

Eva Study Guide

Eva by Peter Dickinson

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Plot Summary

This novel of speculative fiction tells the story of a young woman's struggle for a sense of self, and for freedom, following the grafting of her identity into the body and mind of a chimpanzee. As Eva struggles to integrate who she was with who she has become, the narrative also explores themes relating to the nature of the relationship between humanity and nature, and the cruelty of scientific experimentation on animals.

The first part of the novel is titled "Waking." Slowly, after a long period of unconsciousness, eleven year old Eva wakes, first for minutes at a time and then for longer and longer periods. Comforted and reassured by her mother, Eva nevertheless experiences increasing unease as she develops the strong sense that in some fundamental way, she is not the person she was. Eventually she catches sight of herself in a mirror, and discovers that her mind is now inside the body of a chimpanzee. As she struggles to find the right way to move, to eat, to think and to communicate, Eva also struggles to find an accepting balance between her own identity and that of the chimpanzee whose mind hers has displaced.

In the second part of the novel, entitled "Living," word begins to spread into the outside world not only of what Eva experienced, but how successfully she has recovered and how happily she is living a new integrated life. All is not as happy as it seems, however, since the press is being fed idealized news stories by the corporation that controls both Eva and the research that gave her a new life, and Eva and her family are having increasingly challenging struggles dealing with what she has become. Among these struggles is Eva's growing awareness of the cruelties being perpetrated on other chimpanzees in the research facility, awareness heightened when she discovers that two other attempts to perform similar integrative surgeries have failed.

Around this time, Eva makes both a choice to help her scientist father in his research into the lives and ways of chimpanzees, and a discovery. This occurs when she meets Grog, a young man determined to free chimpanzees, like those with whom Eva spends time as the result of her efforts to help her father, from what he sees as the controlling, damaging corporate and scientific ethos that, in Grog's opinion, views the animals as essentially worthless. Eva, more determined to establish a closer relationship with her father through helping him in his research, initially resists Grog's pleas for her to help him in his mission. Eventually, though, circumstances lead her to realize that Grog is right, and together they formulate a plan that will enable Eva to lead her chimp companions back into the wild.

Eva and Grog put their plan into action when Eva's father takes her and the other chimps to a tropical island to conduct observational experiments on their behavior. A sudden typhoon disrupts his plans, but enables Eva to fulfill hers. Under the cover of damaging weather, she leads a small group of other chimps to an area of the island where they cannot be seen, heard, or otherwise watched. Eventually, however, Eva and the others are tracked down, not only by Grog and Eva's father, but also by both the corporation that owns the rights to Eva and other corporations eager to exploit her flight



to freedom as well as the growing animal rights movement triggered by coverage of that flight, for profit. Eva, angered by what she perceives to be betrayal and exploitation all around her, fights for her continued freedom, and eventually wins.

The book's brief third section, "Dying," is set twenty years after the events of the previous section. The elderly Eva, near death following a series of strokes, is visited by a pair of friendly human beings who describe for her the troubled condition of the outside world. After they go, Eva is taken by other chimps including her daughter to a private, quiet place to die. There, Eva imagines what life will be like for the generations after generations that will follow her, now that their evolutionary path has been affected by her human influence.



Part 1, Sections 1 and 2

Part 1, Sections 1 and 2 Summary

This novel of speculative fiction tells the story of a young woman's struggle for a sense of self, and for freedom, following the grafting of her identity into the body and mind of a chimpanzee. As Eva struggles to integrate who she was with who she has become, the narrative also explores themes relating to the nature of the relationship between humanity and nature, and the cruelty of scientific experimentation on animals.

"Waking - Day One"

Eva wakes up, slowly and very confused, to the sound of her mother's voice calling to her. As Eva opens her eyes, and as her mother assures her that everything is going to be all right, Eva visits the beach with her parents and their chimps. Meanwhile, her mother explains that the chimps got loose in the car on the return trip home and caused the accident that brought Eva to the hospital, but left her parents and the chimps with just minor injuries. She also says that she can't stay long, and that the doctors are going to put Eva back into her coma, but that she (mother) will leave the blinds open so when Eva wakes up again, she can have a view. Her mother also shows her a keyboard that, she says, Eva will be able to use to tell "the shaper" (see "Objects/Places") what to do. After her mother opens the blinds and goes, Eva wonders whether she had been telling the truth about her eventually being all right (see "Quotes", p. 8), but as she looks at the mirror above her bed that reflects the familiar morning view, she begins to feel better (see "Quotes", p. 8-9). Meanwhile, in another part of the hospital where Eva is being monitored by an older female doctor and a pair of assistants, her mother sits next to Eva's father and takes his hand. The doctor speaks reassuringly to her, and then goes back to watch Eva's image on monitor screens. Eva's father goes with her, but Eva's mother remains sitting "staring at the zone, searching for a signal, the hint of a message".

"Day Six"

Narration describes Eva's habit of playing a game with herself, as she wakes, of figuring out where the sun is. Narration also describes how she's always right. On Day Six, she again plays the game and again is correct, and practices using the keyboard which, among other things, can synthesize her voice (see "Quotes", p. 12). Frustrated with its slowness, she turns on the shaper and switches channels until she finds a program she wants to watch - a children's program based on the story of Adam and Eve. In this version of the tale, each episode of the program is the same - Adam gets himself into trouble and Eve, with her "plant magic," gets him out of it. Again impatient, Eva turns off the shaper and manipulates the mirror to show her the various views of her room, but after a few moments realizes that the mirror is deliberately not showing her the bed where she lies. Her mother comes in, and Eva demands to be shown what she looks like. Her mother uses a personal communications system to speak with the doctors



outside, and Eva is shown her face in the mirror. She recognizes that face as belonging to Kelly, one of her father's experimental chimpanzees. Narration then explains how human over-population drove the vast majority of wild animals into extinction, at first settling for shaper recreations but then realizing they were not good enough (see "Quotes", p. 19). By that point, narration comments, only chimps were left. Narration also describes how Eva's father was a leader in researching chimp behavior, and how Eva was "one of Dad's research projects" as he studied human and chimp interaction. Eventually, Eva's mother explains that after the accident, scientist Joan Pradesh, who had continued her father's research into neuron memory, the science of "what makes you you," had transplanted Eva's identity into Kelly's body. As Eva looks for signs of herself in Kelly's eyes, her mother says that Dr. Pradesh had not wanted to tell her the truth so soon, but because Eva had demanded to know, she felt there was no choice. Eva, now tired, demands to be left alone to sleep (see "Quotes", p. 22).

Part 1, Sections 1 and 2 Analysis

There are several important points to note about this section. First and foremost is its introduction of most of the novel's primary components - its central character or protagonist Eva, its central situation as Eva's identity is transplanted into the body of a chimpanzee, and its central theme of the relationship between humanity and nature. This section also includes a great deal of information, or exposition, about how the book's central situation came into being - or more specifically, the history of the society in which Eva and her family live. Here it's important to note that at the same time as that exposition is offering necessary information, it is simultaneously exploring the book's central theme, as is the central situation. For further consideration of this aspect of the book, see "Themes - The Relationship between Humanity and Nature."

A noteworthy stylistic element of this section, and indeed of the whole book, is the understated approach taken by the author to its more science-fiction like elements - the shaper, the keyboard, and perhaps most particularly, the technology that makes the transplant possible. All these elements are presented in a very matter of fact way, referred to in narration in the same way as another book might refer to, say, a television or a cell phone. For further consideration of this aspect of the book, see "Style - Language and Meaning."

Other important elements include the reference to Eva's history with the chimps, which foreshadows comments later in the narrative that suggest her integration with Kelly was made less traumatic as a result of that history, and the glimpses of the character differences between Eva's parents (i.e. mother concerned with her daughter, father concerned with science). These differences carry through throughout the novel and, indeed, define events in both the plot and the relationships between the characters, particularly when it comes to Eva's relationship with her father (see "Analysis - Part 2, Sections 10 and 11 for further consideration of this aspect of the work).

Finally, for consideration of the relationship between Eva's story and the television program she watches in Section 2, see "Topics for Discussion - Discuss the parallels ..."



Part 1, Sections 3 and 4

Part 1, Sections 3 and 4 Summary

"Waking - Day Seven"

Eva wakes with her first clear recollections of a dream that, on previous wakings, she had only been able to remember vaguely - of wild trees, of sunlight, and of swinging along vines and branches using both her hands and feet. At first, she thinks she must be having dreams from Kelly's memory, but then realizes that Kelly had never actually been in a jungle - or, for that matter, a tree. Shortly after she wakes, Eva is visited by her father who, in his usual long winded, lecturing style (he is, after all, a professor and a scientist) explains that the process of linking Eva's neurons to Kelly's is going to take a long time. After a while, Eva tunes out, as she usually does, contemplating how much closer she is to her mother than to her father and how sure she is that her mother would place her family above anything else. Suddenly she has a question, and asks her father whether Kelly's brain is physically big enough to accommodate Eva's identity. Her father says yes, but then goes into another long lecture. Again, Eva tunes out, drifting off into sleep and looking forward to eating grapes. "Kelly loved grapes," she thinks. "All chimps do."

