

Broken for You Study Guide

Broken for You by Stephanie Kallos

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Plot Summary

Broken for You begins as the story of a woman enveloped by the past. Margaret Hauptmann Hughes is a wealthy Seattle divorcee who lives in a sprawling mansion which overlooks the city. Margaret shuns closeness with people, preferring instead to interact with the objects in her vast collection of figurines and antiques which she inherited from her father, Oscar Hauptmann. Once upon a time, and for many years, Margaret Hauptmann Hughes was happy. However, when her marriage to a young painter fails and her beloved son dies in an automobile accident, Margaret retreats into a world of her own in which expensive soup tureens and delicate porcelain figurines become her only friends. Margaret's dead mother, Cassandra, haunts the Hughes mansion wearing expensive lingerie and often cheating at solitaire while sitting at the kitchen table. Cassandra reminds Margaret of just how small Margaret's life has become.

When Margaret learns that she has a brain tumor, she decides that it is time for a change. She meets a series of individuals from various walks of life who are also (in their own special ways) searching for connection, for love, for meaning. Wanda O'Casey is the first of these characters. Abandoned as a child, Wanda comes to Seattle on a hunch that her ex-lover Peter Hartzell may be there. Wanda becomes the first boarder to move into Margaret's spacious mansion.

On a walk through downtown Seattle, Margaret Hughes meets Gus MacPherson. Gus is a valet at the Hotel Orleans, a once-elegant establishment where Margaret and her ex-husband Stephen Hughes spent their honeymoon. Margaret invites Gus to the theater and they begin a companionable long-term friendship. When Gus MacPherson moves into the mansion, Margaret discovers that she enjoys having others around. She is certain that the collectibles are happy with her decision as well.

As Margaret becomes more comfortable with her new, more liberated self, she has a startling idea. Margaret decides that it is time to start breaking things. With Wanda O'Casey's help, Margaret Hughes first smashes an entire set of china that she received as a wedding gift. Initially, Margaret is somewhat unsure of her motivation for wanting to smash the teapots, inkstands, porcelain birds and ballerinas which fill the house, but she soon realizes that everything must go. As Margaret's condition progressively deteriorates, her surrogate family grows.

By the time Margaret finally reveals the secret of the origin of her vast collection of fine antiques, her house is alive with the sights and sounds of true family. With the addition of a cook, a nurse, a master carpenter and a gardener, Margaret and the others come to understand and appreciate the significance and beauty of life's emotional and metaphorical smithereens.



Part One

Part One Summary and Analysis

Chapter One: Margaret

Margaret Hughes finds out that she has a brain tumor. Dr. Leising suggests calling her ex-husband, Stephen. Margaret wanders out of the doctor's office and goes to a pastry shop.

Margaret's son Daniel died when he was a child.

At the pastry shop, Margaret considers placing an ad for a boarder. She needs to consult her "housemates" first, though. Her housemates are things: soup tureens, various figurines; teapots and casseroles. Margaret has been collecting these things for years.

Margaret first decides to talk to a pair of Qing Dynasty garden chairs. Margaret assigns human characteristics to inanimate objects.

Margaret Hughes has lived in Seattle her entire life.

Chapter Two: The First Respondent

Margaret meets Wanda, the first person to respond to her ad. Wanda tells Margaret the story of how she came to her ex-lover Peter Hartzell like a pilgrim. Wanda and Peter lived in Manhattan. When Peter broke up with Wanda, she made the decision to move to Seattle.

Margaret thinks the eighteenth-century Bow figurines are watching her as she gives Wanda a tour of the house.

Margaret is unaccustomed to talking to live human beings. No one has been in Margaret's house in years.

Wanda disappears into the bathroom and Margaret can hear her crying. Before the interview ends, Wanda repairs one of Margaret's teacups and repairs a small water leak by tightening one of the pipes in the bathroom.

Margaret interviews three more women but finally settles on Wanda as her new roommate. Margaret believes that Wanda understands the objects in her home and that the objects somehow resonate with Wanda.

Chapter Three: Wanda



Wanda Schultz leaves her small room at the YWCA to move in with Margaret Hughes. Wanda remembers her life before coming to Seattle. She is a very competent stage manager.

Before meeting Peter Hartzell, Wanda only had affairs with actors. Wanda moved to Seattle because of a postcard she believes was from Peter. Although the postcard was unsigned, Wanda knows it was Peter who sent it. Wanda is not entirely certain why she wants to find Peter. Wanda began reading Shakti Gawain's book *Creative Visualization* shortly after Peter's departure. Wanda comforts herself by writing positive affirmations. Her favorite affirmation is "I will find him [Peter]."

Chapter Four: Breakfast at the Schultzes', 1969

At the age of six, Wanda's mother, Virginia Maria Lorenzini O'Casey, disappears. Soon after, Wanda's father, Michael Francis Joseph O'Casey, leaves Wanda to live with relatives. Wanda was raised by her paternal aunt Maureen Schultz and her uncle Artie, who have eight children. When Wanda enters the Schultz household, she immediately endears herself to the other children and her aunt Maureen by stopping her cousin Jackie's tirade by offering the small girl chocolate. Wanda lives with the Schultzes until she is seventeen; at which point Maureen and Artie adopt her.

Chapter Five: A Sacristan's Life

Margaret's father Oscar Hauptmann is known as "King Oscar." Margaret's childhood is exactly like a fairytale until something ominous happens in 1946. As a child, Margaret calls her father Papa O. Margaret's mother, Cassandra, speaks little and has no friends. Cassandra is much younger than her husband.

One day, Cassandra Hauptmann shows Margaret a newspaper article. Margaret, who is still young at the time, tries hard to understand what she reads but it is confusing. World War II has just begun.

Cassandra Hauptmann dies the same day that she gives Margaret the newspaper article. Margaret becomes the mistress of the house. She is not very social and not especially pretty but she knows just about everything there is to know about fine antiques.

Oscar Hauptmann dies when Margaret is 24. It is 1946.

Margaret Hauptmann falls in love with Stephen Hughes and they marry. Stephen is a painter. He is unconcerned with Margaret's wealth. Over time, however, Stephen becomes more conscious that his art will never bring in much money and he enrolls in architecture school. Her marriage to Stephen begins to fall apart around the time their son Daniel is born. Margaret and Stephen stay together for Daniel's sake. Stephen's drinking drives a wedge between him and his wife.



