".His research focused on critical theory : thinkers of, and influenced by, the Frankfurt School, such as Kenneth Burke, György Lukács, Ernst Bloch, Theodor Adorno, Walter Benjamin, Herbert Marcuse, Louis Althusser, and Sartre, who viewed cultural criticism as an integral feature of Marxist theory. In 1969, Jameson co-founded the Marxist Literary Group with a number of his graduate students at the University of California, San Diego.

While the Orthodox Marxist view of ideology held that the cultural "superstructure" was completely determined by the economic "base", the Western Marxists critically analyzed culture as a historical and social phenomenon alongside economic production and distribution or political power relationships. They held that culture must be studied using the Hegelian concept of immanent critique: the theory that adequate description and criticism of a philosophical or cultural text must be carried out in the same terms that text itself employs, in order to develop its internal inconsistencies in a manner that allows intellectual advancement. Marx highlighted immanent critique in his early writings, derived from Hegel's development of a new form of dialectical thinking that would attempt, as Jameson comments, "to lift itself mightily up by its own bootstraps".

● NARRATIVE AND HISTORY

History came to play an increasingly central role in Jameson's interpretation of both the reading (consumption) and writing (production) of literary texts. Jameson marked his full-fledged commitment to Hegelian-Marxist philosophy with the publication of The Political Unconscious : Narrative as a Socially Symbolic Act, the opening slogan of which is "always historicize" (1981). The Political Unconscious takes as its object not the literary text itself, but rather the interpretive frameworks by which it is now constructed. It emerges as a manifesto for new activity concerning literary narrative.

The book's argument emphasized history as the "ultimate horizon" of literary and cultural analysis. It borrowed notions from the structuralism tradition and from Raymond Williams's work in cultural studies, and joined them to a largely Marxist view of labor (whether blue-collar or intellectual) as the focal point of analysis. Jameson's readings exploited both the explicit formal and thematic choices of the writer and the unconscious framework guiding these. Artistic choices that were ordinarily viewed in purely aesthetic terms were recast in terms of historical literary practices and norms, in an attempt to develop a systematic inventory of the constraints they imposed on the artist as an individual creative subject. To further this meta-commentary,

Jameson described the ideologeme, or "the smallest intelligible unit of the essentially antagonistic collective discourses of social classes", the smallest legible residue of the real-life, ongoing struggles occurring between social classes. (The term "ideologeme" was first used by Mikhail Bakhtin and Pavel Nikolaevich Medvedev in their work The Formal Method in Literary Scholarship and was later popularised by Julia Kristeva. Kristeva defined it as "the intersection of a given textual arrangement ... with the utterances ... that it either assimilates into its own space or to which it refers in the space of exterior texts ...".)

Jameson's establishment of history as the only pertinent factor in this analysis, which derived the categories governing artistic production from their historical framework, was paired with a bold theoretical claim. His book claimed to establish Marxian literary criticism, centered in the notion of an artistic mode of production, as the most all-inclusive and comprehensive theoretical framework for understanding literature. According to Vincent B. Leitch, the publication of The Political Unconscious "rendered Jameson the leading Marxist literary critic in America."

● POSTMODERNISM OR THE CULTURAL LOGIC OF LATE CAPITALISM BACKGROUND

In 1983, Frederic Jameson published an essay titled "Postmodernism and the Consumer Society." Following extensive revision, the essay appeared a year later in the New Left Review under the title "Postmodernism, or the Cultural Logic of Capitalism." Since its publication in that British journal, the essay has become not just Jameson's signature contribution to philosophy, but one of the essential texts of postmodernist thought. In 1991, Jameson expanded his original text yet again to be included in a book sharing the title of the 1984 essay.

Because Jameson is one of America's most forthright and outspoken Marxists, it should come as no surprise that Jameson's construction of the titular logic guiding capitalism of what others (but notably not Jameson himself) refer to as the post-Industrial Era at the 20th century drew to close is one firmly grounded in the Marxian thesis that economics influences culture and taste in ways that may be unexpected and even difficult to determine while in flux, but which are starkly revealed with time.

Jameson differs substantially from fellow philosopher (such as Lyotard) in viewing the postmodern era as a separate epoch in the evolution of capitalism. The standard concept is that postmodernity is a reaction to definite break the Industrial Age which is commonly referred to as post-industrial

economics. For Jameson, the line is much blurrier and the post-industrial age is really more akin to globalization of the industrial era than a philosophically separate entity.

The essay, however, does outline three very distinct cultural epochs which are related to the then-contemporary state of economics: The Ages of Realism, Modernism, and Postmodernism. The cultural logic of Realism is best expressed by the historical novel which had attempted and was thought to have achieved a factually accurate representation of the past for modern audience. Modernism was an age in which the certainly of historicity began to crumble and in its wake rose a cultural anomie defined by isolation, alienation and neurotic search for identity. Interestingly, rather that linking directly from historical novel to the Modernist literature as the defining cultural icon for this period, Jameson engages one of its most famous, but terrifying works of fine art : Edvard Munch's "The Scream."

Which brings into focus the cultural logic of this late globalized stage of capitalism. Jameson refers back to the historical novelty to inform readers in a striking manner of the difference between Postmodernism and Realism. Within the cultural response to the fracturing and scattering of economic certainties of the past, the best any historical novel can hope to accomplish today is representing "ideas and stereotypes" of the past rather than a factually accurate representation of an objective understanding of the past.

● FREDRIC JAMESON - POSTMODERNISM OR THE CULTURAL LOGIC OF LATE CAPITALISM - SUMMARY AND REVIEW

Fredric Jameson is considered to be one of the most important and influential literary and cultural critic and theoretician in the Marxist tradition of the English speaking world. In "Postmodernism or the Cultural Logic of Late Capitalism" Jameson attempts to characterize the nature of cultural production in the second half of the 20th century, the era of late capitalism, and to distinguish it from other forms of cultural production of preceding capitalist eras. A substantial part of Jameson's "Postmodernism or the Cultural Logic of Late Capitalism" is dedicated to differential analysis of works of art and architecture from what Jameson terms "high modernism" and postmodern works. He characterizes the postmodern mode of production as a "cultural dominant" in the wake of concepts like "depthlessness" or the suppression of depth, the waning of affect and pastiche, terms which according to Jameson relate to the postmodern form of production and experience.

● PROBLEM OF PERIODIZATION AND THE CULTURAL DOMINANT

The concept of postmodernism immediately raises the issue of periodization, entailed by the prefix "post-" assigned to the time of modernism.

When did modernism begin and when did it end? Is it possible to set clear temporal boundaries between modernism and postmodernism? Jameson believes that it is possible to speak of cultural modes with in a defined timeline. Nevertheless, he restricts his periodization of postmodernism to the unbinding notion of cultural dominant which has a degree of flexibility which still allows for other forms of cultural production to coexist alongside it.

In the notion of cultural dominant Jameson stays true to the Marxist tradition of tying culture with the political and economical state of society. This stance holds that the socio-economical structure of a society is reflected in a society's cultural forms.

Jamson relies on the work of Ernest Mandel that divided capitalism into three distinct periods which coincide with three stages of technological development: industrialized manufacturing of steam engines starting from the mid 19th century, the production of electricity and internal combustion engines since the late 90's of the 19th century and the production of electronic and nuclear devices since the 1940's. these three technological developments match three stages in the evolution of capitalism: the market economy stage which was limited to the boarders of the nation state, the monopoly or imperialism stage in which courtiers expanded their markets to other regions and the current phase of late capitalism in which borders are no longer relevant. Jameson proceeds to match these stages of capitalism with three stages of cultural production, the first stage with realism, the second with modernism and the current third one with our present day postmodernism.

Postmodernism according to Jameson is therefore a cultural form which has developed in the wake of the socio-economical order of present day capitalism. Again, postmodernism in Jameson's view is not an all-encompassing trend but rather a cultural dominant that affects all cultural productions. This approach accounts for the existence of other cultural modes of production (thus protecting Jameson from criticism) while still enabling to treatment of our time as postmodern. Other types of art, literature and architecture which are not wholly postmodern are still produced nowadays, but nevertheless postmodernism is the field force, the state of culture, through which cultural urges of very different types have to go. No one today is free from the influence, perhaps even rein, of postmodernism.

The rest of Fredric Jameson's "Postmodernism or the Cultural Logic of Late Capitalism" is mostly devoted to the illustration of this initial claim by examining different examples of cultural products while continuing to develop some theoretical issues.

The first characteristic of postmodernism defined by Fredric Jameson in "Postmodernism or the Cultural Logic of Late Capitalism" is that of depthlessness. A modern painting, Jameson suggests, invites interpretation, a hermeneutic development and completion of the world which is beyond what is represented. In a postmodern work, to put in simply, what you see is what you get, and no hermeneutic relations will be developed with the representation. This depthlessness is seen by Jameson as a new kind of superficiality.

Jameson illustrates his point of depthlessness by two thematically related works : Van Gogh's "A Pair of Shoes" which represents high modernism and Andy Warhol's "Diamond Dust Shoes" which are obviously postmodern.

Jameson quotes Heidegger's interpretation of Van Gogh's works as one which invites the reconstruction of a whole peasant world and dire life and offers another possible interpretation of his own which follows the basic notion of addressing something which is beyond the actual shoes in the painting.

In contrast, "Diamond dust shoes" do not "speak to us", as Jameson puts it. Different associations are possible when looking at a Warhol's work, but they are not compelled by it nor are they necessarily required by it. Nothing in the postmodern work allows a lead into a hermeneutic step.

Warhol's work is therefore an example of postmodern depthlessness because we cannot find anything which stands behind the actual image. Warhol is of course famous for stressing the commercialization of culture and the fetishism of commodities of late capitalism, but the stress in not positive or negative or anything at all, it just is. The depthlessness of cultural products raises the question of the possibility of critical or political art in late capitalism, especially when Jameson argues that aesthetic production today has turned into a part of the general production of commodities, an assertion which will be addressed later on.

Another deference between high or late modernism and postmodernism which Fredric Jameson locates in "Postmodernism or the Cultural Logic of Late Capitalism" is what he calls "the waning of affect".

When we look at modern painting with human figures we will most often find in them a human expression which reflects and inner experience, such as in Edvard Munch's "The Scream" which epitomizes the modern experience of alienation and anxiety. In contrast, Jameson holds to that in postmodern art feelings wane (therefore "the waning of affect").

The concept of expression, Jameson notes, presupposes a model of inside and outside, a distinction between ones inner and outside world and the individual person as a single monad. But when we look at postmodern portrait such as Warhol's Marilyn we can hardly speak of any expression, and that is

because, Jameson holds, postmodernism rejects traditional models of the depth (see depthlessness) such as the Freudian model of conscious and unconscious or the existential model of authentic and unauthentic.

The idea of the subject as a monad, of individualism, is a 19th and early 20th century capitalistic bourgeois notion. With the rise of global economy this notion began to fade away with the sole trader, consumer and employee made insignificant, reduced to statistical numbers. Private human agency plays little part in the faceless era of corporate economy and Jameson notes how the crisis of alienation and anxiety gave way to the fragmentation of subject or "death of the subject".

Jameson proceeds to describe the waning of affect through the process in which the subject has lost his active ability to create a sense of continuity between past and future and to organize his temporal existence into one coherent experience. This reduces his cultural production abilities to nothing but random and eclectic "piles of fragments."

Pastiche is one of the main characteristics of cultural production in the age of postmodernism according to Fredric Jameson. The existence of an autonomous subject was an essential part of artistic as cultural production in the modern times, Jameson argues. It allowed for the artist as subject to the address his consumer as subject and thus to affect him. But with the waning of affect the artist's unique individuality, one a founding principle, has been reduced in the postmodern age to a neutral and objectifying form of communication. With the fragmentation of subjectivity and subjectivity in a sense coming to a gloomy end, it is no longer clear what postmodern artists and authors are supposed to do beside appealing to the past, to the imitation of dead styles, an "empty parody" without any deep or hidden meanings, a parody that Jameson calls pastiche.

Pastiche, like parody, is the imitation of some unique style, but it is an empty neutral practice which lacks the intension and "say" of parody, not satirical impulse and no "yin" to be exposed by the "yang". The postmodern artist is reduced to pastiche because he cannot create new aesthetic forms, he can only copy old ones without creating any new meanings.

Pastiches leads to what is referred to in architectural history as "historicism" which is according to Jameson a random cannibalism of past styles. This cannibalism, pastiche, in now apparent in all spheres of cultural production but reaches its epitome in the global, American centered, television and Hollywood culture.

When the past is being represent through pastiche the result is a "lost of historicalness". The past is being represented as a glimmering mirage.

Jameson calls this type of postmodern history "pop history" - a history founded on the pop images produces by commercial culture. One of the manifestations of this pastiche pop history are nostalgic or retro films and books which present the appearance of an historical account when in fact these are only our own superficial stereotypes applied to times which are no longer accessible to us.

Jameson lengthily discusses the brilliant "Ragtime" by E.L.Doctorow as a postmodern novel and notes George Lucas's "American Graffiti" as a movie which attempts to capture a lost reality in the history of the untied-states.

Pastiche, then, is the only mode of cultural production allowed by postmodernism according to Jameson.

Depthlessness, pastiche, the fragmentation of the subject and other characteristics of postmodern culture introduced by Fredric Jameson (see previous parts of the summary) strongly question the notion of "high culture" as opposed to popular culture. Jameson notes how boundaries between high and low culture have been transgressed in postmodern times with kitsch and popular culture integrating with forms of high culture to produce one big varied consumer culture.

Jameson argues that not only is postmodernism a cultural dominant (*i.e.*, the dominant form of cultural production) but that it has turned into a prime consumer product, with the aesthetic production being integrated into the general production of consumer goods. The growing need to produce ever newer products now allocates an essential structural position to aesthetic novelty.

Jameson notes to the aesthetic field which has the strongest ties with the economical system is that of architecture which has strong ties with real-estate and development which give rise to a tide of postmodern architecture, epitomized in the grandeur of shopping malls.