"Day Seventeen"

Eva again wakes from her dream, this time recalling it in even more detail (see "Quotes," p. 31) and realizing that she has to begin the process of coming to terms with who she now is (see "Quotes," p. 31 - 2). Narration describes how she began to get used to using her arm, and how a young and attractive physiotherapist (Robbo) helps her to move it more effectively. In her breaks from her therapy, Eva reflects on the work she's doing with psychiatrist Dr. Alonso, whom she doesn't really like and who, Eva believes, is flying this situation just as blind as she is. After Robbo goes, Eva lets herself imagine the dream, realizing that she's not dreaming Kelly's particular memories but those of a chimp with "older, deeper memories." Eva realizes that she not only has to get used to being in a chimp's body, but to living with a blended experience of human and chimp, "a new pattern, not Eva, not Kelly - both but one."

Part 1, Sections 3 and 4 Analysis

In this section, key elements of the narrative's plot, or story, are introduced. First and foremost among these is Eva's exploration of how to integrate herself, her ways of doing and feeling and thinking and functioning, with those of Kelly. This exploration continues throughout the narrative and defines much of its action and thematic commentary, as Eva explores how much of her is a chimp, and how much of her is still human. The comment at the end of Section 3, referring to how much Eva is looking forward to having some grapes, foreshadows how, over the course of the narrative, she becomes



increasingly chimp-like. A related element is the way in which Eva's father is increasingly portrayed as interested in her more as an object of scientific research than as his daughter. His perspective is a key component in the complicated, continuously evolving relationship between the two - again, see Analysis, Part 2, Sections 10 and 11.

A third important element in this section is the emphasis placed on Eva's dream of trees, and her contemplation of its nature. She and the book both explore how it might be not so much a personal memory of Kelly's, but what, in this analysis, might be described as a "species" memory, a subconscious manifestation of an ancient experience that somehow seems, in essence, to live in Kelly/Eva's DNA. This idea is not, necessarily, as unlikely as it might sound at first. Contemporary scientific explorations of the human experience suggest that certain aspects of that experience are "hard wired" into the DNA of the entire human race - the "flight or flight" impulse, the self-preservation impulse, the instinct to procreate. In that context, it's not too far of a logical jump to imagine that such hard-wired, instinctive attitudes and perspectives might not extend into a kind of dreamed, sub-conscious, species-specific memory such as that possibly experienced by Eva here and throughout the narrative.



Part 1, Sections 5 and 6

Part 1, Sections 5 and 6 Summary

"Waking - Month Two, Day Nineteen"

Eva, now able to move about freely, gets out of bed and sits in her mother's lap where her chimp-habit of grooming others (i.e. pulling parasites out of their hair) momentarily asserts itself. Eva stops, however, when she senses her mother's discomfort. Eva's mother reveals that all the research and procedures associated with Eva's transformation were paid for (sponsored) by SMI, the company that manufactures shapers and which, as part of their financing agreement with Dr. Pradesh, intends to produce as many documentaries about, and commercials with Eva as possible. Eva, who communicates through her keyboard and its voicebox (see again "Quotes," p. 3), reluctantly agrees, realizing that she is about to become both famous and a curiosity. She suggests, half-jokingly, that if she gets tired of all the attention she can just disappear into The Pool (the collection of research chimps used by her father), but that idea makes her mother even more uncomfortable. So does the idea of sewing clothes for Eva that are very different from the sort of little girl clothes she used to take such pleasure in making. Eva realizes just how difficult this situation is for her mother (see "Quotes," p. 44).

"Month Two, Day Twenty Five"

Eva, now dressed in a pair of overalls with a logo of one of SMI's products sewn onto a pocket, gets ready to leave with Robbo for an important day, worrying about how well she's speaking (see "Quotes," p. 45). Now able to walk on her own, she and Robbo make their way through a maze of new equipment to a play area. On the way, Eva hears a sound that she recognizes as a chimp cry of loneliness and confusion. Robbo explains that there have been several more chimps brought in to the medical facility so that Dr. Pradesh can continue her experiments. Eva somberly realizes that this was inevitable (see "Quotes," p. 47) and worries a bit about the chimps being experimented on. She arrives at the play area and starts to play, but has a bit of trouble working in her new body after being used to her human body for so long. She is also introduced to shaper host/scientist Dirk Ellan, and is amused to notice that other males in the group (her father and Robbo included) behave towards him as male chimps behave towards their leader. Eva then starts playing, cameras filming her as she does. At one point, Ellan does an interview, Eva answering through her keyboard and speaker and, the whole while, intuiting that in spite of his superficial charm, he's actually nasty. At one point, he comments that she used to be a pretty girl, and asks whether she misses that. She responds by saying she's pretty now, by giving him a big kiss (see "Quotes," p. 52), and by saying she's both a young woman AND a chimp ... and that she likes it.



Part 1, Sections 5 and 6 Analysis

This section continues to develop the primary plot, Eva's exploration of the relationship between her human and chimp sides. It becomes clearer than ever here that her chimp side is becoming more and more apparent (i.e. Eva grooming her mother, being able to play on the playground-like apparatus in a way she couldn't before), and more dominant. Here it's interesting to note how, without actually saying so, the narrative portrays personal identity as a product as much of physical being, habits and practices as of emotional and intellectual processes. The portrayal of Eva/Kelly's instincts, in fact, which suggests that there is a great deal of physiological habit and attitude encoded in DNA, supports the previously discussed idea that there also is a mental/spiritual encoding (i.e. Eva's dreaming Kelly's dreams of trees). The idea of what constitutes individual identity is one of the work's secondary thematic considerations, as is the subject of scientific testing on animals. The positive side of such testing is glimpsed in Eva, whose life is enabled to continue as the result of just such an experiment. The dark side of such testing is first glimpsed here in the half-heard cries of one of the other test-subject chimps. For further consideration of this aspect of the book, see "Themes - Scientific Experimentation on Animals."

As the first section of the book draws to its close, it simultaneously builds to a climax of sorts - the interview/confrontation between Eva and Ellan. The event functions on two levels. First, and as previously mentioned, it is the climax (i.e. point of highest emotion) in this first section, the point to which the narrative to this point has been building and from which the plot moves in a new and different direction. On another level, the confrontation can also be seen as both a manifestation and a foreshadowing of the kind of curious, semi-repulsed, sensationalistic attitudes encountered by Eva throughout the narrative. These attitudes, here and later in the work, provide a significant obstacle for Eva as she struggles to both discover and maintain her personal, albeit blended, identity - again, see "Themes - The Nature of Individual Identity."



Part 2, Section 1

Part 2, Section 1 Summary

"Living - Month Four, Day Twelve"

Now living at home with her parents, Eva and her mother settle in to watch Dad appear on Ellan's program. As she crawls into her mother's lap, Eva senses that her mother is still uncomfortable, and attempts to reassure her. Eva's mother says she'll try to get used to the situation. Ellan's program begins with filmed documentation of Eva as she was before the accident, of the accident itself, and of Eva's first days in the hospital. Eva's mother shuts her eyes and asks Eva to turn off the sound. Eva continues to watch, fascinated to see both who she was and who she has become. She is also impressed by both her father and Ellan. Soon after the program begins, a large and aggressive crowd of reporters arrives at the apartment, seeking an interview. Attempts to chase them away fail, and Eva's mother telephones a message to Eva's father to warn him. A short time later Eva's father arrives, accompanied by a pair of security guards who push the shouting reporters out of the way, and by Jane Calloway, a lawyer for SMI who explains that in future, the press could be avoided if the family signs an exclusive agreement to have their story told only by affiliates of SMI. As her father listens eagerly, and her mother listens warily, Eva realizes there is a fundamental question that hadn't been asked - who, she says through her keyboard, does she belong to? Ms. Calloway explains that legally, Kelly the Chimp belongs to The Pool, which in turn is the property of SMI. This means that it could be legally argued that so is Eva. Meanwhile, Eva's mother reads the agreement proposed by SMI, and then summarizes it for Eva, asking if she's comfortable with the exclusivity of its terms. Eva agrees, but adds that she would not agree to this or any future agreements if there was any reference to "ordinary" chimps being property. Narration describes how Eva's father seems to think this is a silly point, but Ms. Calloway agrees. The contract is signed, and Ms. Calloway leaves, the power of the just signed agreement chasing away the reporters. Eva goes to bed, wishing she could sleep in a basket instead of her bed, hearing her parents argue, and later, snuggling with her father as he watches the recorded program (see "Quotes," p. 72 - 73), which ends with Eva's kiss but not her comment about being happy she was a chimp.