One day, on a family outing to Skagit Valley, Stephen and Daniel leave Margaret in the tulip fields and drive to a nearby store. There is an accident and Daniel is killed instantly. Two years after the accident, Stephen Hughes leaves Margaret.

Margaret begins her life as a recluse in the mansion. She is alone among her treasures.

Chapter Six: Yin/Yang

Wanda Schultz moves into Margaret's mansion. At first the two women do not see much of each other because Wanda works. Margaret notices that Wanda is extremely quiet. What Margaret really wants is for someone to bring life back into the house.

Margaret does not care for Stephen's second wife, Marita. Marita (Kopplemeyer) Hughes is alarmed that Margaret has taken in a boarder and threatens to tell Stephen. Marital and Stephen Hughes had an affair two years before Margaret and Stephen divorced.

Wanda offers Margaret two tickets to the play she is working on. Margaret has not been to the theater in years and wonders who she will take to the play.

Wanda explains the concept of yin/yang to Margaret, who has a hard time keeping a straight face.

Stephen calls Margaret and chastises her for taking in a boarder. Margaret suddenly drops the telephone and her teacup. She lies and tells Stephen that she has yet to receive the test results from Dr. Leising.

After Wanda goes to bed, Margaret remembers Daniel. She remembers that after Daniel died, she lost track of friendships that once meant something to her.

Chapter Seven: Margaret's Dream, Part One

Margaret has a recurring dream in which she, Stephen and Daniel are riding together in a car, plane, boat, or some other conveyance. In this particular dream, the three of them are sitting in the middle of a huge saucer. The part of the saucer where Stephen and Daniel sits breaks off suddenly and falls out of the sky. Before the conveyance splits in two, Margaret notices that she, Stephen and Daniel are always happy. At the same time, Wanda Schultz dreams that she is making love to Peter Hartzell.

In another part of the city, a man tries to read a Dashiell Hammet novel but cannot keep his eyes off of a photograph featuring a young girl in a bowling alley whose eyes are as big as saucers.

Chapter Eight: Going to Tex

Margaret's dead mother, Cassandra, becomes part of the narrative in this chapter. Cassandra's ghost and Margaret converse regularly.



Margaret offers Wanda the use of her car. Margaret says that she is not comfortable with Wanda riding her bike in the city late at night.

Over the telephone, Dr. Leising tells Margaret that he wants to treat her tumor with chemotherapy or radiation. Margaret refuses treatment but agrees to meet with the doctor to discuss the matter in purpose.

Margaret sees her mother sitting at the kitchen table, cheating at solitaire. Margaret thinks she sees someone else as well but cannot quite make out who it might be.

Chapter Nine: Living Arrangements, 1972

Wanda reminisces about living with the Schultzes. When Wanda moves in with Maureen and Artie, Jacqueline Kennedy Schultz has a room to herself. Her seven brothers share one room. Jacqueline is none too pleased with having to share her room with Wanda. Wanda eventually devises a plan to get herself out of Jacqueline's room. She convinces the seven Schultz boys to allow her to sleep in the extra bunk-bed in their room. Wanda also becomes the peacemaker in the Shultz home, even though her heart is broken over being abandoned by her mother and father. Wanda has always "felt like a guest in someone else's life" (90).

Chapter Ten: The Hotel Orleans

In a note, Wanda tells Margaret that she will have to think about Margaret's offer to let her borrow the car. Margaret listens as Cassandra criticizes her for giving Wanda a ride to work.

Margaret agrees to hire a live-in nurse. After her doctor's appointment, Margaret Hughes goes for a walk in downtown Seattle - something she has not done in years. Margaret goes to the Hotel Orleans where she and Stephen spent their honeymoon in 1958. She meets Mr. MacPherson, a valet. MacPherson remembers Room 317, the room where Margaret and Stephen spent three days. Margaret becomes somewhat confused during her conversation with Mr. MacPherson, and he suggests that she have breakfast at the hotel. As she leaves the Hotel Orleans, Margaret realizes that she would like to stay and talk to Mr. MacPherson a little longer. MacPherson tells Margaret to call him Gus.

At tech rehearsals, Wanda is entirely in her element. Her assistant, Troy, tells Wanda that her mother dropped by. Wanda asks Troy for a description of the woman. It turns out that Margaret brought Wanda a piece of cake from the Hotel Orleans. Wanda and Troy share a sexually charged moment.

Chapter Eleven: Wanda Gets Wings

When Wanda comes downstairs the next morning, Margaret is on the phone. Margaret is making arrangements to have dinner and go to the theater with the other person on the phone. Wanda guesses the other person must be a man. Margaret is positively



giddy. Margaret hands over the car keys to Wanda and tells Wanda that she may use the car for as long as she likes.

Wanda is slightly concerned when she notices that Margaret is in some kind of pain.

Chapter Twelve: Opening Night

Margaret and Gus MacPherson attend the opening night of *A Taste of the Poet* by Eugene O'Neill. Margaret meets Troy, Wanda's assistant. Margaret tells Troy that Wanda is an orphan. Margaret thinks to herself that there is something very likable about Troy. Wanda is nowhere to be found after the performance and Margaret finds Wanda crying in a bathroom stall. Margaret finds a photograph in Wanda's backpack of a woman bowling while a little girl watches. While waiting for Wanda to come out of the bathroom stall, Margaret has a brief conversation with her dead mother. Wanda finally exits the bathroom stall and splashes cold water on her face. Before the two women leave the bathroom, Margaret gives Wanda her mother's pearl earrings.

Later, Margaret tells Gus MacPherson that she would like to learn yoga. They share their first kiss. Margaret muses with delight that opening the door to Wanda Schultz means that she is opening the door to her life.

Chapter Thirteen: The First Breaking

Margaret asks Wanda to help her with a project.

Cassandra Hauptmann is surprised to hear that Margaret kept a diary as a young girl.

Margaret tells Wanda that Wanda may decorate her room in any way that Wanda sees fit.

Cassandra promptly goes to the attic to search for Margaret's diary which is hidden underneath a floorboard.

Margaret begins the project by breaking an expensive dinner plate. The plate is part of Margaret and Stephen's wedding china. For a moment, Wanda thinks that Margaret Hughes has taken leave of her senses. Then Wanda agrees to help. Wanda and Margaret manage to smash all of the wedding china as well as an Italian biscuit canister. Wanda and Margaret drink champagne and talk briefly. Wanda tells Margaret that she grew up with seven male cousins. Margaret decides to call Wanda Tink instead of Wanda. Margaret suggests to Tink that they take in more boarders.

