The Naked and the Dead Study Guide

The Naked and the Dead by Norman Mailer

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BOOKRAGS

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Introduction

Published in 1948, *The Naked and the Dead* earned overwhelming popular and critical acclaim. Most reviewers deemed the novel to be one of the best war stories ever written, praising Mailer's realistic depiction of men at war. The novel focuses on the adventures of a fourteen-man infantry platoon stationed on a Japanese-held island in the South Pacific during World War II In the course of the novel, the men struggle to survive and find meaning in their lives.

In his introduction to the fiftieth-anniversary edition of the novel, Mailer asserted that *The Naked and the Dead* reflects what he learned from Tolstoy: "compassion is of value and enriches our life only when compassion is severe, which is to say when, we can perceive everything that is good and bad about a character but are still able to feel that the sum of us as human beings is probably a little more good than awful. In any case, good or bad, it reminds us that life is like a gladiators' arena for the soul and so we can feel strengthened by those who endure, and feel awe and pity for those who do not." Mailer's deft and evocative portrayal of the characters' heroic struggle to retain their dignity as they experience the horrors of war provides the book with its enduring value.

Author Biography

A self-proclaimed philosophical "existentialist" and political "left conservative," Norman Mailer has led a colorful and notorious life. He was born on January 31, 1923 in Long Branch, New Jersey, to Isaac (an accountant) and Fanny (owner of a small business) and moved with his family to Brooklyn at the age of four. When he was sixteen, he began his studies in aeronautical engineering at Harvard University and developed an interest in writing.

In 1944, Mailer was inducted into the United States Army and served in the Philippines. He recounted his experiences there in his first novel, *The Naked and the Dead,* which gained much critical and popular acclaim. In the introduction to the fiftieth-anniversary edition of the novel. Mailer contends that "it came out at exactly the right time when, near to three years after the Second World War ended, everyone was ready for a big war novel that gave some idea of what it had all been like." After *The Naked and the Dead,* Mailer earned more praise for his nonfiction. In 1959 he achieved national attention for *Advertisements for Myself* a collection of essays and writings that chronicled his career and personal life, and in 1980 for ***The*** *Executioner's Song,* an account of the life and subsequent execution of notorious murderer Gary Gilmore.

Mailer earned several awards for his literary achievements. They include the National Book Award for nonfictton for *Miami and the Siege of Chicago* (1968); National Book Award for nonfiction, Pulitzer Prize in letters general nonfiction, and George Polk Award in 1969 for *Armies of the Night.* He also won the Pulitzer Prize for *The Executioner's Song;* an Emmy nomination for best adaptation of the for screenplay for the movie version of *The Executioner's Song;* and the Emerson-Thoreau Medal for lifetime literary achievement from American Academy of Arts and Sciences in 1989. Mailer has also produced, directed, and acted in films. He has been a candidate for democratic nomination in two mayoral races in New York City in 1960 and 1969 and was the co-founding editor of *Village Voice* in 1955.

Plot Summary

Wave

Mailer introduces the novel's major characters in the opening scene as the assault of Anopopei, a mythical Pacific island, is about to begin. The platoon is part of a 6,000-man force poised to take the Japanese-held island in order to clear the way for a larger American advance into the Philippines. The story of the invasion is interspersed with vignettes that provide background information on several of the men. As they wait for their rush onto the beach, many of them address and try to overcome their fear of death.

Argil and Mold

The American soldiers advance quickly during the first few days of the campaign, with little resistance from the Japanese. Soon they realize just how oppressive the heat and moisture of the jungle is. Lieutenant Robert Hearn feels dissatisfied with his position as aide to General Cummings and "contemptuous" of the other officers. He enjoys his almost nightly talks with the general, even though he acknowledges that he is a "tyrant." The general is a complex character who enjoys complete power over his men, and Hearn is attracted to that power.

One day, Hearn becomes upset when the officers get more than their share of rations. In response, the general provides him with a lesson on the politics of war: "Every time an enlisted man sees an officer get an extra privilege, it breaks him down a little more." As a result the "enlisted man involved is confirmed a little more in the idea of his own inferiority" and he grows to fear his superior officers. The general explains, 'The army functions best when you're frightened of the man above you, and contemptuous of your subordinates."

The troops grow restless as they wait for orders to advance. When they eventually get orders to carry guns inland, they are soon exhausted by the arduous trip through the jungle. As enemy fire stops them at a river, a Japanese bullet shatters Private Togho's elbow. Later, Croft, Red, and Gallagher come across some wounded Japanese soldiers and Croft orders them killed. Red experiences a mixture of disgust and excitement as he shoots one. Croft taunts another□allowing him to think he will be spared□and then kills him.

One night, the men get drunk and decide to hunt for Japanese souvenirs. After they come across several dead Japanese, the stench and sight of the maggot-infested bodies overcome them. They are suddenly aware of their own fragility and vulnerability When they return to the main camp, Gallagher is told his wife died during childbirth; as a result of this news, he goes into shock. Minetta is sent to the Division Clearing Hospital for a minor wound. Fearful of further combat, he attempts to feign insanity so he can

stay in the hospital longer Eventually, he becomes restless and afraid of the other patients and returns to the platoon.

During one of their talks, the general confides to Hearn about his troubled relationship with his wife. Revolted by his display of self-pity, Heam responds coldly, which humiliates the general. In retribution, the general reassigns him to a tedious post After Hearn leaves a cigarette butt on the floor of the general's quarters, the general decides to flex his power and forces Heam to pick up a cigarette that he throws on the floor As a result, Heam suffers an "excruciating humiliation " To avoid any further interaction with Heam, the general assigns him to lead the platoon on a scouting mission behind the enemy troops.

Plant and Phantom

Croft resents Hearn's presence, he determines that the Lieutenant is a threat to his leadership over the platoon. During a skirmish with the Japanese, Wilson gets hit in the stomach and Heam sends Ridges, Goldstein, Stanley, and Brown to take him back to the beach. Later, Roth finds an injured bird, which Croft grabs and crushes with his hand After Hearn forces Croft to apologize to Roth, Croft determines to make him pay for his humiliation.

Croft convinces Heam to send Martinez out on a reconnaissance mission to discover where the enemy troops are located. Martinez reports back to Croft that a company of Japanese soldiers is occupying the pass ahead of them. Croft, however, informs Hearn that Martinez found no evidence of Japanese troops in the pass. As a result, Heam, without the proper precautions, leads the platoon right into the enemy and is killed. Croft happily resumes control of the men and orders them to climb Mount Anaka.

The trek up the mountain weakens him as well as his men. After an exhausted Roth falls to his death, Red refuses to go any further. Croft stands his ground and warns Red that he will shoot him if he doesn't continue up the mountain. Realizing at that moment what Croft did to Heam, Red ashamedly backs down. As the men continue their arduous trek up the mountain, Croft stumbles into a hornet's nest. After the stinging hornets force the men back down the mountain, Croft finally admits defeat and leads his men back to the beach.

While the rest of the men are making their way up the mountain, Ridges, Goldstein, Stanley, and Brown straggle with the task of carrying an injured Wilson through the jungle. Halfway to the beach, Stanley breaks down from exhaustion and, seizing a chance to rest, Brown agrees to stay with him. Goldstein and Ridges continue alone with the back-breaking task After several agonizing hours, Wilson eventually dies.

Back at the main camp, the general's departure for Army Headquarters forces Dalleson to take command of the invasion. The decisions Dalleson makes, along with a good measure of luck, result in the destruction of the Japanese forces. The next day during the boat ride back to camp, the men feel "no hope, no anticipation. There would be

nothing but the deep cloudy dejection that overcast everything." Yet when they see the mountain, they experience a sense of pride about almost making it to the top.

Wake

When General Cumrnings returns, he discovers that the Japanese were almost out of food and ammunition and so would not have been able to hold out much longer. He admits that he had little to do with the American victory and that the reconnaissance mission had been useless. The novel ends with Dalleson musing on the pride he would feel when future map-reading classes used his new teaching materials.

Part 1, Chapter 1

Part 1, Chapter 1 Summary

It is night, and an American troopship convoy lies off the coast of Anopopei, a fictional Japanese island in the Pacific Ocean. A soldier wakes in his cramped bunk, sandwiched between layers of similar bunks and surrounded by dangling equipment, and he goes to sit and smoke in the latrine, enjoying the coolness there, and wishing it was dawn.

A group of five men is on deck, playing seven-card stud – Wilson, Gallagher and Staff Sergeant Croft, and two orderlies. Wilson is enjoying phenomenally good luck, and has won nearly a hundred Australian pounds, a currency that he does not really understand.

Croft is sullen because he has had poor hands all evening and has lost some money.

Wilson regrets that he cannot buy any liquor, even with all the money he has won. He tells the other men that he is missing drink and sex, and he is not able to remember what either is like. When he begins to lose, he drops out of the game, and daydreams about finding a way to make money by manufacturing liquor from sugar, tinned fruit and yeast. His initial excitement at this idea gives way to dejection as he starts to realize the difficulties he would have obtaining the necessary materials and finding a hidden place for his enterprise.

Gallagher is resentful of Wilson, "that dumb cracker" for having won the money. Gallagher feels guilty because he has lost thirty pounds, which he should have sent home to his pregnant wife, Mary. Gallagher feels that no matter how hard he tries, something always happens to spoil things for him. He looks at Levy, one of the orderlies shuffling the cards, who is Jewish, and thinks that the Jews have all the luck. Gallagher imagines having his head blown off when they land on the beach the next day. He wonders if his body would be shipped home, and whether his wife would come to his grave, and he finds that he cannot picture what she looks like.

Sergeant Croft has a sudden and unshakeable conviction that he is going to win the poker hand, and Gallagher plays desperately in an attempt to recoup his losses. Croft is disgusted when he finds he does not win the hand. When a soldier calls out asking the card players to stop making a noise so that the men can get some sleep, Croft tells him to shut up, and the soldier backs off.

Wilson feels bad at having won Gallagher's money, and he does not understand why the others are taking the game so seriously.

Red goes up onto the deck, looking out to sea and thinking about the week ahead, the landing, getting wet and unloading equipment. He sees that he will just go from one day to the next. He realizes that he has forgotten to put on his life belt, and is angry with himself when he considers going back for it. "Goddam Army gets you so you're afraid to

turn around." This reminds him of a conversation he had had with Hennessey, a kid who had joined the division a few weeks before.

Red is a loner who does not need anybody else, except for a Two-bit Annie when he feels like company.

Sergeant Brown and Stanley are in their bunks, discussing women. Brown says there is not a woman you can trust, but Stanley says that he trusts his wife. He is uncomfortable with the way the conversation is going, but he knows that Brown does not like people disagreeing with him. Brown says that when he gets home, he will check up on his wife, and if he finds she has been two-timing him, he will beat her up and kick her out.

Brown imagines his wife fooling around, and gets angry. He tells Stanley he does not know how he survived the combat at Motome, the island they had invaded previously. Stanley has heard the story before, but encourages Brown to retell it. Brown says that Sergeant Croft is probably the best platoon sergeant in the Army. Unlike himself, who is scared all the time just like all the other men, Croft does not know the meaning of fear.

Like Pavlov's dog, Sergeant Martinez, a scout, reacts to noise. He has been involved in combat for so long and has known so much terror that any loud noise makes him panic, and he dreads their arrival on the island in the morning.

Part 1, Chapter 1 Analysis

This brief chapter introduces the reader to brutal, selfish Sergeant Croft and the characters of the men in his unit: Wilson, who thinks constantly of sex and liquor; self-pitying, anti-Semitic Gallagher; Red, the loner; Brown obsessed with the idea that his wife is unfaithful; sycophantic Stanley ingratiating himself with Sergeant Brown in the hope of advancement, and nervous Martinez.

Part 1, Chapter 2

Part 1, Chapter 2 Summary

The following morning at 0400, the ships begin bombarding Anopopei as the soldiers prepare for the landing. Martinez is terrified, almost paralyzed with fear and sure that something terrible will happen to him. Sergeant Croft reassures the men that nothing will go wrong.

The disembarkation process is slow, taking several hours, and the men become impatient. The tension of waiting builds up, and they want to get it over with, although they are afraid of what will happen to them. They try to give each other confidence, joking and laughing nervously. As the landing craft approach the beach, Croft watches Hennessey, and is suddenly certain that Hennessey will be killed that day. Then he recalls that he was wrong about the poker game the previous evening. The men land safely on the beach and Martinez is surprised to find that nothing has happened to him.

On the beach, the men start digging foxholes, and Stanley goes and torments Ridges, who is irritating him because he is digging slowly. He keeps kicking sand back into the hole Ridges is digging, and Ridges patiently digs it back out. Stanley begins to feel embarrassed and unsure whether the other men are on his side or not, but he has gone too far to stop. Red tells Stanley to leave Ridges alone, and the two men almost fight, but Red walks away.

When Japanese mortar attacks the beach Brown is panic-stricken, and runs away with Gallagher, Red, Wilson, Martinez and Stanley, but Hennessey, Ridges and Toglio are left behind. Toglio tells Hennessey to stay in his foxhole. A shell lands close to Hennessey and he soils his pants, and wonders whether he should change them; he worries that if he loses them the Army might make him pay for them. He climbs out of his foxhole, disregarding Toglio's shouts to get back in. He cannot bear to get back in the hole, and runs towards the beach. A mortar shell lands on him, killing him.

After the attack, the other men return and find Hennessey's body on the beach. Red feels sick, and Brown wonders if he should have left Hennessey behind. Toglio keeps repeating that he had told Hennessey to get back in the hole. Martinez is relieved and no longer afraid, as he reasons that nothing more will happen now. When Croft does not comment on Hennessey's death, Brown is reassured that he was not to blame. Only Red feels any compassion for the dead man, and goes off to arrange for the body to be removed.

Croft thinks about Hennessey's death all day, and compares his reaction to that which he had when he found out that his wife was unfaithful, when he had felt an excitement and the knowledge that his life would never be the same. He feels himself to be omnipotent.

Part 1, Chapter 2 Analysis

At the time of disembarkation, the men unite in their fear, and support each other with jokes and reassurances. Stanley demonstrates that he is a bully, and Brown shows his cowardice. Even in his fear, Hennessey is worried about Army regulations and whether he will have to pay for his uniform pants if he loses them. Nobody wants to take responsibility for Hennessey's death.

Part 2, Chapter 1

Part 2, Chapter 1 Summary

The commanding officer of the troops on the island is Major General Cummings, who describes Anopopei as being shaped like an ocarina. The island is about one hundred and fifty miles long and about fifty miles wide, with a mountain range running along its axis. The Japanese resistance in the first few days is limited to only sporadic and half-hearted attacks. It is the jungle that is the General's worst enemy, because its density and darkness make it almost impossible for the troops to move through it. Knowing that the Japanese commander Toyaku is holding the bulk of his troops in reserve for a protracted defense, Cummings sets two thousand of his men to building a road to enable the troops to advance.

Part 2, Chapter 1 Analysis

A very brief chapter outlining the geography of the island and the difficulties imposed by the terrain, and how Cummings plots his campaign.