Part 2, Section 1 Analysis

There are several interesting elements to note in this section. Among them is the way Eva's pre-integration physical appearance is portrayed relatively briefly, almost in passing. This can perhaps be seen as another manifestation of how Eva is becoming ever more chimp-like, a situation that manifests again as this section draws to a close (i.e. with Eva's comment on wanting to sleep in a basket, like a chimp, rather than in a bed). Another important element is the intensification of SMI's presence in Eva's life, symbolized and embodied by the efficient, calculating Jane Calloway. Her presence and



representation of SMI's interests, not to mention the agreement she proposes, awaken echoes of what many analysts and commentators, referring to contemporary culture and society, see as an increasing de-individualization of humanity in favor of supporting and sustaining a corporate, profit-driven, exploitative mentality. A related element is the book's continued emphasis on / interest in the darker side of animal testing, here manifesting in discussion of whether Eva and other animals can, or should, be considered "property." Meanwhile, another echo of contemporary society / culture can be heard in the presence of the press, which can be seen as being similar to how the press conducts itself in contemporary, celebrity-crazed culture. Then there is the section's final narrative comment, referring to how Eva's kiss is left in the news story while her comment about being happy about the transplant is cut. For further consideration of this moment, see "Topics for Discussion - Discuss the implications of ..."



Part 2, Sections 2 and 3

Part 2, Sections 2 and 3 Summary

"Living - Month Six, Day Two"

Narration describes the sudden fame experienced by Eva and her family - how uncomfortable her mother is about it, and how her father seems to be blossoming. She starts going to school, and is treated quite casually by both her teachers and her friends, although she does feel overwhelmed by the constant presence of so many people (see "Quotes," p. 76). One day, she has such a strong surge of feeling lost that she bursts free of her friends and races up a nearby statue, and realizes that she has been driven by some of Kelly's lingering instincts (see "Quotes," p. 79). Later, at dinner after her father has returned from a lecture tour, conversation turns to his continuing research - how there have been large numbers of human volunteers and how there are not nearly enough chimps (referring to one, Cesar, who is almost ready for surgery). During conversation, in which Dad becomes more excited and Mom becomes more uncomfortable, Eva realizes that they've had extensive conversations about her future, including what might happen if she has babies. She notices that while her father is discussing genetics, her mother is becoming more uncomfortable, increasingly so when Eva speaks of living in her father's Reserve (his section of The Pool). She realizes that she's being manipulated and has a temper tantrum, breaking dishes and furniture. Her father pulls out a stun gun, like those they use to subdue chimps in The Reserve. Eva knocks it away from him, barely restrains herself from rampaging even further, and clearly states that the chimp side of her identity is one that both her parents, particularly her mother, will have to get used to.

"Month Six, Day Ten"

Eva waits, in a metal tree in the Research Section of The Reserve, for other chimps to arrive. Narration describes how an abandoned factory has been turned into this research facility, supervised by Eva's father. Eventually, a group of chimps distantly related to Kelly, who had been taken from the group for research purposes when she was a child, arrives. They settle some distance from Eva, who eventually makes her way to their vicinity. She lures the youngest chimp, Abel, into play and the oldest chimp, Beth, who Eva thinks almost recognizes her/Kelly, into inspecting her. After Beth leaves, a younger chimp, Lana, Kelly's sister, comes over, and they groom each other (see "Quotes," p. 94). At home, Eva is aware that her mother's apparently casual questions about how the day went conceal an angry edge. She is also aware that in concealing Eva's eagerness and determination to help in her father's research by seeing whether she could teach the other chimps to tie knots, she is drifting away from her mother (see "Quotes," p. 95).



Part 2, Sections 2 and 3 Analysis

The first point to note about this section is how the narrative attempts to contrast and/or balance what might be described as the repressive corporate and scientific reactions to Eva with the more down to earth, open, humanity-oriented reactions of her friends and teachers at school. There is, however, also a significant irony in these latter reactions - specifically, that these most positive experiences are also, on some level, a trigger for the emergence of Eva's more Kelly-like, more animal-like nature. This is a complicated narrative and thematic dynamic - corporate exploitation juxtaposed with human compassion, juxtaposed with Eva's animalistic violent emotions, juxtaposed with her human determination to maintain individual identity, ultimately juxtaposed with a physicalization of the threat to animal well being in general, and Eva's well being in particular, by cold, non-compassionate science. That threat manifests in, and is symbolized by, the stun gun, wielded by Eva's science-oriented father who, it could be argued, is losing his human perspective at the same time as Eva is losing hers (irony of ironies).

On another, more technical level of analysis, the end of Section 2 marks another of the book's mini-climaxes, a high point of emotion that triggers yet another movement of the story in a different direction. Specifically, Eva's entry into the reserve marks her acceptance of the reality of her situation, her embracing, albeit reluctant and conditional, of the reality of what is becoming her identity, and her entering into a new phase of the research-oriented new life that both corporate and scientific interests have forced on her. It could be argued that she is simply making the best of a bad situation. It could also be argued that she makes the choice she does in order to improve her relationship with her father. On the other hand, it could also be argued that in entering the Reserve, she is also pursuing what has become an important goal - enabling the freedom of other chimps from the suffering she, and more importantly Kelly, have had to endure. This aspect of her story comes into play even more dynamically in the following sections.



Part 2, Sections 4 and 5

Part 2, Sections 4 and 5 Summary

"Month Six, Day Eleven"

The chapter begins with a narrative description of the chaos while a commercial is being shot for a shaper broadcast, chaos caused by a rebellious chimp. Eva, seated in her assigned chair, overhears an angry young man complaining about how badly the chimps are being treated. A moment later, she manages to calm all the other chimps down (see "Quotes," p, 105), and the shoot continues. On a break, she has a conversation with the young man, Grog (short for Giorgio) Kennedy, son of the director Mimi Venturi whom he doesn't like very much. Conversation reveals that Grog has no problem relating to Eva in her current form, even to the point of allowing her to groom him. Conversation also reveals his love for animals, his belief that humans are in the process of giving up on researching chimps, and his further belief that chimps had better get used to the prospect of being returned to the wild. Eva suggests that Grog talk to her father, and he becomes excited about the possibility of both talking with him and working with him. Eventually, the shoot finishes, with the chimps, by complete good luck, doing exactly what they were required to do the first time. The excitement of the human watchers agitates Eva, who notices that Grog is "staring at the scene with a look of real hatred." She reminds him to call her father, and goes to her dressing room.

"Month Eight, Days Four and Six"

Eva watches how Grog quickly makes friends with both her parents, treating each in exactly the right way to get them on his good side. She also notices how well informed he is about the ways of chimps and of her father's projects, and resolves to watch him carefully. One day, he gets permission to take her to the studio for a commercial shoot, instead of having her bodyguard do it. But instead of taking her straight to where the commercial is being shot, he takes her to a highly secured part of the same building where he shows her a shaper video of the jungle in a country called Cayamoro. He tells her again that humanity is losing interest in itself and in the world (see "Quotes," p. 114), and that chimps will have to learn to function in the wild. When she comments that they can't, he tells her that she, and the other surgically altered chimps, including Cesar, will be able to lead, and that he has a plan to release her and the other chimps into the jungle at Cayamoro. As Eva is recalling how happy she felt, and continues to feel, with Lana and the other chimps, Grog, becoming intensely enthusiastic, tells her that, "Nature doesn't like letting species go. She's going to save the chimps if she can," and that's why she let Eva and the other chimps happen. Eva thinks to herself that he doesn't understand and is about to argue, but then realizes that he is so passionate that he WON'T understand, and remains quiet. After dismissing the jungle and showing her the bleak urban life that she faces if she doesn't agree to help lead the chimps, Grog says it's time to go. They should, he says, stay on the good side of his director/mother, adding that they're "going to need her."



Part 2, Sections 4 and 5 Analysis

Several important elements are introduced in this section. First, there is the character of Grog, an animal activist whose attitudes and actions play a fundamental role in helping Eva realize her goal of redefining the attitudes of society towards scientific testing on animals. Volatile and engaging, impulsive and hot tempered, always charming, it could be argued that Grog is somewhat chimp-like himself, perhaps even more so than Eva, whose human capacity for rational thought and self-discipline, compromised as it is by its connection with Kelly's more instinctive nature, enables her to think more practically and effectively than the idealistic Grog tends to do. The second, and related, key element introduced in this section is the idea of the escape plan, the evolution of which underpins much of the narrative's dramatic action from this point on. Elements of the plan are foreshadowed several times in this section, in moments ranging from the interactive video of the island to the closing comments of Section 5, which foreshadow the role played by Grog's mother, albeit an unwitting one, in the enactment of the escape plan.

Finally, this section introduces what might be argued is the narrative's most disturbing element - the idea that humanity is, essentially, giving up on itself and existence. Coming as it does from the perspective of Grog who, it could be argued, has an exceptionally negative view of humanity, the comment could easily be taken with a grain of salt. But later in the narrative (Part 3), conversation between human beings and the dying Eva reveals that what Grog prophesies in this chapter is, in fact, coming to pass; human beings are giving up on existence and leaving the world to nature. This, it could be argued, is the ultimate manifestation of the book's primary thematic consideration of the relationship between humanity and nature. Human beings, it seems, are realizing that in their desperate determination to control nature they have in fact destroyed it, and because they are also a part of nature (an aspect of human existence that, it seems, has become clear to them too late), they are in the final stages of destroying themselves. For further consideration of this aspect of the work, see "Part 3, Analysis."