Chapter Fourteen: Detective Lorenzini

Wanda awakens to a meal of coffee and a tuna sandwich before heading to the theater. Margaret asks Wanda to help her write another ad for a second boarder.



At the theater, Wanda decides to have a talk with Troy about the sexual tension between them. Troy quotes Shakespeare and they never have the talk. Wanda is smitten with Troy.

After tech rehearsal, Wanda goes to a park at the top of Queen Anne Hill and thinks about finding Peter.

Wanda has developed an alter-ego named Detective Tink Lorenzini. The character is based on the actress who played Chan Parker in the Movie Bird. Wanda changes into "a black dress, silk stockings and high-heeled shoes" (147). She also puts on a black page-boy wig and cat-eye glasses. She pulls out a map and decides where her search for Peter will begin.

Wanda has mapped out all of the record stores in Seattle that sell vintage jazz. Peter loves vintage jazz. Wanda figures Peter would probably visit one of the record stores between the hours of 11pm and 2am.

Wanda enters the first store and introduces herself to Dermot, the counter clerk at Blissed on Bop records. Wanda shows Dermot a bogus Seattle Police Department badge and shows him a sketch of Peter. She tells Dermot that SPD is looking for Peter because he is a robbery suspect. Dermot says that he does not recognize Peter. Wanda then hands Dermot a fake business card and instructs Dermot to call her if Peter shows up.

Chapter Fifteen: Acting Lessons and Interviews

Margaret begins interviewing prospective boarders. Wanda thinks it is strange that all of the applicants are registered nurses. Margaret decides not to clean the patio. She decides to leave the shattered china there in an attempt to better evaluate the applicants based on their reactions to the mess she and Wanda made. Wanda and Margaret meet Susan Meriweather, a pediatric nurse. At the moment, however, Susan is a Nanny. Susan arrives at the mansion with her three charges in tow. Ethan, Olivia, and Zachary's parents are moving the family to New York and will not be taking Susan with them.

Margaret tells Wanda that she is considering finding another boarder to do repairs and general handyman work around the house.

Susan Meriweather becomes the second boarder in Margaret's house.

Shortly thereafter, Gus MacPherson moves in as well. He and Margaret begin sharing a bedroom.

Wanda continues her search for the illusive Peter Hartzell. She continues writing her affirmation.

Chapter Sixteen: A Stage Manager on Easter, 1997



Margaret hires Bruce Katz, the cook/caterer she met on the opening night of Wanda's play. Margaret's mother is happy to hear this, as Margaret and Wanda are not much for cooking.

It is closing night of the play and Wanda feels sad to be saying good-bye - especially to Troy. Troy walks Wanda to her car after the performance. Neither of them will attend the cast party. Before he leaves, Wanda tells Troy to wait. She changes into her Detective Tink Lorenzini disguise and tells Troy about her quest to find Peter. Wanda and Troy share a passionate kiss before going to Stan's Jazz Records in Greenwood. At the record store, Wanda tells Troy not to blow her "cover." Troy agrees. Once inside, however, however, Troy decides to join the fun by pretending to be Detective Lorenzini's partner. Wanda becomes extremely upset and they leave the store.

As they are about to climb into the car, Wanda sees a man she believes to be Peter walking away from the store. She rushes into the street and is hit by a car.

Chapter Seventeen: Margaret's Dream, Part Two

Margaret dreams that she and Wanda are in the Children's play *The Little Engine that Could*. Soon, the stage turns into the French countryside. Suddenly, Wanda is a girl of about eight or nine wearing a too-big black dress. Margaret speaks French to the people standing beside the train tracks. Stephen is the conductor who comes to collect their tickets. The scene changes once again and Margaret is standing in front of a large audience. Daniel and Wanda sit beside one another. Margaret is back on the train, looking out the window at a carload of children on the opposite side of the tracks. The expression on the children's faces turns to terror and Margaret tries to leave the train car but she cannot. The children across the tracks scream that they are going to "the factory" (175). Margaret hears an explosion and collapses in her seat, only to find that the seat cover is made from human skin.

Gus wakes Margaret from her dream, saying that they must go to the hospital because something has happened to Wanda.



Part Two

Part Two Summary

Chapter Eighteen: Bowling Alone

In the beginning of this chapter, the narrator says that he is looking for his wife. The speaker is someone who travels alone from city to city. The speaker is especially fond of William Butler Yeats, whose collected works he carries with him wherever he goes. The speaker mailed a postcard to Chicago once.

Chapter Nineteen: Bowling Together, 1959 - 1969

This chapter centers on Michael Francis Joseph O'Casey, Wanda's father. Michael O'Casey loves bowling alleys. One night, Michael and his college roommate Jerry O'Connell are in the bowling alley and Michael notices a young woman a few lanes away. Michael and Jerry are students at Northwestern University. Michael is writing a thesis on Yeats. He immediately falls in love with Gina Lorenzini. There are warning signs that Michael O'Casey fails to notice - not the least of which is the way Gina drinks. Michael and Gina begin seeing one another socially but not romantically.

When Michael and Gina have sex for the first time, it is in Gina's darkened apartment. When Gina leaves the room to get wine, Michael turns on a lamp and is surprised to see a roomful of Gina's self-portraits. Michael notices that in all of Gina's paintings, she has a tortured look on her face.

Michael takes Gina to meet Maureen, Artie, and three of their soon-to-be-four children.

Soon, Michael's grades begin to suffer and he loses his scholarship to Northwestern. Michael asks Gina to marry him. Gina agrees, but is emphatic about not wanting children. Gina is a devout Catholic. Two months later, they are married. At first, they live in Gina's apartment. Michael works as the manager in a bowling alley. He takes one university class each semester and continues working on his degree. Gina becomes pregnant and destroys all of her canvasses. She drinks less, but fails to connect with the new baby. Michael ends up quitting school to care for Wanda and Gina begins to drink heavily again.

After Gina breaks four year-old Wanda's arm, Michael begins taking Wanda to work with him.

One day, Michael takes a photograph of Gina bowling while Wanda looks on. He orders two prints of the photo. Subsequently, Gina leaves Michael a note, apologizing or being a "rotten evil mother" and then disappears. Michael leaves Wanda with Maureen and leaves to look for Gina. Before leaving, he puts one copy of the bowling alley photograph in Wanda's suitcase. Michael O'Casey knows he will never find Gina, but he keeps searching because it is his punishment.