Part 2, Chapter 2

Part 2, Chapter 2 Summary

The newly arrived soldiers are miserable in the conditions on the island; their clothing is always wet from constant rain, and high winds blow down their primitive tents; they have to stand guard duty at night sitting in wet foxholes, frightened at every sound. Croft is frustrated that his platoon are on labor duties, instead of fighting. He belligerently demands more men from Captain Mantelli, the Headquarters Company Commander, a man who giggles a great deal. Mantelli says he can have another man, and assigns him a feeble clerk named Roth, who is Jewish.

Roth does not fit in with the other men, who think of nothing but women. He meets another Jew, Goldstein, and they discuss the Army. Roth has a negative perspective, but Goldstein is cheerful. Roth complains that the Army treats officers better than the men, in the same way Hitler treats Germans better than he treats Jews. This reminds Goldstein of an anti-Jewish remark made that afternoon, and he becomes depressed. He wonders why God allows anti-Semitism. Roth replies that he is an agnostic.

They show each other photographs of their children and wives, and Roth nostalgically remembers Sunday mornings with his baby son. He is surprised, because although the memory brings him pleasure, he remembers that at the time he had been irritated to have his sleep disturbed.

Roth believes that Goldstein likes him, and he thinks that is because they are both Jewish, and is depressed at the thought that he can only find a friend in another Jew. He did not understand it, because he was college-educated and above nearly all the other men and it did not do him any good. When Goldstein's tent-mate appears, Roth feels he is no longer wanted and that Goldstein's friendship did not mean much.

Polack and Minetta are talking about their miserable living conditions and having to wear dirty clothes. Polack says he does not mind wearing dirty clothes, but Minetta remembers being known as the best dresser on the block.

Croft discusses the new platoon arrangements with Martinez. Because Martinez is the only man he likes, and he knows how scared he is, he wants to put him in charge of a section of new men who will have an easy time. Martinez refuses, because he does not think the new men will take orders from a Mexican.

Flashback: The Time Machine - Julio Martinez. As the child of a poverty-stricken Mexican family in San Antonio, he dreams of being a successful businessman, or an aeronautical engineer, and being able to have beautiful women. But there are only menial jobs for a Mexican boy in San Antonio, and he works in a hash house, cooking greasy food. He consoles himself with making love, and gets a girl pregnant. When her father wants him to marry her, he joins the Army.

After two years as a private, he is promoted to corporal, and he is afraid of drilling his men in case they will not obey him because he is Mexican. After killing a Japanese soldier with a hand grenade, he is promoted to sergeant. His pride in being a hero is tarnished by the knowledge that he will never be a big businessman, an officer or a white Protestant, firm and aloof.

Part 2, Chapter 2 Analysis

The cynical transference of Roth, a man patently unsuited for the unit to which Mantelli sends him in response to Croft's demand, illustrates the way in which their officers treat the enlisted men as nothing more than cattle. Roth believes that being educated makes him superior to the other men in his unit, but does not understand why he is not accepted by anybody else except another Jew, Goldstein. The author explores the basic differences between the two Jewish men, one who takes comfort from his heritage and the other who rejects it.

Croft's attempt to help Martinez by protecting him from danger is the only incident in the entire book where he displays any human qualities.

Part 2, Chapter 3

Part 2, Chapter 3 Summary

In the officers' mess Lieutenant Colonel Conn is conducting a tirade against labor unions, which is annoying Lieutenant Hearn, aide to General Cummings. Hearn is a man who never tries to make friends, and is the kind of man others like to see humiliated. The mess tent is crowded and uncomfortable, and the food is poor although the officers pay for it from their allowance. Hearn tries to stop himself from picking a fight with Conn and his friends Hobart and Dalleson. He dislikes them all because they all have red faces, like Hearn's successful capitalist father; they all have tight thin little mouths, a personal prejudice of his, and none of them doubt that whatever they think and do, they are always right. Finally unable to contain himself, Hearn insults and provokes Conn and risks a fight, until General Cummings orders them to stop.

Hearn is disgusted at himself for being relieved by the General's intervention, and leaves the tent. He broods over the fact that the officers enjoy a better standard of living than the men do, while the men risk being killed. He feels guilty that he is an officer, guilty about his birth into a wealthy family and guilty that as the General's aide he does not have to face combat. He is fascinated and repelled by the General, who is unpredictable, a tyrant and a snob, and a man who is indifferent to his own comfort but insists on all the trappings of his rank.

The General is examining air operation reports, and is enraged that he is not being given air support for his attack on the Toyaku Line. He tells Hearn that he was a fool for the way he had behaved in the mess that evening. Hearn sits down, and as they begin to argue as equals, Hearn sees something affected and almost effeminate in Cummings' manner. When Cummings accuses Hearn of being a liberal, and Hearn replies "Balls," he has overstepped the line of respect between them, and the General makes him stand to attention and salute. There is always an indefinable tension between them. What a monster, thinks Hearn.

Part 2, Chapter 3 Analysis

The chapter focuses on the character of General Cummings and his relationship with Hearn. Hearn feels a complicated mixture of emotions towards the General, and it is Cummings' enigmatic personality that maintains Hearn's interest in him. Once Hearn has uncovered a shoddy motive in a person that interests him, they lose their appeal. So far, he has not found it in the General.

Part 2, Chapter 4

Part 2, Chapter 4 Summary

Cummings conducts his campaign against the Japanese brilliantly, moving his men closer to the Toyaku line, but five weeks after the invasion Croft's platoon have still seen no action, having been involved in building a road. As the weather gets hotter and the rainy season approaches, the men begin to think that fighting would be preferable to the monotony of sitting around and building roads.

Red, Wilson and Gallagher are smoking and talking in their tent, which is a trench in the ground covered with two ponchos on a bamboo ridgepole. The three men talk, and as he remembers his past Gallagher gets angry, because however hard he tries, nothing ever goes right for him. He would have got a job in the post office if it had not been for a Jewish alderman getting the position for his nephew. He makes an anti-Jewish remark, and Red and Wilson say that Jews are just the same as they are, and that Goldstein does not seem so bad. Gallagher is sullen. It begins to rain heavily and their trench fills with water.

Goldstein and Ridges are trying to keep their bedding dry as their tent is soaked. They have spent a week improving their bivouac. Goldstein watches the storm with fascinated interest, believing that it will withstand the force of the weather. Ridges watches with panic and acceptance. He thinks of his father on the family farm, when they worked hard only to see everything ruined by a storm. He believes that it is God's will. Wyman and Toglio arrive in their trench, because their own tent has been blown away. The tent collapses onto the four men, giving Wyman a fit of giggles. The men decide to run and take shelter beside the trucks. Goldstein has a moment of glee, "the kind of merriment a man sometimes knows when events have ended in utter disaster." Groups of men huddle around the trucks, and start singing to keep up their spirits. Toglio becomes sad as he remembers his wife trimming a Christmas tree and a tear even rolls down his cheek.

General Cummings arrives and chats to the men, cheering them up. They think what a swell guy he is, except for Red, who says the General is only a crowd pleaser.

Cummings is angry about the storm, which has cut off the telephone lines, flattened his tent and killed the radio. He thinks the meteorological corps should have warned him of the impending storm; then he wonders whether they deliberately did not tell him because they want to cross him. Before the storm, the Japanese had been attacking, and the General believes there will be more attacks during the night. He orders all men to hold their ground, and not to retreat, if necessary letting the Japanese through the lines. He will court-martial anybody who pulls back his unit. Dalleson is confused, because the one decision he had made was to pull back and mount a defense to hold off the attack until morning. He immediately assumes that the General's tactics are right, and his are wrong, and is relieved that the General had not asked his opinion.

Part 2, Chapter 4 Analysis

The men have varying reactions to the destruction of their living quarters. While the soldiers who have tried to make their primitive bivouacs habitable accept the storm philosophically, Cummings is furious that his tent and his communications have been destroyed, and the meteorologists didn't warn him the storm was coming. The reader sees a sign of paranoia as Cummings wonders if they had deliberately not told him just in order to cross him.

Part 2, Chapter 5

Part 2, Chapter 5 Summary

Roth is dreaming about butterflies in a beautiful meadow when Minetta wakes him for guard duty. Minetta tells him that he thinks he can hear Japs sneaking around. Sitting alone in the jungle, hearing scuffling noises all around, Roth feels a gnawing fear, expecting to be killed by a Jap. He feels there are insects on him, and remembers the roaches in the first apartment he shared with his wife, and her fear that they might have bedbugs too. Thinking about his wife, he forgets her cruel tongue and how she had taunted him about the fact that despite his education he could not make any money, and she becomes a different woman, a composite of many women. He begins to fantasize about taking pornographic photographs, and falls asleep.

He wakes half an hour after he should have woken Brown to take over guard from him. Brown asks why he was late waking him, and Roth says he had lost track of time. He climbs into the trench beside Minetta and falls asleep thinking of his wife and son.

Brown is furious that Roth fell asleep on guard and they could all have been killed. He is also certain that his wife is two-timing him, and imagines her with another man, the two of them plotting to get the insurance money when he is killed. He promises himself he will live through the war and get rid of his wife. He is glad that Martinez is out on patrol, and not him. He is proud of being a sergeant, but sometimes wishes he were just a private with only himself to think about. He hopes nobody is getting hurt.

The men are moving up the line in a convoy of trucks. Sitting on his pack, Wyman tries to imagine what combat will be like. He asks Red if he thinks they will see much action. Because Hennessey's death has affected Red, he tells Wyman to shut up, and then feels sorry and offers him some chocolate.

The convoy moves very slowly, stopping frequently, and the men become impatient. They argue amongst themselves, and have to dismount from the trucks and tug the guns through the muddy trail in the jungle. Goldstein, Wyman and Toglio are exhausted by struggling with the gun, and as they push it up a bank, Wyman lets it slip. Croft wants to know who was responsible for letting the gun go, and Wyman is afraid to tell him. Croft suspects it was Goldstein; Wyman admits that it was his fault, but Croft thinks he is just trying to protect Goldstein. Goldstein begins to think maybe it was he who had let go, and that Wyman is protecting him. Croft warns Goldstein. Toglio is relieved that it was not his fault, but he is upset that anybody should be blamed. He thinks Goldstein is a good guy. Wyman is so exhausted that he comes to believe that it was Goldstein who let the gun go, and he is grateful to Goldstein because he thinks he would have let the gun go two seconds later. Goldstein is bitter and frustrated at being unjustly blamed. The men resume their march through the jungle led by Martinez, who forgets his fear once he starts leading the men. He is proud that their safety depends on him.

Croft feels strong and capable of anything. He wants to kill a man.

As they tramp wearily through the jungle, they hear mortar fire ahead. They make camp, and Croft takes the first guard duty. He hears a Japanese voice saying: "We you coming-to-get, Yank," and realizes with fear and elation that he is in great danger, alone and isolated from his men. The Japanese attack from across the river, but Croft and his men force them to retreat. Croft kills a wounded Japanese soldier with a hand grenade. Toglio is hit in the elbow by a bullet. Croft is shocked to recognize that for the first time in his life he had been afraid.

Flashback: The Time Machine - Sam Croft is a child, out deer hunting with his father. Although his father has told him that he has to wait for a long time before shooting a deer, he wants to kill it so badly that he fires prematurely, and is furious when his father kills the deer before he can. His father tells people that Croft could never bear to lose to anyone. As he grows up and becomes bored with life on a ranch, he joins the National Guard. Facing a line of strikers, Croft fires and kills one. The Lieutenant asks who fired, and Croft replies that there is no way of telling. His heart is beating and his hands feel very dry. Croft marries Janey, and when their initial passion starts to fade, he becomes frustrated at his inability to keep her love. He starts drinking and whoring, and when he finds that Janey is being unfaithful to him, he hits her, feeling anger and shame, and then nothing. He enlists in the Army and chases other men's wives. He hates everything.

Part 2, Chapter 5 Analysis

The misery and fear of his situation change Roth's image of his sharp-tongued wife, and he protects himself from the horrible reality of his situation by retreating into a fantasy. Wyman's forgets his initial intention to confess that he let the gun go when he sees an opportunity to escape from Croft's wrath, and he is happy to let Goldstein take the blame unjustly. He lets the need for self-preservation over-ride his acceptance of responsibility for his weakness. The reader sees Croft as an inherently trigger-happy character, unable to tolerate defeat and consumed by bitterness and hatred

Part 2, Chapter 6

Part 2, Chapter 6 Summary

The jungle battle continues sporadically for a few days, and the Americans gain ground. When a consignment of fresh meat arrives, and General Cummings orders it to be divided into two equal parts, one half to be shared between the 180 men and one half between the 38 officers, Hearn is sickened by the injustice, and questions Cummings motives. Cummings orders him to supervise putting up a recreation tent for the officers, and Hearn realizes that he has been given the task because Cummings knows he will hate doing it, and that the men he selects for the task will hate him for making them do it. When the orderly charged with keeping the tent in order fails to do all the small tasks involved, Hearn has to reprimand him, attracting the orderly's resentment. He is shocked to realize that despite his distaste for and rejection of the class system, he is beginning to feel contempt for the enlisted men. In spite of not enjoying being in the recreation tent because of the heat and smoke, Hearn spends his evenings there, instead of with Cummings.

Cummings asks Hearn to come to his tent, and mentions that Hearn has spent three nights in the recreation tent. Hearn responds insolently, and the General tells him that he has so much damn cheek, he will die before a firing squad one day. They discuss the distribution of the meat, and Cummings says that by giving the officers privileges, it makes the men hate them more, and because they hate, and because they feel inferior, and because they are afraid, they fight better. Hearn says that after the war, the men are likely to turn their guns on their leaders, and start a revolution, but Cummings tells him that revolution is seldom started by hate. He changes the subject, and asks Hearn to play a game of chess with him. The General soon defeats Hearn, and tells him that chess is his only passion. They discuss the nature of warfare, and Cummings says he does not concern himself with the men, but only with the outcome of the war.

They begin discussing women, and Cummings says it is in the nature of women to cheat. Hearn asks if he speaks from personal experience, and Cummings reminds him that he is being insolent. When he confides in Hearn that his wife is a bitch, Hearn is sickened by the self-pity in the General's voice. Hearn senses that Cummings is making an approach to him, and might try to touch his knee. He walks away from Cummings towards his cot, and then quickly moves away from it in case the General interprets it as an invitation. Cummings is sitting waiting, like a large petrified bird. Hearn breaks the mood, and the men talk, realizing that they do not like each other at all, and Hearn has now found the General's sordid motive, although he cannot quite believe what has happened. In the morning, he doubts that anything happened at all.

Part 2, Chapter 6 Analysis

The build-up of tension between Hearn and Cummings culminates when Hearn realizes that the General is looking for a sexual relationship with him, and rejects him.

Part 2, Chapter 7

Part 2, Chapter 7 Summary

Croft, Red and Gallagher are collecting rations, a journey that they welcome because it breaks the tedium of their daily existence. They see a group of four Japanese soldiers relaxing in a clearing, and Croft throws a hand grenade at them. Red and Gallagher are frightened, and Red hates Croft because of his obvious enjoyment of the situation. As the Japanese lie injured on the ground Croft orders Red to finish them off. Red is resentful of Croft's order, and hesitates, and one of the Japanese is still alive and tries to kill Red with his bayonet. As Red runs in panic, he falls down, yelling for Croft to save him. Croft takes the Japanese soldier prisoner, and sends Red back up the hill. Croft and Gallagher remain with the prisoner, and Croft gives him a drink, and cigarettes. The Jap relaxes, and as he does so, Croft shoots him through the head. Gallagher is shocked and speechless, and Croft is amused because the man died with a smile on his lips.