Part 2, Sections 6 and 7

Part 2, Sections 6 and 7 Summary

"Month Eight, Day Twenty Nine"

On one of her now regular visits to The Reserve, Eva becomes involved in a power struggle between two male chimps (Geronimo and Tatters), and takes the initiative to rescue Lana after she is attacked by Tatters but then quickly withdraws to see what happens. As she continues her observation (see "Quotes," p. 120), narration describes how she is attempting to teach little Abel how to tie knots, and how another young chimp (Sniff) is starting to watch her with interest; he seems to not only know she is different, but also to be wondering why. A short while later, Tatters and Geronimo get into another fight, which they resolve on their own. Beth, however, disciplines Eva, who is, after all, a junior member of the community, for taking too much initiative. Eva leaves through her specially designed exit, but realizes that Sniff has followed her. She realizes she has to discuss the situation with her father, but has "an instinct to keep it to herself for the moment. She didn't know why."

"Month Nine, Day Fourteen"

Eva prepares a recording explaining why she can't help Grog with his plan to release chimps into the wild. Her main reasons are that it's too dangerous and the chimps would never follow a junior member of the community like her. She also tells him news of her life, including the fact that Abel has tied his first real knot. When she visits Grog in the hospital, deathly ill with a disease he caught in Cayamoro, she is surprised to hear that he has changed his mind. The chimps, he says, don't have the necessary strength in their immune systems. He insists that she leave him her tape, and she agrees. She then goes for her regular tests with Dr. Pradesh, who comments clinically that there is nothing to be gained from further physiological testing, since Eva seems to have settled into herself well. Eva is then shown the latest subject of the same transference she underwent - the identity of a boy named Stefan into the body of the chimp Cesar. She is told that the recovery process is not going well, and asks to go in to see what she can do. She discovers that Stefan/Cesar is very slightly responsive to being groomed, but she gets the strong sense that neither Stefan nor Cesar wants to be integrated with the other. When she tells this to Dr. Pradesh, Eva theorizes that her own background, having played with chimps since she was little, enabled her to accept the process more easily. Dr. Pradesh agrees this is likely, and says she'll be looking for evidence to support her theory in the next transference. Eva, deep in a horrified reaction to what she has experienced, realizes Pradesh's experiments are not going to stop (see "Quotes," p. 134), and goes down to Grog to tell him she's changed her mind - she will help him after all.



Part 2, Sections 6 and 7 Analysis

An interesting irony, of which Eva seems to be unaware, appears in this section. Eva, who is becoming increasingly opposed to the use of animals in scientific testing, is in effect doing the same thing to Abel and to Sniff as Dr. Pradesh has done to her and has attempted to do with Cesar - perform experiments on them, in what amounts to enforced evolution, without their consent. It could be argued that Eva's techniques and purposes are in no way as invasive, or as potentially destructive, as those of Dr. Pradesh. But the essential core of both sets of experiments, what might be simply called "what's going on," is fundamentally the same. Does that make Dr. Pradesh right? Does that make Eva wrong? Or does it simply suggest that when it comes to questioning the moral value of animal testing, there is no black or white, only shades of gray? See "Topics for Discussion - In the analysis of Part 2, Sections 6 and 7 ..."

Aside from that, other important elements include the introductions of the named members of the chimpanzee community in the reserve, many of whom play important roles in the following sections of the narrative. There is also the sense that Eva is becoming more and more chimp-like in her actions and attitudes, that her essential nature is becoming less defined by human qualities. Then, in Section 7, there is the reintroduction of the idea that because she had experience and/or relationships with chimps in the past, Eva was more easily able to integrate her identity with Kelly's. Finally, there is substantial movement in the rescue sub-plot, with narrative tension and/or momentum beginning to make itself felt in spite of the fact that in most cases, long periods of time elapse between each section.



Part 2, Sections 8 and 9

Part 2, Sections 8 and 9 Summary

"Year Two, Month Three, Day Seventeen"

Some time later, Grog has recovered substantially, Stefan and Cesar have been placed in a permanent coma, and another human/chimp transplant pair has died. Grog has leaked news of these failures to the press, and a news conference has been called. Eva is to speak, and Grog tells her to prepare to address the question of whether the chimps are being abused. Narration then flashes back to events in The Reserve over the winter. Tatters has asserted his dominance over the sub-group, and Sniff has behaved even more intelligently, indicating to Eva both his curiosity about her and his willingness to take care of her. Back in the present, at the news conference, Dr. Pradesh makes a bad impression, speaking arrogantly about her absolute right to do her work. When Eva is eventually asked questions, planted by Grog, about how she feels about the treatment of the chimps, she attempts to make her point but is overwhelmed by continued arguments about the value of both the experiments done on her and of experimentation in general. As the attention of the press focuses on Pradesh, Eva becomes increasingly frustrated. Finally, she howls to gain the attention of the room, rips off her overalls which, narration comments, are soon to be copied and marketed all over the world and races out of the room. "The bay of the human pack," narration comments, "dwindled along the corridor."

"Year Two, Month Five, Day Nine"

In the aftermath of the press conference, Eva is barred from seeing Grog, the recording of the conference is suppressed, and Jane Callaway tells her and her parents that she has to behave according to the contract with SMI, otherwise they will be sued. Meanwhile, an international movement against animal testing in general and chimp testing in particular begins, organized by Grog and fronted by celebrities (see "Quotes," p. 151), with an image of a butterfly with a broken wing becoming the movement's symbol. At one point, Eva is invited to the apartment of Mimi Venturi, where she meets Grog and learns of his plan to capitalize on the increasing energy of the movement. He shows her a video recording of a protest march and rally, at which a recording of the conference is shown. As she watches the conference, she realizes what her actions at that time really meant (see "Quotes," p. 154). When Grog's angry, volatile mother arrives, she reveals that because of Grog and the movement, which is boycotting her corporate employer (World Fruit), she is losing income. Grog reveals his plan - to manipulate World Fruit into giving Mimi one last series of chimp commercials, to be shot on an island called St. Hilaire. Eva tunes the conversation out, until Grog mentions that the chimps to be filmed in the commercial are not the usual publicity-oriented chimps, but those from the reserve - Lana, Sniff, a few others. As Eva realizes what he has in mind, she becomes more and more excited, "imagining shadows, imagining odors, imagining trees."



Part 2, Sections 8 and 9 Analysis

The novel's thematic consideration of the evils of animal testing reaches a point of high intensity in this section, as Eva's frustration at how she and other subjects of such testing are viewed reaches its peak. The connection between corporate, profit driven mentality combined with scientific self-righteousness is nowhere stronger in the book than in this section, in which Dr. Pradesh and Ms. Calloway almost seem like colleagues in oppression. It's interesting to note, however, that in his own way, and for admittedly the right reasons, Grog is just about as obsessed with his mission as Calloway and Pradesh are with theirs - both believe they are doing right, and both believe the other is absolutely wrong. The main, perhaps only, difference between the two is that Grog is also motivated, at least to some degree, by compassion.

Other important elements in this section include the confrontation between Eva and the press which, with Eva's violent rejection of her clothes, is yet another suggestion that she is becoming more chimp-like than she thinks she is, and the narration at the end of Section 8. This last evokes the image of a pack of trained hunting dogs who "bay, rather than bark" chasing, trapping, and eventually killing their prey. Then there is further movement on the escape plot, as Grog reveals more details of his plans and Eva simultaneously prepares to help him put it into action. Finally, in the last few lines of Chapter 9, the narrative brings back the dream motif (i.e. of trees), during which time Eva comes to believe that she had not just been dreaming about the past, but also about the future.



Part 2, Sections 10 and 11

Part 2, Sections 10 and 11 Summary

"Year Two, Month Twelve, Days Two and Three"

Eva waits and watches as Sniff, Lana, Abel, Beth, and several other chimps slowly wake up from their drug-induced sleep, into which they had been placed for transport to St. Hilaire. Eva also wonders whether any of them dreamed the same dream of trees as she / Kelly did (see "Quotes," p. 162). As narration describes the rough-edged scenery and Sniff and Eva's initial explorations, there are also descriptions of how the area came to be enclosed by an electrified fence and monitored by cameras. There is also commentary on how the camera's footage is being used as promotional material for World Fruit, and how the promotion of the project has already increased the company's sales, not to mention improved its reputation. Once all the chimps are awake, Eva carefully leads them through explorations of the area, sensing as she does so that the other chimps, on some level, really did have the same dream (see "Quotes," p. 165). Narration, meanwhile, hints that Eva and Grog have made some sort of plan, with a clearer picture of that plan emerging when, at a prearranged signal, Eva meets with her father. As their casual conversation reveals that there is an alarm bell hooked up that rings whenever one of the chimps strays outside of a particular area, narration reveals that Eva and Grog have planned an escape for her, Sniff, and several other chimps. After leaving her father, a gloomy Eva returns to the group, where she is groomed by the inquisitive, sensitive Sniff.