Jameson famously analyzes the postmodern features of the L.A. Westin Bonaventure hotel. His main argument concerning the Bonaventure hotel is that this building, as other postmodern architecture, does not attempt to blend into its surroundings but to replace them. The Bonaventure hotel attempts to be a total space, a whole world which introduces a new form of collective behavior. Jameson sees the total space of the Bonaventure hotel as an allegory of the new hyper-space of global market which is dominated by the corporations of late capitalism.

It seems that in Postmodernism Jameson often laments the shortcomings of postmodern culture, though there is also a sense of inevitability in his writing. Postmodernism according to Jameson is an historical situation, and therefore it will be wrong to assess it in terms of moral judgments. Jameson proposes to treat postmodernism in line with Marx's thought which asks us to

"do the impossible" of seeing something as negative and positive at the same time, accepting something without surrendering judgment and allowing ourselves to grasp this new historical form.

● SUMMARY

Fredric Jameson's premise in his widely acclaimed "Postmodernism or the Cultural Logic of Late Capitalism" is that the Marxist meta-narrative can sustain a reliable account of all cultural texts produced by a given society. He therefore combines the theories of Marxist thinkers such as Lukács and Althusser with some post-structuralist thinking in order to create a complex method of interpreting cultural texts such a literature and architecture. As previous 20th century modern thinkers such as the Frankfurt School he is also critical of the dogmatic and deterministic "crude" Marxist point of view which is refined in "Postmodernism or the Cultural Logic of Late Capitalism". Following Althusser and his affiliation with Lacan he adopts dome psychoanalytic notions along with the hermeneutic principle of over determination in order to provide a rich and complex stance for diagnosing ideological symptoms in cultural products.

Jameson's pursuit of the question of postmodernism in "Postmodernism or the Cultural Logic of Late Capitalism" can be seen as a direct development on his views in "The Political Unconscious" and "Postmodernism and Consumer society".

Jameson directly deals with the question of periodization, which in the Marxist context is directly related to the question of determinism. He relies on Ernest Mandel's work which offered an historical periodization on the basis of technological developments. He offers three stages of development in capitalism and it is interesting to ask whether the current "age of information", not yet dominant at the time of "Postmodernism or the Cultural Logic of Late Capitalism", is a new fourth phase or the continuation of the third stage, the "post-industrial" or "multi-national", assigned by Mandel and adopted by Jameson. With everybody announcing the "postmodernism is dead" nowadays, it is also interesting to ask what is the current "cultural dominant" which in Jameson's time was postmodernism (perhaps neo-modernism, but who knows?).

Jameson's interpretative principles in "Postmodernism or the Cultural Logic of Late Capitalism" hold that one cannot interpret art of any cultural text by appealing to the artist himself and by assuming creative freedom, and that certain preconditions, historical, political and economical ones have to be identified beforehand. In this he holds true to the Marxist tradition of "totality" (material and historical) as a principle source of explanation for all individual phenomenon. A given cultural product is always the product of temporal conditions, which have their own "cultural dominant" that although, as Jameson notes, is not deterministic or all-encompassing, it is still nevertheless

unavoidable. This stance expressed in the concept of "cultural dominant" helps Jameson to soften the crude Hegelian and Marxist dialectics.

The current (1991) cultural dominant, Jameson says, is postmodernism. Jameson's arguments such as the rise of pastiche, the waning of affect, depthlessness and others expressed in "Postmodernism" all have to do with the current mechanisms of representation and experience in culture, and they all interact with the historical, economic, political and aesthetical form of postmodernism. In this Jameson is of course true to the Marxist tradition such as the thinking of Lukács in relating the historical totality with its different manifestations. After all, for Jameson, postmodernism is still in accord with the Marxist historical narrative.

Jameson's selection of examples, such as E.L. Doctorow's "Ragtime", Warhol's "Diamond Dust Shoes" or the Westin Bonaventure hotel all come from the American culture which is for Jameson the source of postmodernism.

It is hard to determine whether Jameson is a "fan" of postmodernism or not. There is of course of a tone of lamentation throughout "Postmodernism or the Cultural Logic of Late Capitalism" but Jameson does not call for a negative stance towards postmodernism not does he wishes to undo its cultural dominance. It seems that for Jameson postmodernism, as an historical imperative, a product of the material dialectical history, and we just have to deal with it.

● QUESTIONNARIES

■ Multiple Choice Questions

1. As a child, what did Stephen do to earn applause from his governess and uncle?

   (a) Draw pictures (b) Dance

   (c) Write poems (d) Sing

2. What does Stephen's governess say that eagles will do to him if he doesn't apologize for wanting to marry a Protestant girl?

   (a) Carry him away (b) Steal his toys

   (c) Pull his hair (d) Tear out his eyes

3. What's pictured on the team badges that the students wear during an academic contest?

   (a) Irish and English flags (b) Bears and wolves

   (c) Red and white roses (d) Moons and suns

4. When he is sick, Stephen has a feverish vision of a big black dog and a ..... .

   (a) Castle (b) Bridge

   (c) Island (d) Cathedral

5. What is the "square ditch" that Stephen is pushed into at school?
   (a) An empty swimming pool (b) A pauper's grave
   (c) A cesspool (d) A manure pile
6. At Christmas dinner, Mr. Dedalus and Mr. Casey discuss a mutual acquaintance who is manufacturing ..... .
   (a) Liquor (b) Firearms
   (c) Automobiles (d) Explosives
7. In the past, Mr. Dedalus has criticized Dante because she used to be what?
   (a) Protestant (b) A nun
   (c) Wealthy (d) A spy
8. When the students are discussing the two boys who got in trouble, what does Wells claim the boys stole?
   (a) Test answers (b) A teacher's hat
   (c) Communion wine (d) Sports equipment
9. Athens claims the boys who got in trouble were caught "smugging," which means what?
   (a) Provoking a fight (b) Sneaking girls into dorms
   (c) Smoking ditch weed (d) Homosexual play
10. Who does Stephen report to the rector, prompting the other boys to hoist Stephen above their heads as a hero?
   (a) Father Dolan (b) Wells
   (c) Athy (d) Brother Michael
11. Who does Stephen see when he dreams of the field covered in weeds and excrement?
   (a) All his brothers and sisters (b) The Virgin Mary
   (c) Ghoulish, goat-like creatures (d) Three spectral wild dogs
12. When Stephen decides to seek confession, who does he ask for the location of the nearest chapel?
   (a) A young boy (b) An old woman
   (c) A priest (d) A beggar
13. When Stephen finally returns to confession, how long has it been since he last confessed?
   (a) Four months (b) Eight months
   (c) One year (d) Two years
14. What does Stephen keep in his pocket to touch as he walks?
   (a) A silver cross (b) A miniature Bible
   (c) A St Christopher medal (d) Rosary beads
15. What does Stephen do to mortify his sense of smell?
   (a) Sniffs foul odors (b) Plugs his nostrils
   (c) Breathes through his mouth (d) Snorts black pepper

■ Short Answers Type Questions

1. How is Stephen influenced by his Irish nationality?
2. Discuss Joyce's use of religious imagery and language. Why are Father Arnall's three sermons so successful in overcoming Stephen's religious doubt?
3. Compare and contrast Stephen's perception of art with his perception of religion, family, school, or country. What makes art such an appealing escape for Stephen?
4. Why does Stephen turn down the offer to become a Jesuit?
5. Who is the author of postmodernism or the cultural logic of late capitalism?
6. What does Jameson mean by cognitive mapping in postmodernism or the cultural logic of late capitalism?
7. What is the culture of postmodernism?
8. What are the important features of postmodernism as Analysed by Jameson?

■ Long Answers Type Questions

1. How do Stephen's parents affect his development throughout the novel? How does he react to his father's patriotic nostalgia? To his mother's solemn Catholicism? At the end of the novel, why does Stephen feel he needs to escape from his family?
2. The passages at the very beginning of the novel recreate Stephen's early childhood in a sequence of memories and perceptions. Are these passages effective in recreating the thoughts and feelings of a very young boy? Why or why not?
3. How does Stephen's aesthetic theory relate to the doctrine of Christianity or the behavior of hedonism?
4. Compare and contrast Stephen with some of the other boys and young men with whom he associates. How is he different from them? How does he feel about being different?
5. How does the setting of the novel affect the characters and the plot?

Answers

➲ Multiple Choice Questions

1. (b)	2. (d)	3. (c)	4. (a)	5. (c)	6. (d)	7. (b)	8. (c)
9. (d)	10. (a)	11. (c)	12. (b)	13. (b)	14. (d)	15. (a)	

CHAPTER

4

GABRIEL GARCIA MARQUEZ

(One Hundred years of Solitude, tr. Gregory Rabassa)

One Hundred Years of Solitude (Spanish : Cien años de soledad, American Spanish : [sjen anoz ðe sole ðað]) is a landmark 1967 novel by Colombian author Gabriel García Márquez that tells the multi-generational story of the Buendía family, whose patriarch, José Arcadio Buendía, founded the (fictitious) town of Macondo. The novel is often cited as one of the supreme achievements in literature.

The magical realist style and thematic substance of One Hundred Years of Solitude established it as an important representative novel of the literary Latin American Boom of the 1960s and 1970s, which was stylistically influenced by Modernism (European and North American) and the Cuban Vanguardia (Avant-Garde) literary movement.

Since it was first published in May 1967 in Buenos Aires by Editorial Sudamericana, One Hundred Years of Solitude has been translated into 46 languages and sold more than 50 million copies. The novel, considered García Márquez's magnum opus, remains widely acclaimed and is recognized as one of the most significant works both in the Hispanic literary canonand in world literature.

● ABOUT AUTHOR

Gabriel García Márquez (American Spanish : [ga βrjel yarsi.a markes] (About this soundlisten); 6 March 1927 - 17 April 2014) was a Colombian novelist, short-story writer, screenwriter, and journalist, known affectionately as Gabo [gaβo] or Gabito [ga βito] throughout Latin America. Considered one of the most significant authors of the 20th century, particularly in the Spanish language, he was awarded the 1972 Neustadt International Prize for Literature and the 1982 Nobel Prize in Literature. He pursued a self-directed education that resulted in leaving law school for a career in journalism. From early on he showed no inhibitions in his criticism of Colombian and foreign politics. In 1958 he married Mercedes Barcha Pardo (2020, aged 87); they had two sons, Rodrigo and Gonzalo.

García Márquez started as a journalist and wrote many acclaimed non-fiction works and short stories, but is best known for his novels, such as One Hundred Years of Solitude (1967), Chronicle of a Death Foretold (1981), and Love in the Time of Cholera (1985). His works have achieved significant critical acclaim and widespread commercial success, most notably for popularizing a literary style known as magic realism, which uses magical elements and events in otherwise ordinary and realistic situations. Some of his works are set in the fictional village of Macondo (mainly inspired by his birthplace, Aracataca), and most of them explore the theme of solitude.

Upon García Márquez's death in April 2014, Juan Manuel Santos, the president of Colombia, called him "the greatest Colombian who ever lived."

One Hundred Years of Solitude

Plot

One Hundred Years of Solitude is the story of seven generations of the Buendía Family in the town of Macondo. The founding patriarch of Macondo, José Arcadio Buendía, and Úrsula Iguarán, his wife (and first cousin), leave Riohacha, Colombia, after José Arcadio kills Prudencio Aguilar after a cockfight for suggesting José Arcadio was impotent. One night of their emigration journey, while camping on a riverbank, José Arcadio dreams of "Macondo", a city of mirrors that reflected the world in and about it. Upon awakening, he decides to establish Macondo at the riverside; after days of wandering the jungle, his founding of Macondo is utopic.

José Arcadio Buendía believes Macondo to be surrounded by water, and from that island, he invents the world according to his perceptions. Soon after its foundation, Macondo becomes a town frequented by unusual and extraordinary events that involve the generations of the Buendía family, who are unable or unwilling to escape their periodic (mostly self-inflicted) misfortunes. For years the town is solitary and unconnected to the outside world, with the exception of the annual visit of a band of gypsies, who show the townspeople technology such as magnets, telescopes, and ice. The leader of the gypsies, a man named Melquíades, maintains a close friendship with José Arcadio, who becomes increasingly withdrawn, obsessed with investigating the mysteries of the universe presented to him by the gypsies. Ultimately he is driven insane, speaking only in Latin, and is tied to a chestnut tree by his family for many years until his death.

Eventually Macondo becomes exposed to the outside world and the government of newly independent Colombia. A rigged election between the Conservative and Liberal parties is held in town, inspiring Aureliano Buendía

to join a civil war against the Conservative government. He becomes an iconic revolutionary leader, fighting for many years and surviving multiple attempts on his life, but ultimately tires of war and signs a peace treaty with the Conservatives. Disillusioned, he returns to Macondo and spends the rest of his life making tiny gold fish in his workshop.

The railroad comes to Macondo, bringing in new technology and many foreign settlers. An American fruit company establishes a banana plantation outside the town, and builds its own segregated village across the river. This ushers in a period of prosperity that ends in tragedy as the Colombian army massacres thousands of striking plantation workers, an incident based on the Banana Massacre of 1928. José Arcadio Segundo, the only survivor of the massacre, finds no evidence of the massacre, and the surviving townspeople refuse to believe it happened.

By the novel's end, Macondo has fallen into a decrepit and near-abandoned state, with the only remaining Buendías being Amaranta Úrsula and her nephew Aureliano, whose parentage is hidden by his grandmother Fernanda, and he and Amaranta Úrsula unknowingly begin an incestuous relationship. They have a child who bears the tail of a pig, fulfilling the lifelong fear of the long-dead matriarch Úrsula. Amaranta Úrsula dies in childbirth and the child is devoured by ants, leaving Aureliano as the last member of the family. He decodes an encryption Melquíades had left behind in a manuscript generations ago. The secret message informs the recipient of every fortune and misfortune that the Buendía family's generations lived through. As Aureliano reads the manuscript, he feels a windstorm starting around him, and he reads in the document that the Buendía family is doomed to be wiped from the face of the Earth because of it. In the last sentence of the book, the narrator describes Aureliano reading this last line just as the entire town of Macondo is scoured from existence.