Chapter Twenty: Nothing Like South Pacific

M.J. Striker enters the narrative. Rudy Hahn manages Aloha Lanes. The bowling alley has seen better days. Rudy is eager to give M.J. a job and M.J. tells Rudy that he will stay around for at least six months.

Chapter Twenty-One: The Origins of the Hawaiian Shirt Collection

Irma Kosminsky gives M.J. Striker a Hawaiian shirt. Irma is a regular customer at Aloha Lanes. M.J. accepts the shirt, but does not wear it. This upsets Irma, who invites M.J. to dine with her and her husband Sammy. After dinner, over black coffee and Oreos, Irma Kosminsky tells M.J. about escaping Europe in 1942 during WWII. The only thing that Irma brought with her is a teacup. Irma's first husband, Albert, and her daughter Lucie both dies in concentration camps during the war.

Sammy Kosminsky dies just weeks after their dinner. M.J. wears the Hawaiian shirt in memory of Sammy.

Irma stops coming to Aloha Lanes to bowl and M.H. begins to worry. He talks to Rudy Hahn about. M.J. goes to Irma's apartment. She tells M.J. to go away but he enters the apartment anyway and makes coffee. Maurice, Irma's three-legged deaf cat, leads M.J. to the bathroom where M.J. finds Irma's hair coloring kit. M.J. dyes Irma Kosminsky's hair "Luscious Mango" (209). M.J. stays at Aloha Lanes. He and Rudy Hahn undertake a successful revitalization of the bowling alley. Business improves and Aloha Lanes gets the boost it needs. M.J.'s collection of Hawaiian shirts grows to epic proportions.

M.J. begins to spend more time with Irma Kosminsky. He colors Irma's hair regularly and eats dinner with her four nights a week. Irma tries to convince M.J. to bowl and go to temple with her.

Chapter Twenty-Two: An Atheist on Easter, 1997

M.J. Striker narrates the opening portion of the chapter. He explains his Easter atheist ritual: First he opens a bottle of Irish beer. Then he reads Yeats' poem "Easter 1916" and weeps for his dead countrymen and for Gina and Wanda. M.J. Striker also weeps for himself. Rather than avoid contact with people in the outside world, M.J. Striker puts on his favorite Hawaiian shirt and heads for Aloha Lanes. M.J. is the man Wanda saw outside the record store just before she was hit by a car. M.J. was at the scene of the accident and he recalls seeing Troy crying in the street after Wanda is taken away in the ambulance.

Part Two Analysis

mitzvah



Part Three

Part Three Summary

Chapter Twenty-three: Post-ORIF

This chapter addresses Wanda's experience in the hospital after her accident.

Wanda lies immobile in the hospital. Her body is being cared for by doctors, nurses, and technicians but Wanda's dream-self is in charge of her internal landscape. For a time, Wanda dreams that she is an actress who is miscast over and over again. In each flawed production, Wanda finds that she is completely out of her elements. The sets are too small; the lighting is all wrong; there are no stagehands to help. The audience seats are empty.

Eventually Wanda comes out of the coma and begins her conscious recovery. The entire time Wanda is in the hospital, either Troy or Margaret is by her side.

Wanda Schultz hangs a sign around her neck which reads, "Not deaf. Mute by choice" (226).

Wanda returns home. Margaret, Susan, Gus, Bruce and of course Cassandra Hauptmann are all waiting for her. Margaret and the others move Wanda into a room on the first floor of the mansion to make things more convenient. Since Bruce has been on the scene, the Hughes household has gone totally vegetarian.

Margaret's mother talks about Oscar Hauptmann's indiscretions and his hatred of the Jews.

Margaret smashes an expensive figurine of a bird. As Wanda watches, her face tries to remember how to smile.

In the newly remodeled handicapped-accessible bathroom on the first floor of Margaret's mansion, Wanda O'Casey Schultz considers suicide by Percocet.

Bruce Katz has settled into the new surrogate family very comfortably.

Margaret, Susan and Bruce enjoy a delightful meal when Troy shows up to visit Wanda.

Margaret Hughes knows that she will die soon and she asks Gus if his barbershop quartet would sing at her wake. Margaret tells Gus that she will tell Wanda when the time is right.

Troy visits Wanda. They attempt to make love but Wanda's pain prevents it. Instead, they hold one another until Wanda is nearly asleep. Troy dresses and leaves. Wanda burns her affirmation pages in the fireplace and gives up on ever finding Peter Hartzell. Wanda



begins gluing together the pieces of the wedding china she and Margaret smashed on the patio.

Chapter Twenty-four: A brief History of the Hughes Collection

Wanda wakes up and surveys her surroundings. Actually, she is looking for the Percocet. Margaret brings breakfast and coffee. She tells Wanda that Troy was the one who remodeled the bathroom. Wanda, overcome by guilt and self-pity writes on her yellow legal pad, "Can't stay Here" (239). Margaret becomes angry. This surprises Wanda. Margaret hands Wanda a letter to read. The letter, dated May 5, 1942, is from a business associate of Oscar Hauptmann. It turns out that the majority of Oscar Hauptmann's treasures were confiscated from Jews who died in the Holocaust. Margaret then tells Wanda that Daniel was killed and that after Stephen found out about the origin of the Hauptmann family's wealth, their marriage disintegrated. Wanda finally breaks her self-imposed silence to tell Margaret that she is sorry. Margaret says that she wants Wanda to break all the figurines in the house. Wanda decides to comply with Margaret's request and that suicide can wait.

Chapter Twenty-five: What is Woven

Wanda continues to sequester herself in her room. She has no contact with anyone but Margaret. She still refuses to speak. Margaret notices subtle changes, however, which tell her that Wanda's condition is improving.

Wanda and Margaret set about the task of smashing the remaining treasures in the Hughes collection. Margaret explains the details of each piece, and then the two women make up a narrative about who might have owned the piece. Suddenly, Wanda's imagination comes alive.

Margaret hires Troy to construct an escalator in the mansion. Troy later moves into the house. This angers Wanda and Wanda refuses to speak to Troy at all. Wanda asks Bruce to teach her how to cook and later begins preparations for a mosaic. When Troy suggests helping Wanda with the mosaic, she breaks her dessert dish.