"Year Two, Month Twelve, Day Ten"

Eva receives word from her father and two of his assistants that there is a typhoon approaching, and that she is to lure the chimps back to the human encampment, where they will be safe. Eva persuades the humans to let the chimps try to survive on their own, her father agreeing to provide a few bags of food. As the typhoon approaches, Eva, with the help of Sniff, breaks a sturdy tree branch off a tree near the fence and hides it. They then lead the chimps into shelter, where the pouring rain and raging winds can't get at them. The typhoon lasts for two days, during which time Eva collects rations of the food left by her father. As a result, the other chimps come to expect her to provide for them. As the typhoon dissipates, Eva decides that the following day will be the right time to put her and Grog's plan for an attempted breakout into action. She leads Sniff to the food supply, where they collect a couple of bags and then take them to where they left the branch. There, they lean the branch on the fence, creating a bridge that the chimps can use to cross. They also hide a couple of bags of food. The next day, the weather has eased even more. As Eva leads a few of the chimps out of their hiding place, she grabs Lana's baby and runs to the branch. The angry Lana, another female and her baby, and Sniff all follow. Eva gets to the branch, grabs a bag of food, runs up the branch, and jumps to the ground on the other side of the fence. Lana, desperate to get her baby back, overcomes her fear and follows Eva who immediately returns her



baby. The other female and her baby soon follow, with Sniff coming last, his weight at the end of the branch shifting it, and causing it to fall. By nighttime, the six chimps are able to make their way halfway up a nearby mountain towards a grove of trees. The next morning is clear and sunny. Eva faintly hears the signal for her to meet her father, but instead of returning to him, leads the chimps to the trees.

Part 2, Sections 10 and 11 Analysis

The most important element to note about this section is how theme and plot intertwine or, to be more specific, how the narrative's thematic focus on the evils and dangers of animal testing manifests in action (i.e. Eva's efforts to free herself and the other chimps from such testing). Such a tight connection between theme and action particularly at this point in the novel, its highest point of emotional intensity, or climax, makes for a very effective story. This is because as action without meaning (i.e. connection to theme) is simply a string of events, while theme without event (i.e. connection to action) is simply a lecture. A related element manifesting in this section is the ironic entwining of corporate and activist agendas, an experiment in freedom increasing the sales and popularity of a corporate product - an agenda of greed masked by an apparent agenda of social conscience.

At this point, it's worth considering the relationship between Eva and her father, a complicated one throughout the narrative but one which, at least from Eva's perspective, has ultimately been motivated by affection - her own for her father, and her need of affection FROM her father. This last is particularly important, in that without explicitly making the point, the narrative has, from its earliest chapters, indicated that one of the reasons Eva does what she does is to gain her father's love. She wants him to move past his view of her as an object of scientific experiment, which has been his primary perspective ever since he started observing her playing with chimps when she was little, and further towards loving her as a daughter. As a result of this want, she has gone along with his experiments, lost her relationship with her mother, and endured a great deal of suffering, all to no avail. In this chapter, perhaps more than anywhere else, Eva is treated more like an experiment than a daughter. She realizes that she is never going to be, for him, what she longs to be and what she thinks she should be, which is why, despite a few pangs of conscience, she feels quite all right about ignoring his calls to her and, in effect, betraying him. In leading the chimps away from him, in leaving his experiments behind, she is also leaving behind his limited perspective on who she is and claiming her own identity, as chimp-like as it has become. As she is leading the other chimps to the trees, she is following her dreams, being who she is and not what her father wants her to be. See "Themes - The Claiming of Individual Identity."



Part 2, Section 12

Part 2, Section 12 Summary

"Year Three, Month One, Day Five"

Narration describes how, on the first day of the chimps' freedom, Lana's baby dies. Narration also comments on Eva's guilt, and on how quickly Lana got over her loss. Meanwhile, Eva and Sniff continue their exploration of the territory they've moved into, finding decent food supplies and, at the same time, realizing that they are being searched for. Eva manages to evade being either spotted or captured, reacting angrily when her father's voice comes from a loudspeaker pleading with her and even more angrily when one of her father's assistants shows up with a stun gun. A short time later, a second set of searchers arrives, representing one of SMI's rivals. Other boats arrive, several displaying messages of support and the broken butterfly logo.

As Eva struggles to think of a way out, Lana is shot by a stun gun fired by one of the other agencies and captured. This sends Eva into a screaming fury, and she attacks one of the search boats with Sniff's help, pushing a boulder down onto it and sinking it. As she's celebrating, she feels the pain of a bullet from a stun gun entering her arm. Later, when she wakes, she realizes that Sniff has pulled her to safety. Later, Eva hears Grog calling her over a speaker system, saying that he and her father are coming, alone, to talk with her. With Sniff following, Eva cautiously goes to meet them, first apologizing to her father but saying leading the escape was something she had to do. She also asks about Lana, and Grog says she's fine. He then explains what's happened ; unstable corporate politics at SMI have combined with publicity of Eva being shot and rescued by Sniff in order to pressure all parties involved (World Fruit and SMI in particular) to agree to a plan to free the chimps from The Reserve onto St. Hilaire. Cameras will monitor activity and human access will be minimized. As he continues, Eva realizes that everything she had hoped for is coming true, and she shouts for joy, running up a tree to celebrate with Sniff. As she comes down, she notices that her father has noticed that she is in heat, and realizes that now, more than ever, she and her potential offspring are being viewed by him as subjects of an experiment (see "Quotes," p. 205). Grog prepares to set up a press conference, and Eva insists that it take place not on a boat, but under the trees.

Part 2, Section 12 Analysis

Following the climactic events of the previous two sections, this concluding section to Part 2 might be described as denouement (falling action), the section of a narrative in which questions are answered, lingering difficulties are resolved, and loose ends are essentially tied up. This applies on both the thematic and narrative levels, as theme-based questions about individual identity, the cruelty of animal testing, and the relationship between humanity and nature are all essentially answered through a single



action-based sequence of events. Nature, through Eva, expresses its rage and resistance, and humanity's desire for control and dominance is vanquished. Nature, as manifest in both Eva's instinct and Sniff's compassion, wins.

As a result of Eva's actions in defense of her own personal nature, and of nature in general, much that is unnatural becomes profoundly less significant. Her father's unnatural, exploitation-based affection, corporate manipulation of her life and image, as well as human attempts at violence and control all recede in importance. The irony, of course, is that none of the chimps would have been freed, and the corporate view of Eva and the use of animals in experimentation would never have changed, if there had not been such a profound corruption of nature (i.e. the merging of Eva and Kelly) in the first place. On the other hand, it could be argued, and the book seems to be making this argument, that that merging was, in fact, the ultimate manifestation of nature, albeit given a very forceful shove by science - specifically, the idea that humanity as a whole must learn to live in harmony with nature, as a whole, in order to survive. This perspective, central to the book's thematic exploration of the relationship between humanity and nature, is also central to the somewhat surprising events described in the following, concluding section.



Part 3

Part 3 Summary

"Dying - Year Twenty Four, Month Forgotten, Day Forgotten"

Narration describes how Eva, frail and failing in the aftermath of her second stroke in two years, is groomed by her daughter Hruffa while awaiting the arrival of a pair of visiting humans. The two people arrive, narration describing them as Denny, who had taken over the running of The Pool and the foundation set up in Eva's name when Grog became mentally ill, and Gudrun, a friend of Eva's mother's. Eva introduces them to Hruffa, and narration describes how, when she first started having children, humans were made uncomfortable by the fact that she didn't know who their fathers were (see "Quotes," p. 211). Gudrun brings news that Eva's mother is unwell, Denny brings news that the Foundation and The Pool are both disbanding, and they both bring news that human society is falling apart, with increasing numbers of people killing themselves. Some, Denny says, view Eva and the chimps as the future, calling them The Inheritors, but Eva sends a message in the voice of the Eva she used to be (see "Quotes," p. 210), that she and the chimps just want to be left alone. Denny and Gudrun leave, and Eva is carried back from the clearing into the trees, where her family and the other chimps gather and say their farewells.

Narration describes Eva's contemplation of what might happen to all the things about which she taught the tribe so much (names, how to tie knots, making fire, sewing shelter), and that there would be, "in all of them, changed by them and changing them, the threads of human knowledge." Eventually, the other chimps leave her alone. "She could not see them, but felt them go, splitting into groups and families and then, like something happening in a dream, moving slowly away into the trees."

Part 3 Analysis

Aside from painting a delicate, understated portrait of Eva's death, the most notable element of this concluding section (almost an epilogue) is its surprising, sobering commentary on what is happening to humanity. The sense of humanity destroying itself, or rather no longer caring to renew itself, was introduced back in Part 2, Section 5 (see also "Quotes," p. 114) and was essentially left alone for the rest of the book, until now. What makes the images brought by Denny and Gudrun even more shocking is that the previous section ended on such a positive note; as a result of Eva's efforts, it seemed, humanity and nature were on their way to a new mutual understanding and respect. Now, though, it seems as though it was too little, too late - that humanity, in its disconnection from and exploitation of nature, has essentially removed itself from the umbilical cord that tied it to what is conventionally referred to as Mother Nature - or, less cutely, simply nature. Eva, as narration reveals, has, as the result of her life and actions, planted the seeds of an ongoing relationship between humanity and nature, although



there is some doubt as to how long that connection will last, how secure it will be, and how effective it will be. In short, in the book's concluding moments, there is both a warning and an expression of hope - that unless it wakes up to a wider understanding of nature, humanity is doomed ... but that if that understanding evolves into connection, both humanity and nature have a chance. Here, then, even as she's dying, Eva becomes even more thematically connected to Eve, a character/concept introduced, at least in this work, way back in Part 1 Section 2 (note the similarity of the name). Where Eve, in Judeo/Christian theology and tradition, began the process of populating the world with humans, Eva has begun the process of RE-populating the world with nature, or at least an essential aspect of it.