Characters

First Generation

José Arcadio Buendía

José Arcadio Buendía is the patriarch of the Buendía family and the founder of Macondo. Buendía leaves Riohacha, Colombia, along with his wife Úrsula Iguarán after being haunted by the corpse of Prudencio Aguilar (a man Buendía killed in a duel), who constantly bleeds from his wound and tries to wash it. One night while camping at the side of a river, Buendía dreams of a city of mirrors named Macondo and decides to establish the town in this

location. José Arcadio Buendía is an introspective and inquisitive man of massive strength and energy who spends more time on his scientific pursuits than with his family. He flirts with alchemy and astronomy and becomes increasingly withdrawn from his family and community.

Úrsula Iguarán

Úrsula Iguarán is one of the two matriarchs of the Buendía family and is wife to José Arcadio Buendía. She lives to be well over 100 years old and she oversees the Buendía household through six of the seven generations documented in the novel. She exhibits a very strong character and often succeeds where the men of her family fail, for example finding a route to the outside world from Macondo.

Second Generation

José Arcadio

José Arcadio Buendía's firstborn son, José Arcadio seems to have inherited his father's headstrong, impulsive mannerisms. He eventually leaves the family to chase a Gypsy girl and unexpectedly returns many years later as an enormous man covered in tattoos, claiming that he has sailed the seas of the world. He marries his adopted sister Rebeca, causing his banishment from the mansion, and he dies from a mysterious gunshot wound, days after saving his brother from execution.

Colonel Aureliano Buendía

José Arcadio Buendía's second son and the first person to be born in Macondo. He was thought to have premonitions because everything he said came true. He represents not only a warrior figure but also an artist due to his ability to write poetry and create finely crafted golden fish. During the wars he fathered 17 sons by unknown women, all named Aureliano. Four of them later begin to live in Macondo, and in the span of several weeks all of them but one (including those who chose not to remain in Macondo) are murdered by unknown assassins, before any of them had reached thirty-five years of age.

Remedios Moscote

Remedios was the youngest daughter of the town's Conservative administrator, Don Apolinar Moscote. Her most striking physical features are her beautiful skin and her emerald-green eyes. The future Colonel Aureliano falls in love with her, despite her extreme youth. She dies shortly after the marriage from a blood poisoning illness during her pregnancy. Until soon before the Colonel's death, her dolls are displayed in his bedroom.

Amaranta

The third child of José Arcadio Buendía, Amaranta grows up as a companion of her adopted sister Rebeca. However, her feelings toward Rebeca turn sour over Pietro Crespi, whom both sisters intensely desire in their teenage years. Amaranta dies a lonely and virginal spinster, but comfortable in her existence after having finally accepted what she had become.

Rebeca

Rebeca is the second cousin of Úrsula Iguaran and the orphaned child of Nicanor Ulloa and his wife Rebeca Montiel. At first she is extremely timid, refuses to speak, and has the habits of eating earth and whitewash from the walls of the house, a condition known as pica. She arrives carrying a canvas bag containing her parents' bones and seems not to understand or speak Spanish. However, she responds to questions asked by Visitación and Cataure in the Guajiro or Wayuu language. She falls in love with and marries her adoptive brother José Arcadio after his return from traveling the world. After his mysterious and untimely death, she lives in seclusion for the rest of her life.

Third Generation

Arcadio

Arcadio is José Arcadio's illegitimate son by Pilar Ternera. He is a schoolteacher who assumes leadership of Macondo after Colonel Aureliano Buendía leaves. He becomes a tyrannical dictator and uses his schoolchildren as his personal army and Macondo soon becomes subject to his whims. When the Liberal forces in Macondo fall, Arcadio is shot by a Conservative firing squad.

Aureliano José

Aureliano José is the illegitimate son of Colonel Aureliano Buendía and Pilar Ternera. He joins his father in several wars before deserting to return to Macondo upon hearing that it is possible to marry one's aunt. Aureliano José is obsessed with his aunt, Amaranta, who raised him since birth and who categorically rejects his advances. He is eventually shot to death by a Conservative captain midway through the wars.

Santa Sofía de la Piedad

Santa Sofía is a beautiful virgin girl and the daughter of a shopkeeper. She is hired by Pilar Ternera to have sex with her son Arcadio, her eventual husband. She is taken in along with her children by the Buendías after Arcadio's execution. After Úrsula's death she leaves unexpectedly, not knowing her destination.

Aurelianos

During his 32 civil war campaigns, Colonel Aureliano Buendía has 17 sons by 17 different women, each named after their father. Four of these Aurelianos (A. Triste, A. Serrador, A. Arcaya and A. Centeno) stay in Macondo and become a permanent part of the family. Eventually, as revenge against the Colonel, all are assassinated by the government, which identified them by the mysteriously permanent Ash Wednesday cross on their foreheads. The only survivor of the massacre is A. Amador, who escapes into the jungle only to be assassinated at the doorstep of his father's house many years later.

Fourth Generation

Remedios the Beauty

Remedios the Beauty is Arcadio and Santa Sofía's first child. It is said she is the most beautiful woman ever seen in Macondo, and unintentionally causes the deaths of several men who love or lust over her. She appears to most of the town as naively innocent, and some come to think that she is mentally delayed. However, Colonel Aureliano Buendía believes she has inherited great lucidity : "It is as if she's come back from twenty years of war," he said. She rejects clothing and beauty. Too beautiful and, arguably, too wise for the world, Remedios ascends to heaven one afternoon, while folding Fernanda's white sheet.

José Arcadio Segundo

José Arcadio Segundo is the twin brother of Aureliano Segundo, the children of Arcadio and Santa Sofía. Úrsula believes that the two were switched in their childhood, as José Arcadio begins to show the characteristics of the family's Aurelianos, growing up to be pensive and quiet. He plays a major role in the banana worker strike, and is the only survivor when the company massacres the striking workers. Afterward, he spends the rest of his days studying the parchments of Melquíades, and tutoring the young Aureliano. He dies at the exact instant that his twin does.

Aureliano Segundo

Of the two brothers, Aureliano Segundo is the more boisterous and impulsive, much like the José Arcadios of the family. He takes his first girlfriend Petra Cotes as his mistress during his marriage to the beautiful and bitter Fernanda del Carpio. When living with Petra, his livestock propagate wildly, and he indulges in unrestrained revelry. After the long rains, his fortune dries up, and the Buendías are left almost penniless. He turns to a search for a buried treasure, which nearly drives him to insanity. He dies of an unknown throat illness at the same moment as his twin. During the confusion

at the funeral, the bodies are switched, and each is buried in the other's grave (highlighting Úrsula's earlier comment that they had been switched at birth).

Fernanda del Carpio

Fernanda comes from a ruined, aristocratic family that kept her isolated from the world. She was chosen as the most beautiful of 5,000 girls. Fernanda is brought to Macondo to compete with Remedios for the title of Queen of the local carnival; however, her appearance turns the carnival into a bloody confrontation. After the fiasco, she marries Aureliano Segundo, who despite this maintains a domestic relation with his concubine, Petra Cotes. Nevertheless, she soon takes the leadership of the family away from the now-frail Úrsula. She manages the Buendía affairs with an iron fist. She has three children by Aureliano Segundo : José Arcadio; Renata Remedios, a.k.a. Meme; and Amaranta Úrsula. She remains in the house after her husband dies, taking care of the household until her death.

Fernanda is never accepted by anyone in the Buendía household for they regard her as an outsider, although none of the Buendías rebel against her inflexible conservatism. Her mental and emotional instability is revealed through her paranoia, her correspondence with the "invisible doctors", and her irrational behavior towards Meme's son Aureliano, whom she tries to isolate from the whole world.

Fifth Generation

Renata Remedios (a.k.a. Meme)

Renata Remedios, or Meme is the second child and first daughter of Fernanda and Aureliano Segundo.While she doesn't inherit Fernanda's beauty, she does have Aureliano Segundo's love of life and natural charisma. After her mother declares that she is to do nothing but play the clavichord, she is sent to school where she receives her performance degree as well as academic recognition. While she pursues the clavichord with "an inflexible discipline," to placate Fernanda, she also enjoys partying and exhibits the same tendency towards excess as her father.

Meme meets and falls in love with Mauricio Babilonia, but when Fernanda discovers their affair, she arranges for Mauricio to be shot, claiming that he was a chicken thief. She then takes Meme to a convent. Meme remains mute for the rest of her life, partially because of the trauma, but also as a sign of rebellion. Several months after arriving at the convent, she gives birth to a son, Aureliano. He is sent to live with the Buendías. Aureliano arrives in a basket and Fernanda is tempted to kill the child in order to avoid shame, but instead

claims he is an orphan in order to cover up her daughter's promiscuity and is forced to "tolerate him against her will for the rest of her life because at the moment of truth she lacked the courage to go through with her inner determination to drown him".

José Arcadio

José Arcadio, named after his ancestors in the Buendía tradition, follows the trend of previous Arcadios. He is raised by Úrsula, who intends for him to become Pope. He returns from Rome without having become a priest. He spends his days pining for Amaranta, the object of his obsession. Eventually, he discovers the treasure Úrsula had buried under her bed, which he wastes on lavish parties and escapades with adolescent boys. Later, he begins a tentative friendship with Aureliano Babilonia, his nephew. José Arcadio plans to set Aureliano up in a business and return to Rome, but is murdered in his bath by four of the adolescent boys who ransack his house and steal his gold.

Amaranta Úrsula

Amaranta Úrsula is the third child of Fernanda and Aureliano. She displays the same characteristics as her namesake who dies when she is only a child She never knows that the child sent to the Buendía home is her nephew, the illegitimate son of Meme. He becomes her best friend in childhood. She returns home from Europe with an older husband, Gastón, who leaves her when she informs him of her passionate affair with Aureliano. She dies of a hemorrhage after she has given birth to the last of the Buendía line.

Sixth Generation

Aureliano Babilonia (Aureliano II)

Aureliano Babilonia, or Aureliano II, is the illegitimate child of Meme. He is hidden from everyone by his grandmother, Fernanda. He is strikingly similar to his namesake, the Colonel, and has the same character patterns as well. He is taciturn, silent, and emotionally charged. He barely knows Úrsula, who dies during his childhood. He is a friend of José Arcadio Segundo, who explains to him the true story of the banana worker massacre.

While other members of the family leave and return, Aureliano stays in the Buendía home. He only ventures into the empty town after the death of Fernanda. He works to decipher the parchments of Melquíades but stops to have an affair with his childhood partner and the love of his life, Amaranta Úrsula, not knowing that she is his aunt. When both she and her child die, he is able to decipher the parchments. "...Melquíades' final keys were revealed to him and he saw the epigraph of the parchments perfectly placed in the order of man's time and space : 'The first in line is tied to a tree and the last is being

eaten by ants'." It is assumed he dies in the great wind that destroys Macondo the moment he finishes reading Melquíades' parchments.

Seventh Generation

Aureliano

Aureliano is the child of Aureliano and his aunt, Amaranta Úrsula. He is born with a pig's tail, as the eldest and long dead Úrsula had always feared would happen (the parents of the child had never heard of the omen). His mother dies after giving birth to him, and, due to his grief-stricken father's negligence, he is devoured by ants.

Others : Melquíades

Melquíades is one of a band of gypsies who visit Macondo every year in March, displaying amazing items from around the world. Melquíades sells José Arcadio Buendía several new inventions including a pair of magnets and an alchemist's lab. Later, the gypsies report that Melquíades died in Singapore, but he, nonetheless, returns to live with the Buendía family, stating he could not bear the solitude of death. He stays with the Buendías and begins to write the mysterious parchments, which are eventually translated by Aureliano Babilonia, and prophesy the House of Buendia's end. Melquíades dies a second time from drowning in the river near Macondo and, following a grand ceremony organized by the Buendías, is the first individual buried in Macondo. His name echoes Melchizedek in the Old Testament, whose source of authority as a high priest was mysterious.

Pilar Ternera

Pilar is a local woman who sleeps with the brothers Aureliano and José Arcadio. She becomes the mother of their sons, Aureliano José and Arcadio. Pilar reads the future with cards, and every so often makes an accurate, though vague, prediction. She has close ties with the Buendías throughout the whole novel, helping them with her card predictions. She dies sometime after she turns 145 years old (she had eventually stopped counting), survivinguntil the last days of Macondo.

She plays an integral part in the plot as she is the link between the second and the third generation of the Buendia family. The author highlights her importance by following her death with a declaratory "it was the end."

Pietro Crespi

Pietro is a very handsome and polite Italian musician who runs a music school. He installs the pianola in the Buendía house. He becomes engaged to Rebeca, but Amaranta, who also loves him, manages to delay the wedding for years. When José Arcadio and Rebeca agree to be married, Pietro begins to woo

Amaranta, who is so embittered that she cruelly rejects him. Despondent over the loss of both sisters, he kills himself.

Petra Cotes

Petra is a dark-skinned woman with gold-brown eyes similar to those of a panther. She is Aureliano Segundo's mistress and the love of his life. She arrives in Macondo as a teenager with her first husband. After her husband dies, she begins a relationship with José Arcadio Segundo. When she meets Aureliano Segundo, she begins a relationship with him as well, not knowing they are two different men. After José Arcadio decides to leave her, Aureliano Segundo gets her forgiveness and remains by her side. He continues to see her, even after his marriage. He eventually lives with her, which greatly embitters his wife, Fernanda del Carpio. When Aureliano and Petra make love, their animals reproduce at an amazing rate, but their livestock is wiped out during the four years of rain. Petra makes money by keeping the lottery alive and provides food baskets for Fernanda and her family after the death of Aureliano Segundo.

Mr. Herbert and Mr. Brown

Mr. Herbert is a gringo who showed up at the Buendía house for lunch one day. After tasting the local bananas for the first time, he arranges for a banana company to set up a plantation in Macondo. The plantation is run by the dictatorial Jack Brown. When José Arcadio Segundo helps arrange a workers' strike on the plantation, the company traps the more than three thousand strikers and machine guns them down in the town square. The banana company and the government completely cover up the event. José Arcadio is the only one who remembers the slaughter. The company arranges for the army to kill off any resistance, then leaves Macondo for good. That event is likely based on the Banana massacre that took place in Ciénaga, Magdalena in 1928.