The carriage house is converted into a studio for Wanda. Troy mosaics "a life-sized sculpture of one of [Wanda's] high-heeled shoes" (255). With Troy's help, Wanda creates a mosaic to honor the Jewish children who died in the concentration camp at Terazín during WWII.

Chapter Twenty-six": Artist Glues the World!

One year after the accident, Wanda is modeling evening dresses for Susan and Bruce. Wanda's mosaics are part of a group show at a downtown Seattle gallery.

Meanwhile, M.J. Striker searches for shoeboxes in Irma Kosminsky's closet.



The exhibit is a success. A reporter asks Wanda (who now goes by the name Tink Schultz) if she will do an interview. Wanda fantasizes about Peter coming to the opening.

Wanda introduces Troy as her technical director. Troy later rebuffs Wanda's sexual advances and Wanda becomes upset.

Irma and M.J. go through three boxes of photos and begin to construct Irma's personal archive. M.J. opens up to Irma about Gina's leaving him and how he left Wanda with Maureen and Artie.

Troy gives Wanda a ride home from the gallery and Wanda realizes that she has deep, true feelings for Troy.

Chapter Twenty-seven: Reviews

Margaret goes to the doctor and learns, once again, that there has been no change in her tumor. Margaret refers to her tumor as "The Star".

Tink Schultz, famous artist, is born in the press. Reviews of Wanda's work flood in. Some of the reviews are positive and some are not. The one thing that everyone in the Hughes household is sure of, though, is that Wanda has found her niche. Her mosaics have everyone in the country, if not the world, talking about her.

One evening at dinner, Troy suggests offering classes in mosaic technique. Gus, Bruce, Susan and Margaret all voice their support for Troy's brilliant idea and the Crazy Plate Academy comes into existence.

Word spreads quickly, classes fill up and scholarships are offered for those who cannot afford the cost of tuition. Wanda Schultz was overwhelmed with requests for her work and the Crazy Plate Academy turns out to be a blessing indeed.

Margaret pays another visit to Dr. Leising. "The Star" remains unchanged. Margaret realizes, however, that "The Star" has changed everything about her life.

Chapter Twenty-eight: The Unveiling

One day Barbara Cohen (a wealthy heiress) pays a visit to the Hughes extended surrogate family.

Not recognizing the woman and feeling slightly suspicious of the secretive manner in which Babs C. enters the house, Bruce calls 911. Babs Cohen commissions a great work. With planning, implementation and transport, Wanda, Troy and the volunteers work for over a year on "The Magdalen Kitchen, 1972". When the huge mosaic is finally unveiled, everyone is awestruck.



The "MK" as it is known is an exact replica of Maureen Schultz's kitchen in mosaic. In the installation, Maureen is dressed as a fifteenth-century servant. Babs Cohen is thrilled with the work, which is to be exhibited in museums all over the country.

While Margaret and Gus prepare to attend the unveiling, Margaret experiences severe pain in her head. By this time, Daniel Hughes has fully materialized and he and Cassandra Hauptmann stand at the foot of Margaret's bed. After the unveiling, Margaret collapses. Dr. Leising tells Margaret that "The Star" has begun to grow.

On page 293, the narrator directly addresses the reader, expounding on Wanda's relationship with the objects she uses in her mosaics.

Wanda is angry that she is the last one to be told about Margaret's condition. This time, it is Margaret who sits in the bathroom stall, crying.

Chapter Twenty-nine: Like God in Paris

M.J. Striker and Irma Kosminsky are on the island of Maui. Their vacation is really a service trip sponsored by the Sierra Club. They perform habituation and trail maintenance.

Margaret Hughes, Gus MacPherson and Susan Meriweather are in Paris. One morning, Margaret goes for a walk alone. She is feeling smothered by Gus and Susan's constant vigilance.

Back on Maui, Irma convinces M.J. to introduce himself to Joyce Gallagher. Joyce is an English professor who is writing a biography of William Butler Yeats, M.J.'s favorite poet.

Irma Kosminsky believes that God puts people together in order for good things to happen.

On the way to the Musee Picasso, Margaret begins to feel unwell. She hails a cab and rides to the CDJC and phones Gus, asking that he and Susan meet her there.

Irma convinces M.J. to send postcards to the people at Aloha Lanes. M.J. simply writes a Chicago address on one of the postcards, telling Irma that the recipient will know who the postcard is from.

Margaret convinces Gus and Susan to wait until the CDJC opens. She wants to look around their archives.

Irma finds out that M.J. and Joyce Gallagher have exchanged addresses.

At the CDJC, Margaret is allowed to examine the records cataloging the property confiscated from the Jews, beginning in 1942. Looking through the extensive inventory lists kept by French and Nazi bureaucrats proves exhausting for Margaret until one of the items in her collection is found on the list. She instructs Gus to call home and tell Wanda not to break anything else.



After tracing one of the collectibles to the Sendler family, Margaret falls ill and is returned to Seattle. She refuses radiation and puts her estate in order. It turns out that Mrs. Sendler emigrated to the U.S. after the war and married an American GI. Mrs. Sendler is Irma Kosminsky.

Margaret finally agrees to undergo radiation.

Chapter Thirty: Mrs. K's Last Frame

At Aloha Lanes, M.J. has a verbal altercation with a foul-mouthed fourteen year-old named Roxie. M.J. offers Roxie the opportunity to learn how to really bowl. Irma tells M.J. about her visit to Paris after the war. Irma's old next door neighbor had retrieved Lucie's teacup from the Sendler's apartment. It was the only thing the Nazis did not take. Irma gives the teacup to M.J.

M.J. gives Roxie a two-hour bowling lesson. The next morning, there are five new Hawaiian shirts waiting for M.J. on the front desk at Aloha Lanes.

That afternoon, Irma Kosminsky dies.

M.J. agrees to stay on at Aloha Lanes until Rudy can find and train a replacement. Maurice, Irma's cat, will live at Aloha Lanes from now on.

M.J. tells Joyce Gallagher that he will be leaving Seattle soon.

Chapter Thirty-one: Mannerly Devotion

Margaret's radiation therapy treatments weaken her considerably.

Things at the Hughes mansion have changed significantly. Bruce hires an assistant whose name Margaret can never remember so she just calls him Gaylord.

Susan and Bruce have agreed that they would like to raise a child together. Wanda moves back into her old bedroom. She finally tells Margaret how she became Wanda Schultz.

Wanda's next big art installment is based on the photograph of her mother, father, and herself at the bowling alley.