Later that day Wilson find some illicit whisky, and he overcharges Wilson, Martinez, Red and Croft and Gallagher for it, hiding some for himself. As they drink, Croft's mind becomes sullen and blurred, and his mind thinks of his unfaithful wife Janey, and the moment when he shot the Japanese prisoner. As the alcohol spreads through his body, he briefly feels the sensual pleasure of riding a horse on a sunlit day, looking down into a valley. Wilson is bragging about his prowess with women, and tells the men that he has another woman waiting for him in Kansas, who does not know he is married. He is fed up with his wife writing asking him for money, and likes the woman in Kansas better because she is a better cook. Gallagher chastises him, and talks about the child his wife is expecting, which may be being born right then, and he complains that he has never had a chance to improve himself, because something always came along to screw him up. The men get increasingly drunk and sentimental, and when Wilson notices Goldstein sitting alone nearby, writing a letter, he feels sorry for him and invites him to drink with them. Goldstein is worried about whether the drink will poison him but he decides to join them because he wants their approval, until Gallagher makes a rude remark to him and he declines the invitation. All the men are contemptuous of him, and Wilson is annoyed that Goldstein had refused the chance he had been given. Goldstein had been thinking about the welding shop he planned to open with his wife after the war, and calculating how much money they could save while the war lasted. He tries to imagine his wife's voice, but it is drowned out by the voices of the men. He wonders why the other men hate him, because he tries hard to be a good soldier, but Croft never gives him any credit. He tells himself that they are just a bunch of anti-Semites, and he is irritated with God for permitting such people to live. He writes to his wife that he hates the men he is living with, and does not know why they are fighting, even with the problems the Jews are having in Europe. Then he crosses it out, and realizes that he is changing: he cannot remember a time in the past when he had not liked almost everybody he knew. He starts rewriting the letter, talking about the shop they will open.

Croft, Gallagher, Red, Wilson and Martinez are very drunk, and decide to go on a souvenir hunt and look at the burned and decaying bodies of dead Japanese soldiers. The men search for souvenirs. Martinez finds a corpse with gold teeth, and when the other men are not looking he smashes them out with a rifle and puts them in his pocket, remembering stealing pennies from his mother's purse, and wondering where he'd be able to sell the teeth.

Red looks at a headless corpse and suddenly feels tired and sober, aware of the fragility of man and his own vulnerability.

Meanwhile Wyman is torturing and insect, and Ridges and Goldstein watch him with disgust.

During the night while Wilson is on guard he gets drunk again on the remains of the whisky, and believing that a Japanese soldier is hiding behind a bush, fires at it with a machine gun, waking the other men in terror. Goldstein is saying that he was not asleep, he was only closing his eyes to fool the Japs; Martinez promises to give back the teeth; Wyman remembers letting the gun roll back, and saying it was Goldstein; Red thinks it is the Japanese soldier with the bayonet who is shooting at him. Gallagher believes they are trying to get him. Croft feels paralyzing fear, thinking he is still at the river and being charged by the Japanese, until he realizes that it is Wilson shooting.

Croft is filled with rage and threatens to shoot Wilson if he ever does anything like that again. Wilson cannot understand why Croft was so cheerful in the afternoon, and is now so angry.

Flashback: The Time Machine - Red Valsen is a thirteen-year-old child in a mining town in Montana, and when his father is killed, he has to go to work in the mines to support his mother, brothers and sister. When he is 18, the mine closes down leaving him without work. Living at home with his mother, brothers and his sister (who now has an illegitimate child) stifles him. He leaves home and becomes a hobo, traveling around and taking odd jobs, until he meets Lois, a woman with an eight-year-old child and settles down with them for a couple of years. When Lois mentions to him that she is getting a divorce, he warns her that he is not made for staying in one place. She tells him to let her know what he plans to do. While he is making up his mind, the war starts, and he decides to enlist rather than staying with Lois, although he feels sad at leaving the child. If you stop moving, you die, he thinks. Briefly, he considers writing to his mother, and to Lois, but tells himself you do not look back.

Part 2, Chapter 7 Analysis

Despite his hatred of Croft, when Red fears the Japanese soldier will kill him, he expects Croft to save him. Croft demonstrates his passion for killing, and Wilson reveals his basic dishonesty by overcharging his friends for the whisky and keeping some for himself. The men's drunkenness robs them of any decency, and they desecrate the decaying corpses of the dead Japanese in a horrible scene of animalistic behavior.

The reader understands how Red shuns responsibility after being forced to support his whole family as a child.

Part 2, Chapter 8

Part 2, Chapter 8 Summary

It's Sunday and Hearn and other officers are relaxing on the beach, just a short distance from where the soldiers are patrolling. The other officers are talking about women, and parties back in Washington. Their shallow, sordid stories repel Hearn, who thinks he is becoming a prude.

Lieutenant Dove asks the Japanese translator, Lieutenant Wakara, the meaning of a Japanese word. Dove tells Conn that he does not know what he would do without Wakara, but a while before Wakara had heard Conn saying that Wakara was not much help. Dove mentions a diary that they had taken from the corpse of a dead Japanese major, and tells Wakara that the Japs are weird. Wakara feels uncomfortable being with the officers; he does not think the soldiers would protect him in an attack. He declines to go swimming with Dove and Conn; he is tired of being treated like a freak. He remembers his time at Berkeley and his American friends, before the war. Wakara starts reading the dead major's diary. He does not understand the Japanese. When he was a child Japan had seemed the most beautiful country in the world, but he now sees that behind the beauty there was nothing but an ethic of work and self-denial.

Major Dalleson is amusing himself firing his carbine out over the sea, shooting at pebbles. He is proud that he is hitting three out of five, and plans to write to his rifle club and tell them about his prowess. Better still, he decides, he will send them a photograph of himself. He calls his assistant, Captain Leach, who has a camera, and orders him to take photographs of him shooting. Leach protests that the shutter speed is not fast enough, and that the lens angle of his camera is not suitable, and that he has very little film left, and it is hard to get, but Dalleson insists. Leach reluctantly uses all three of his remaining frames, and Dalleson pays him a quarter.

Part 2, Chapter 8 Analysis

Hearn's contempt for his fellow officers and their background is confirmed; Wakara finds himself emotionally isolated, neither American nor Japanese, and Dalleson illustrates his selfish and shallow nature.

Part 2, Chapter 9

Part 2, Chapter 9 Summary

The men become accustomed to the monotonous routine of their lives in the jungle, where they have forgotten what it is like to sleep for eight consecutive hours and to wear dry uniforms. When a batch of mail arrives, Red is disappointed not to receive a letter, although he has not written to anybody for over a year. Wyman cannot understand why his girlfriend has not written to him. Red tries to comfort him.

Croft and Martinez never receive any mail, but Ridges received a loving illiterate letter from his father. Gallagher reads Wilson a letter from his wife, asking him for money and threatening to write to the Army about him. Wilson composes a bullying reply, pleased with the biting remarks he thinks of. Gallagher is disgusted with Wilson's behavior and asks why does he not tell the woman in Kansas that he is already married. Wilson says he does not want to commit himself in case he finds a better woman. As Gallagher reads letters from his wife that had been posted weeks before, he realizes that the child they are expecting might already be born.

In the mail tent, the clerks sort out mis-addressed mail. They find a stack of twenty letters addressed to the dead Hennessey.

The chaplain sends for Gallagher, and tells him that his wife has died in childbirth, but that he has a baby daughter. At first Gallagher is numbly unable to comprehend what he is hearing, and then convinces himself that his wife's doctor was Jewish, and is to blame for her death. The chaplain asks Gallagher if he would like to have some leave, and Gallagher brightens at the thought of seeing his wife, but then he remembers she is dead. He wishes he could wind the clock back to earlier that morning, when he had not had the news.

Flashback: The Time Machine - Gallagher grows up in Boston where the synagogues are daubed with swastikas, and the Jews are hated. His father is a drunken bully who beats his wife. Gallagher reads about King Arthur and the Knights of the Round Table, and dreams of women in lavender dresses. He swears he will not be like his father. At high school, Gallagher is a sullen and unenthusiastic student, and his teachers do not remember him. He dreams of being important, and is recruited into an anti-Communist and anti-Jewish organization called Christians United where he is promised something big, but it never comes, and he becomes bitter, as his dreams of importance remain unfulfilled. He meets a girl called Mary who flatters him and he marries her. She tries to persuade him to abandon Christians United, but he still hopes that they will make him into something. As he becomes increasingly indignant about his failure to make anything of himself, he is also disillusioned with Mary's whining and nagging, and the way she eats potatoes, and he does not like her questioning him about where he is going.

Part 2, Chapter 9 Analysis

The mail arrival brings different emotions to the men. The death of Gallagher's wife confirms to him that everything goes wrong for him. The reader can appreciate how his Irish Catholic background has led to his fierce anti-Semitism, and how his unrewarded efforts for Christians United have embittered him.

Part 2, Chapter 10

Part 2, Chapter 10 Summary

In the days following the news of his wife's death, Gallagher appears to behave normally, and in his head, he refuses to believe she is dead. He continues receiving letters from her, which keeps her alive in his mind, until he realizes that as she approaches the birth of the child, she will die, and there will be no more letters from her. He tries to think of some way of preventing her death. The Chaplain suggests that it would be better if Gallagher did not see any more letters from Mary, but Gallagher tells him that if they take her letters away, Mary will die. The day after he receives Mary's final letter telling him that her pains have started, he wanders off alone, thinking about Mary, and remembering her in conflicting ways – sitting around in a frayed slip, and not taking care of her self. Briefly, he hates her for causing him so much pain, and for not taking care of herself. Then he remembers how she had been very small and seemed like a little girl to him, and when he realizes that she was the only person who had understood him and loved him, he finally accepts that she has gone forever, and breaks down and weeps. He wonders about the sex of his baby, because he had not heard the chaplain mention that it was a girl.

Roth is thinking that Gallagher has taken his misfortune well, and he supposes that is because Gallagher is uneducated and does not have so many feelings. Roth wonders why Goldstein has become so gloomy, instead of the cheerful fellow he was when they first met. Roth feels isolated from the other men. If they would only befriend him, he could teach them a lot, with his superior intellect. He finds some kelp on the beach and becomes absorbed in it, because he's studied botany at college, until he realizes that the rest of his troop is in the distance, working hard while he looks at the kelp, and runs to join them.

Polack and Minetta are bragging to each other about their lives and backgrounds, while Brown and Stanley sprawl on the sand during an afternoon break. Brown moans about the heat, and says he is getting too old for the work, and Stanley replies that he is getting like Roth. Since Stanley has been promoted to corporal, he has become more confident and less respectful towards Sergeant Brown. Stanley tells Brown proudly that before the war, when he needed money to buy furniture, he had taken the money from the garage where he worked, and had repaid it back later with a loan he had taken out. Brown is impressed, but Stanley remembers the stress he had suffered at the time, which kept him awake and affected his lovemaking.

While the men are talking, a Japanese patrol opens fire. Croft, Wilson and Martinez say they killed two of the Japs, and Minetta has a small wound on his leg.

Stanley feels weak when he realizes how safe he had felt, and panics at the thought that the Japanese had been so close. He wonders how Gallagher would react to dead Japs, and whether it would remind him of his dead wife. Brown replies that Gallagher is

probably lucky that his wife died, because he was not much of a man, and she would have probably cheated on him. Brown's hatred of women awakens Stanley's fear is that his own wife might be cheating on him. Stanley realizes that he is terrified at the thought of combat, but that he will still keep trying for promotion. His mind is full of confusion.

Part 2, Chapter 10 Analysis

There is something very poignant and heroic about the way Gallagher thinks that if he can prevent Mary's final letter from arriving, he can save her life. Roth's arrogance emerges as he sees himself as superior to the other men, while not being able to understand why they do not accept him. Stanley realizes that the promotion he wanted has brought with it unwelcome responsibilities.

Part 2, Chapter 11

Part 2, Chapter 11 Summary

The campaign has started going wrong for General Cummings. The front-line troops have become lethargic as they wait around for the roadwork to be completed so they can advance. He is furious, humiliated and frightened as he realizes he has lost control and imagines his superiors talking about him, and planning to replace him. He begins to suffer from constant diarrhea.

Hearn's relationship with the General worsens, as Cummings gives Hearn tasks to do that he knows will cause problems for Hearn with the other men. He demands fresh flowers in his tent, but lets the orderly believe that it was Hearn's idea. Cummings orders Hearn to go to a supply ship and bring back crates of liquor and supplies for the officers' mess. The purser in charge of the stores refuses to supply Hearn, who has to bribe a clerk to get the supplies. He realizes Cummings has deliberately sent him out expecting him to fail, and that the General is doing everything he can to humiliate him. He sees himself as the General's pampered pet dog, being punished for snapping. Hearn deliberately drops his match and cigarette on the clean floor of the General's tent.

Major Binner has brought Sergeant Lanning before the General, for failing to complete a patrol with his men and for giving a false report. Cummings is furious at the breakdown of discipline, and determines to make the men behave by making their lives as uncomfortable as he can. He is further enraged when he sees Hearn's mangled cigarette on the floor of his tent, which he sees as a rejection of his authority in the same way as Lanning's lying, or a Japanese attack. He sends for Hearn, and they discuss the nature and reason for war. Cummings throws his cigarette on the floor and orders Hearn to pick it up, or to risk facing a court-martial and long prison sentence. Hearn picks it up, and asks for a transfer to another division. He asks Cummings if he thinks he will be able to dominate six thousand men, and the General wonders himself how he can crush the men in the same way he has crushed Hearn.

Hearn is sick with self-disgust and shocked that he has submitted to Cummings' bullying.

Flashback: The Time Machine - Hearn is twelve years old, dining with his wealthy parents and their business contacts. His father tells them that he has added a wing to their house, which now has 22 rooms, though he does not know what they are needed for, but that if his wife says she needs them, they have to have them. Later his snobbish mother rebukes his father for asking questions, telling him that if he does not know something, he should not ask about it. In turn, he says that she should pay more attention to their son, because he is a cold fish with no life in him. Hearn's mother tells him that he is going to camp in the summer.

At camp Hearn is rebellious, and is forced against his will into a boxing match by his father. He wins the fight and rejects his father's congratulations.

After graduating, Hearn wants to become a research doctor. His father gives him a heart-to-heart talk, and tells him that if he gets a girl into trouble, the best thing is to pay her off, not marry her, and he tells Hearn there is no money in research, and that he should join the family business. Hearn replies that he will not do that, and his father says he will change his mind.

Hearn gets no satisfaction from his studies, and finds it difficult to relate to the other students. After an argument with his father, he refuses all support from his family, and finances his studies by working at menial jobs which he does not enjoy, but from which he learns his strengths. He says that one day he will become bisexual. He becomes involved with a Marxist organization, but they eventually reject him because they see him as a bourgeois intellectual.