Characters

Eva

Eva is the book's central character and protagonist, from the beginning a strange, sometimes disturbing, often curiosity-triggering, scientifically engineered blend of human being and chimpanzee. The novel affords only very brief glimpses of who Eva was and what she was like (young, pretty, athletic, outspoken, playful) before the accident that put her life in jeopardy and the surgery that enabled that life to continue. Several of those aspects of character and personality continue to manifest post-integration, even while she struggles to find a balance and/or continuity between her basic human nature, her individual identity, and the animal nature to which the first two have essentially become grafted. Ultimately, though, what is particularly interesting and/or engaging about Eva, as an individual and as the central character in a narrative, is the way she undergoes a personal transformation as the result of her physical one - not the blending of her human nature with that of an animal, but the discovery of a sense of identity and purpose. In fact, her story is more than slightly archetypal, in that she is essentially coming of age, growing into a fully realized, mature being, albeit under circumstances that are arguably extreme if not downright unlikely and/or impossible. In other words, Eva undergoes a profound journey of transformation that some might describe as spiritual, others might describe as fundamental (i.e. every being has to go through a maturation into his/her own adult identity). And then there are those who, with equal validity, take a larger, macrocosmic point of view, and describe Eva's journey as evolutionary, if not revolutionary. After all, is not every individual revolutionary someone who acts on a strongly held belief and/or value system in the way Eva does? And isn't the moral evolution of society and/or culture dependent upon, and/or triggered by, such evolutionary and revolutionary acts?

Kelly

Kelly is the chimpanzee into whom Eva's identity is transplanted. While the narrative never really portrays her as having an individual identity, she nevertheless has a significant if not overwhelming presence in Eva's new life, her body actively and inescapably defining what Eva becomes in the same way as her (Kelly's) fundamental inner nature has a subconscious, but equally inescapable, effect.

Eva's Parents

Eva's mother is portrayed throughout the narrative as generally being loving, compassionate, and sensitive to who her daughter has become and what her daughter needs following the grafting procedure. She is also, perhaps understandably, upset, hurt, confused, and grieving. She does her best to continue what is clearly portrayed as a once very close relationship, but Eva's new fundamental nature creates too much of



an ever-expanding gulf for their former intimacy to transcend. As a result, Eva seeks closer contact with her scientist father, from whom she has long sought additional affection and who, somewhat ironically (given that Eva is, in many ways, much less his daughter than she was) is finally able to give her the attention she both craves and deserves. For further consideration of the relationship between Eva and her father, see "Part 2, Section 10 and 11 - Analysis."

Dr. Joan Pradesh

Dr. Pradesh is the no-nonsense, unemotional, researcher who theorizes, designs, and invents the surgery that grafts Eva's identity onto Kelly's. Self-righteous, judgmental and cold, she is a symbolic manifestation and/or embodiment of the goal-oriented, science-first perspective that leads to the sort of self-serving, insensitive animal testing that Eva comes to crusade against.

Jane Callaway

Callaway is a public relations executive for SMI, the large corporation that funds the research undertaken by Dr. Pradesh and Eva's father. In the same way as Dr. Pradesh represents the dark side of scientific exploration, Callaway metaphorically represents the exploitative, profit and image oriented corporate mentality.

Beth, Lana, Abel, Geronimo, Tatters

These individuals constitute the tribe of research chimps into which Eva moves when she agrees to help her father in his studies. Beth is a dominant female, Lana is a submissive female, Abel is an inquisitive young male, Geronimo and Tatters are rival dominant males.

Sniff

Sniff is another chimpanzee in the tribe, one who forms a special bond with Eva and who seems both the most willing and the most able to learn from her. He assists her in executing her plan to escape from supervised captivity, saves her from being captured after she is knocked out by a tranquilizer dart and, as is revealed in Part 3, fathers a child with her but has his power and influence eventually overthrown by another, younger male.

Grog Kennedy

Grog (short for Giorgio) is the young, idealistic, and arguably angry animal activist who befriends Eva and allies with her in the hopes of introducing her and other chimpanzees back into the wild. He becomes Eva's most trusted human friend and ally.



Mimi Venturi

Mimi is Grog's volatile film director mother. Her temper, selfishness, and impulsiveness estrange her from her son, but ultimately are useful when the time arrives for Grog and Eva to put their plan for freeing the experimental chimpanzees into action.

Denny, Gudrun

In Part 3, the elderly and dying Eva is visited by a pair of humans, Denny and Gudrun, who bring news of the outside world. They tell her of the illness of Eva's mother, the deteriorating condition of the human race (i.e. that many people are simply committing suicide in the hopes of returning earth to the sole influence of nature), and the disbanding of the foundation that protected the reserve which Eva and the other chimps now call home.



Objects/Places

The Research Facility

This unnamed facility is where Eva first comes to physical consciousness after her essential inner identity is transplanted into the body of the chimpanzee Kelly.

Eva's Keyboard / Speaker

While in the facility, Eva learns to communicate by typing her ideas and words onto a keyboard that translates them into sound, specifically by filtering them through recordings made of Eva's pre-transplant voice. This means that when post-transplant Eva speaks, even when she's old, her "voice" is that of her eleven year old self.

The Shaper

The shaper is the name given to what today might be described as a combination television and hologram projector, a device that broadcasts prerecorded material and also enables communications.

Trees

Early in the narrative, Eva's dreams of trees are vivid and powerful echoes of Kelly's pre-transplant species memory. In other words, although Kelly was raised entirely in an urban-textured captivity, somewhere in her genetic makeup, there are memories of her ancestors making their homes in the tops of trees. As she integrates more fully with Kelly, Eva finds herself more and more comfortable in trees, and more and more desirous of making her home in them. Late in the narrative, after escaping the control of her father, she makes this dream a reality, and returns to the life that her/Kelly's ancestors once lived.

Eva's Home

Before she makes her escape into the jungle, Eva continues to make her home with her parents, where she struggles to be both the daughter she once was and the mostly chimp she is becoming. Most of the time, the home is a refuge from both experimentation and attention, a temporary assault by story-hungry press notwithstanding. Eventually, Eva finds it impossible to continue living in her home, and she makes her escape first into her father's research facility, where she can be with what is becoming her own kind, and then into the jungle.



The Pool

The Pool is the name given to the entire group of chimps bred into, and kept in, captivity following the disappearance of almost all other animal species on the planet. They are carefully observed and studied, not only preserved as a species but the subjects of scientific experimentation.

The Reserve

The Reserve is the name given to the abandoned, rehabilitated factory where Eva's father keeps and monitors his share of the chimpanzee pool. Eva moves part time into The Reserve as a key component of her father's experimental processes, and of her own determination to live where she feels she belongs.

SMI Corporation

This is the corporation that funds Eva's father's research, uses Eva's activities and image as promotional material for their products, and over the course of the narrative increasingly restricts her activities and communications in order to more effectively reflect and/or promote their economic agenda.

Eva's Overalls

Eva's mother who, pre-transplant, enjoyed making human Eva's clothes, finds herself engaged in making post transplant, chimp-Eva's clothes as well, which consist mostly of overalls. At first Eva is relatively content to wear such clothes, but comes to see them as a manifestation of the kind of repressive humanity of which she is increasingly resentful. In Part 2, Section 8, her ripping off of those overalls during a press conference becomes a symbol of her rebellion against that oppression.

The Broken Butterfly

Following Eva's rebellion, and jumping on the anti-animal testing bandwagon, protest groups and SMI's rival corporations adopt the image of a butterfly with a broken wing to represent their sympathy/empathy with Eva, with other animals, and with nature.

St. Hilaire

St. Hilaire is the tropical island to which Eva and the other chimps are removed for experimentation on how well they adapt to the wild. Eventually, after Eva leads an escape from the compound into which she and the others have been placed, the island becomes her home, and she eventually dies there.



Themes

The Relationship between Humanity and Nature

This is the book's primary thematic consideration, much of its action defined, either directly or indirectly, by tensions between humanity and the natural world or, rather, between MANIFESTATIONS of humanity and the natural world. Negative manifestations of humanity include insensitive and/or destructive curiosity, callousness, selfishness, exploitative-ness, and short sightedness, all of which come into conflict with the drive of nature (as defined by Grog in Part 2, Section 5) simply to survive.