When Stephen and Marita visit Margaret, she instructs the volunteers to give Stephen and Marita something to break.

M.J. prepares to leave Seattle after Rudy hires a decent replacement. He gives away or sells everything he owns except for the things Irma Kosminsky leaves him.

Sylvie (from the CDJC) calls Margaret and tells Gus that Irma Kosminsky (the former Mrs. Sendler) lives in Seattle. Margaret Hughes is dying.



As he says his goodbyes to his friends at Aloha Lanes, M.J. receives a call from Irma's lawyer. The lawyer says that someone has something belonging to Irma. Since M.J. is the only person named in Irma's will, it now belongs to him.

Gus tells Margaret that Irma Kosminsky has died but that her friend will come to the mansion the next day. The next day is Thanksgiving.

Margaret lays in bed watches a video of Irma Sandler Kosminsky recounting her Holocaust experience.

Chapter Thirty-two: We Gather Together

Michael O'Casey narrates the beginning of the chapter. He talks about his arrival at the Hughes mansion. Seeing the mansion is somewhat overwhelming for him at first. Michael explains to the reader just what an extraordinary place the mansion has become. The broken pieces of Margaret's vast collection are strewn about the entire place. The chaos is both melodic and moving.

Michael marvels at the fact that before one enters the house proper, one must break something. He enters the house and is surprised to see people everywhere working, cataloging, absorbed in what they are doing - although he still has no idea what that might be. Susan ushers him upstairs to meet Margaret Hughes.

The omniscient narrator returns on page 340.

When Michael O'Casey meets Margaret Hughes, he is taken aback by the brightness of her blue eyes. Margaret and Susan remaining the remaining pieces of Lucie Sandler's tea set to Michael with the exception of the teacup Irma left with him.

Michael has no idea that Tink is really his daughter Wanda.

Michael positions Margaret outside on the patio and takes the tea set from her. Margaret tells him to visit Tink and closes her eyes.

When Michael enters Wanda's carriage house studio, the first thing he sees is a sculpture of his wife Gina entire in mosaic. Wanda has given Gina wings. Wanda invites M.J. Striker to stay for Thanksgiving dinner.

Chapter Thirty-three: Margaret's Dream, Part Three

Margaret Hughes dreams that she and her housemates, as well as Stephen and Marita, are all in a hot air balloon waiting to take off.

In order to make the balloon rise, though, the passengers have to throw boxes out of the compartment. When they discover that the balloon is still not light enough, passengers begin jumping overboard. The passengers are all people from Margaret's past. Each one has a parachute decorated like Margaret's priceless plates. Wanda's



parachute is pure white. Margaret even sees Irma Kosminsky and her daughter Lucie having a tea party.

Margaret's dream is actually her death. When Tink and Michael return to the patio, they know that Margaret has passed on. Everyone has Thanksgiving dinner as planned.

Chapter Thirty-four: Detective Lorenzini Makes the Collar

After Margaret's death, her ashes are divided among the members of the household and put into individual decorative teapots. Troy mixes his portion of Margaret's ashes with grout.

M.J. Striker and Maurice (Irma's cat) move into the mansion. M.J. is the new gardener.

Susan and Bruce's son is born. They name him August (Augie, for short).

Wanda is suspicious of M.J. No one knows anything about him except that he receives a great deal of mail from J. Gallagher in Moscow, Idaho.

M.J. tells Wanda that Troy loves her very much. Wanda balks, saying that she wishes Troy would just go away. Wanda then receives a phone call from Dermot, the clerk at Blissed on Bebop. Peter Hartzell is in the store. Wanda (Detective Tink Lorenzini) instructs Dermot to stall the suspect. Wanda borrows Troy's truck, saying that she is going to get something to eat.

When she finds Peter Hartzell, he is pleasantly drunk and accompanied by a busty (albeit petite) young woman in a sundress. When Wanda calls his name, Peter is surprised to see Wanda but he never asks how she is or how she found him. Peter only talks about himself. Wanda realizes that she is no longer in love with Peter. She finally sees Peter for who he really is - bloated, drunk and old. The sound of Peter's voice no longer soothes or interests her. She tells Dermot that the case has gone cold. Wanda leaves Blissed on Bebop after purchasing a Nat King Cole album.

When Wanda returns to the mansion, M.J. Striker is working in the garden. He is singing a song that Wanda remembers from her childhood. After a short while, Wanda recognizes that M.J. Striker is her father, Michael O'Casey. Troy has known all along that M.J. is Wanda's father.

Troy and Wanda marry. Michael gives the bride away. Gus is Troy's best man. Everyone from Aloha Lanes and the Crazy Plate Academy come to the wedding. Aunt Maureen and all seven of Wanda's male cousins are in from Chicago. Joyce Gallagher is now Michael's special friend. Augie is the ring-bearer. Maurice falls asleep on a table upstairs, but not before rolling over and breaking three very valuable eighteenth-century inkstands.

Part Three Analysis

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Characters

Margaret Hauptmann Hughes

Description

Wanda O'Casey Schultz

Description

Michael Francis Joseph O'Casey

Description

Oscar Hauptmann

Description

Cassandra Hauptmann

Description

Gus MacPherson

Description

Irma Sandler Kosminsky

Description

Virginia Maria Lorenzini O'Casey

Description

Stephen Hughes

Description



Daniel Hughes

Description

Susan Meriweather

Description

Bruce Katz

Description

Troy Bridges

Description

Peter Hartzell

Description

Maureen O'Casey Schultz

Description

Jacqueline Kennedy Schultz

Description

The Schultz Brothers

Description

Artie Schultz

Description

Maurice

Description



Joyce Gallagher

Description



Objects/Places

Commedia dell'arte

A kind of theater which first began in Italy during the sixteenth century.

Batmobile

The vehicle used by comic book superhero Batman.

The Tuilleries

A royal palace located in Paris, France.

Fiestaware

Ceramic dinnerware which first became popular during the 1930s.

Hadassah League

An Jewish-American women's volunteer organization.

Sligo

A town located in Ireland.

Alpharetta

A city located in Georgia.

Deus ex machina

Latin for "god out of the machine," the term is used to describe a literary plot device whereby a narrative problem is solved by some sort of coincidence.

Balalaika

A Russian stringed instrument.

Terezin

Formerly known as Theresienstadt, Terezin is located in the former Czech Republic. Terezin was a Jewish ghetto during WWII.