He works as an editor in New York for a couple of years, and has a number of trivial and brief relationships with women. He fails to be accepted into the Canadian Air Force because of poor night vision, and spends some time working in the family business, and hating it. A month before Pearl Harbor he enlists in the Army.

Part 2, Chapter 11 Analysis

As a woman scorned, General Cummings does everything he can to humiliate Hearn.

Hearn reacts by further antagonizing Cummings and refusing to be defeated by him, although he hasn't quite the courage to face up to Cummings' superior authority, and hates himself for it.

The author shows how Hearn's lack of maternal affection when he is a child makes him emotionally sterile, and how his father's domination drives Hearn to rebel against his background and lean towards Marxism. His life is hollow and meaningless and he is unable to sustain a relationship, and in joining the Army, he has a vague and subconscious hope of finding something hidden within him.

Part 2, Chapter 12

Part 2, Chapter 12 Summary

Minetta is sent to hospital after his injury, and is alarmed when the doctor says he will be able to return to his unit the following day. He interferes with his wound to make it worse in the hope of delaying his release from hospital, and decides to pretend to be mentally ill so that he will not have to return to combat. However, once he is moved into a tent with the genuine mental patients, he is afraid that he really will go mad. He thinks of his girlfriend, and how they will not be able to write to each other if he is a mental patient, and how she will go off with somebody else. In addition, he is worried about his mother, how she will feel if she does not hear from him. Because he acts as if he is mad, Minetta is kept sedated. When he wakes he sees a dead body, and he becomes desperate to get out of the ward. He has put himself in a trap by pretending to be crazy, and has to think of a way to get back out. He calls out to the doctor and asks when he can leave, saying that he can remember nothing since the day when his leg was being treated. The doctor says Minetta can leave the hospital, but that he wants to see him first. He warns Minetta that if he ever tries that trick again, he'll be court-martialed and get ten years, and that he is writing to Minetta's CO to put him on company duty for a week.

Minetta is furious, thinking that when somebody gets hurt he is treated like a dog. He thinks all the officers are bastards, and that he is not going to try any more. He boasts to Red that he has been put on company duty for losing his temper with the doctor.

Red has been having severe pain from his kidneys for several weeks. He thinks he ought to go to hospital, but feels guilty about going sick. He persuades Wilson to come with him on sick call. An officer comes in and tells the doctor he has a cold, and wants something better than aspirin, and the doctor laughs and gives him something that had come in on the last shipment. When Red tells the doctor he has nephritis, which had been diagnosed by a doctor in the States, the doctor does not believe him, and tells him that they have been told to watch out for malingerers. He suggests that if Red really is ill, he should take wound tablets and drink plenty of water, and if he is faking, he should just throw the tablets away. Red is furious, remembering a soldier who had died because he was not admitted to the hospital in time. He thinks the doctors try to make the men hate them, so they will not go for treatment, and will keep on fighting.

Wilson joins Red and says he wishes he had not gone on the sick call, because the doctor has told him he needs an operation because his insides are shot to hell. He tells Red that he has had a venereal disease five times, and just taken drugs that he thought had cured him, but the doctor has told him that they have not. Wilson says it does not make sense for a good thing like loving to end up damaging you.

Flashback: The Time Machine – 16-year-old Wilson sprawls in the sun in the decadent, lazy, monotonous and violent environment where he lives, thinking of sex with Sally

Ann, calling out to passing niggers, admiring his father because of how much liquor he can drink, and deciding that one day he will have sex with a nigger. He wants to work in the bicycle shop, fixing machinery, but the shop closes in the depression, and instead he works as a bellhop. He always has women and liquor, and one day wakes up from a drunken night to find he is married. When his wife is in hospital having their first child, he wheedles money from her, although she knows what he will do with it. He spends it getting drunk, and having sex with the wife of his friend. He gets a venereal disease. Wilson forges his wife's name on her checks. When she warns him a man can die from venereal disease, he tells her that he takes a drug that cures it. He buys his favorite daughter a doll, and when she asks him if her mother will be mad, he replies that he will take care of Mommy. He knows how to threaten and cajole his wife to keep her under control.

Part 2, Chapter 12 Analysis

The men can expect no sympathy from the doctors, whether they are genuinely ill or not. They are all regarded as malingerers, while the officers get the best drugs for minor complaints. Wilson starts to pay the price for his dissolute lifestyle, which the reader sees is the inevitable outcome of his childhood background, and his only redeeming virtue is his genuine love for his young daughter.

Part 2, Chapter 13

Part 2, Chapter 13 Summary

General Cummings prepares for a final assault on the Toyaku Line as his superiors push him to attack. He needs to have naval support to protect his men. He sets Dalleson to working out the logistics, an unimaginative job that Dalleson enjoys, because it is the only thing he knows how to do properly, and he can consult manuals if necessary. Hearn has been transferred to him, and Dalleson is puzzled by his strange and insolent humor.

Dalleson had came from a poor family, and been a good soldier, and had quickly become a good officer in control of his men. However, once he was promoted to major he felt socially inferior to the other officers he was mixing with. Now he feels miscast for his job as Chief of Operations. However, his loyalty to his superior keeps him from asking for a transfer, and he would be prepared to die for the General if necessary. He hopes that he might eventually make the rank of colonel before the end of the war, so that he could remain in the Army after the war as a captain.

The General discusses Hearn with Dalleson, and says he is thinking of transferring him again. He plans to humiliate Hearn further, and considers sending him to the front line. Dalleson thinks it very strange that a general should be concerned with what happens to a lieutenant.

Hearn is thinking about Cummings, and how he hates him. He recognizes that his insolent attitude to Dalleson could end in more humiliation, and wishes he could be sent to the front line, but he does not think Cummings will do that, because he is sure that Cummings knows that is what he wants.

Dalleson reprimands Hearn for making a careless report, and when Hearn responds in an off-handed way, Dalleson erupts angrily, astonishing Hearn, who asks him to take it easy. Cummings arrives in the tent, telling Dalleson that they will get no Navy support, and ordering Hearn to pass him a map fastened to a heavy board, just for the sake of irritating Hearn. Hearn manages to drop the map clumsily, banging the General on his wrist and shin, and bringing tears to his eyes, and making Hearn feel both terrified and triumphant.

With his aching shin, and impending diarrhea, Cummings retires to his tent and takes a sedative to help him sleep for a few hours. He knows that Hearn had at least partly deliberately dropped the board on his leg, and resolves to transfer him before he is forced to court-martial Hearn, which could become messy. Frustrated by knowing that he will not get Navy support for his attack, Cummings begins to consider other tactics that would involve a very risky invasion even though the troops are not experienced enough to carry it out. He decides to send Hearn to lead a dangerous reconnaissance patrol.

Flashback: The Time Machine – Cummings' father is a wealthy Mid-Western industrialist, and his mother a fancy eastern woman who likes sewing. Their neighbors think the family is odd. Cummings' father finds him sewing pieces of cloth in his bedroom, and throws the sewing to the floor, slaps him across the face, and tells his wife to stop feeding the boy with womanish claptrap. His mother denies she has told the boy to sew. Cummings does not understand what has happened, because his mother had given him the thread and told him to sew quietly.

His mother takes him sketching, and says he must not tell his father. Hating her, Cummings enjoys the quarrel that ensues after he has told his father about the sketching. His father says he is going to send him to a military school, because now he is nine years old it is time for him to start acting like a man.

He spends nine years at the military school and graduates as a cadet colonel, before going to West Point, where he meets his cousin Margaret. Posted to Europe in 1917, he witnesses a battle where there is enormous loss of life, leaving him hungry to experience the responsibility and power of commanding such battles himself.

Cummings returns to the States and marries Margaret, but their initial passion fades into hatred, and he embarks on a string of affairs with humiliating endings. He devotes himself to his military career, and is excessively particular about weeding and brass polishing, the cleanliness of the toilets and the scrubbing of the mess floor after meals.

Margaret's aunt asks if she and Cummings will ever have children; after all, they have been married for seven years. Margaret replies that men are very odd, positively odd. You always think they are one thing and they turn out to be another. She starts getting drunk frequently, and behaves indiscreetly. Cummings devotes himself to studying philosophy, political science, history and even literature and art. In Washington, he is considered the most promising field officer of the year in 1936.

He meets with Margaret's brother, who says that their family have never really approved of Cummings, through no fault of his own. Then he proposes that Cummings goes on a clandestine mission to France and Italy. While he is in Italy he receives a letter from his brother-in-law saying that Margaret is misbehaving and recommending Cummings to go back home. Cummings spends the evening drinking in a bar, and accepts an invitation from another man to go home with him, but the man attacks and robs him in a dirty alley.

On his way back to the States, Cummings realizes that he must be very careful after the incident with the man in the alley, and believes that if there is a war, he stands a good chance of rising to the rank of General. He sees politics as the way to power, and decides not to commit himself politically for the time being. He knows that anti-Communism will be the final way to power in the United States.

Part 2, Chapter 13 Analysis

The conflict between Cummings and Hearn increases, as Hearn deliberately and suicidally antagonizes the General. The reader understands the mutual attraction and repulsion of the two men as the author reveals that like Hearn, Cummings is the product of an emotionally deprived childhood, with an untrustworthy mother and a bullying father, who has tried to eradicate Cummings' effeminate traits with a military education. His marriage to Margaret fails because she recognizes his homosexual inclinations.

Part 3, Chapter 1

Part 3, Chapter 1 Summary

The reconnaissance party sets out under the command Hearn, who is surprised and delighted to have been moved from Cummings' staff. He starts getting to know the men, whom he sees as a forbidding and rigid group, their faces hard and cold, and sallow, pocked with jungle sores. He realizes his relationship with Croft will be difficult, as he is senior to Croft, but Croft knows more than he does. He sees that all the veterans look older than their actual age, and that although Martinez is more sensitive than the other men are, he is a good soldier. Hearn ponders Cummings' reason for putting him in command of the patrol, knowing that it is what Hearn would want. He knows that Cummings hates him, but he cannot imagine the General being prepared to send a platoon on a mission for a whole week just to get revenge on him. The scope of the mission seems unbelievable: that they will have to march for up to 40 miles through unknown terrain and through a mountain pass to spy on the Japanese, and then return. The more Hearn thinks about it, the more difficult it becomes. He decides that the platoon is a good one, and likes the men and is surprised to find that he wants them to like him.

Hearn talks to Red and Wilson, and Wilson tells him about the problem with his insides, and how he cannot seem to do the things he used to do. Hearn senses that Red resents him.

Stanley tells Croft that he thinks it is a shame that the platoon has had a more senior officer put in charge. Croft has been shocked at Hearn's arrival, and regards him as an enemy, but his Army training prevents him expressing resentment towards a superior. Stanley and Croft discuss their patrol, and agree that after the long period of inactivity, it will be good to be active again. They wonder if Wilson is genuinely ill. Croft says you cannot trust Wilson, and Stanley agrees. Stanley resents Hearn's arrival, as he had hoped that Croft would get a commission so he would be promoted to sergeant.

Stanley tries to be kind to Gallagher since his wife died, but he is contemptuous of Gallagher and annoyed with him because Gallagher makes him feel uncomfortable. Gallagher is irritated by Stanley's sympathy, because he knows Stanley is insincere. Croft and Stanley begin discussing the patrol again, and Gallagher listens resentfully, and says that they will probably all be killed. He is afraid of what lies before them, and remembers the Japanese soldier Croft had killed. Stanley and Gallagher almost fight, as Croft watches them indifferently, but he is also affected by Gallagher's prediction. He suddenly realizes that he is mortal and could die in combat.

Red joins them, and listens to Croft and Stanley talking. He is scornful of Stanley's ambition, but at the same time a little jealous at the idea of Stanley continuing to gain promotion. Inside him, a passionate hatred is brewing for everyone in the Army who is endangering his life and treating the men like guinea pigs in experiments. He baits

Stanley, although he does not really want to fight because his kidneys and back are hurting him again. Stanley knows he should reprimand Red to keep Croft's respect, but he has a sudden realization that he is terrified of combat, and he backs off, threatening to take the matter up with Red later. Croft is disappointed they did not fight, even though it would have been bad for the platoon. He is contemptuous of Stanley's inability to keep Red in his place.

Goldstein and Martinez are talking, and Goldstein thinks that Martinez is a nice guy and very democratic for a sergeant. He can never understand why his friendships do not last. They talk about America, and getting rich. Gallagher joins them, and mentions his wife. Goldstein is sympathetic that Gallagher's wife is dead, but Gallagher does not want sympathy from a Jew. Goldstein shows Gallagher a photo of his son, and Gallagher wonders when the photo of his own child will arrive. He had written after his wife's death asking for a photo of the baby, who he thinks is probably a boy.

Goldstein is confused by the friendliness he is now feeling towards Gallagher, who he hates more than any other man in the platoon. He wants Gallagher to like him as a Jew, and so he only says things that he thinks Gallagher wants to hear. As they talk about children, Martinez remembers the girl he made pregnant, and wonders about the child. He feels proud and macho to have fathered an illegitimate child, and begins to feel affection for Goldstein. When he thinks of the patrol ahead, he is afraid, and tells himself not to think about it.

All the men are enthralled by the beauty of the sunset, and while they watch it, they briefly forget the misery of their lives. Once it has gone, they go to sleep shuddering beneath their blankets, afraid of the forthcoming patrol

When they land the next day, Hearn and Croft discuss plans for the patrol. Croft is annoyed that Hearn's ideas are right. Hearn makes a speech to the men, which makes them warm to him, and pleases him. Croft is annoyed that Hearn is being friendly with the men, believing it is bad for the platoon.

Hearn leads the men as they march up the river through the wet, fetid jungle. He is unfit, and is afraid of huge spiders. With his superior knowledge, Croft is the effective leader of the platoon.

Brown and Martinez discuss Hearn, and the responsibilities that go with rank. Brown says that he probably would not be a sergeant again if he had the choice. Although Martinez agrees with him, privately he knows that he wants the rank and that he is proud of his three stripes.

Brown confesses to Martinez that he is scared, and afraid he will go to pieces. Martinez is contemptuous when Brown confesses his fear. Martinez is scared too, but he would not tell anybody. Brown says the worst thing is if one of your men is killed, and it is your fault. You never get over it.

When Martinez wanders away, Brown talks to Polack, who has been eavesdropping. Brown tells Polack that he has been trying to give his men an easy time, but that means

they are not fit now. Polack agrees with him, but privately thinks "What a crock of shit!" Brown is one of those men who get promotion and then start worrying whether the other men like them. Brown tells Polack that Stanley is too smart for his own good, and he recounts the story of Stanley taking the money from the garage. Stanley impresses Polack.

When they resume the march, they arrive at rapids that they cannot negotiate, and so they have to cross the river. Hearn crosses the river and uses a vine to set up a safety line for the rest of the men, and Croft follows carrying Hearn's pack and rifle as well as his own. Hearn lets Croft lead the men for a while because he is tired.

Roth and Minetta are both weak, Minetta from his stay in hospital, and Roth because he had never been very strong. Croft has organized the men to cut a pathway through the jungle, and Minetta curses Croft for not working himself. Minetta and Roth hate each other as much as they hate the jungle, the patrol and Croft. Behind them Ridges and Goldstein are working hard, and Ridges complains that Minetta and Roth are not pulling their weight.