Mauricio Babilonia

Mauricio is a brutally honest, generous and handsome mechanic for the banana company. He is said to be a descendant of the gypsies who visit Macondo in the early days. He has the unusual characteristic of being constantly swarmed by yellow butterflies, which follow even his lover for a time. Mauricio begins a romantic affair with Meme until Fernanda discovers them and tries to end it. When Mauricio continues to sneak into the house to see her, Fernanda has him shot, claiming he is a chicken thief. Paralyzed and bedridden, he spends the rest of his long life in solitude.

Gastón

Gastón is Amaranta Úrsula's wealthy, Belgian husband. She marries him in Europe and returns to Macondo leading him on a silk leash. Gastón is about fifteen years older than his wife. He is an aviator and an adventurer. When he moves with Amaranta Ursula to Macondo he thinks it is only a matter of time before she realizes that her European ways are out of place, causing her to want to move back to Europe. However, when he realizes his wife intends to stay in Macondo, he arranges for his airplane to be shipped over so he can start an airmail service. The plane is shipped to Africa by mistake. When he travels there to claim it, Amaranta writes him of her love for Aureliano Babilonia Buendía. Gastón takes the news in stride, only asking that they ship him his velocipede.

Colonel Gerineldo Marquez

He is the friend and comrade-in-arms of Colonel Aureliano Buendia. He fruitlessly woos Amaranta.

Gabriel Garcia Márquez

Gabriel García Márquez is only a minor character in the novel but he has the distinction of bearing the same name as the author. He is the great-great-grandson of Colonel Gerineldo Márquez. He and Aureliano Babilonia are close friends because they know the history of the town, which no one else believes. He leaves for Paris after winning a contest and decides to stay there, selling old newspapers and empty bottles. He is one of the few who is able to leave Macondo before the town is wiped out entirely.

Summary

Chapter 1

One Hundred Years of Solitude begins as a flashback, with Colonel Aureliano Buendía recollecting the years immediately following the founding of Macondo, when a band of gypsies frequently bring technological marvels to the dreamy, isolated village. José Arcadio Buendía, the insatiably curious founder of the town, is obsessed with these magical implements. Using supplies given to him by Melquíades, the leader of the gypsies, he immerses himself in scientific study, to the frustration of his more practical wife, Úrsula Iguarán. Eventually, with Melquíades's prodding, José Arcadio Buendía begins to explore alchemy, the pseudo-science of making gold out of other metals. He is driven by a desire for progress and by an intense search for knowledge that forces him into solitude. Increasingly, he withdraws from human contact, becoming unkempt, antisocial, and interested only in his pursuit of knowledge. But José Arcadio Buendía is not always a solitary scientist. On the contrary, he

is the leader who oversaw the building of the village of Macondo, an idyllic place dedicated to hard work and order, filled with young people, and as yet, unvisited by death.

In his quest for knowledge and progress, José Arcadio Buendía's obsession shifts to a desire to establish contact with civilization. He leads an expedition to the north, since he knows there is only swamp to the west and south and mountains to the east. But he then decides that Macondo is surrounded by water and inaccessible to the rest of the world. When he plans to move Macondo to another, more accessible place, however, he is stopped by his wife, who refuses to leave. Thwarted, he turns his attention, finally, to his children : José Arcadio, who has inherited his father's great strength, and Aureliano (later known as Colonel Aureliano Buendía), who seems, even as a child, enigmatic and withdrawn. When the gypsies return, they bring word that Melquíades is dead. Despite his sadness at the news, José Arcadio Buendía does not lose interest in new technology and marvels : when the gypsies show him ice, the patriarch of Macondo proclaims it the greatest invention in the world.

Summary

Chapter 2

In telling the story of Macondo's founding, the book now moves backward in time. The cousins José Arcadio Buendía and Úrsula Iguarán are born in a small village, the great-grandchildren of those surviving Sir Francis Drake's attack on Riohacha. Úrsula is afraid to consummate their marriage, as children of incest were said to have terrible genetic defects. There was precedent for this : two of their relatives gave birth to a child with a pig's tail. But as time passes after their marriage, and Ursula continues to refuse to have sex out of fear of the genetic deformity of their child, the people of the village begin to mock José Arcadio Buendía. When a rival, Prudencio Aguilar, implies that Buendía is impotent, Buendía kills him. Haunted by guilt and the specter of Aguilar, José Arcadio Buendía decides to leave his home. After many months of wandering, they establish the village of Macondo.

On seeing the ice of the gypsies, José Arcadio Buendía remembers his dream of Macondo as a city built with mirror-walls, which he interprets to mean ice. He immerses himself again in his scientific study, this time accompanied by his son Aureliano. Meanwhile, the older son, José Arcadio-still a teenager-is seduced by a local woman, Pilar Ternera, who is attracted to him because of the huge size of his penis. Eventually, he impregnates her. Before their child can be born, however, he meets a young gypsy girl and falls madly in love with her. When the gypsies leave town, José Arcadio joins them.

Grief-stricken at the loss of her eldest son, Úrsula tries to follow the gypsies, leaving behind her newborn girl, Amaranta. Five months later, Úrsula returns, having discovered the simple, two-day journey through the swamp that connects Macondo with civilization.

Analysis

Chapters 1-2

One Hundred Years of Solitude does not adopt a straightforward approach to telling its version of history. The progression of time from the town's founding to its demise, from the origins of the Buendía clan to their destruction, provides a rough structure for the novel. But García Márquez does not necessarily tell events in the order that they happen. Rather, flitting forward and backward in time, García Márquez creates the mythic feel and informality of a meandering oral history. Although the first extended episode of the novel tells of the gypsies who come to Macondo bearing technological innovations that seem miraculous to the citizens of the isolated village, the first sentence of the novel refers to an episode far in the future, the planned execution of Colonel Aureliano Buendía. The story of the gypsies, leading up to the moment when José Arcadio Buendía sees ice for the first time, is cast as Colonel Aureliano Buendía's recollection, and so, immediately in the novel, there is a chronological disjunction.

This feeling of befuddled time is compounded by the fact that, at first, we are not sure of One Hundred Years of Solitude's historical setting. At the founding of Macondo, "the world was so recent that many things lacked names," but we also learn that Ursula's great-grandmother was alive when Sir Francis Drake attacked Riohacha, an actual event that took place in 1568. In real life, this perception of time would be impossible. Obviously Sir Francis Drake lived long after the world grew old enough for every object to have a name. Critic Regina Janes points out that these two occurrences are not meant to be an accurate picture of historical events. Instead, the disjunction between them allows García Márquez to disorient us, getting us thoroughly lost in the murky historical swamp in which he has placed us.

This strangely indefinite chronological framework blurs the distinctions between memory, history, and fiction. The arrival of the gypsies in town is framed as Colonel Aureliano Buendía's memory rather than as an authoritative reframing of history. As a memory, it assumes subjective and dreamlike qualities that are supposed to be absent from textbook history. This is a narrative strategy that is evident throughout the novel-memory is given the same authority as history, and history is subject to the same emotional colorings and flights of fancy as memory. When, much later in the novel, the

inhabitants of the town forget about the massacre of the banana workers, their amnesia constitutes an actual erasing of history. In One Hundred Years of Solitude, reality assumes the qualities of human fantasy and memory, and time itself is subject to the same distortions. People in this novel live for impossibly long periods of time, and rain descends for years without stopping; on the other hand, years sometimes pass by without mention or notice from the narrator. The extreme subjectivity of experienced reality is one of the themes of this novel. It is the human tendency toward the fantastic and the absurd that shapes our version of reality: magical realism, then, merely captures a version of reality colored by myth and memory, by human fantasy, and by our own subjectivity.

While we observe that the novel begins with a historical disjunction, however, it is important to note that One Hundred Years of Solitude is deliberately structured to trace a very definite narrative, one of epic-or perhaps biblical-proportions. The novel is indeed, as the critic Harold Bloom has observed, the Bible of Macondo, and, again, at the very beginning of the novel, just as in the Bible, many things have yet to be named. One Hundred Years of Solitude can be seen as a parable for the human quest for knowledge, expressed through the struggles of José Arcadio Buendía-the archetypal man-and his descendents. In the Bible, Adam's job is to name the animals, exercising his power over them and cataloguing them to conform to his vision of the world. In establishing Macondo, José Arcadio Buendía does the same thing. Adam and Eve were expelled from Eden for eating from the Tree of Knowledge, and this novel conveys the same cautionary tale. José Arcadio Buendía's relentless pursuit of knowledge, arguably, drives him to foolishness and eventual insanity. It should not be forgotten that, in his madness, he is tied to a tree that functions as a clear symbol for the Tree of Knowledge, whose fruit tempted Adam and Eve to their original fall.

García Márquez's style of writing is commonly referred to as magical realism, which describes, among other things, the way historical events are colored by subjectivity and memory is given the same weight as history. One easily identifiable trait of magical realism is the way in which mundane, everyday things are mingled with extraordinarily wonderful, or even supernatural, things. In Chapter 2, as José Arcadio is seduced by Pilar Ternera, we learn that "he could no longer resist the glacial rumbling of his kidneys and the air of his intestines, and the bewildered anxiety to flee and at the same time stay forever in that exasperated silence and that fearful solitude." Here, García Márquez describes very specific physical events side by

side with huge, abstract emotions. This is typical of magical realism: just as the distinctions between different times are muddled up, the distinction between the real and the magical, or between the ordinary and the sublime, become confused.

Summary

Chapter 3

As a result of Úrsula Iguarán's discovery of a route connecting Macondo with civilization, the village begins to change. The village grows along with the Buendía family, with José Arcadio Buendía playing a key role in the expansion of both. Pilar Ternera gives birth to the son of the missing José Arcadio. The boy is named Arcadio. Joining the family, too, is an orphan girl, Rebeca, who arrives mysteriously one day and whose origin is unclear. Nevertheless, the Buendías raise her as one of their own children, first conquering her self-destructive habits of eating dirt and whitewash. Rebeca, it soon becomes evident, is afflicted with an insomnia that also causes memory loss. Eventually, the entire town becomes infected with insomnia and the associated amnesia. To facilitate memory, the inhabitants of the town begin to label everything; First they put up a giant sign to remind themselves that god exists, and then dread the day when the labels will have no meaning because the residents will have forgotten how to read. Pilar Ternera, who tells fortunes on a deck of cards, now uses the cards to tell the past as well. The insomnia is only cured when, unexpectedly, Melquíades the gypsy returns to town bearing an antidote. Melquíades, who, it seems, has returned from the dead, brings with him a technology never before seen in Macondo, the daguerreotype; José Arcadio Buendía sets to work trying to make a daguerreotype of God, to prove His existence. Aureliano, José Arcadio Buendía's second son, has become a master silversmith. He spends his days shut up in the laboratory that he shares with Melquíades, each of them obsessively absorbed with their strange pursuits. Now mature, Aureliano remains solitary and aloof, apparently uninterested in women.

As the family and village expand, Ursula vastly expands the Buendía house. The town magistrate, a representative of the central government newly arrived in the formerly autonomous Macondo, attempts to dictate the color their house will be painted. José Arcadio Buendía drives the magistrate, Don Apolinar Moscote, out of town, and when Moscote returns-accompanied by his family and several soldiers-Buendía forces him to forfeit much of his authority over the village. Despite his father's enmity toward the magistrate, however,

Aureliano falls in love with the magistrate's youngest daughter, Remedios Moscote.

Summary

Chapter 4

Lonely and despairing, Aureliano sleeps with Pilar Ternera, the same woman whom his older brother had impregnated, and she helps Aureliano in his campaign to marry Remedios. While Aureliano is pining over the impossibly young Remedios, the Buendía family's two girls-Amaranta and the adoptee Rebeca-both fall in love with a stranger, Pietro Crespi, who has come to Macondo to install a pianola in the Buendía house. They make themselves sick with love : Rebeca goes back to eating earth and whitewash, and Crespi decides he wants to marry her. The marriages-of Rebeca to Crespi and Aureliano to Remedios-are arranged, even though Amaranta, wildly jealous of Rebeca, vows to stop her marriage.

When the gypsy Melquíades slowly passes away, he is the first person to die in Macondo. After his mourning period is over, a semblance of happiness descends on the house: Pietro Crespi and Rebeca are in love, courting, and Aureliano is becoming closer to his future bride, Remedios. Even the news that Pilar Ternera is pregnant with his child does not bother Aureliano. But the happiness does not last. Amaranta's threat to destroy Rebeca's wedding deeply troubles Rebeca. José Arcadio Buendía, exhausted by his endless research into the unknown, slips into insanity. He has visions of the man he killed early in his life and is wracked with sorrow over the solitude of death. He becomes convinced that the same day is repeating itself over and over again. He begins to rage, tearing up the house, and it takes twenty men to drag him out and tie him to a tree in the backyard, where he remains until the end of his life, many years later.

Analysis

Chapters 3-4

It might be said that Macondo's evolution is a parable, evocative of the typical arc of human societal progress, and that the village is a microcosm for all of human civilization. In this section, the technological and social changes that accompany modernization cause the society to become more cosmopolitan, containing both greater wealth and greater social problems than Macondo did in its earlier state. Increased traffic through the town brings prosperity, but it also brings some of the horrors associated with capitalism. For example, Aureliano stumbles into a tent where a girl is being forced to sleep with many

men consecutively-it will take seventy a night, for ten more years, to pay off her family's debts. The town is also changed by governmental interference that contact with the outside world allows. José Aureliano Buendía has his first encounter in this section with the civil authorities that will increasingly seize control of the town. Gradually, it is suggested, so-called progress brings loss of innocence and potential sources of conflict.

But the changes happening to the city go beyond a simple allegory of political change in world history. The conflict between José Arcadio Buendía's style of government and the regulations brought in by the magistrate reflects a political agenda that is very specific to García Márquez and Latin America. García Márquez is well known as a friend of Fidel Castro, a Communist, and revolutionary sympathizer. José Arcadio Buendía's Macondo is a utopian portrait of what an ideally communist society might be like. He has mapped out the city so that every house has equal access to water and shade, and he tells the magistrate that "in this town we do not give orders with pieces of paper." Later on, we will see that this early utopia cannot last, and Macondo will become embroiled in a revolution against a harshly regulatory government. If García Márquez appears to support an idealistically communist vision of what society should be like, his strong reaction against dictatorship and oppression indicates his disapproval of the oppressive tendencies that have come to be associated with the reality of communism.