The most dynamic, driving manifestation of this central theme is the central narrative line, chronicling the struggle of Eva (a human) to find a balance, in fact to simply survive, a union with nature as represented by Kelly, the chimp into which Eva's human identity is transplanted. In fact, this theme is explored in the book's central situation. The eventually successful grafting of Eva's identity into the body and being of an animal suggests the thematically central possibility that the destructive, exploitative nature of humanity's dealings with non-human aspects of existence can at least begin to be reversed by a closer relationship between humanity and the animal/natural world. As Eva's struggle to effectively live with and manifest that relationship and to integrate the animal and human sides of her existence, becomes increasingly successful, she becomes increasingly aware of how damaging and dangerous humanity has become and has the ever-greater danger TO become. As a result, she takes action to ensure that humanity comes to have greater respect for the natural world, and that that respect becomes entrenched, along with the freedom of at least her share of the natural world to survive, thrive, and evolve. In short, Eva's experience can be seen as metaphorically representing the ideal relationship between humanity and nature - the strengths and ways of one co-existing in productive, peaceful harmony with the strengths and ways of another. Eva comes to realize in her personal experience that harmony, good will and positive intent have to exist on both sides - a lesson, it could be argued, that contemporary humanity has yet to learn.

Cruelty of Scientific Experimentation on Animals

A particularly cruel and unsettling manifestation of the corrupting, destructive relationship between humanity and nature, at least in the perspective of this book, is the cruelty of human experimentation on animals. The first thing to note here is a profound irony; as previously discussed, Eva owes her continued existence to the kind of experimentation she later rejects and comes to revile. In the thematic eyes and mind of the book, however, she is neither wrong nor a hypocrite - just a being who has, as the result of experience, learned a profoundly difficult and painful lesson. The thing is, for Eva, the issue is personal; she has intimate, first hand knowledge and experience of the suffering experienced by an animal being tested, and she is able to give voice to that experience in the way a regular animal can/could not (and still, in contemporary society



can and/or could not). It is Eva's particular experience that serves as a wakeup call to the world, triggering in at least part of the population, and arguably an influential part, a new awareness of just how destructive, and how morally wrong, scientific experimentation on animals is. In other words, by simply existing as she does, by integrating into nature as way she does, and by acting on what she discovers as the result of that integration, Eva and the novel that tells her story are essentially saying to the world, "Treat animals like human beings." That lesson, it could be argued, could and/or should be applied (theoretically, if not idealistically) in contemporary society.

The Claiming of Individual Identity

A secondary facet of Eva's personal embodiment of the tension between humanity and nature is how it triggers her evolution into a being with a clear sense of individual personal identity. Granted, that identity is a unique hybrid of the human and the animal, but that makes it no less of an identity; in fact, it makes it singular and unique. It takes Eva a long time to come to grips with a sense of self, but it's important to note that the sense at which she ultimately arrives is defined by two key factors. The first, and probably most obvious, is the fact that her identity has become defined by her physical/spiritual conjoining with a chimp, and all the associated facets of identity (celebrity, rareness, freakiness) that come along with that situation. The second key factor in Eva's maturation into individual identity, aside from the fact that she is simply physically older, stronger, and more adept, is perhaps explored more subtly than the first. This is the freedom she finds in developing beliefs and values different from those held by her father.

The author is very careful to not state outright that Eva is desperate to win her father's love. But in the way Eva's thoughts and responses to her father are portrayed, there are strong but subtle suggestions that while she respects him as a scientist, and is grateful to him, she a) can't help wishing that he were more affectionate, and b) perhaps subconsciously doing what she does in order to increase that affection. Ultimately, she realizes that personal survival on her own terms is more important than helping her father improve the terms by which he lives HIS life (i.e. through exploiting her). This means that her break for freedom at the end of Part 2, and her successful achievement of that freedom, is as much about her own sense of self and purpose as it is about finding freedom for the other chimps.



Style

Point of View

The narrative is written from the third person, past tense point of view, focusing on the experiences, attitudes and perspectives of protagonist Eva. Characters and situations are viewed and/or interpreted from the starting point of her perceptions - what she sees and hears, and later as she becomes more attuned to her animal instincts, what she intuits. In other words, the narrator is not omniscient (i.e. knowing, and able to comment on the internal life of all the characters) but limited (i.e. knowing, and able to comment on only one). A particularly valuable and/or engaging aspect of this limited point of view is the way it draws the reader thoroughly into Eva's experience, drawing the reader intimately into it. This is specially effective in the first section, "Waking," in which the reader essentially discovers the truth about Eva's post-transplant situation at the same time as she does. As the narrative progresses, the sense of potential connection and/or identification between protagonist and Eva becomes somewhat more distant and less intimate, perhaps a result of the generally matter-of-fact and understated language in which the story is told (see "Language and Meaning," below). But, because the connection between reader and character is so strongly and so thoroughly established in the first few sections, in spite of the narrative language being somewhat cool the reader is still likely to feel a sense of empathy for and with Eva's passions, regrets, confusions, angers, and ultimately, her peace.

Setting

Neither the book's setting in time nor its setting in place are explicitly, exactly defined in the pages of the work. Commentary on technology (see "Language and Meaning" below), on the decimated state of the animal kingdom, and on the despair of profligate, wasteful humanity does make it clear that the action is taking place sometime in the future, but there are no specific dates offered. Meanwhile, commentary on the pervasive, exploitative power and presence of large corporations strongly suggests that Eva and her family live in the industrialized west, probably North America and, more specifically, in the United States. Again, however, there is no specific location offered. The most important point to note about the work's setting, though, in terms of both time and place, is that there is a feeling of inevitability about it, that in terms of both attitude and physical environment, Eva's world is what the western world of today is going to become. Technology and corporate greed, the book seems to be suggesting, will one day become as inconsiderate and exploitative of human life and identity as it always has been of nature in general and of animal life in particular. There is a very strong sense of bleakness evoked by the sketched-in setting, of humans and what animals are left becoming increasingly isolated, trapped in an unwelcoming world that entwined human frailty and human selfishness have unwittingly created. All that said, however, it's important to note that within this overall setting, the work moves from an interior, sterile, science dominated setting (i.e. the research facility) to, at the story's conclusion, a world



of trees, life, freedom and nature. Eva's spiritual journey is echoed in this transformation, as is the novel's implied hope that humanity can take a similar sort of journey before it's too late.

Language and Meaning

There are several interesting uses of language and meaning in this book. First, and as discussed elsewhere in this analysis, there is the matter-of-factness with which its science fiction-like devices and technology (i.e. the shaper, the keyboard) are described, as though the reader will know exactly and immediately what is being discussed - almost as though s/he is someone from Eva's own, futuristic, time and place. This approach to futuristic technology causes the reader to simply pay closer attention to the writing, to read more carefully in order to understand what the technology actually is and what it's doing. A related point is that the actual details of Eva's transplant surgery (i.e. what in Eva got physically transferred to Kelly and how the mechanics of the transfer actually worked) are never specifically discussed. Unlike a lot of modern science fiction, which tends to at least attempt to explain the literal, mechanical and/or scientific workings of their futuristic elements, this book presents its science as simply a *fait accompli*, more as science fact than science imagined. Ultimately, this sense of matter-of-factness and *fait accompli* is the dominating tonal quality of the book as a whole. Much is revealed and considered through implication, rather than by outright, overt statements of fact and/or opinion. There is, in fact, a certain quality of the scientific about the book as a whole, an interesting and contrasting context for its thematic consideration of the value of nature, which tends to manifest in colorful, intense emotional outbursts not only from Eva but from Grog as well. Here it's interesting to note that a similar quality of uncontrolled outburst is also the underlying tone of the animalistic, emotional, "attack" of the press in Part 2, Section 1.

Structure

The overall structure of the work is broken down into three parts - "Waking" (which sees Eva's consciousness emerging in her new body), "Living" (in which Eva begins the process of integrating her consciousness with that of the body's previous inhabitant), and "Dying" (in which Eva's life comes to an end). For consideration of the symbolic value of the titles of each section, see "Consider and discuss the metaphoric ..."

Within each part there are several sections or chapters, each headed with a scientific-sounding notation indicating the point in Eva's post-transplant life at which it's taking place. The key element to note here is that there are often considerable expanses of time between sections, days to weeks to months. The sense here is that the author has structured the work so that only what might be called the high points of Eva's life and/or experience are chronicled. In spite of the gaps, however, the work's structure clearly creates and defines a state of both narrative momentum and escalating tension.

Finally, each section/chapter is headed with what seems to be a quote from Eva's thoughts, as opposed to the actual narrative, which tends to describe those thoughts rather than quote them in her own voice. These quotes tend to be written in a more poetic style, and draw the reader into the personal, intimate, deeply felt sides of the story. In doing so, they enhance and heighten the narrative momentum by reminding the reader of how much of an archetypal human experience (i.e. the claiming of personal identity) is being played out over the course of these carefully structured events.



Quotes

"Mom wouldn't have lied - she never did. If it had been Dad, now ..." Part 1, Section 1, p. 8

"She felt a sudden surge of happiness, of contentment to have awakened on such a perfect morning. It was like being born again. A morning like the first morning of the world." Ibid, p. 8-9

"First, you pressed a couple of keys to set it to the 'Talk' mode, and then you tapped out what you wanted to say in ordinary English spelling, and then you coded for 'Tone', and last of all you pressed the 'Speak' bar, and it spoke ... not with a dry electronic rasp but with a human voice, Eva's real voice, taken from old home-shaper discs and sorted into all its possible sounds and stored in a memory to be used any way she wanted." Ibid, p. 12

"... it was all very tidy and sensible, just right for a world crammed full of people. That's what people had thought, until it was too late. And that is why there were only the chimps left." Ibid, p. 19.