Croft accuses Minetta and Roth of being worthless, and Minetta turns on him, saying he did not see Croft working. Croft replies that next time they have to cross a river, Minetta can carry an extra pack and rifle, and see how he feels, but he's furious with himself for even answering. He had excluded himself from trail cutting to preserve some extra strength as platoon sergeant. He had been surprised when Hearn crossed the rapids, and worries that once Hearn has more experience, he will take control of the patrol.

Ridges enjoys the physical work of cutting the pathway, because of his farming background, and although Goldstein also enjoys the physical effort, he has a prejudice against manual labor. He feels he should have done better in life, and had a decent education. He experiences changing moods, from being cheerful for days and then suddenly becoming gloomy. Now he is despondent, wondering why people are born, why they work and why they die. Minetta asks him what is the matter, and Goldstein says he is just thinking. Minetta is pleased that Goldstein does not hold a grudge against him for what had happened previously, and he thinks Goldstein is a good guy. They discuss how much they dislike Croft, and Minetta tells Goldstein how he had told off the doctor at the hospital for pushing him around. He says that although he had fooled around a lot in the past, he was really a serious-minded person who liked discussing philosophy. He is pleased to think of himself in that way. When he tells Goldstein about the man in the hospital dying, Goldstein weeps, and Minetta says that Jews always feel sorrier for themselves and others than most people do.

Roth overhears and is angry, saying that is a generalization. Minetta asks Goldstein who he thinks is right, and Goldstein sides with Minetta. Roth says that although he is Jewish, he is not religious, and considers himself American. Goldstein and Roth discuss being Jewish, and Goldstein tells Roth the reason Croft and Brown do not like him is because he is Jewish. Roth is hurt hearing Goldstein say that Croft and Brown do not like him. He is confused by the conversation and wants to hide away.

Minetta daydreams of his visit to Italy to his parents home village as a child. Although he has hardly thought about the place since, he now thinks of the war it Italy, and wonders if the village has been bombed, and more than anything he wants to return there.

Flashback: The Time Machine - Goldstein's childhood in New York, with his senile grandfather and his mother who keeps a shabby candy store. When Goldstein comes home from school beaten up by Italian kids, his grandfather says that being a Jew means suffering. At eight years old, Goldstein is getting up at five in the morning to sell newspapers, and then going off to school and then back to the store again until bedtime. He dreams of becoming a scientist or engineer, but he ends up working as a shipping clerk. He feels an outsider among the people with whom he grows up.

He falls in love with a girl called Natalie, who wants to get married, but warns him that she has to have the good things in life and he will have to earn the money to satisfy her. Despite his mother's protests, after he has put himself through welding school he marries Natalie. Their marriage survives despite the fact that she wants sex less often than he does, and the scar from her Caesarean operation puts him off. They begin to improve their social standing, and nearly everyone likes them, and they take pride in their son. Although they never feel great joy, they are never depressed. Twice Goldstein escapes conscription, but by 1943 he feels certain guilt at still being in civilian clothes, and is drafted into the Army.

Part 3, Chapter 1 Analysis

Hearn neither recognizes Cummings' motives in sending him on such a hazardous mission, nor does he foresee the danger he faces from Croft in taking over his authority.

Jewish Goldstein is pleased that Martinez, a Sergeant, talks to him as an equal, and Mexican Martinez is flattered that a white man treats him as an equal. They both forget their feelings of social inferiority as they share their dreams and ambitions for the future.

Brown tries to balance his gratification in being Sergeant with his fear of action, desire to be liked and dislike of responsibility, and consequently nobody has any respect for him.

Part 3, Chapter 2

Part 3, Chapter 2 Summary

Hearn tells the men he wants to cover 10 miles before nightfall. He asks Croft if he has anything to say to the men, and Croft tells them that they have to do things right, and that distance is not important, thus contradicting Hearn. As the patrol advances, the men become increasingly uneasy as they leave the security of the jungle behind and find themselves in more open countryside. Ahead of them lies Mount Anaka and Croft feels a crude and inexplicable ecstasy when he looks at it, followed by anger and frustration to think that he will never get to climb it. Hearn is exhausted by the march, and is troubled by the mountain. He hears artillery fire and Croft tells him there must be a battle the other side of the mountain. Hearn offers Croft his binoculars, and as he looks through them, Hearn sees an expression on Croft's face that makes him shudder. He knows Croft is not to be trusted.

Part 2, Chapter 3 Analysis

Hearn does not have the confidence in himself to enforce his orders. He allows Croft to take control of the patrol, and for the first time realizes that Croft is not to be trusted, although he has to rely on Croft's greater experience.

Part 3, Chapter 4

Part 2, Chapter 4 Summary

The men spend a cold and sleepless night, each of them feeling very alone. Hearn and Croft discuss the forthcoming march, and Hearn is aware of Croft's antipathy towards him. Hearn feels fitter than before, and talks to his men, encouraging them and enjoying his feelings of paternalism towards them. He expects the mission to be successful, but when he thinks of Cummings getting the benefit from it, his mood sours. He hates Cummings. He is starting to recognize the need to learn quickly all that Croft knows so that he can keep command. He feels the men resist him because of their fear of Croft.

Wilson's diarrhea is troubling him, his back and groin ache and he is suffering from severe cramps. He tells Red that when he gets back he is going to have the operation. Red is not interested in Wilson's troubles; he cannot do anything about them.

The men march on; they are blistered, sunburned and chafed by their packs. After a break, they complain when Hearn tells them to move on. He understands that the men need somebody to blame for their fatigue and that no matter what he does they will hate him eventually. The realization depresses him. When the men arrive at an open field, they divide into two squads so that one can cross the field while the other covers them. Hearn insists on leading the squad. Croft tells him to take Martinez's squad, because they are more experienced. As Hearn leads the men across the field, Japanese hiding in a grove of trees fire upon them. Hearn is disgusted with himself because he is terrified and momentarily unable to do anything except wait for Croft to save them. Finally, he is able to stand up and call the men to retreat. They shoot at the Japanese and flee back to the other men. Croft says they must get out of there before the Japanese encircle them. They walk quickly, almost running, for twenty minutes, before they realize Wilson is missing.

Part 3, Chapter 4 Analysis

Hearn is torn between a desire to prove himself on the mission, and his unwillingness for Cummings to benefit from it. His pleasure in having command of the men is marred by the realization that they will blame him for all their problems, and hate him no matter what. Under fire, he loses his nerve, and relies on Croft to save him.

Part 3, Chapter 5

Part 3, Chapter 5 Summary

During the ambush, Wilson has been shot in the stomach and fallen into the long grass. He is almost unconscious, and feels drunk. He drags himself further back to hide from the Japanese who are still nearby. His mind alternates between fear and the conviction that the gunshot in his stomach will cure his illness by letting out the pus. He feels bitter that the platoon has deserted him, and thinks of all the things they have done to offend him.

Croft is full of rage when he realizes Wilson has been left behind, and that the secrecy of the patrol has been compromised. He tells Hearn that he will go back to find Wilson, and Hearn agrees. Hearn's initial impulse had been to leave Wilson.

Croft calls for volunteers to go with him, and Gallagher, Red, Brown and Ridges offer. Croft says he will not take Brown, because Hearn will need him, so Goldstein reluctantly volunteers, wondering what his wife would do if anything happened to him. They find Wilson and bring him back on an improvised stretcher. Hearn and Croft discuss who will take Wilson back to the beach. Brown desperately wants to be selected so that he can avoid combat, but pretends reluctance when he is chosen. Stanley, Ridges and Goldstein go with him. Hearn is privately angry that Wilson has been wounded and spoiled the mission. He does not know what to do next.

Roth finds a small, injured bird, and tries to comfort it, but in his anger that everything is going wrong for him, Croft takes the bird and kills it. All the men are horrified, and Red prepares to fight Croft. Hearn forces Croft to apologize to Roth. If Croft had had a rifle in his hands, he might have shot Hearn. Hearn is slightly amused at how he has humiliated Croft, but disgusted when he realizes that is how Cummings had felt when he had make him pick up the cigarette.

Brown asks if he can have another four men to help with the stretcher for the first part of their journey, so that they can move more quickly. Hearn sends Polack, Minetta, Gallagher and Wyman, but says he wants them back by dark.

Wilson makes a lot of noise at night, and Brown tries to keep him quiet, massaging his head. As Wilson's mind rambles and he fights the pain, Brown feels tenderness to him, and briefly thinks affectionately about his wife, but then imagines her fooling about with anything that wears trousers.

Brown considers the difficulties of carrying Wilson, and resolves to get Wilson safely back to prove his capability as a sergeant.

Goldstein and Stanley are discussing being married, and the joy of having children, and how it is a shame they are missing seeing them growing up. Stanley asks Goldstein if he ever gets jealous about his wife, and Goldstein says no. He reassures Stanley that

he has nothing to worry about, and that his wife loves him. Stanley confides that on his wedding night things had not gone very well, and Goldstein tells him that happens to everyone. Stanley likes Goldstein, and asks him what he thinks of him. Goldstein always answers questions like that by telling people what they want to hear, so he tells Stanley that he is intelligent and mature, and will probably go places.

His words make Stanley feel proud of himself, and he forgets that he has just been anxious to know that Goldstein liked him. Now he starts to feel patronizing towards him. He tells Goldstein that he is a good man.

Wilson wakes again, in pain, and Brown tells him he is going back to the beach and the doctors will operate on him. Wilson's fever dies, and he starts feeling cold, so Brown gets the other men's' blankets to cover him. Wilson tells Brown what a good guy he is, and how he appreciates what Brown is doing for him, and how he will never have a bad word to say about Brown.

Brown resolves that he will get Wilson safely back.

Flashback: The Time Machine - Brown as a child in Tulsa, where his father works for the railroad in an office. They are a respectable family. He persuades his father to buy him a car so he can attract girls. Brown wants to study aeronautical engineering, and his father is pleased, but warns Brown not to be too cocky. Brown meets a girl called Beverly and falls in love with her. Once he goes to University, he does not study as hard as he should, and spends more time drinking and chasing women. He feels guilty about Beverly, but feels that what she does not know will not hurt her. After he fails his exams, he tells his father that he was not cut out for that sort of work, and wants to be involved in selling. His father is disappointed, but introduces him to a contact who gives Brown a well-paid sales job. He and Beverly get married, and their marriage is successful, although Brown goes out drinking and whoring. He is shocked when he learns that his sister Patty is a tramp, and tells Beverly that if she ever cheats on him, he will kill her.

Part 3, Chapter 5 Analysis

Both Croft and Hearn see Wilson's injury purely as an inconvenience. Hearn would happily abandon Wilson, and so would Croft, but he knows that he has to go back for him because it is one of the rules. Neither man is concerned for Wilson as a person.

Brown's determination to get Wilson back to safety is motivated by his own desire to avoid combat and to prove himself.

The injured bird is symbolic of Roth's own fragility, and the ease with which he can be crushed. In it Roth at last finds a kindred spirit that he can identify with, which momentarily brings some pleasure into his unhappy life. By enjoying his humiliation of Croft, Hearn has copied behavior he despised in Cummings.

In a beautiful irony, it is Goldstein's reassurances that enable Stanley to see himself as superior to Goldstein. A further irony is that it is Brown's own constant infidelity that makes him torture himself with suspicions about his wife.

Part 3, Chapter 6

Part 3, Chapter 6 Summary

General Cummings is assessing his campaign, and is surprised by the advances made. Although he had done everything a commander should do, he had been gloomy and expected things to go wrong. Despite being relieved by his success, he has a hollow feeling that he has not really done anything personally to achieve it. Thinking of Hearn on the patrol, he cannot decide whether he wants him to succeed, or not. He visits the artillery crews, and fires cannon, feeling an overwhelming satisfaction and power. Back in his tent he writes in his secret journal that he keeps locked in a cabinet. He writes about the power of weapons, everything he writes has a sexual connotation, and he likens the parabola of a missile to the rise and inevitable decline of every culture. Suddenly his words seem meaningless to him, and he draws a line through them.

Part 3, Chapter 6 Analysis

Cummings finds release for his tensions by firing the cannon, and the force of the explosion he creates embodies his own power, and excites him sexually, leading him to writing in his journal. However, he fails to gain satisfaction from his written words.

Part 3, Chapter 7

Part 3, Chapter 7 Summary

The four men who had gone along for the first part of the stretcher detail have returned to camp, and are getting ready to sleep. Croft tells them to stop talking before they attract the Japanese. In the grass, Roth has diarrhea, which he believes is caused by stress over the incident of the bird, and he's embarrassed when the men hear the noise he's making. He realizes he will need to relieve himself again during the night, but is afraid the guards will shoot him when they hear him moving about, so he will have to defecate next to his blanket, and he is angry that the Army has not taken into account such situations. Thinking about Wilson's terrible wound, Roth calls out to Red, they discuss Wilson and Roth becomes overcome with self-pity. He thanks Red for standing up to Croft over the bird, and finds that he is weeping. Red is momentarily tempted to comfort him, but he does not want Roth coming to him all the time and expecting friendship, because he expects Roth to get killed fairly soon, and he does not like such displays of emotion. He rejects Roth, but then feels guilty seeing Roth's loneliness and misery.

Hearn is having a sleepless night, so he goes and talks to Minetta, who is on guard. He asks Minetta what he thinks they should do the next day, and Minetta replies that they should turn back. Hearn fights with himself: he does not want to turn back because he wants the patrol to succeed so that he can score a point over Cummings, and win his approval. On the other hand, he recognizes that he is considering risking the men's lives for his own selfish reasons, so he goes and tells Croft that he is going to turn back. Croft is surprised, and does not understand Hearn's motive, although he knows that it is not fear. Croft is privately determined to continue the patrol and climb Mount Anaka, and he tells Hearn that the Japanese have dispersed after the incident. He proposes sending out Martinez to assess the situation, and Hearn agrees. Croft instructs Martinez to reports directly to him upon returning and to tell Hearn nothing of what he sees.

Hearn knows that in agreeing with Croft and sending Martinez out, he has opened the way again to continuing with the patrol against his earlier decision. He decides to punish himself by resigning his commission when they return. He knows that as an enlisted man everybody both for having been an officer, and for having declined to be an officer will despise him.

Out in the darkness, Martinez is afraid but committed to his duty. Although he thinks it is strange and dangerous to be going out alone at night into unknown territory, if Croft says that it is necessary, then it must be. He stumbles into a Japanese camp, where he has to kill the guard. He unsheathes his knife quietly and slowly, and remembers resentfully long ago hearing two Texans saying, "Never trust a Mexican with a knife." He kills the Japanese silently, and is irritated that the man moved so much. As he continues along the trail, he realizes the mistake he has made in killing the guard, because the relief guard will find the body and know that Martinez is out there. His situation is

increasingly dangerous, but his loyalty to the United States Army, and his pride in his sergeant's stripes, are stronger than his fear. He imagines being a hero, decorated, in the newspapers. However, without rations, water and his knife, which he has left stuck in the Japanese soldier, he cannot continue, and so he turns back, stopping to try to take the dead soldier's wristwatch, but losing his nerve. He feels double frustration, firstly at turning back and secondly at not taking the watch. However, he is pleased when he thinks of the Japanese terror when they find the dead guard.