One way the residents of Macondo respond to these changes is by embracing solitude more and more. In this section, the Buendías-José Arcadio Buendía and his second son, Aureliano-first begin to turn away from society, to devote themselves single-mindedly to their crafts and intellectual pursuits. José Arcadio Buendía goes insane, his mind crumbling under the pressure of his solitary musings, and he has to be tied to a tree. Symbolically, this tree is reminiscent of Eden's Tree of Knowledge, the same tree whose fruit José Arcadio Buendía has dared to eat. Aureliano's solitude seems inborn : like the village itself, he is simply happier when left alone. He seems to feel love for Remedios Moscote, but when she dies, later in the book, he feels no great sorrow. Emotions seem beyond him, as do relationships, and he is fundamentally detached from people and feelings. It will be revealed throughout the novel that this is the curse of much of the Buendía family, whose intensity of emotion and inwardness cannot accommodate social interaction. Those family members who are not solitary and hermetic, of course-like Aureliano Segundo-are radical extroverts. One of the complexities of One Hundred Years of Solitude is that even as the narrator treats the story

very seriously and realistically, he also points out morals in the narrative, sometimes treating it like a fable. What is suggested in the fable of the solitary Buendías is perhaps that human society is fundamentally polarizing and perhaps ultimately unfulfilling. Man is uncomfortable in society, and-as Aureliano and then José Arcadio Segundo discover-when he is alone, he may find comfort, but no great joy.

The reference in Chapter 4 to Big Mama's funeral, which will happen more than a hundred years after Melquíades is buried, reflects another aspect of Márquez's body of work: its intertextuality and web of connections among many of his short stories and novels. Though only touched on in One Hundred Years of Solitude, this funeral is the subject of a short story by García Márquez entitled "Big Mama's Funeral." Although it was published in 1962, five years before One Hundred Years of Solitude, "Big Mama's Funeral" mentions Colonel Aureliano Buendía and his war. Macondo is also mentioned in a number of other García Márquez stories, including his early work, Leaf Storm. These crossovers give García Márquez's body of work an almost mythical status; he has created not just a fiction, but a mythology of place and history.

Summary

Chapter 5

Soon after Remedios reaches puberty, she and Aureliano are married. (Rebeca's wedding, which is to take place at the same time, is postponed because Pietro Crespi is called away by an urgent letter that says his mother is gravely ill. The letter proves false, and Amaranta is suspected of forging it to delay the marriage.) Remedios provides a breath of fresh air in the Buendía household, endearing herself to everybody and even deciding to raise Aureliano's bastard son-born to Pilar Ternera-as her own child. He is named Aureliano José. Soon after the marriage, however, Remedios dies of a sudden internal ailment, possibly a miscarriage, and the house plunges into mourning. This period of grief proves yet another in the interminable set of obstacles for Rebeca and Pietro Crespi, who cannot be married while the Buendía household is in mourning. Another setback is the tremendously long time it takes to build the first church in Macondo, which has been visited for the first time by organized religion. The priest who is building the church makes the startling discovery that José Arcadio Buendía's apparent madness is not as severe as everyone thinks. The gibberish he spouts is not nonsense, but pure Latin in which he can converse.

The period of mourning and delay are simultaneously brought to an end by the return of José Arcadio, the oldest son of José Arcadio Buendía. He is a

beast of a man-enormously strong, tattooed all over his body, impulsive, and crude. Despite her engagement to Pietro Crespi, Rebeca is enthralled by José Arcadio's masculinity, and they begin a torrid affair, governed by lust. The affair ends in marriage, and they are exiled from the house by the outraged Ursula. There develops, however, a growing tenderness between Crespi and Amaranta, whom he had previously spurned in favor of Rebeca.

Aureliano, who had resigned himself to solitude after the death of Remedios, soon finds a larger concern : the impending war between the Conservative government-represented in Macondo by the magistrate who is Aureliano's father-in-law, Don Apolinar Moscote-and the insurgent Liberals. Upset by the dishonesty and corruption of the Conservatives, Aureliano allies himself with the Liberals. When war breaks out and the town is brutally occupied by the Conservative army, Aureliano leads young men of the town in a rebellion, conquering the town for the Liberals. He leaves at the head of a small Liberal army and is henceforth known in the novel as Colonel Aureliano Buendía. Eventually, he becomes the leader of the Liberal armies.

Summary

Chapter 6

Colonel Aureliano Buendía leaves Macondo with his hastily assembled troops and joins the national civil war effort, fathering seventeen children around the country as he goes. He leaves Arcadio-the illegitimate son of José Arcadio and Pilar Ternera-in charge of the town in his absence, and Arcadio becomes a dictator, obsessed with order and given to cruelty. When he tries to sleep with Pilar Ternera, his own mother, she sends him a young virgin named Santa Sofía de la Piedad instead. He marries her, and she gives birth to three children : Remedios the Beauty, Aureliano Segundo, and José Arcadio Segundo. When the Liberals lose the war and the Conservatives retake the town, Arcadio is executed by a firing squad. While the war rages, and Arcadio's dictatorship continues, Pietro Crespi proposes marriage to Amaranta, who cruelly rejects him despite her love for him, and he commits suicide. Penitent, she burns her hand horribly, covering it with the black bandage that she will wear until her death.

Analysis

Chapters 5-6

One Hundred Years of Solitude is remarkable for its scope : it is concerned both with events on a grand scale-such as the rebel uprising that begins in this section-and with the minute aspects of its protagonists' lives. It also runs the gamut from the sublime to the disgusting. In one breath, it seems, García

Márquez will celebrate the supernatural, and in the next, he will investigate, in great detail, the filthiest of whorehouses. When, in this section, Remedios Moscote reaches puberty, it does not suffice for García Márquez to simply retell the fact : he also produces bloody proof. One Hundred Years of Solitude is a novel that, like the prophecies of Melquíades the gypsy, contains everything-the grand and the insignificant, the absurd and the transcendent. In that sense, One Hundred Years of Solitude is mimetic : that is, it imitates real life. Real life, of course, includes a seemingly infinite number of voices and a wide array of emotions and qualities. One Hundred Years of Solitude gets its epic scope from its attempt to imitate reality, to include everything that life includes. In One Hundred Years of Solitude's attempt at mimesis, too, lies one reason for its confused timeline and tendency to jump from story to story without obvious transition. García Márquez believes that modern life is entropic-chaotic, tending toward eventual dissolution. Thus, he refuses to impose a rigid structure on his novel, choosing instead to allow the novel to meander digressively, at times unraveling, toward the eventual apocalypse at its close.

Despite García Márquez's determination to capture the variety and scope of real life, however, the reader will notice that his language sometimes tends toward the metaphoric and euphemistic rather than the literal and precise. For instance : although García Márquez does not shy away from a narration of the moment when Remedios Moscote first finds menstrual blood in her underwear, he avoids an actual mention of the blood. Instead, he calls it "chocolate-colored paste." And in describing Rebeca's first sex act with José Arcadio, García Márquez refers to her loss of virginity as a loss of "intimacy," a curious circumlocution. These moments leave us asking why García Márquez avoids graphic and realistic use of language throughout the novel in his descriptions of sex and violence and why a novel that explores all aspects of life, both beautiful and disgusting, substitutes euphemisms for a realistic depiction of events. One answer is that García Márquez brings the ordinary world into the realm of the fantastic by using poetic language for mundane things and mundane language for magical events. Another answer might be that García Márquez is attempting, through these circumlocutions, to use language that his characters themselves might use. The novel speaks in Remedios Moscote's voice, describing her blood as she might have. This narrative technique, in which the novel assumes the voice of a character without openly indicating that it is switching perspectives, is known as free indirect discourse. One Hundred Years of Solitude's epic feel can be accounted for by its multiplicity of voices, its

desire to see things from different perspectives, and its descriptions of them in the subjective terms used by different characters.

It is not just the technological forces of modernization that cause the unraveling of Macondo's utopian, Eden-like community, but the arrival of organized religion in the form of priests and magistrates. Before the priest's arrival, shame is unknown in Macondo-like Adam and Eve before the fall, the citizens are "subject to the natural law" sexually and worship God without a church. Father Nicanor's arrival disturbs that untouched innocence, just as Don Apolinar Moscote's increased power (as he finally succeeds in bringing armed soldiers to help govern Macondo) disturbs the self-governing peace that the town has always enjoyed. Once Macondo's innocence has been lost, efforts to regain it by overthrowing the new leaders only make things worse. For example, Arcadio's revolution against Don Apolinar Moscote's regime only results in worse dictatorship. And, in addition to showing how impossible it is for the town to regain its innocence, Arcadio's dictatorship also shows what can go wrong when well-intentioned governments have cruel leaders and become power-obsessed. This commentary applies outside of the fictional world of One Hundred Years of Solitude, criticizing dictatorial regimes in twentieth-century Latin American countries like Cuba and Panama.

Summary

Chapter 7

The Liberals have lost the war, and Colonel Aureliano Buendía, along with his friend Colonel Gerineldo Márquez, is captured and sentenced to execution by firing squad. His last request is that the sentence be carried out in his hometown of Macondo. He is saved at the final instant, however, by his brother José Arcadio, and, immediately, Colonel Buendía launches another uprising, one of thirty-two he will lead during his military career. He encounters a long string of failures, however, and is abandoned by the Liberal party's official representatives. Eventually, though, he enjoys some success and is able to recapture Macondo and other coastal territory. But an assassination attempt leaves him disillusioned with the constant fighting, and he begins to realize that he is fighting not for ideology but for pride alone. He starts writing poetry again, as he used to do during his courtship with Remedios Moscote.

While Aureliano is fighting his wars, Santa Sofía de la Piedad gives birth to twins fathered by her dead husband, Arcadio; they are named José Arcadio Segundo and Aureliano Segundo. Apart from this happy event, however, tragedy strikes the Buendía family repeatedly. José Arcadio dies mysteriously,

and it is unclear whether he has been murdered or has committed suicide. Rebeca, his wife, becomes a hermit, living the rest of her life in solitary grief. Colonel Gerineldo Márquez, who is left in command of the town when Aureliano leaves yet again to fight, has been in love for years with the solitary Amaranta, who spurns him as she did Pietro Crespi. And finally, after years of living outside tied to a tree, José Arcadio Buendía, the patriarch of the clan, dies. A rain of yellow flowers from the sky marks his death.

Summary

Chapter 8

Aureliano José had been destined to find . . . happiness . . . but had been directed by a wrong interpretation of the cards.

Time passes, and Aureliano José, the son of Colonel Aureliano Buendía and Pilar Ternera, grows to maturity. He develops an unhealthy passion for his aunt, Amaranta, which she-in her loneliness-comes dangerously close to requiting. The two touch each other and sleep naked together without ever having intercourse. When they are almost discovered kissing, however, Amaranta breaks off the affair, and Aureliano José joins the army. The official Liberal party signs a peace agreement with the Conservative government, an agreement that Colonel Buendía sees as treacherous. He repudiates the agreement and flees the country, and Aureliano José goes with him. While Colonel Aureliano is traveling throughout the Caribbean, starting Liberal uprisings, Macondo settles into relative peace, thriving in its new status as a municipality under the mayor José Raquél Moncada, who is a Conservative but also a humane and intelligent man.

Aureliano José deserts the rebel army and returns home, hoping to marry Amaranta, who continues to avoid him, repelled by the notion of incest. The situation is brought to a tragic close when Aureliano José is killed by a Conservative soldier during an act of civil disobedience. Soon after Aureliano José's desertion, the seventeen sons whom Colonel Aureliano Buendía has fathered over the course of his travels are brought to Macondo to be baptized, and all are given the name Aureliano. Not long after Aureliano José's death, the Colonel himself returns to Macondo as the head of an army. Tall and pale, Colonel Aureliano Buendía has been hardened by his many battles: when a court martial orders that José Raquél Moncada be put to death, he refuses to commute the sentence, despite the longstanding friendship between the two soldiers and the protests of all the town's matriarchs.

Summary

Chapter 9

The execution of Moncada is the beginning of the end. Colonel Gerineldo Márquez, and then Colonel Aureliano Buendía himself, lose faith in the purpose of the war. Gerineldo Márquez devotes himself instead to Amaranta, who steadily rebuffs his protestations of love even as she becomes more and more used to his presence. Withdrawn into himself, Colonel Buendía becomes a shell of a man, unemotional and utterly solitary, without any memories. It is only when Gerineldo Márquez is condemned to death that Colonel Buendía is forced to confront himself, finally acknowledging the emptiness of the war. Together with the freed Colonel Gerineldo Márquez, he fights the bloody battles against his own forces in an effort to convince the Liberals, at last, to end the war. When he signs a peace treaty that he feels represents the Liberal party's failure to uphold their ideals, he thinks that he has betrayed both himself and his party. He attempts suicide but survives the bullet wound in his chest. When Úrsula, his mother, sees that he will live, she makes an effort to rejuvenate the house and to rescue it from the creeping decay that descended on it during the war.

Analysis

Chapters 7-9

This section, describing Colonel Aureliano Buendía's wars and the concurrent changes in Macondo, is one of the most disturbing in the novel. José Aureliano Buendía dies, and even the heavens mourn his passing, miraculously raining down yellow flowers in his memory. Death, in fact, begins to plague the Buendía family : José Arcadio, Arcadio, and Aureliano José all die prematurely and tragically. But perhaps the most troubling of the misfortunes that fill these pages is the dehumanization of Colonel Aureliano Buendía. Once a sensitive man, the Colonel becomes hardened by war, losing his capacity for emotion and even for memory. In One Hundred Years of Solitude, miracles like the rain of flowers in honor of José Arcadio Buendía coexist with tragedies, and no mercy is shown to the protagonists.