Themes

Fragmentation

Fragmentation as a theme underpins the entire narrative. The characters themselves all represent varying states of brokenness. In Margaret Hughes' case, her personal fragmentation begins when she is a child. Being raised by a doting father and an emotionally unavailable mother results in Margaret's inability to connect with people on a meaningful level. The character's insecurities are compounded when she finds out that her family's fortune comes from property confiscated from condemned Jews during World War II. Margaret experiences an even more profound kind of fragmentation when her marriage fails and her eight year-old son is killed in a car accident. By the time she is diagnosed with a brain tumor, Margaret has become something of a recluse — surrounded by valuable objects which at one time belonged to Holocaust victims. Her only friends are the figurines in her mansion. Margaret's shocking decision to break the collectibles marks the beginning of her efforts to bring together the lost pieces of her inner self. The shattered objects reflect Margaret's desire to put the past to rest.

Wanda O'Casey was abandoned by both of her parents. Wanda comes to view herself as a cast-off, in a way, when her father leaves her with relatives. Wanda's fragmentation comes from a feeling of never quite fitting in. Like Margaret, Wanda's long-term relationship also comes to an end, leaving Wanda wondering about her self-worth and her place in the world. Wanda does not trust anyone to stay and consequently comes to feel that she is unlovable. When Margaret Hughes opens her home to Wanda O'Casey, Wanda is suspicious and it takes the two characters some time to form a lasting friendship.

Gina Lorenzini O'Casey is perhaps the most deeply damaged character in the narrative. Interestingly, Gina's history is never fully revealed. When she enters the narrative, Gina is already tragically tormented and a full-blown alcoholic. Gina's brokenness is something which Michael O'Casey finds incredibly endearing. Gina's fragmentation manifests itself in her self-portraits. At once sinner and saint, virgin and whore, Gina Lorenzini is never able to come to terms with that part of herself which renders her deeply flawed and utterly human.

Similarly, Michael O'Casey is a man in pieces. Like his beautiful but unstable wife, Michael finds that he is shattered as well. When Gina leaves Michael to raise Wanda alone, Michael's heart breaks and his connection to his daughter crumbles. By the time he reaches Seattle, Michael has taken on a new persona in the form of M.J. Striker — a man who comes from nowhere, dresses all in black, and shuns relationship with others. Michael's breakage forces him to traverse the country looking for his figurative other half in the form of Gina.

Margaret Hughes, Wanda O'Casey and her father Michael all manage to survive and overcome their inner fragmentation by becoming part of a loving, supportive surrogate



family. Each of them move through periods of self-indulgent isolation marked by the loss of important people and inconsistent relationships. What distinguishes Margaret, Wanda and Michael from Gina is a willingness to allow their brokenness to deepen their understanding of what it means to forgive and reconcile themselves with the past.

Atonement

Both socially and spiritually, atonement applies to righting past wrongs and bringing resolution to painful situations. In the case of Margaret Hughes, atonement happens when she begins smashing the valuable objects which surround her. In a way, the collectibles symbolize Margaret's self-imposed imprisonment and her connection to a shameful past. The objects themselves are just that — inanimate trinkets which, while valuable in monetary terms, are nonetheless reminders of hatred and the oppression of an entire people. Margaret atones for the sins of her father's unconscionable disregard for the Jews and their plight by smashing the valuable objects. In doing so, Margaret breaks the bond that she once had with her father Oscar and, in effect, returns the objects to those from whom they were stolen. By destroying the objects rather than selling them, Margaret Hughes breaks a cycle of profiting from the misery and degradation of others. Margaret's final act of atonement is complete when she returns the remainder of Lucie's tea set to Michael O'Casey.

On the other hand, Michael O'Casey is a character who seeks to atone for his perceived personal shortcomings. Michael feels extreme guilt after Gina leaves him because he believes that it is his responsibility to somehow save Gina from herself. When Gina leaves, Michael sees her absence as a reminder of his failings as a person. He perceives that he could have, or should have, done more for his tormented wife. In effect, his sin is one of insufficiency as a husband and a man. By extension, Michael O'Casey also fails as a father, as abandoning Wanda only serves to compound the character's feelings of inferiority and emotional impotence. Michael's atonement comes in the form of isolating himself emotionally from others. He bears his anguish alone, reading Yeats and reliving the past. Michael O'Casey is filled with self-pity and self-doubt. It is when he meets Irma Kosminsky that he learns about the concept of Tikkun Olam — fixing the world. His friendship with Irma allows Michael O'Casey to make a living amends. In other words, although he never finds Gina, Michael nonetheless comes to a place in his life where he is able to find meaning by contributing to the well-being of those around him without expectations or conditions.



Style

Point of View

The majority of the narrative is told from the perspective of an omniscient narrator. The only exceptions to this assertion can be found in Chapters 18 and 22, which are partially narrated by Michael O'Casey/M.J. Striker. Also, there is a brief section in Chapter 28 in which the omniscient narrator addresses the reader directly: "She [Wanda] wouldn't want us to be intimidated [...]" (293). By employing the use of more than one narrative perspective, the narrative takes on a fragmented quality which some readers may find disconcerting. However, it can be said that this technique functions to literally "break" the narrative in the same way that Margaret's valuable figurines are broken.

The fragmentation that results from the author's use of multiple forms of narrative address lends itself well to the novel's overall motifs of destruction and reclamation. The narrative itself becomes an object which is cracked and then reassembled. This breaking apart of the narrative is also evident in the periodic insertion of Margaret's dreams. By inserting the dream sequences at different points along the story's trajectory, the reader is able to experience the character's frequent internal breakages as indicators of Margaret's inner (emotional and spiritual) transformation.

Finally, although the omniscient narrator perspective is employed in Chapter 13, the end portion of the chapter reads like an excerpt from a detective novel. In this way, the narrative "plays along" with Wanda's character, Detective Tink Lorenzini. And while this section provides humor, it is also a way to achieve further fragmentation of the narrative proper.

Setting

The novel takes place primarily in the greater Seattle, Washington area. Other locations include neighborhoods in and around the city of Seattle, such as Skagit Valley and the Greenwood section of the city. Mercer Island is also located near Seattle, on the Olympic Peninsula. Narrative action also takes place in Chicago and on the Hawaiian island of Maui.

Other U.S. locations mentioned in the narrative include Alpharetta, Georgia (where Bruce Katz is from) and New York City. Joyce Gallagher, Michael O'Casey's friend, is from Moscow, Idaho.