Once back at the platoon he makes his report to Croft, expecting to be praised, but Croft tells him he made a mistake killing the guard, because it will stir up the Japs. He orders Martinez to tell Hearn that he went through the pass without seeing any sign of the Japanese.

Part 3, Chapter 7 Analysis

Despite his desire to comfort Roth, Red cannot conquer his refusal to take responsibility.

Hearn fights against his willingness to risk his men's lives for his own reasons. Despite his strong principles, when a second opportunity arises he is unable to stop himself seizing it, and decides that once it is over, he will punish himself by resigning his commission. He fails to foresee the trap that Croft is setting.

Part 3, Chapter 8

Part 3, Chapter 8 Summary

The next morning Hearn talks to Red and on an impulse offers him the rank of corporal. Red rejects it, hating Hearn's attempts to be friendly, but for one moment being tempted to accept. Hearn asks Croft what Martinez discovered the previous night, and Croft replies that the mountain pass is clear of Japanese. Hearn thinks it strange that the Japanese are not guarding the pass, and promises the men that they will turn back if they find any Japanese. Hearn leads the patrol into the pass, and is killed by a bullet in his chest half an hour later, just as Croft had hoped.

The men retreat with little regret for Hearn's death, but glad that it will give them an excuse for turning back. When Croft tells them they are going to continue, they are shocked and resentful.

Flashback: The Time Machine - Polack and his brother sleep on a pile of quilting on the floor of a cold, decaying apartment, watching their sister dressing. As a young child, Polack is already a minor criminal, and has beaten a drunk with a stone to rob him of one dollar. He is sent to an orphanage when his father dies, and becomes friendly with Lefty, a tough kid. Polack goes out at night and steals cigarettes for Lefty. When Polack's mother takes him back home when he is thirteen, he works in a butcher's shop, and one of the customers seduces him. When he is 18, he again meets Lefty, who offers him a job as a collector for a numbers racket. He is able to give money to his mother, and to his sister who has decided to become a nun. Lefty offers him the chance to run some girls, but Polack hesitates and says he wants time to think about it. The next day, he is drafted. He considers getting his eardrums pierced to escape the draft, but changes his mind and decides to join the Army.

Part 3, Chapter 8 Analysis

There is inevitability to Hearn's death. Cummings hopeful prediction that he would one day find himself in front of a firing squad is reflected in Hearn's death by a shot in the chest. While Cummings and Croft have wanted to be rid of Hearn, he carries the ultimate responsibility for his death because of his determination to proceed with the patrol, letting his egotism over-ride his finer principles. To the men he had cared about, but whose lives he was prepared to risk, his death is simply a welcome event that will allow them to abandon the patrol.

Part 3, Chapter 9

Part 3, Chapter 9 Summary

The exhausted stretcher party struggles to carry Wilson over difficult terrain. Wilson, who is in agony, complains that the men are deliberately hurting him. When they stop for a rest, delirious Wilson decides that he would rather just be left there than continue with the pain of being moved. He suggests to Brown that they leave him, and Brown is tempted. Wilson no longer understands his situation, but is only aware that he is holding the other men back. When Brown tells Stanley that Wilson has suggested they leave him, Stanley says perhaps they should, and Brown manages to summon up some rage and force the men to continue. Wilson is desperate with thirst, but Goldstein tells the men that giving water to a man with a stomach wound will kill him. Goldstein and Stanley argue, and Goldstein is bitter when he remembers their friendship the previous evening. The men think that Wilson should have water, because they want to get rid of him, but Brown will not let them, and they continue the painful journey as Wilson becomes ever more delirious, advancing 50 yards at a time, and almost collapsing beneath Wilson's weight. Rain gives temporary relief from the heat, but turns the ground into a slippery morass.

Brown knows that he cannot go on much longer, because he has used up his reserves, and he is angry with Croft for sending him with the stretcher. He turns on Stanley, who says he knows that Brown took the stretcher detail because he was too yellow to stay with the patrol. Brown reminds Stanley that he has been worrying about his wife, because he has convinced himself that she is being unfaithful. Stanley feels so alone that he wants to weep, and decides that he is not going to carry on. He has never liked Wilson anyway. He falls to the ground, pretending to faint. When Brown wonders what to do, Goldstein suggests he will carry on with Ridges, so that Brown can stay with Stanley until he recovers. Brown wants to maintain his dignity, and asks how Goldstein will find the way. Ridges says he knows the way, so Brown agrees to stay with Stanley and catch up with the other men later. Goldstein and Ridges pick up the stretcher and stagger away. When they are out of sight, Brown massages his feet and thinks that he ought to turn in his sergeant's stripes, but knows that he will not.

Part 3, Chapter 9 Analysis

Brown is angry that Croft sent him with the stretcher, having entirely forgotten that he had wanted to go in the first place. Stanley would be quite happy just to leave Wilson, or to give him water so he dies, while Brown's protection of Wilson and determination to get him safely back is purely to prove his own worth. Goldstein is angry with himself for volunteering to carry on because he always wants to appear like a nice guy. Even as he fails to complete his mission, Brown knows that he will never surrender his rank.

Part 3, Chapter 10

Part 3, Chapter 10 Summary

With his instinctive knowledge of terrain, Croft leads the patrol up the mountain. Wyman decides to lighten his pack and throws away his blanket, but Croft makes him pick it up again. Croft is determined to re-establish his control now that Hearn is out of the way. Roth is angry because he thinks Croft does not give him a chance. If he were in charge, he would be decent to the men, he thinks, but then remembers that when he was a debt collector he had treated an old couple brutally. Superstitiously, he hopes that will not bring him bad luck.

Martinez is tired, and confused about what happened the previous night. He feels guilty for something, but is not sure what it is. If he had told Hearn that there were Japanese on the mountain, they would not be on it now. Gallagher notices some dried blood on Martinez' hand, and Martinez admits he killed a Jap the night before, but that when he told Hearn there were Japs there, Hearn hadn't believed him. Gallagher is shocked that Hearn had not believed Martinez, and thinks Hearn deserved what he got. Polack is unsure, unable to work out why Hearn would have led them into the pass knowing there were Japs there. He is frustrated at being unable to understand what was wrong with Martinez story.

Gallagher tells Martinez how brave he is for having killed the Jap, and Martinez is full of pride until he remembers the gold teeth he had smashed out of the dead Jap's face, and feels bitter that they don't have a chaplain in the unit so that he can confess. He recognizes that he is talking to Gallagher and Polack because they are Catholics like him. He confides that he is worried that if they are injured or killed, there is no priest with them.

Gallagher imagines the other men and himself bleeding on the ground, and convinces himself that his dead wife Mary died without absolution, and feels resentful towards her, and then immediately remorseful at having unkind thoughts about a dead person. He hates Martinez for having mentioned the chaplain.

Polack tells them that religion is just a moneymaking racket, and Martinez and Gallagher are shocked. Martinez tries not to listen. Polack says it is all right for Irish and Mexicans, but the Polish get nothing from it. He remembers that his sister has become a nun.

Croft tells the men to get their packs on. He pushes them until they can see Mount Anaka ahead of them, and the men cannot believe they are going to have to climb it. Croft is determined, although he knows the men now hate him.

Ridges and Goldstein are still carrying Wilson, but at an ant's pace. Wilson rambles and the two men do not listen to him until he asks Ridges if he had ever made love to a

Negro. Ridges is profoundly shocked and tells Wilson to shut up. Although Wilson is badly wounded and in pain, and has lost a lot of blood, he does not think of giving up. He thinks that once he gets to the hospital he will recover. He keeps begging for water. When they stop for the night, they have covered, inch by inch, five miles, and with luck the next day they will reach the beach.

Part 3, Chapter 10 Analysis

Just as the men always look to Croft to rescue them from danger, they implicitly trust his intuitive sense of direction.

Martinez does not want to acknowledge the truth of what he has done in collusion with Croft, and lies glibly when Polack and Gallagher question him.

As they become increasingly tired and afraid, the men's thoughts turn to religion.

Part 3, Chapter 11

Part 3, Chapter 11 Summary

Cummings is at Headquarters, leaving Dalleson in charge during his absence. Dalleson is perplexed, because he has received conflicting reports about a deserted Japanese bivouac close to the American lines. At first, he doubts the information, remembering the false report Sergeant Lanning had given, but he verifies that the report is genuine, and he is resentful that Cummings has chosen this day to be away, leaving him having to make a decision. In the latrine, he thinks there should be a better way of keeping the paper dry than using a tin can. He wonders if the Japanese are setting a trap, and with no clear idea of what he should be doing, Dalleson mounts an exercise that succeeds despite itself, killing General Toyaku and half his staff and capturing two-thirds of the Japanese supplies.

Cummings returns from Headquarters having finally persuaded them to give him a destroyer, which he says is essential to end the campaign. Although the battle is already won, Cummings uses the destroyer to shell the beach, so that he can claim credit for winning the campaign.

Dalleson never understood quite what happened, and in time came to believe that it was the destroyer that had won the campaign. All he wants is to be promoted to Captain. During the excitement, everybody has forgotten about Croft's patrol.

Part 3, Chapter 11 Analysis

Dalleson is so ineffectual that even facing a crisis, he is happy to sit dreamily in the latrine, and to occupy himself with trivial details, and he is so foolish that he cannot even remember that it was he who had initiated the critical battle. All that interests him is his meager ambition to have the rank of captain after the war ends.

Part 3, Chapter 12

Part 3, Chapter 12 Summary

Unaware that the campaign on Anopopei is effectively over, Croft pushes his men past the point of total despair and exhaustion; they long to quit, but their terrible fear of Croft makes them keep going. They hate him. Although he is almost as exhausted as they are, Croft continues because somewhere in his mind he believes he has been ordered to do so.

Roth's strength is failing, and Minetta and Wyman like him because he is even weaker than they are. Roth falls down continually, and the initially the platoon is grateful each time he falls because it gives them an opportunity for a brief rest. However, they start to become irritable with him as he delays them on a narrow ledge, and shift their anger from Croft to Roth. When he collapses in tears, Gallagher feels disgust and pity for him, and knows that unless Roth gets up, he will also collapse. He hits Roth and calls him a Jew bastard, and for the first time in his life, Roth feels rage, and a furious anger that motivates him to keep going.

Croft admits to himself that the task he has set is too great, as he becomes almost too tired to continue. On a very narrow ledge, they reach a place where there is a four-foot wide gap. Croft jumps the gap and calls the men to follow him. Roth knows he will not be able to jump the gap, although Minetta tries to encourage him, and Gallagher taunts him, holding out his hand and saying he will catch him. He considers refusing to jump, so that Croft will have to turn back, but knowing the platoon would jeer him. Filled with bitterness, Roth leaps, sees Gallagher's surprised face as he misses the ledge and falls to the rocks below, and his final thought is that he wants to live.

Goldstein and Ridges continue doggedly heaving the stretcher through the jungle, as Wilson lies on it stinking of blood and sweat and having soiled himself several times, and screaming for water. Goldstein designs yokes from the straps of their packs so that they can carry the stretcher from their shoulders, to relieve his hands that can no longer do the job.

Goldstein knows Wilson must not have water, but he can no longer remember the reason why. When Goldstein collapses from exhaustion, Wilson asks Ridges to give him water. Ridges cannot see any reason why Wilson should not have water, but on the other hand, Goldstein had said he must not, and Goldstein could read. Ridges doesn't feel comfortable going against something written in books, but he reasons that Wilson has led a sinful life, and is now suffering the fires of hell, and that it's a sin not to show a man some mercy. He gives Wilson water from his canteen, which Wilson gulps greedily. Ridges reassures Wilson that he is going to be OK.

Both Ridges and Goldstein privately consider abandoning Wilson as he rants, rambles, and cries out that he is going to die. Ridges puts down the stretcher, and tells Wilson he

still has time to repent his sins and enter the Kingdom of Heaven. Ridges is overwhelmed with emotion as he sees himself saving a sinner. When Wilson finally dies, Ridges and Goldstein still wrestle the stretcher, set on getting Wilson back to camp. While they are crossing some rapids, the stretcher is swept away, leaving Ridges weeping at having struggled so long to carry Wilson only to see him washed away, like everything he ever tried to do, and he wonders why God always tricks you in the end. Goldstein comforts him, and they reach the beach, where their camaraderie turns to mutual resentment because of their shared failure. Goldstein drinks from his canteen, and then realizes Ridges has no water left. Although he is annoyed at Ridges for not saving his water, he shares his canteen.

Part 3, Chapter 12 Analysis

Croft successfully uses the men's fear of him to force them to face their fear of the terrain and the enemy.

Roth dies because he was physically unsuited for the demands of the march, a doomed man from the moment Mantelli posted him to the platoon.

Ridges wants to give Wilson water so that he will die, but tells himself that it is an act of kindness to a repenting sinner. He sees himself in the role of a father confessor to Wilson. Once Wilson is dead, the two men still feel compelled to complete their mission and return his body, and instead of feeling relieved when it is lost in an accident, Ridges feels cheated by God, the practical joker.

Part 3, Chapter 13

Part 3, Chapter 13 Summary

The patrol are still moving up the mountain, shattered by Roth's death and ignoring Croft's commands. Gallagher feels homesick for America, and Mary, and then he remembers she is dead. He is sure he will be killed before he ever sees his child. It will be his punishment for being responsible for Roth's death. Then his thoughts move to Croft, who is forcing them on this march. He thinks about killing Croft, and is frightened in case the thought brings down a punishment on him. He decides then that it was Croft who caused Roth's death. He could not be blamed.

Martinez cannot sleep, because he keeps seeing the face of the Japanese guard he had killed. Gallagher persuades him to tell Croft that they're not going on, but Martinez loses his nerve and decides to just ask Croft if they can turn back, and Croft plays on Martinez' loyalty to him so that Martinez agrees to go on. Gallagher furiously warns Croft not to turn his back on him.

Red has never hated anybody as much as he hates Croft. He tries to persuade Martinez to defy Croft, and even tries to bribe him, but Martinez is too weak. Red tells Croft he is not going on up the mountain, and Croft threatens to shoot him. Red hopes the other men will support him, but when they do not he gives in and the patrol sets off again, with Croft once more confident that he has authority over his men. As they trudge behind him, each man is embarrassed by his cowardice in not standing up to Croft.

Still determined to climb the mountain, Croft moves his men onward, but just as they get near the summit, he blunders into a hornets' nest. The hornets attack the men, who flee back down the mountain in terror, stung and terrified, throwing away their rifles and packs, and Croft acknowledges that he will never get them back up the mountain, and he is too tired and weak to feel any regret or pain.

They retrace their path back to the beach, where they meet up with Goldstein and Ridges, and Brown and Stanley who have emerged from the jungle.

Part 3, Chapter 13 Analysis

Despite their united hatred, and all the opportunities they have to kill Croft, none of the men has the courage to defy him even though he pushes them beyond the limits of physical and mental endurance. Their fear of him is absolute.

Part 3, Chapter 14

Part 3, Chapter 14 Summary

The surviving men are aboard the boat that has picked them up from the beach, and are contemplating a continuing treadmill of boredom, misery and fear.

Minetta is enjoying a pleasing fantasy about blowing off his foot and spending several months in hospital. He feels sorry for himself knowing he is going to lose his foot through no fault of his own.