Throughout One Hundred Years of Solitude, the possibility of forgetting the past threatens the coherence of society and relationships. Amnesia strikes Macondo early in the novel, and later, all memory of a massacre is eliminated. Colonel Aureliano Buendía's loss of memory is connected to his inability to experience emotion other than sadness and resignation. The cruel necessities of war have scourged him of any sensitivity and even of the tenderness associated with nostalgic longings for his past. His attempt to commit suicide is

not so much a result of shame for having surrendered, one senses, but a way of eliminating his solitary sadness. In One Hundred Years of Solitude, emotion lodges in nostalgia and ties of affection spring from memories of the past. "How awful," Colonel Aureliano Buendía reflects when he returns home after the war, and he finds himself unmoved by seeing his family again and "the way time passes." The fears of change and of the accompanying dulling of emotion are augmented by the fear of memory loss, and Aureliano can barely remember what the past was like. Rebeca, on the other hand, lives her hermit's life accompanied only by memories, which walk "like human beings through the cloistered rooms" and bring her a peace that no actual humans have ever brought to her.

In this section, the novel expands to its largest scope, filled with the most characters; it contains the rebellion and other national political events. The novel seems noisy and crowded at this point, filled with a confusing multiplicity of voices and perspectives. But even as we are overwhelmed by these voices, the Buendías seem to be retreating further and further into solitude. We learn that a deep feeling of alienation lies at the core of Arcadio's obsession with order and his tyranny of the town when he is installed as dictator. Without the ability to connect emotionally with anybody, Colonel Aureliano Buendía retreats into the solitude of his empty mind. Rebeca shuts herself up in her house with memories that take the place of people, and Amaranta refuses all suitors despite her strong desire not to be alone. Úrsula Iguarán, having no one to confide in, talks only to her insane husband, who does not understand her because he now only speaks Latin. Language functions throughout the novel as a barrier between humans, a dilemma inspired by the biblical confusion of Babel.

Not only as individuals, but as a family, too, the Buendías begin to turn in upon themselves. Incest has been bubbling beneath the surface of the story all along : José Arcadio Buendía and Úrsula Iguarán are cousins, and Arcadio wants to sleep with Pilar Ternera, who is his mother. The urge for incest is now at full force as Aureliano José lusts after his lonely aunt, Amaranta, who is tempted by the young man but refuses to sleep with him, horrified by the taboo. This recurring urge, which will reappear again and again among the Buendías, is symptomatic, perhaps, of the family's alienation. They are isolated both in their remote town and by their solitary personalities. And it should be remembered that the act of incest is an essentially repetitive act : relatives who copulate are essentially reproducing and doubling family relationships that

already exist. History, for the Buendía family, repeats itself in ever-tightening spirals, drawing the Buendía family inward upon themselves.

Summary

Chapter 10

Colonel Aureliano Buendía has withdrawn even further from society, spending his days locked in his workshop making tiny golden fishes and refusing to speak about politics. Meanwhile, in his adolescence, Aureliano Segundo begins to delve into the esoteric mysteries still preserved in Melquíades's laboratory; he is often visited by the specter of Melquíades himself. José Arcadio Segundo-Aureliano Segundo's twin brother-on the other hand, begins to show a religious side. Soon, however, he becomes a cockfighter and sometimes engages in sex with donkeys. The two brothers, who share a strong resemblance until they are fully grown, both start sleeping with the same woman, Petra Cotes, who does not realize that they are not the same man. When Jose Arcadio Segundo is scared off by a venereal disease contracted from Petra Cotes, he ends all contact, while Aureliano Segundo decides to stay with her. The two have a fierce passion for each other, and something magical in their union causes their farm animals to be supernaturally fertile. Soon, Aureliano Segundo becomes fabulously wealthy by virtue of his livestock's productivity. He throws huge parties and engages in colossal displays of wealth. The whole village seems to share in his prosperity.

Driven, like his great-grandfather José Arcadio Buendía, by the impulse to explore, José Arcadio Segundo tries to engineer a navigable river passage to the ocean. He is successful only once in bringing a boat up the river. In his boat are a group of French prostitutes who promote a huge carnival in Macondo. Remedios the Beauty is declared queen of the carnival. She has become the most beautiful woman anyone has ever seen, but still she remains blissfully ignorant and totally innocent, like a child. At the carnival, however, disaster strikes. A rival queen, Fernanda del Carpio, arrives, escorted by mysterious men who begin a riot and then begin firing rifles into the crowd, killing many revelers.

Summary

Chapter 11

The chapter begins by providing us with a history of Fernanda del Carpio. She is raised to believe she is destined for greatness, but her family's wealth has been fading, and her aristocratic line is dying. Upon seeing her at the carnival, Aureliano Segundo becomes obsessed with her, tracking her down in

her gloomy city and carrying her home to marry him. Their personalities, however, clash: she is religious and haughty, while he is a devoted hedonist. Scorning his wife's rigid moral and social code, Aureliano Segundo continues to sleep with Petra Cotes, both to ensure the fertility of his animals and because of his wife's prudishness in bed. Meanwhile, Fernanda attempts to transform the once- relaxed Buendía house into a facsimile of her aristocratic home. She rules with an iron hand, and the house becomes rigidly formal and unpleasant. Despite their estrangement, Aureliano Segundo and Fernanda have two children early in their marriage : Renata Remedios (whom everyone calls Meme), and José Arcadio (II). Úrsula, the hundred-year-old matriarch of the clan, says that José Arcadio will become pope.

Soon after the birth of Meme, the anniversary of the armistice that ended the civil war occurs, and the president of the Republic tries to honor Colonel Aureliano Buendía with the Order of Merit, which he declines scornfully. His seventeen illegitimate sons, each named Aureliano, arrive at Macondo to celebrate the anniversary, and Aureliano Segundo greets their arrival with revelry, much to Fernanda's consternation. When the seventeen Aurelianos receive the cross of ashes on their foreheads on Ash Wednesday, they do not wash off, and all seventeen brothers keep the mark until their deaths. One of the sons, Aureliano Triste, discovers that Rebeca, the widow of José Arcadio Buendía's son José Arcadio, is still living as a hermit in her house. Aureliano Triste and another of the Aurelianos, Aureliano Centeno, decide to remain in Macondo and build an ice factory there, in a sense fulfilling José Arcadio Buendía's early prophecy of a town made of ice. Finally, funded by Aureliano Segundo, Aureliano Triste builds a railroad connection, decisively linking Macondo with the industrial, modern world.

Analysis

Chapters 10-11

Character traits are entirely hereditary in One Hundred Years of Solitude; characters are defined largely by how their parents or namesakes behaved. But it appears that the babies in these chapters have been switched at birth : José Arcadio Segundo does not have the size and impulsiveness of his namesake, and Aureliano Segundo is not thin and solitary like the elder man of the same name, Colonel Aureliano Buendía. Instead, José Arcadio Segundo is intense and solitary like the old Colonel, and Aureliano Segundo is given to debauchery and excess, like José Arcadio. With only the names reversed and with such a strong physical resemblance that they are often mistaken for each

other, the twins combine the traits of the José Arcadios and the Aurelianos into a single mishmash of identity.

The family is caught in a series of repetitions, with names and personality traits passed down from generation to generation. This pattern, however, is not a cyclical one but, rather, one that has many different lines of progression occurring simultaneously. Indeed, the family never returns to the exact same point that it started from, but instead cycles through moments and situations that are both similar and different from what has gone before.

The village of Macondo, at this point in the book, is beginning its long decline from the blissful innocence of former years. The announcement of the arrival of the train at the end of this chapter shows the sudden clash between Macondo's old-fashioned simplicity and the modern world: the woman who sees the train first describes it as "a kitchen dragging a village behind it!" The modernity that the train introduces to the isolated town brings a period of growth that only serves to mask the decline of the true spirit of the town, the Buendía family. Úrsula Iguarán, whose common-sense wisdom so often proves correct in this novel, realizes it first : "The world is slowly coming to an end and those things [flying carpets and gypsy magic] don't happen here anymore." It is not that marvels do not come to Macondo; indeed, the technology brought by the train is far more miraculous than the magnets and telescopes that the gypsies used to bring. It is instead that the citizens of Macondo are losing their sense of the miraculous, the sense of dreamy wonderment that infused the first pages of One Hundred Years of Solitude.

While it is clear that the novel values exuberance and energy, in these chapters it becomes apparent that it rebels against the wielding of power and meaningless hierarchies. When Aureliano Segundo marries the beautiful-but-frigid Fernanda del Carpio, the novel seems to frown upon her attempts to infuse the Buendía household with false aristocratic pretensions and hollow religious values. Throughout is a skeptical look at the institution of organized religion. The characters whom the novel celebrates-especially Aureliano Segundo and José Arcadio Buendía-are not followers of organized Catholicism. José Arcadio Buendía mocks the local priest, and Aureliano Segundo keeps both a wife and a concubine and laughs at the idea of his son becoming pope. It is certainly implied that Macondo was a better place-with more freedom, lightheartedness, and spiritual integrity-before organized religion came to the city. This is not to say that One Hundred Years of Solitude is an anti-religious book. On the contrary, it places great stock in miracles and in faith. But the religion in One Hundred Years of Solitude, like the general

moral and ethic value system of the book, rests lightly on its adherents. Religion is a matter, as the earliest inhabitants of the town tell the first priest who comes to Macondo, between man and God, free of intermediaries. One Hundred Years of Solitude suggests that life is best when lived with exuberance and with few inhibitions : certainly, most of the characters in the novel seem to be uninhibited by traditional religious morals, sexual or otherwise. Thus Fernanda del Carpio is made to seem foolish for her strict adherence to Catholic principles, while Petra Cotes, Aureliano Segundo's lascivious concubine, seems to be rewarded for her promiscuous behavior with fabulous wealth.

Summary

Chapter 12

The influx of modern technology that arrived in Macondo with the railroad is amazing and troubling to the citizens of the now-thriving village. But doubly confusing is the arrival in Macondo of foreign capitalists who establish a banana plantation in the village and set up their own fenced-in town right next to Macondo. Macondo rapidly becomes more cosmopolitan : the cinema, phonographs, luxury imports, and more and more prostitutes arrive in the town. It is a time of chaos and uncontrolled growth in Macondo, and Aureliano Segundo is overjoyed by the overflowing energy. The only person who remains unexcited is the ethereal Remedios the Beauty, who seems blissfully unaware of the changes going on around her. She is unaware, too, that her beauty is deadly and that men die for the sin of loving her. In fact, she remains unconcerned with love and with men throughout the novel and seems unworldly until one day she floats off the ground and up to heaven, disappearing forever.

With capitalism running rampant in Macondo, Colonel Aureliano Buendía begins to repent his decision to end the war against the Conservatives, who are facilitating the rise to power of the foreign imperialists. The wealthy banana plantation owners set up their own dictatorial police force, which brutally attacks citizens for even the slightest offenses. Colonel Buendía's threat to start a war, with his seventeen sons as soldiers, results in tragedy : unnamed assassins track the boys down and kill all but one of them, shooting them in the crosses that are indelibly marked, like targets, on their foreheads. Colonel Buendía falls into a deep depression and visits Colonel Gerineldo Márquez in an attempt to start another war, but Colonel Márquez rebuffs him.

Summary

Chapter 13

Úrsula, meanwhile, has grown very old and notices that time is passing more quickly now than it did in the old days. She is going blind, but no one notices, because she always knows where everyone is according to his or her daily routine. Úrsula is driven by a dedication to José Arcadio II becoming pope. Nevertheless, she is deeply sad at all the tragedy that has befallen the family. When José Arcadio II goes away to seminary and Meme to school, the house becomes even emptier. Amaranta starts weaving her own shroud in preparation for death. Fernanda del Carpio gains increasing domestic control and tries again to impose her harsh, religious discipline on the household. As a result, Aureliano Segundo moves into the house of his concubine, Petra Cotes, carrying his revelry to new heights. On one occasion, he almost kills himself in an eating contest with a woman known as The Elephant. In the absence of the children, the house becomes grim and ghostly quiet. When Meme comes home from school, however, Aureliano Segundo comes home from Petra Cotes's to play the part of a father. When she brings home seventy-two guests from school one vacation, however, it becomes clear that she has inherited her father's propensity toward reckless abandon.

Eventually, the solitary and enigmatic José Arcadio Segundo reappears around the house to talk with the old Colonel. But the Colonel does not respond well and instead withdraws even further into himself. Incapable of deep emotion and longing for some concrete memories of his past, the solitary old man drifts further toward death. He stops making new fish out of gold, which is his one constant hobby, and instead makes only a few fish before melting them down to start all over again. Finally, one morning, he passes away.

Analysis

Chapters 12-13

There is a certain amount of irony in García Márquez's proposition that modern technology and the pace of modern change confuse the villagers' sense of reality. After all, these are people who seem unfazed by the plainly miraculous. This reversal of the reader's expectation is in fact a reversal of social norms: supernatural phenomena are expected in Macondo, but technological phenomena seem unreal. The reversal is especially apparent with the arrival of the train, which brings the confusion of modernity to Macondo : "It was as if God had decided to put to the test every capacity for surprise and was keeping the inhabitants of Macondo in a permanent alteration between excitement and disappointment, doubt and revelation, to

such an extreme that no one knew for certain where the limits of reality lay." As One Hundred Years of Solitude progresses, technology takes the place of supernatural events: the engineers of the banana company are said to be "endowed with means that had been reserved for Divine Providence in former times."

There is also a real political and historical message behind this reversal of expectations. García Márquez is attempting to convey the extent of confusion that Western industrial technology created in the lives of Latin Americans, whose minds were comfortable with the mythic and the supernatural, but for whom an adjustment to modern culture was extremely difficult. The townspeople reject the cinema because technology here is the stuff of unreality and illusions, whereas the appearances of the ghosts of José Arcadio Buendía, or of Melquíades, are taken to be genuine phenomena. As readers of One Hundred Years of Solitude, we are expected to view both magic and technology as real, accepting that the difference between them is, at least in the novel, a question of perspective rather than objective fact.