Paris, France is an important location in the novel, as it is there that Margaret discovers the CDJC archives. Locations in and around Paris are mentioned, such as the Musee Picasso and the Tuileries (a royal palace). Chartres, another city in France, is mentioned as the site of an impressive mosaicked house.



Secondary locations are Terezin (in the former Czech Republic) and Auschwitz (a concentration camp in Poland) - both of which are known today as sites of atrocities during the Holocaust. and Susan Meriweather is from Manchester, England. Michael O'Casey is from Dublin, Ireland and Margaret's father, Oscar Hauptmann, is from Germany. The "sea cliffs" of Sligo are also mentioned. Sligo is a town in Ireland.

Language and Meaning

The novel is 368 pages in length. A brief Prologue precedes the narrative proper. *Broken for You* is divided into three parts and is comprised of thirty-four chapters in all. The chapters themselves vary in length. Part One consists of Chapters 1 - 17. Part Two is made up of Chapters 18 - 22. Part Three consists of Chapters 23 - 34. Furthermore, at just thirty-eight pages in length, Part Two is the shortest section. It is interesting to note that the chapters in Part Two are all devoted to the Michael O'Casey/M.J. Striker character. As mentioned in the notes pertaining to Perspective, the placement and subject matter of these chapters lends to the novel's overall "broken" quality.

All of the chapters have individual titles, thus giving the reader an idea of what is to follow. Many of the chapters are also dated. For example, Chapter 9 is entitled, "Living Arrangements, 1972".

The novel's progression is linear for the most part, and departures from the linear path are clearly indicated by way of the chapter headings.

Chapters 7, 17 and 33 are Margaret Hughes' dream chapters. The placement of these chapters is significant on more than one level. In one respect, Margaret's dreams indicate the character's internal changes. By extension, these dream episodes also mirror the effect of Margaret's external choices and circumstances on her subconscious mind. Finally, the dreams do the work of resolving Margaret's emotional conflicts and give the reader an opportunity to "see" the way in which her mind makes sense of Margaret's life.

Structure

The novel is written in English. On occasion, Margaret Hughes speaks French. Yiddish and Hebrew words are also used in the narrative. For example, Irma Kosminsky uses the word "mitzvah" (good thing) on more than one occasion. The word "menorah" is used as is the word "yarmulke" and "challa". At one point, Irma refers to M.J. Striker as "boychick" which is a term of endearment. The term "Shoah" is used by Barbara Cohen to refer to the Holocaust.

As Detective Tink Lorenzini, Wanda Schultz uses police jargon when she refers to Peter Hartzell as a "suspect" in a "B& E" (breaking and entering).



At several points in the narrative, medical terminology is used. Dr. Leising uses words such as "ventricle," "cistern," "prognosis" and "astrocytoma." The title of Chapter 23 is "Post-ORIF". The acronym ORIF stands for "open reduction with internal fixation".

Additionally, words associated with mosaic-work are also used in the narrative. Wanda and Troy use words like "grout" and "tesserae" to refer to materials and processes used in the making of mosaic.

Margaret Hughes, the daughter of an antiques dealer, uses jargon related to the objects in her collection.



Quotes

"The light does not beautify what is already beautiful" (Prologue, Page 1).

"As far as Margaret was concerned, whatever dim hope had remained for the Thanksgiving holiday had vanished completely with the advent of televised football" (Chapter 1, Page 16).

"It had been years since [Margaret] had allowed herself unrestricted conversation with another living person" (Chapter 1, Page 17).

"[Wanda] felt intensely grateful to be moving into a place that was noisy with someone else's history" (Chapter 3, Page 25).

"[Wanda had] never seen her own mother pour anything at breakfast time besides shots of scotch" (Chapter 4, Page 40).

"If Margaret had been inclined to talk about her childhood, she would have said that it lasted far too long - until 1946 to be exact, when an old man came into her father's shop and put a curse on her family" (Chapter 5, Page 45).

"What [Margaret] desired deep down was someone who could whip up the stagnant currents in the house so thoroughly that they would never completely still. And only little boys could do that" (Chapter 6, Page 61).

"To Wanda, the soapsuds represented rare, biologically complex life-forms that were unique to the Schultz kitchen, visible only to herself and to Aunt Maureen" (Chapter 9, Page 86).

"Margaret felt a need to express a sense of sympathy and connection - even though Wanda couldn't see her, of course - so she continued to study Wanda's feet in hopes of gaining further clues as to her state of mind" (Chapter 11, Page 115).

"[Wanda's] need to find Peter was not superfluous or trivial. It was an injunction, a genetic imperative. It felt like a medical condition" (Chapter 14, Page 146).

"People have good instincts when it comes to certain things. In their hearts they're afraid that loneliness, like tuberculosis, can be contracted, and you look contagious" (Chapter 18, Page 179).

"The enormity of Margaret's kindness engulfed [Wanda], not as a comfort, but as a shroud" (Chapter 23, Page 229).

"'The dead,' Margaret thought. 'They can be so loud'" (Chapter 29, Page 311).

"You can never be sure: All objects in the Hughes house have to have meaning, and if their past is not known, stories are invented" (Chapter 32, Page 337).



Topics for Discussion

Why does Margaret give Wanda the nickname "Tink"?

Why is Wanda disappointed when she finally finds Peter Hartzell?

What is the source of Oscar Hauptmann's wealth?

Why do Clarissa and Oscar Hauptmann divorce?

What prompts Margaret to go to Paris?

Why do Margaret and Wanda begin smashing the collectibles?

Explain the significance of "Margaret's Dream, Part Three" (pages 346 - 350).

What is the motive behind Margaret's taking in boarders?

Why does Wanda choose to stop speaking?

In which chapters does the narrative perspective shift from omniscient to character-centered? What effect does this have on the overall narrative?

Discuss the shift in narrative voice in Chapter 14, "Detective Lorenzini". How does this shift affect the action it describes?

Explain Wanda's use of an alter-ego. Why does the character wear a disguise when she goes to look for Peter?

Discuss the function of coincidence as it applies to the narrative. Describe the ways in which accidental meetings function to further the plot.

Examine the similarities between Wanda Schultz and Michael O'Casey. What characteristics do both individuals share? Use examples from the text to reinforce the argument.

Explain the significance of the phrase "Tikkun Olam" (273) and the way it plays out in the narrative.