Red's kidneys are hurting again, and he thinks his health has been further damaged by the patrol. He has been waiting for Croft to scold him, and is grateful that Croft has not. He finally recognizes his need for support from the other men, but does not know how to go about getting it.

Goldstein thinks longingly of his wife and child, and is happy that Ridges is now his friend, because of their shared ordeal. It is a pity Ridges is an illiterate, but he is still a good man.

Polack talks to the driver of the boat, who is upset that the men are spitting on the decks. He tells Polack that the campaign is virtually over, and that nearly all the Japanese are dead.

When Polack tells the other men, they are confused by the thought that the patrol was pointless, but on the other hand, they will have a rest from combat for a few months. They have forgotten their hatred of Croft.

Croft is unaware of the date the campaign was won, and believes that victory would have been theirs if they had succeeded in crossing the mountain. He is frustrated that he did not finish the climb, and thinks that without the men, he might have made it; but on the other hand, he realizes that without their company he could not have gone on.

As they look at Mount Anaka, the men feel a sense of pride that they climbed it, and think of the stories they will tell in the future.

They discuss what they will do when they get home. Red says he will just carry on as before. Brown plans on drinking and whoring, and then going home to catch his wife fooling around and throw her out.

Gallagher only knows that he has some vague score to settle, and that somebody has to pay. Goldstein dreams of surprising his wife by knocking on the door of their apartment. Martinez says he will probably re-enlist after he has visited San Antonio and seen his family. Although he does not like the Army, the pay is good.

Minetta plans to say "Sucker" to every officer he sees in uniform. Croft tells them their wasting their time thinking about getting home, because the war will go on for a while.

Part 3, Chapter 14 Analysis

As the men relax, safe for the moment from their fear and exhaustion, their grievances are forgotten, and having survived their ordeal they are think of their achievements with pride. They briefly regret the death of Wilson, but no mention is made of the other two men who died, the misfits Roth and Hearn.

There is a sense of unreality about what they have endured, and the prospect of the endless Army routine lies ahead again.

Part 4

Part 4 Summary

The Japanese troops on the island are in total disarray, and being slaughtered wholesale by the Americans. Each day hundreds of Japanese die, for the loss of a handful of Americans.

The Americans discover that the Japanese had almost run out of rations, medical supplies and ammunition weeks before their final defeat.

Cummings studies the Intelligence he had received the previous month, and discovers with shock that it was worthless and had led him to make incorrect assumptions. He is irritated that Dalleson was inadvertently responsible for the closure of the campaign, and what irritates him most is having to congratulate and probably promote Dalleson.

His feelings about Hearn's death are a mixture of pain and satisfaction. He calculates how much he will personally benefit from the victory, and decides that as he is unlikely to gain another star before the Philippines, he would be better off using his brother-in-law's influence to get him a good position in the State Department. To distract himself he keeps daily notes of how many Japanese are killed, and how many Americans.

To the Americans, the mopping up operations are just a game, and they kill the Japanese as easily and thoughtlessly as they would ants. They smash their heads with rifle butts, shoot them at point-blank range or machine-gun them as they lay sleeping. They shoot prisoners.

Major Dalleson is pleased with his new office, in a pleasant, cool grove with a sea view. He eagerly anticipates the implementation of the meticulous training program he has designed for the men, and drilling them so that they learn how to march properly again. Rifle marksmanship, training with special weapons, parades and inspections will keep them busy, and if there are any spaces in their day, they can go on hikes. He feels a rosy sense of satisfaction knowing he always does his best.

Dalleson has a sudden inspiration: to jazz up the map-reading classes, he will have the map superimposed on a photograph of Betty Grable. That will get the full attention of the men. He is delighted with this novel idea, but perplexed as to where he will get the photo. He will not make a fool of himself by filling out a requisition from the quartermaster, and he hesitates at the thought of asking the chaplain.

He decides that he will write to the Army, and to the War Department Training Aids section to tell them about his clever idea. He is certain they will be impressed and that every unit in the Army will want to use his idea.

Part 4 Analysis

The General ignores the hollowness of a victory against an enemy already defeated by its own exhaustion. His grief at Hearn's death is moderated by the knowledge that his sexual approach to Hearn will never be known.

Despite Cummings' belief in himself and his invincibility, he had relied on defective intelligence, and the idiotic and incompetent Dalleson achieved the final defeat of the Japanese on the island. Both men are only concerned with their future security.

Characters

Sergeant William Brown

Brown is an insecure young man who doubts his abilities as a soldier. He is obsessed with the thought of his wife cheating on him while he is at war.

Staff Sergeant Sam Croft

Croft leads the Intelligence and Reconnaissance platoon of Headquarters Company of the 460th Infantry Regiment and is considered by the men to be "the best platoon sergeant in the Army and the meanest." He is "efficient and strong and usually empty and his main cast of mind was a superior contempt toward nearly all other men. He hated weakness and he loved practically nothing." Croft kills for pleasure: on Anopopei he shoots a Japanese prisoner after allowing him to think he was safe, crushes a bird that one of his men had found, and coldly plans Hearn's death in an effort to regain control of the platoon. Croft loves the war for it allows him to unleash his hatred and thirst for power. He explains, "I hate everything which is not in myself."

General Cummings

Cummings is the commander of the invading American forces on Anopopei and has an "almost unique ability to extend his thoughts into immediate and effective action." A brilliant and ambitious fascist, he believes that totalitarianism is preferable to communism because "it's grounded firmly in men's actual natures " He insists "there's never a man who can swear to his own innocence. We're all guilty, that's the truth." In order to obtain victory, he attempts to break his men's spirits. He explains: "there's one thing about power. It can flow only from the top down. When there are little surges of resistance at the middle levels, it merely calls for more power to be directed downward, to burn it out." Beneath his austere surface, however, lies self-pity and paranoia.

Casimir Czienwicz

Czienwicz (also known as Polack) is a cynical, shrewd member of Croft's platoon. His rough life growing up on the streets of Chicago prepared him for the rigors of life in the army.

Major Dalleson

After Hearn's death, Dalleson takes over the American invasion of Anopopei. A thorough and adequate leader, he feels "a little overwhelmed" in his dealings with officers because he "feared the slowness of his mind." Sometimes his responsibilities depress

him. "He was always afraid that a situation would develop in which he would have to call upon the more dazzling aptitudes that his position demanded, and which he did not have." A few good decisions□coupled with a lot of luck□ enables him to take credit for the defeat of the Japanese army on Anopopei.

Roy Gallagher

A member of Croft's platoon, Gallagher is a hotheaded, racist, working-class guy from South Boston. He continually feels sorry for himself, insisting "everything turned out lousy for him sooner or later." His prediction is realized when he gets news that his wife Mary died in childbirth.

Joe Goldstein

Goldstein is another member of Croft's platoon. While occasionally the target of anti-Semitic slurs, Goldstein fares better than Roth because of his religious faith, dogged courage, and essentially trusting nature. He is one of the men that carries the wounded Wilson through the jungle.

Lieutenant Robert Hearn

Hearn is General Cummings' young Harvard-educated aide. His wealthy background and slightly aristocratic air are at odds with his tyrannical supervisors as well as the enlisted men. Therefore, he does little to make friends on the island. He admits he feels "blank ... superior, I don't give a damn, I'm just waiting around." He initially enjoys the general's company, but is eventually alienated by his mind games and self-pity.

Hearns' reserve is shattered when the general humiliates him by forcing him to pick up a cigarette he has tossed on the floor. The incident leaves him "burning with shame and self-disgust.,. suffering an excruciating humiliation which mocked him in its very intensity." When the general gives Hearn command of the reconnaissance mission, Hearn enjoys the sense of power his position affords him. Yet he tries to treat his men fairly and humanely before he is killed

Hennessey

A young soldier in Croft's platoon, Hennessey is killed on their first day on the island. His death fills the other men with a sense of doom.

Japbait

See Sergeant Julio Martinez

Sergeant Julio Martinez

Martinez (also known as Japbait) is an excellent scout for Croft's platoon. He sometimes becomes nervous about giving orders to the other men, afraid that they would not listen to a Mexican American. Yet his role in the platoon gives him "a quiet pride that he was the man upon whom the safety of the others depended. This was a sustaining force which earned him through dangers his will and body would have resisted."

Steve Minetta

Minetta is another member of Croft's platoon. When he is sent to the Division Clearing Hospital for a minor wound, his fears about returning to combat prompt him to feign insanity so he can stay there longer. Eventually, though, he becomes restless and goes back to the platoon.

Polack

See Casimir Czienwicz

Oscar Ridges

A member of Croft's platoon, Ridges is a dull-witted and good-tempered religious Mississippi farmer.

Roth

Roth is a member of Croft's platoon. A well-educated Jewish man, he considers himself superior to the other men in the platoon, which effectively isolates him from them. Yet he experiences feelings of self-pity when he acknowledges his inability to be as good a soldier as the others are. His weakness and overwhelming fatigue cause him to fall to his death on Mount Anaka.

Stanley

When Stanley is promoted to corporal, he develops authority and begins to bully the men. Eventually though, he wonders "how he could lead men in combat when he was so terrified himself " He breaks down during the trek back to the beach with Wilson and has to be left behind.

Toglio

Toglio is a member of Croft's platoon. A Japanese bullet shatters his elbow shortly after they arrive. The other men envy the good fortune of his "million-dollar" injury

Private Red Valsen

A rebellious member of Croft's platoon, Red is an embittered, itinerant laborer from the coal mines of Montana. His hard life leaves him feeling old at twenty-three. Although he enlists as a way out of the cycle of poverty and boredom, he experiences "the familiar ache of age and sadness and wisdom" on the island. While determined to be a loner in an effort to shield himself from the suffering of others, he periodically feels "sad compassion" for the men "in which one seems to understand everything, all that men want and fail to get." Red resists authority and often clashes with Croft. His cynicism results from his feeling that "everything is crapped up, everything is phony, everything curdles when you touch it."

Woodrow Wilson

A member of Croft's platoon, Wilson is a wild, fun-loving man from Georgia who is suffering from venereal disease. He gets shot in the stomach and eventually dies after an arduous trek through the jungle.

Buddy Wyman

A twenty-eight-year-old soldier in Croft's platoon, Wyman has "vague dreams about being a hero, assuming this would bring him some immense reward which would ease his life and remove the problems of supporting his mother and himself." The war, however, does not live up to his romantic visions.

Social Concerns

A self-proclaimed philosophical "existentialist" and political "left conservative," Norman Mailer was inducted into the United States Army in 1944 and served in the Philippines. He recounted his experiences there in his first novel, The Naked and the Dead, which gained much critical and popular acclaim. In the introduction to the fiftieth-anniversary edition of the novel, Mailer contends that "it came out at exactly the right time when, near to three years after the Second World War ended, everyone was ready for a big war novel that gave some idea of what it had all been like."

Most reviewers deemed the novel to be one of the best war stories ever written, praising Mailer's realistic depiction of men at war.

The novel focuses on the adventures of a fourteen-man infantry platoon stationed on a Japanese-held island in the South Pacific during World War II. In the course of the novel, the men struggle to survive and find meaning in their lives.

According to Mailer, The Naked and the Dead reflects what he learned from author Leo Tolstoy, that "compassion is of value and enriches our life only when compassion is severe, which is to say when we can perceive everything that is good and bad about a character but are still able to feel that the sum of us as human beings is probably a little more good than awful. In any case, good or bad, it reminds us that life is like a gladiators' arena for the soul and so we can feel strengthened by those who endure, and feel awe and pity for those who do not." Mailer's deft and evocative portrayal of the characters' heroic struggle to retain their dignity as they experience the horrors of war provides the book with its enduring value.

Techniques

Mailer structured The Naked and the Dead to include not only the story of the armed conflict on the mythical Japanese-held island of Anopopei during World War II, but also the stories of each of the main characters involved in the struggle. He often breaks his main narrative with "Time Machine" vignettes of the past history of these men to provide readers with important information about their characters. This episodic structure illuminates character motivation and development; as a result, it also helps set up the novel's central conflicts and thematic concerns.

The episodic structure of the novel functions to sustain its Weltanschauung, or "world view"—in this case, a naturalistic impression of the forces that continually frustrate human will and action. Naturalism is a term used for a group of writers, including Stephen Crane, Frank Norris, and John Dos Passos, whose works reflect a pessimistic view of the nature of experience. The naturalistic view proposes that humans are controlled by their heredity and environment and so cannot exercise free will. The Naked and the Dead expresses this literary naturalism in its story of the battle on Anopopei as well as in the histories of the men. Cummings and Croft are governed by their lust for power and violence. In an institution such as the military, these men are rewarded for what seems to be a biological impulse. Therefore, they succeed when more sensitive, less brutal men are killed or injured.

The soldiers that make up Croft's platoon feel like pawns in a large game that they have no control over; even worse, they are at the mercy of cruel and manipulative leaders. Even the officers, however, eventually learn that they do not have absolute control. After luck plays a large part in the takeover of the island, Cummings must admit that his careful strategic planning did little to help win the campaign. As a result, he will probably not get the promotion he coveted. A swarm of hornets thwarts Croft's monomaniacal drive to climb Mount Anaka, and he eventually must also admit defeat.

The landscape constantly interferes with all the men as they struggle to survive. The jungle's heat, humidity, and rugged terrain exhaust them and impede their progress.

At home, poverty, class, race, as well as other factors such as alcoholism and violent tendencies, determine the men's choices and future. As they come to acknowledge their inability to control their destinies, their prime motivation becomes a personal battle for dignity.

Thematic Overview

The Naked and the Dead focuses on both war and peace as its narrative moves back and forth between the battle on Anopopei and the lives of many of the men prior to the war. The reader is able to discern how the war has changed the lives of these men and the ones that they have left behind in the United States. In a war novel, it makes sense that the theme of victimization would be a recurring one throughout the story. On the island, General Cummings and Sergeant Croft are victimizers; they are so insecure and power-hungry that they will risk the lives of their men to insure their absolute power. This results in the victimization of their men and ultimately causes the death of some.

The brilliant and ruthless General Cummings exercises a tyrannical control over his men. He maintains:

There's one thing about power. It can flow only from the top down. When there are little surges of resistance at the middle levels, it merely calls for more power to be directed downward, to burn it out.

Cummings continually tries to "burn out" his men's resistance, including that of Lieutenant Hearn, who makes the mistake of challenging Cummings' control. As a result, Cummings first humiliates him and then sends him on a useless reconnaissance mission around the back of the island. Hearn dies during this mission.

Croft, who "had a deep unspoken belief that whatever made things happen was on his side," joins in Hearn's victimization.

When Hearn is assigned to Croft's platoon and therefore threatens Croft's absolute control over his command, Croft sadistically manipulates Hearn into a dangerous position behind enemy lines where he is soon gunned down. Croft also victimizes Private Valsen, who continually rebels against authority in an effort to maintain his personal dignity. Croft eventually breaks Valsen's spirit, forcing him to back down from his attempts to save himself and the other men on Mount Anaka.