The banana plantation later becomes the most tragic disturbance for the town because of the influx of new money and new inhabitants that it brings. The perfectly ordered village that José Arcadio Buendía founded becomes noisy and chaotic. Only Remedios the Beauty retains her sense of calm and her innocence. She is one of the most perplexing characters in the novel, because she seems to lack a personality of her own-she functions only as a symbol. Incapable of the deep introspection characteristic of the Buendías, Remedios the Beauty lacks a sense of self and an ability to empathize with others. She is driven only by animal emotions, and her only characteristics are innocence and heartbreaking beauty. She functions, then, not as a living person within the novel, but simply as a symbol of the beautiful innocence that Macondo has lost-an innocence similar to that of Adam and Eve before they ate the forbidden fruit and gained knowledge of nakedness and sin. Remedios the Beauty sees nakedness as the only natural way to walk around the house. In the tainted world of modern Macondo, corrupted by too much knowledge and technology, Remedios is a relic and a reminder of the past. It comes as a tragic realization that she is, in fact, too pure for the world, and she simply floats skyward and disappears, presumably summoned back into the heavens.

While Remedios the Beauty's untainted innocence seems reminiscent of the Garden of Eden, Úrsula's musings on time in Chapter 13 call to mind the Old Testament as a whole. She reflects that, in the old days, children grew up more slowly and time affected people more gently. This notion is similar to the

early parts of the Bible, where people live for vast numbers of years; as the Bible moves on, it depicts time passing more quickly. García Márquez has used a similar technique to determine the pacing of One Hundred Years of Solitude. At first, the future stretches out limitlessly-people live without fear of death; and there is more than enough room in the world for all their children. As the book moves on, however, death plays a bigger role and time begins to pass so quickly that it becomes hard to keep up with. For instance, children grow into adults in the space of a chapter or two. In addition to paralleling the Bible, this increase in the pace of time reflects the span of a human life, where time seems limitless at first but starts to fly by as the years go on. In that sense, Macondo is like a human being, One Hundred Years of Solitude, its biography.

As time passes more quickly, the cycles of repetition that have been present throughout the novel happen on a smaller and smaller scale. Aureliano keeps on making gold fishes, but now he melts them down again and again and reworks them, closing himself up in that minute repetition. Blind Úrsula is able to function because she realizes that the people in the Buendía house repeat the same routines every day with no variation. And, just before Colonel Aureliano Buendía dies, he has a dream in which he realizes that he has dreamed the same dream every night for years. All these occurrences are symptoms of the spiral that winds around the Buendías, binding them in a web of the past that they cannot escape.

Summary

Chapter 14

During the mourning period for Colonel Aureliano Buendía, Fernanda del Carpio gives birth to her third child with Aureliano Segundo, Amaranta Úrsula. For years, the elder Amaranta, who is the last living second-generation Buendía, has been retreating into her memories. Amaranta lives more in her lonely, regretful past than in the present. Visited with a premonition of her own death, she begins to sew her own funeral shroud. When she finishes, she announces to the whole town that she will die at dusk, and she offers to take with her letters from the living to the dead. Still a virgin, she dies. After Amaranta's death, Úrsula goes to her own bed and will not get up again for many years. She is often visited by little Amaranta Úrsula, with whom she develops a loving relationship.

Meme, the first daughter of Aureliano Segundo and Fernanda del Carpio, grows up as frivolous as her father, only feigning interest in the clavichord that her mother forces her to study. With her father, Meme develops a companionship based on shared interests and mutual distaste for Fernanda.

She befriends a few American girls and starts to socialize with them, even learning a little English. Meme falls madly in love with Mauricio Babilonia, a mechanic working for the banana plantation who courts her bluntly and shamelessly and whose openness and solemnity entrance Meme. He is followed always by yellow butterflies. Fernanda discovers them kissing in a movie theater and confines the lovesick Meme to the house. When she deduces that Mauricio Babilonia sneaks into the house every night to make love to Meme, she posts a guard in the backyard. When Babilonia returns once more, the guard shoots him, shattering his spine and paralyzing him for the rest of his life.

Summary

Chapter 15

The tragic paralysis of Mauricio Babilonia traumatizes Meme, striking her mute. Scandalized by Meme's behavior, Fernanda takes her on the long journey back to the city where Fernanda was born. Meme is interred in a convent, where she spends the rest of her life thinking about Mauricio Babilonia. Months after she arrives, one of the nuns from the convent appears at the Buendía house with Meme's illegitimate child, fathered by Mauricio Babilonia, whom Fernanda keeps hidden in Colonel Aureliano Buendía's old workshop. Ashamed of Meme's actions, she pretends that the child is a foundling. He bears the name of Aureliano (II).

Meanwhile, José Arcadio Segundo, the silent and solitary brother of Aureliano Segundo, has been organizing the banana plantation workers to strike in protest of the inhumane working conditions. Macondo is placed under martial law, and the workers respond by sabotaging the plantation. The government reacts by inviting more than 3,000 of the workers to gather for a meeting with the leadership of the province and to resolve their differences. The meeting is a trick, and the army surrounds the workers with machine guns and methodically kills them all. The corpses are collected onto a train and dumped into the sea. José Arcadio Segundo, taken for dead, is thrown onto the train as well, but he manages to jump off the train and walk back to Macondo. There, he is horrified to discover that all memory of the massacre has been wiped out-none of the people of Macondo remember what happened, and they refuse to believe José Arcadio Segundo when he tells them. A heavy, unrelenting rain falls on the town and does not stop, destroying any physical traces of the massacre.

The army and the government continue exterminating any surviving union leaders and denying all reports of a massacre. Finally, José Arcadio

Segundo is tracked down at the Buendía house, where he is hiding in Melquíades' old room. Looking in the room, which seems to all the Buendías exactly as it was in the days of Melquíades, the soldiers see only decay, as if the room has aged immeasurably. They do not notice José Arcadio Segundo. Terrified of the outside world after the massacre, José Arcadio Segundo takes refuge in the gypsy's old room, studying Melquíades' incomprehensible manuscripts. Slowly, he becomes dead to the outside world and his obsession leads him to a loss of sanity. José Arcadio Segundo lives only for the study of his texts and to preserve the memory of the 3,000 who died in the massacre.

Analysis

Chapters 14-15

In addition to signaling the Buendía family's continuing spiral toward its eventual destruction, the dual tragedies of Meme's ruined love affair and the massacre of the striking banana workers allow the later generations of Buendías to revisit the events that shaped the lives of their ancestors. After Mauricio Babilonia is shot on Fernanda del Carpio's command, Meme is forced to become a nun in the same gloomy convent, in the same grim city, where her mother Fernanda lived. It is not difficult to see in Meme's return to Fernanda's birthplace an echo of the beginning, in which the child fulfils the grim destiny from which her mother was rescued by Aureliano Segundo's love. And in José Arcadio Segundo's allegiance with the strikers, too, lies a parallel-he has taken the place of Colonel Aureliano Buendía, who, in an earlier generation, fought for the rights of the working class. Later, after the massacre, he also inherits Colonel Aureliano's disillusionment with war and solitary nature, locking himself up with Melquíades's manuscripts, like the Colonel locked himself up with little fishes. With her typical wisdom, Úrsula Iguarán notices the generational similarities : "It's as if the world were repeating itself," she remarks.

The contrast between the harrowing nature of the workers' massacre and the frank manner in which it is told can be explained by García Márquez's use of personal recollections in the construction of his fictional plots. There is very little sensationalist talk about blood and gore. The machine gun fire is compared to a "whirlwind," and the crowd of workers to an "onion." The episode is over in a few pages, and it is almost immediately forgotten by everyone in town except José Arcadio Segundo. But García Márquez's matter-of-fact tone does nothing to lessen the horror of the incident. On the contrary, the massacre seems all the more brutal for the machine-like quality of its perpetrators and for the concise prose in which it is told, as if the author himself was too horrified

to spend much time writing about the incident. This is not surprising, since the massacre was inspired by a horrific episode in García Márquez's own experience. As a child, García Márquez lived near a banana plantation, and, when the workers at the plantation went on strike, they were killed with machine guns and thrown into the ocean.

It is not only García Márquez's experiences and memories that are folded into the narrative but his political beliefs as well. In the story of Colonel Aureliano Buendía's fight for the Liberal party, it is impossible not to notice García Márquez's sympathy for the Liberals and their cause and his disdain for the corrupt Conservative government. These political parties, and the war between them, are not entirely fictional. Instead, the parties and the uprisings are fictionalized incarnations of the political struggles in García Márquez's native Colombia. Similarly, it is difficult to read García Márquez's chapters about the banana company in Macondo without recognizing that the underlying subtext is the history of Western imperialism in Latin America. In One Hundred Years of Solitude, García Márquez depicts the capitalist imperialism of the banana companies as voracious and harmful to the inhabitants of Macondo. Capitalism and imperialism, supported by the country's Conservative government, bring corruption and brutality to Macondo and oppression to the inhabitants. García Márquez is not simply writing fiction but is telling a story about politics and life in Latin America, speaking as the representative of an entire culture. One Hundred Years of Solitude is fiction that shoulders the burdens of social and cultural responsibility.

Summary

Chapter 16

The rain that begins the night of the massacre does not stop for almost five years. Imprisoned by the rain, Aureliano Segundo lapses into a restful quiet, abandoning the debauchery of his earlier years. He begins to care for the children, Amaranta Úrsula and Aureliano (II), Meme's illegitimate son, who has finally escaped from the room where Fernanda del Carpio had been hiding him. Ursula, bed-ridden, grows more senile and less coherent, becoming merely a plaything for the children, who learn from her the stories of their ancestors. The rain eats away at the house and reduces Aureliano Segundo's vast fortune to nothing, as all the animals he bred with Petra Cotes die in the flooding. Fernanda occupies herself with contacting the telepathic doctors, who are trying to heal her from a disease of the uterus, and she also occupies herself by tormenting her husband, Aureliano Segundo, who loses his temper and breaks every valuable thing in the house. Aureliano Segundo, in turn, occupies himself

with an attempt to find the fortune in gold coins that Úrsula has hidden somewhere in the backyard of the house. When the rains finally end, Macondo has suffered a precipitous decline. The banana plantations have been washed away, and the town is receding backward into memory.

Summary

Chapter 17

With the end of the rains, Úrsula gets out of bed and tries to rehabilitate the Buendía house. She discovers José Arcadio Segundo, who has been sequestered in his room for years, trying to decipher the ancient prophecies of the gypsy Melquíades. Returning to the house of his concubine Petra Cotes and finding all their animals dead, they are forced to struggle as never before to make ends meet. Their parties are merely humble replicas of their old festivals of debauchery, but they are as happy as they have ever been, once again falling madly in love with each other. Aureliano Segundo finds himself spending less and less time with the children, who are swiftly aging. Aureliano (II) falls into the pattern of the family's tall, thin, solitary Aurelianos. Úrsula continues to regress into her past, eventually dying at more than 120 years old. Rebeca, José Arcadio's widow, also dies during this time.

A hellish heat wave descends on the town, and the townspeople begin to believe that they are plagued. Birds die in droves, and a strange, semi-human creature, the Wandering Jew, is discovered in the streets. The town assumes a broken-down, abandoned feel, and it fills up with nostalgia of its former prosperity. In the midst of this poverty, Aureliano Segundo devotes himself to raising the money to send Amaranta Úrsula to Europe for her education, but his great strength of former years has left him, and he is dying. José Arcadio Segundo, too, is living his last days, and he is finally making progress in deciphering Melquíades' prophecies and in initiating Aureliano (II) into both the pursuit of prophetic knowledge and the history of Macondo. Finally, Aureliano Segundo is able to send Amaranta Úrsula to Brussels. His task complete, he dies at the same instant as his twin brother José Arcadio Segundo, whose last words are a reminder to Aureliano (II) about the almost-forgotten massacre of the striking workers. In the confusion of the burial, Aureliano Segundo and José Arcadio Segundo's coffins are mixed up, and each is buried in the other's grave.

Analysis

Chapters 16-17

The nearly five-year flood that deluges Macondo, practically erasing all trace of the banana company from the land, parallels the Biblical flood that

covered the earth in the time of Noah. Then, as in One Hundred Years of Solitude, the world had become full of wicked people, and in the Bible the cleansing flood obliterates them. And it is possible to read the years of rain in One Hundred Years of Solitude as ordained by God, in mourning for the massacred workers, and as a cleansing agent in Macondo. Another, more insidious possibility presents itself, however. We have already been told that the banana company has the capacity to bring rain, supplanting the Divine prowess of God Himself, and it is certainly implied that the replacement of God by modern technology is symptomatic of the shattered reality of Macondo. The novel hints that Mr. Brown of the banana company, the man who has replaced both God and the angel of death, has brought the rains in order to wash away all traces of the massacre and to erase memory.

With the death of José Arcadio Segundo at the end of this section, Aureliano (II) becomes the town's preserver of memories. As Aureliano (II) explores the town in the final pages of the book, he discovers that practically all its history has been forgotten : "the voracity of oblivion," García Márquez writes, "was undermining memories in a pitiless way." Úrsula Iguarán, who in her senility and extreme old age has become childlike, serves as a metaphor for the town. Shrunken in its old age and ignorant of its past, Macondo has returned almost to its infancy. As in the beginning of the town's history, gypsies come to town, and they bring the same technologies-magnets and magnifying glasses-that Melquíades once brought. "The town [is] so defeated and its inhabitants so removed from the rest of the world" that the gypsy gimmicks are once again the source of wonderment for the few inhabitants left in town. Ursula's statement that "time was not passing it was turning in a circle" is more and more accurate. Macondo, like the Buendía family, seems to be stuck in a series of circular repetitions, but it is also true that the town, and the family, are moving ever closer to their final end.

As Aureliano (II) begins to tell the story of what really happened to the banana workers, it is clear that his version of the story is quite different from the established one : "one would have thought that he was telling a hallucinated version, because it was radically opposed to the false one that historians had created and consecrated in their schoolbooks." Fictional history is seen as truth, while truth is seen as hallucination. This reversal mirrors the way in which García Márquez continues to shift the boundaries between reality and fantasy. In One Hundred Years of Solitude, accepted truth is sometimes less real than fantasy, and vice versa.

Summary

Chapter 18

Aureliano (II) remains in Melquíades's old laboratory, visited occasionally by the ghost of the gypsy himself, who gives him clues and eventually helps him decipher the prophecies. Aureliano learns that the prophecies are written in Sanskrit and that they will be deciphered when they are one hundred years old. The Buendías have become poor, but they are supported by food sent to them by Aureliano Segundo's old concubine, Petra Cotes. Santa Sofía de la Piedad, the almost-invisible widow of Arcadio, finally gives up on the family, and, after a half-century of patiently tending to them, she simply walks away without any real indication of where she is going. Not long afterward, Fernanda del Carpio, who now does nothing but bemoan her fate and write to her children in Europe, dies, overcome with nostalgia.