"Her last thought was to wonder what had happened to Kelly, the real Kelly, the one who used to live in this furry skin. Where was SHE now?" Ibid, p. 22

"Sometimes even in the middle of the dream she was aware of herself as a human mind, an alien in the forest. She had thought about the dream, knowing everything the human Eva knew, so now as she reached and clambered and rested she carried the human knowledge with her." Ibid, Section 2, p. 31

"Kelly's body wasn't just something she had to get used to; it was something she had to learn to be happy about. Okay, it was better than dying, but that wasn't enough. You had to awaken and open your eyes and see your new face and like what you saw. You had to make the human greeting and the chimp greeting and mean them." Ibid, p. 31 (2)

"The thing is, you aren't a mind IN a body, you're a mind AND a body, and they're both YOU. As long as the ghost of that other body haunted her, she would never become a YOU, belonging all together, a whole person." Ibid, p. 36

"Mom ... couldn't help yearning in her depths for her own daughter, the one with the long black hair and blue eyes and the scar on her left earlobe where a chimp had bitten her when she was three. However much she taught herself to think of this new Eva as that daughter, it wasn't the same as feeling she was." Ibid, p. 44

"Practicing when you were alone wasn't the same as talking, and she still made mistakes. Robbo was used to it and hardly noticed, but from today on it mattered. People judge other people by their voices. If you sound stupid, you are stupid. If you don't sound real, you aren't - you're not a person." Section 3, p. 45



"It couldn't stop asking, the human mind. Once it found one thing out, it had to move on. And THEN what, it kept saying. You do one experiment and it works, so you try it again, with a difference, to see if that works too. And again and again ..." Ibid, p. 47

"...she could see the fright and fury in his eyes, just as she could feel the various reactions from the dimness beyond the camera lights, pleasure and alarm and excitement all mixed together. The shaper people, they must know he was a meanie. By the sound of their laughter, they did." Ibid, p. 52

"Dad came over well on the shaper. In fact, Eva thought, he seemed more real than he sometimes did at home - sincere, solemn, and honest when he was talking about what had happened to his daughter, and then when he was talking about his chimps still sincere, but clever, excited, eager to make people understand. Now she could actually feel him purring with satisfaction at his own performance." Part 2, p. 72-3

"...the clamor and the jostling, people, people, people. They were the air you breathed, the sea you swam in. But if you weren't people, you stifled, you drowned - this feeling of pressure, of loneliness and strangeness in the crowd, was different from the sort of depression and sadness Eva still sometimes woke with ... this was something else ... not what the human part of her felt about being chimp, but what the chimp felt about being human." Ibid, p. 76

"Kelly ... was gone, with all her memories, all her sense of belonging and being herself in a particular time and place. She would never come back. But still she had left part of herself behind, her nature, her instincts, still rooted deep into the body into which the human Eva had been grafted. That was the Kelly Eva herself had invited back across the shadowy border between mind and brain." Ibid, p. 79

"Sitting in the sun, being properly groomed by a real chimp who did it because she wanted to and not because she was supposed to was the most glorious sensation. Eva had never felt closer to anyone." Ibid, p. 94

"[Eva] had always been so open with Mom in the old days, so close and trusting. Now, though she was a little ashamed and guilty about what was happening, it was only a little. It was like the pang you get looking through old photographs and seeing someone who used to be a best friend but you haven't thought about for years." Ibid, p. 95

"Very much to her surprise, Eva found that she actually enjoyed the sense of power and respect she got from them. She'd never been a leader in the old days, always more of a tagger-along and a seer-what-happened. Now, though, she had to lead." Ibid, p. 105

"The whole human race is thinking in shorter and shorter terms. The bright kids aren't going into research; the investors aren't putting their money into anything that doesn't give them a quick return; governments and institutions aren't funding basic research; we're pulling back from space exploration - you name it, we're ... giving up. Packing it in." Ibid, p. 114 - Grog.



"There would be cameras running up in the observation posts, and students taking notes, but they were all outside the story. Eva was inside it. She could feel little Wang's fright and Lana's quick recovery to her usual contented self. She could feel too that Lana hadn't seen how she'd been rescued." Ibid, p. 120

"These humans, they couldn't know. They cared, they were sad, but they couldn't understand. This was what humans did to animals, one way or another. This was what they'd always done." Ibid, p. 134

"Visits to The Reserve were sometimes very unsatisfactory, difficult or boring or frightening, harder to control than human life. And human life was a lot of fun, often exciting and interesting, and easier every day as people got used to her ..." Ibid, p. 137

"The movement was a wave. She could feel it all the time now, in the way people reacted to her. The singers and sports stars were only the glitter at the crest, but underneath came the growing surge of ordinary people, millions now, thinking the same thoughts, asking the same questions, moving in the same direction to the same end." Ibid, p. 151

"The movements of the chimp on the table had expressed what Eva had felt at the conference ... they spoke for Kelly and the other chimps and all the children of earth, the orang[utans], and giraffes and whales and moths and eagles, which over the past few centuries had turned their backs on humankind and crawled or glided or sunk away into the dark." Ibid, p. 154

"Eva could feel their wonder, their excitement and nerves. It was all so strange, so unprepared-for. And yet, and yet - how many of them, besides herself, had dreamed the dream? Surely she couldn't be the only one." Ibid, p. 162

"She could not imagine that she would ever be so happy again, so filled with tingling, sparkling peace. Of course it was too hot for scampering around, though the spray from the stream helped, but she could feel that there was more to the stillness of the chimps than that. It was something shared, like a song, the wonder, the amazement, the deep content, the sense of having come home." Ibid, p. 165

"You couldn't choose some of this life and not all of it." Ibid, p. 192

"...Eva knew that a lone chimp is almost a kind of ghost, not quite real. It was the group that counted." Ibid, p. 196

"All the old stories were there, the sort of thing people saw in cartoons and adventures on the shaper practically every day of their lives, the lone fighters against impossible odds, the rescue from the battlefield under fire, the comradeship in the face of death." Ibid, p. 203

"He'd want to set up a research project, of course, as soon as a baby was born. He wasn't thinking of Eva as his daughter any more, any more than he would think of that baby as his grandchild - which it wouldn't be." Ibid, p. 205



"Over the past twenty years she must have gotten the keyboard out and used it dozens of times ... concerned only with what was to be said, not the voice that said it. Now, this last time, she was ambushed. The pang of ancient loss, a child with long black hair ... me, whispered the ghost, the real Eva." Part 3, p. 210

"... chimp societies don't work like that, with a woman and a man falling in love and setting up house. You could be fond of a particular male, excited even by him, but your affection was for your group, and your love, if you were a female, was for your own mother and daughter." Ibid, p. 212



Topics for Discussion

Research and debate the subject of scientific experimentation on animals. Is animal testing too necessary to be completely abandoned? Or is it too cruel to NOT be abandoned?

In the analysis of Part 2, Sections 6 and 7, reference is made to how Eva's experiments with the younger chimps are in some ways similar to those performed on her, and which she continues to resent. Discuss the questions posed in that analysis. Is Dr. Pradesh right when she advocates absolutely the value of animal testing? Is Eva wrong when she protests animal testing? Or does it simply suggest that when it comes to questioning the moral value of animal testing, there is no black or white, only shades of gray?

Discuss the parallels between Eva's experiences over the course of the narrative and the outline of the Adam-and-Eve television program as described in Part 1, Section 2.

Consider and discuss the metaphoric and/or symbolic implications of the titles of the work's three parts - "Waking," "Living," "Dying." Specifically - what else, other than her physical consciousness, is "waking" in Eva in Part 1? What else is "living" in her in Part 2? What else is "dying" in Part 3?

Discuss the implications of the final moment of Part 2, Section 1 - specifically, Eva's comment about being happy about the transplant being cut, while her kissing the reporter remains in. Why do you think the choice to cut the comment was made? What is SMI, who controls the programming, saying by editing the program in this way?

At the end of Part 2, Section 12, Eva makes plans to speak at a press conference marking the establishment of a chimp preserve on St. Hilaire. Imagine and write the content of that conference - who else might be there (Grog? Eva's father? Dr. Pradesh?) What might some of the questions be? What might some of the answers be?

Investigate how the relationship between humanity and nature evolved over time - how did humans first regard and/or interact with nature? How did that relationship evolve? What has it become? What is it evolving into? Following your investigations, discuss whether you think the novel's metaphoric contention that a closer integration between humanity and nature can, and perhaps will, enable the continuation of both.

What struggles have you had to go through to claim, as Eva eventually does, your own sense of identity and purpose? Have you been able and/or willing to do so at this point in your life? Do you feel a need to do so? Why or why not? What do you think is each individual's responsibility in terms of claiming personal, individual identity? How important is it to you? To society as a whole?

Do you think Eva would have developed as strong a personality and/or sense of mission if her identity hadn't been grafted to that of a chimpanzee? Why or why not?