A few months after Fernanda's death, her son José Arcadio (II) returns to Macondo. He has become a solitary, dissolute man. It turns out that he has not been studying in a seminary but has, rather, been counting on inheriting a large fortune. He is trapped in the old, dilapidated house, left with nothing but his memories and his delusions of grandeur. When he discovers the gold that Úrsula Iguarán hid under her bed, he falls into debauchery, sharing with the adolescent children of the town in long nights of revelry. In his loneliness, he begins to become friendly with the solitary Aureliano (II), who is making progress in his pursuit of knowledge. The two Buendías receive a visit from the last remaining son of Colonel Aureliano Buendía, who, like his sixteen brothers before him, is shot down by the police as he stands in front of the Buendía house. The developing relationship between Aureliano (II) and José Arcadio (II) is abruptly cut off when four of the children, with whom José Arcadio (II) once celebrated at a party, kill him in his bath and steal his gold.

Summary

Chapter 19

Amaranta Úrsula returns to Macondo from Europe, bringing Gaston, her husband. He has followed her back to Macondo, even though he realizes that her love for her hometown is a nostalgic dream-energetic and determined, she wants to revitalize the house and the town, but Macondo's decline is irreversible. As Aureliano (II) wanders the rundown town, he discovers that almost no one remembers the Buendías, once the most notable family in the village. Following the family propensity toward incestuous love, Aureliano (II) falls in love with Amaranta Úrsula. He finds partial solace for his unrequited love in his newfound friendship with a wise Catalonian bookseller, and with

four young scholars he meets in the bookstore. Together, the scholars prowl the underbelly of Macondo, visiting whorehouses and bars. In one brothel, Aureliano (II) is comforted by the ancient Pilar Ternera, his forgotten great-great-grandmother, who offers him her reliable wisdom and intuition. He also takes a lover, a black prostitute named Nigromanta. Gaston, bored in Macondo, becomes preoccupied with his dream of establishing an airmail service in Latin America. While Gaston is preoccupied, Aureliano (II) takes the opportunity to admit his love for Amaranta Úrsula. Eventually she yields, and they become lovers.

Summary

Chapter 20

Gaston travels to Belgium to follow up on his business plans, and, when he learns of his wife's affair, he does not return. First, the Catalonian and then Aureliano (II)'s four scholar friends leave Macondo, a town now locked in its quiet death throes. In the midst of the solitude of Macondo, the love affair between Aureliano (II) and Amaranta Úrsula continues, fiercely and happily. The Buendía house falls into total disrepair, destroyed by the couple's rampant lovemaking and by the red ants that swarm everywhere. In fulfillment of the family matriarch Úrsula Iguarán's old fears about the dangers of incest, the lovers' baby, whom they also name Aureliano (III), is born with the tail of a pig. Amaranta Úrsula bleeds uncontrollably after giving birth and soon dies. Aureliano (II) seeks comfort in the arms of Nigromanta and in drink, but he forgets about the newborn baby. When he finds the corpse, ants are feeding on it. He realizes that the line of the Buendías has come to an end. He boards himself up in the house and is finally able to decipher Melquíades' ancient prophecies. They are a description of the entire history of the Buendía family, from the time of the founding of Macondo. As he reads, he finds that the text is at that very moment mirroring his own life, describing his act of reading as he reads. And around him, an apocalyptic wind swirls, ripping the town from its foundations, erasing it from memory.

Analysis

Chapters 18-20

Suitably, the Buendía family spirals to its final demise with an act of incest: Aureliano (II) and Amaranta Úrsula, aunt and nephew, have a child, whom they predictably name Aureliano. They are the last two surviving members of the Buendía clan, and, like typical Buendías, they have clung to each other in solitude, isolated from the outside world. They are practically the

last people remaining in Macondo, a town whose history has run its course and one that is destroyed in the final lines of the book by the wind of the apocalypse. One might get the sense that it is not only Macondo but the entire world that has been destroyed in that final Apocalyptic fury, and one would not be entirely wrong. In this novel, Macondo has become a world closed in upon itself: self-referential and encompassing the full scope of human emotion and human experience. Time has run out for the Buendía family, which, in some sense, has come to represent all of humanity, with the Adam and Eve figures of José Arcadio Buendía and Ursula Iguarán as its source. The suggestion is that humans, too, will have time run out on them when their endless cycles of repeating generations finally draw to a close. "[The] history of the family," García Márquez writes, "was a turning wheel that would have gone on spinning into eternity were it not for the progressive and irremediable wearing of the axle."

Just as the incestuous relationship between Amaranta Úrsula and Aureliano (II) signals the inward collapse of the Buendía family tree, the reading of the prophecies signals time folding up on itself. As Aureliano (II) reads, past, present, and future all happen at once. In a sense, this has been happening throughout the book: ghosts from the past have appeared and disappeared, Pilar Ternera could read the future as well as the past, and the simultaneity through which the Buendías move has made the past, the present, and the future all identical. Aureliano (II)'s final moments are like a miniature version of what's been happening all along. Time, in One Hundred Years of Solitude, is not a single linear progression of unique events; instead, it is an infinite number of progressions happening simultaneously, in which no event can be considered unique because of its ties to both the past and the future, occurring at the same time somewhere else.

Melquíades' prophecies also occupy a peculiar place in time, since, although they are written as predictions for what will happen in the future, they are read by Aureliano (II) as an accurate history of the Buendía family. As the wind swirls around him, Aureliano (II) is finally able to decipher Melquíades' prophecies, and he finds that Melquíades has left behind a prophecy of the history of the town, which is accurate to the last detail. The text of the prophecy mirrors the reality of the town's history, so that Aureliano (II) is reading about his destruction as he experiences it. The sense of unavoidable destiny is strong : the Buendías, we realize, have long been living lives foretold-and thus, in a sense, ordained-by the all-knowing book. It might even be argued that the text of the prophecy, in fact, is identical to the book One

Hundred Years of Solitude, and that Melquíades has served all along as a surrogate for the author, Gabriel García Márquez. Certainly the prophecy has succeeded as literature that simultaneously shapes and mirrors reality, just as One Hundred Years of Solitude tries to shape a fictional world while simultaneously mirroring the reality of García Márquez's Colombia. Melquíades's vision, early in the novel, of a city with walls of glass, has come true in a sense : Macondo is a city made of glass and of mirrors that reflect back the reality of the author's world.

Full Summary

One Hundred Years of Solitude is the history of the isolated town of Macondo and of the family who founds it, the Buendías. For years, the town has no contact with the outside world, except for gypsies who occasionally visit, peddling technologies like ice and telescopes. The patriarch of the family, José Arcadio Buendía, is impulsive and inquisitive. He remains a leader who is also deeply solitary, alienating himself from other men in his obsessive investigations into mysterious matters. These character traits are inherited by his descendents throughout the novel. His older child, José Arcadio, inherits his vast physical strength and his impetuousness. His younger child, Aureliano, inherits his intense, enigmatic focus. Gradually, the village loses its innocent, solitary state when it establishes contact with other towns in the region. Civil wars begin, bringing violence and death to peaceful Macondo, which, previously, had experienced neither, and Aureliano becomes the leader of the Liberal rebels, achieving fame as Colonel Aureliano Buendía. Macondo changes from an idyllic, magical, and sheltered place to a town irrevocably connected to the outside world through the notoriety of Colonel Buendía. Macondo's governments change several times during and after the war. At one point, Arcadio, the cruelest of the Buendías, rules dictatorially and is eventually shot by a firing squad. Later, a mayor is appointed, and his reign is peaceful until another civil uprising has him killed. After his death, the civil war ends with the signing of a peace treaty.

More than a century goes by over the course of the book, and so most of the events that García Márquez describes are the major turning points in the lives of the Buendías : births, deaths, marriages, love affairs. Some of the Buendía men are wild and sexually rapacious, frequenting brothels and taking lovers. Others are quiet and solitary, preferring to shut themselves up in their rooms to make tiny golden fish or to pore over ancient manuscripts. The women, too, range from the outrageously outgoing, like Meme, who once brings home seventy-two friends from boarding school, to the prim and proper Fernanda del

Carpio, who wears a special nightgown with a hole at the crotch when she consummates her marriage with her husband.

A sense of the family's destiny for greatness remains alive in its tenacious matriarch, Ursula Iguarán, and she works devotedly to keep the family together despite its differences. But for the Buendía family, as for the entire village of Macondo, the centrifugal forces of modernity are devastating. Imperialist capitalism reaches Macondo as a banana plantation moves in and exploits the land and the workers, and the Americans who own the plantation settle in their own fenced-in section of town. Eventually, angry at the inhumane way in which they are treated, the banana workers go on strike. Thousands of them are massacred by the army, which sides with the plantation owners. When the bodies have been dumped into the sea, five years of ceaseless rain begin, creating a flood that sends Macondo into its final decline. As the city, beaten down by years of violence and false progress, begins to slip away, the Buendía family, too, begins its process of final erasure, overcome by nostalgia for bygone days. The book ends almost as it began: the village is once again solitary, isolated. The few remaining Buendía family members turn in upon themselves incestuously, alienated from the outside world and doomed to a solitary ending. In the last scene of the book, the last surviving Buendía translates a set of ancient prophecies and finds that all has been predicted : that the village and its inhabitants have merely been living out a preordained cycle, incorporating great beauty and great, tragic sadness.

● QUESTIONNARIES

■ Multiple Choice Questions

1. Who provides the supplies that José Arcadio Buendía uses in his scientific studies?

   (a) Ãšrsula Iguarán (b) A sailor

   (c) Melquíades (d) An angel

2. José Arcadio Buendía leads an exploration ....., in order to try to establish contact with civilization.

   (a) North (b) South

   (c) East (d) West

3. What does José Arcadio Buendía proclaim to be the greatest invention in the world?

   (a) Radio (b) The wheel

   (c) Telescopes (d) Ice

4. José Arcadio Buendía and Ãšrsula Iguarán are both great-grandchildren of survivors from ..... attack on Riohacha.

   (a) Hernán Cortés's (b) Frances Drake's

   (c) Francisco Pizarro's (d) Hernando de Soto

5. When Prudencio Aguilar implies that José Arcadio Buendía is ....., Buendía kills him.

   (a) Unfaithful (b) Impotent

   (c) A bastard (d) Slow-witted

6. Rebeca, and eventually the village, suffers from ..... that also causes memory loss.

   (a) Hallucination (b) Fainting

   (c) Blindness (d) Insomnia

7. Who provides the antidote to the memory-loss epidemic?

   (a) José Arcadio Buendía (b) Ãšrsula Iguarán

   (c) Melquíades (d) Santa Sofía de la Piedad

8. What is Don Apolinar Moscote's role in the village?

   (a) Arts and music coordinator (b) Central government magistrate

   (c) Mortician and grave digger (d) Development investor

9. What does Pietro Crespi come to Macondo to install?

   (a) A pianola (b) A soda fountain

   (c) A telegraph (d) A windmill

10. After going insane, how does José Arcadio Buendía spend many of the last years of his life?

    (a) Hiding from his family (b) Speaking to animals

    (c) Living in a cave (d) Tied to a tree

11. Rebeca's wedding is postponed because Pietro Crespi receives a letter saying that ..... .

    (a) He has been drafted (b) His brother's in jail

    (c) His father is dead (d) His mother is ill

12. The gibberish that José Arcadio Buendía began spouting when he went insane turns out to be ..... .

    (a) Greek (b) French

    (c) Latin (d) Chibchan

13. Who fathers seventeen sons?

(a) Colonel Aureliano Buendía (b) Don Apolinar Moscote

(c) José Arcadio Buendía (d) Melquíades

14. Who tries to sleep with his own mother?

(a) José Arcadio Buendía (b) Arcadio

(c) Aureliano José (d) Colonel Aureliano Buendía

15. When Pietro Crespi kills himself, what does Amaranta do as an act of penitence?

(a) Blinds herself (b) Shaves her head

(c) Burns her hand (d) Stops speaking

■ Short Answers Type Questions

1. How might one argue that One Hundred Years of Solitude is a realistic novel, despite its fantastic and magical elements?
2. The famous critic Harold Bloom calls One Hundred Years of Solitude "The Bible of Macondo." To what extent is this true? To what extent does One Hundred Years of Solitude pattern itself after-or diverge from-the Bible?

■ Long Answers Type Questions

1. In what ways can One Hundred Years of Solitude be seen as a fable about the history of human civilization?
2. How does García Márquez use symbolism in One Hundred Years of Solitude? To what extent does the novel function as a network of symbols, allegories, and parables; to what extent can it stand on its own as a narrative?
3. One Hundred Years of Solitude is a vastly ambitious book, attempting to bridge many dualisms and appeal to many audiences : it is both general and particular, both realistic and magical. Is the book successful in its attempts to encompass such a vast scope of experiences and voices? What are the narrative shortcomings of One Hundred Years of Solitude?
4. With which character in One Hundred Years of Solitude do you most identify? Why? Is there any character in the novel who is wholly admirable, anyone who is wholly evil?
5. What do you think is the novel's understanding of human nature? Is it a fundamentally optimistic novel? To what extent does García Márquez believe that love is possible?

6. To what extent is the novel's title, One Hundred Years of Solitude, an important commentary on the narrative in the book? What connections does the book make between knowledge and solitude? Is solitude an unavoidable condition of human nature?
7. To what extent do you think that One Hundred Years of Solitude is a novel particularly concerned with Latin American culture and politics? To what extent is it a novel designed to appeal broadly to all readers?

Answers

Multiple Choice Questions

1. (c)	2. (a)	3. (d)	4. (b)	5. (b)	6. (d)	7. (c)	8. (b)
9. (a)	10. (d)	11. (d)	12. (c)	13. (a)	14. (b)	15. (c)	

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सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः।
सर्वे भद्राणिः पष्यन्तु माकष्चिद् दुःख भाग्भवेत्।।

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