Mailer reinforces the theme of victimization and in many different ways throughout the novel. Many of the men feel powerless within the constraints of American society: for example, Red Valsen abandoned his family in order to flee the impoverished and dangerous life in the coal mines of Montana. The stratification of American society has also victimized Lieutenant Hearn, who was born into an upper-class family in the Midwest. His domineering father pushed him to emphasize his "masculine" qualities, producing a "cold rather than shy" young man. As a result of their experiences, Valsen and Hearn experience similar feelings about life: Valsen is governed by a "particular blend of pessimism and fatalism," while Hearn insists that "if you searched something long enough, it always turned to dirt."

Valsen and Hearn exhibit courage when they struggle to preserve their personal dignity and the lives of the men around them—even when faced with personal vendettas and impossible circumstances.

Valsen does not back down from his challenge to Croft on Mount Anaka until the Sergeant threatens to shoot him. Hearn accepts the challenge of leading the men into dangerous territory. The other soldiers in the platoon must also struggle with feelings of courage and cowardice. Some, like Goldstein and Ridges, successfully combat their overwhelming fatigue and sense of insecurity as they continue the arduous task of returning the wounded Wilson to the beach. Others find any way they can to avoid the terrors of war and preserve their sanity in such a chaotic situation.

What distinguishes The Naked and the Dead is the superb symmetry between history as a body of ideas and as a collection of concrete particulars. The war itself and men's notions of war are constantly played off against each other as General Cummings plans his strategy and Sergeant Croft drives his men into battle. These characters are the fictional correlatives of a writer who wants to generalize about war by immersing himself into its minutest parts.

The theme of individuality triumphs in The Naked and the Dead in both trivial and profound ways. What is most striking is the way the variety of human nature is affirmed. War is unpredictable and the shape of history (America's future) cannot be so easily forecast as Cummings supposes. Yet the novel does not simply discredit him as a philosopher of history, for the weaknesses of characters like Lieutenant Hearn (who debates the General on the meaning of history) suggest how much damage Fascist ideas have done to a country that is not prepared to resist authoritarianism militarily and intellectually.

Themes

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Symbolism

The jungle and Mount Anaka are important symbols in *The Naked and the Dead.* The oppressive heat and primitive nature of the jungle reflects the animalistic, primal nature exhibited by some of the men, especially Croft. His cruel desire for power causes him to coldly shoot an unarmed Japanese soldier, kill a small bird with his bare hand, and plan Hearn's death for his own ends. Mount Anaka proves a formidable obstacle to the exhausted and traumatized men, and so symbolizes a barrier to human progress.

Historical Context

The Great Depression

The stock market crash in 1929 triggered the Great Depression, the most severe economic crisis in U.S history. The impact on Americans was staggering. In 1933 unemployment rose to sixteen million people, about one-third of the available labor force. During the early years of the Depression, men and women searched eagerly and diligently for any type of work However, after several months of no sustained employment, they became discouraged. President Franklin Roosevelt's New Deal policies, which offered the country substantial economic relief, helped mitigate the effects of the Depression Full economic recovery was not complete until the government channeled money into the war effort in the early 1940s.

World War II in the Pacific

In 1940 two events occurred that exacerbated the growing tension between the United States and Japan: Japan invaded Indochina and signed the Tripartite Pact, which created an alliance between Japan, Germany, and Italy against Great Britain and France. As a result Washington drastically increased economic sanctions by withholding oil and freezing all Japanese assets. In retaliation, Japan bombed Pearl Harbor, a naval base on Oahu, Hawaii on December 7,1941; eight battleships and thirteen other naval vessels were destroyed and three thousand naval and military personnel were killed or wounded. As a result of this surprise attack, United States entered the war and battled Japan on the sea (most notably at Midway in 1942) and on Japanese-held islands, and through a bombing campaign on the Japanese mainland.

In 1942 Japanese forces occupied much of the southeastern Pacific: the Philippine Islands, Indonesia, and New Guinea. That same year the Americans launched their counterattack. The Coral Sea naval battle prevented the Japanese from gaining access to Australia and the U.S. Marines regained Guadalcanal. After U.S. forces took control of the Solomon Islands in 1943 and New Guinea in 1944, they advanced on Japanese-held island groups: the Philippines, the Marianas Islands, Okinawa, and Iwo Jima. After protracted fighting, Allied forces took Birmania in October 1944, Manilla and Iwo Jima in March 1945, and Okinawa in June of 1945. Japan resisted until 1945; but after atomic bombs were dropped on Hiroshima and Nagasaki in August of that year, Japan reluctantly accepted the terms of an unconditional surrender, which was the dissolution of the Japanese Empire and the release of all seized territories.

Women during World War II

After American men went off to fight in World War II, jobs became available for women in many different fields, including manufacturing. By 1945, approximately nineteen million women held jobs. Women benefited from the employment in several ways:

economically, as the income helped to support their families and the economy itself; and emotionally, as they knew that they were contributing to the war effort. As a result, women were independent and fulfilled; this was difficult to relinquish when, at the end of the war, the men came home and demanded their jobs back. Most wives returned to their traditional roles in the home.

Critical Overview

When *The Naked and the Dead* was published in 1948. the novel earned Norman Mailer overwhelming popular and critical acclaim. In fact, it claimed the top spot on the *The New York Times* "Bestseller List" for eleven consecutive weeks. Most critics, like *Atlantic* reviewer C. J. Rolo, considered (he novel to be "the most impressive piece of fiction to date about Americans in the Second World War."

David Dempsey asserted in *The New York Times* that it is "'undoubtedly the most ambitious novel to be written about the recent conflict, it is also the most ruthlessly honest and in scope and in integrity compares favorable with the best that followed World War I." Richard Match contended in his review in the *New York Herald Tribune,* "With this one astonishing book ... [Mailer] joins the ranks of major American novelists."

Several reviews focused on the novel's realistic account of the war. *Time* considered it "distinguished primarily for simple realism, a forthright, almost childlike honesty, a command of ordinary speech, a cool and effortless narrative style." Some commentators deemed the language and subject matter shocking. A reviewer for *Kirkus Reviews* maintained that the novel was:

a brilliant book□but one that makes such harrowing reading, and which is written with such intensity, such bald realism, such unrestrained accuracy of detail in speech and thought, that all but the tough-skinned will turn from it, feeling reluctant to look again on the baring of man's inner beings under stress of jungle warfare. *...[The Naked and the Dead* is] an unpleasant experience, but one that makes an unforgettable impression.

In the *Library Journal,* Donald Wasson contends: "This is an exceptionally fine book.... the language employed is very strong and so accurately reported that it probably will offend many and may create problems in handling."

While some critics deride the novel's length and wordiness, most praise what Ira Wolfert in the *Nation* calls Mailer's "remarkable gift for storytelling." Moreover, Wolfert insists that the novel proves Mailer has "poetry in him and ideas."

A few critics, however, offer mixed reviews of the novel, finding fault most often with Mailer's execution of the novel's themes. In the *New Yorker* John Lardner agrees that Mailer "tells a good story powerfully and well," but finds that it "shares the tendency of most current novels toward undersimplification□it is too long and it is too complicated ... [while] its dialogue is true and straightforward." Dempsey points to an "overanalysis of motive" and a "failure of reach." While he considers the book "substantial," Maxwell Geismar, writing in the *Saturday Review of Literature,* maintains that there is "no real balance of the dramatic forces in it, just as there is a final lack of emotional impact."

As Dempsey notes, the publication of *The Naked and the Dead* "bears witness to a new and significant talent among American novelists," an opinion that has prevailed, for the most part, throughout Mailer's career. The novel's critical reputation remains strong, but

the response to his subsequent works has been mixed. Mailer had a difficult time living up to the promise and popularity of *The Naked and the Dead.* In his autobiographical *Advertisements for Myself,* published in 1959, Mailer admits to the pressures he faced after the success of his first novel: "I had the freak of luck to start high on the mountain, and go down sharp while others were passing me."

In the years following the publication of *The Naked and the Dead,* Mailer earned notoriety as a dissident, a social critic, and a celebrity. He did garner praise for his forays into nonfiction, evidence with the highly acclaimed *The Armies of the Night* (1969) and *The Executioner's Song* (1980). Mailer's experiments with different literary forms, his engrossing studies of human nature and American society, and his realistic prose style have cemented his reputation as one of the major American writers of the twentieth century.

Criticism

- Critical Essay #1
- Critical Essay #2
- Critical Essay #3
- Critical Essay #4
- Critical Essay #5

Critical Essay #1

Wendy Perkins, an Associate Professor of English at Prince George's Community College in Maryland, has published articles on several twentieth-century authors. In this essay she examines how the narrative structure of The Naked and the Dead *reinforces the novel's naturalistic themes.*

[The wmd-tower] was a giant, standing with its back to the plight of the ants It represented in a degree ... the serenity of nature amid the struggles of the individual□nature in the wind, and nature in the vision of men. She did not seem cruel to him then, not beneficent, not treacherous, not wise. But she was indifferent, flatly indifferent

This famous passage from Stephen Crane's short story "The Open Boat," which focuses on four men in a small dinghy struggling against the current to make it to shore, is often quoted as an apt expression of the tenets of naturalism, a literary movement in the late nineteenth and early twentieth centuries in France, America, and England. Writers included in this group□like Crane, Emile Zola, and Theodore Dreiser□expressed in their works a biological and/or environmental determinism that prevented their characters from exercising their free will and thus controlling their destinies. Crane often focused on the social and economic factors that impacted his characters. Zola's and Dreiser's work often mixed this type of environmental determinism with the influences of heredity in their portraits of the animalistic nature of men and women engaged in the endless and brutal struggle for survival.

Many critics have noted the same type of naturalistic tendencies in Norman Mailer's *The Naked and the Dead,* which takes place on a mythical South Pacific island. The novel's "Time Machine" sections, which provide histories of several of the men, also help reinforce the novel's naturalistic themes. These vignettes, along with the story of the island battles, present a bleak portrait of the nature of war and of American society, a vision tempered by the heroic endurance of his characters.

The jungle is a formidable obstacle as the soldiers struggle to advance on the enemy in *The Naked and the Dead*□much like "indifferent nature" continually impedes the men's efforts in the "The Open Boat" to reach the safety of the shore. The oppressive heat and humidity sap the men's strength as they engage in skirmishes with the Japanese. Their climb up Mount Anaka is completely exhausting: so much that Red acknowledges that his health has been ruined and Roth falls to his death. Like the wind-tower in the "Open Boat," Mount Anaka stands "with its back to the plight of the ants." Philip Bufithis in his critical study of the works of Mailer notes how the mountain "taunts" Croft with its "purity" and "austerity." He asserts

The mountain becomes for Croft what his troops are for Cummings: the "other" that resists his control and must be molded to serve his will Like Cummings, however, Croft is unable to control the circuits of chance When he stumbles over a hornets' nest, the men flee down the mountain and the march abruptly ends

Thus the mountain becomes a symbol of indifferent nature as well as a barrier to human progress.

Another type of environmental determinism results from the hierarchical structure of the military. General Cummings explains the necessity of this structure when he tells Hearn, "the army functions best when you're frightened of the man above you, and contemptuous of your subordinates." Cummings controls the lives of his men with an iron fist and plays out his theories of power on Hearn. Sometimes Cummings treats Hearn as an equal, "and then at the proper moment jerked him again from the end of a string, established the fundamental relationship of general to lieutenant." Hearn acknowledges:

[he had] been the pet, the dog, to the master, coddled and curned, thrown sweetmeats until he had had the presumption to bite the master once. And since then he had been tormented with the particular absorbed sadism that most men could generate only toward an animal He was a diversion for the general And he resented it deeply with a cold speechless anger that came to some extent from the knowledge that he had acquiesced in the dog-role, had even had the dog's dreams, carefully submerged, of someday equaling the master. And Cummings had probably understood even that, had been amused

Hearn understands Cummings' desire for power, since he has lived within the same kind of class structure all his life. Born into an upper-class family, Hearn was shaped by "the emotional prejudices of his class.... Although he had broken with them, had assumed ideas and concepts repugnant to them, he had never really discarded the emotional luggage of his first eighteen years." His privileged status had produced his overwhelming sense of boredom and alienation, especially after viewing "all the bright young people of his youth [like himself who] had butted their heads, smashed against things until they got weaker and the things still stood. A bunch of dispossessed ... from the raucous stricken bosom of America."

Mailer continues his critique of American society in his depiction of the other soldiers' lives back in the States. Red must abandon his family to escape the dangerous life in the coalmines, which killed his father when Red was thirteen. Yet he, like several of the other men, cannot escape the poverty of the Depression years that makes him feel old at twenty-three. As a boy, Polack is sent to an orphanage when his mother can't support him after the death of his father. As a result, he grows up on the streets of Chicago where he becomes connected with the mob.

Prejudice also impacts the lives of the soldiers before they reach Anopopei When he is a boy, Martinez decides he will fly planes when he grows up, but there are no opportunities for a Mexican American. Initially he is proud to make sergeant, which proves that "any maniack can be a hero." He later admits that his position, unfortunately, "does not make you white Protestant, firm and aloof." Roth and Goldstein have suffered all their lives from anti-Semitic slurs, which continue on the island. As a result the two feel alienated from the other men.

Biological determinism appears most notably in the relationship Cummings and Croft have with their men. Each man's sadistic nature and thirst for power contribute to Hearn's death. After Cummings becomes embarrassed by his display of vulnerability in front of Hearn, he determines to punish the lieutenant in an effort to regain the upper hand. Cummings concludes, "there's one thing about power. It can flow only from the top down. When there are little surges of resistance at the middle levels, it merely calls for more power to be directed downward, to burn it out."

In an effort to recoup complete control of his platoon, Croft arranges for Hearn to lead them straight into enemy territory; Hearn is almost immediately gunned down by enemy fire. Croft's sadism also emerges in his dealings with the other men in the platoon. For example, he forces Red to shoot a wounded Japanese soldier and crushes a bird Roth had found with his bare hand. Both events help to defeat the men's spirits. In the "Time Machine" sections, Mailer provides background information on Croft and Cummings that illuminates the impetus for their cruel natures. The sections suggest each inherited traits from his father and suffered under their tyrannical, harsh treatment. In fact, the section titled "The Education of Samuel Croft" portrays the brutal life Croft endured with his Texan father, who abused women and African Americans and then bragged to his son about it.

Ironically, forces beyond their control ultimately defeat both of these men. Cummings must admit that he had little to do with his company's takeover of the island: "it had been accomplished by a random play of vulgar good luck larded into a causal 'net of factors too large, too vague, for him to comprehend." As a result he knew he would be bypassed for more honors and promotions. Croft is ultimately defeated in his monomaniacal quest to climb Mount Anaka by a swarm of hornets and learns that his reconnaissance mission has been useless to the campaign.

In his article on the novel, Chester E. Eisinger maintains that Mailer's naturalistic universe results in "a world in which nobody wins." After Wilson dies during their agonizing trek back to the beach, Ridges "wept out of bitterness and longing and despair; he wept from exhaustion and failure and the shattering naked conviction that nothing mattered." At the same moment, Goldstein acknowledged that "there was nothing in him at the moment, nothing but a vague anger, a deep resentment, and the origins of a vast hopelessness." The rest of the men come to feel this same sense of hopelessness and vulnerability to the forces that are beyond their control. When Red sees piles of rotting Japanese bodies and notes their overpowering stench, he comes to a similar conclusion. Suddenly he is "sober and very weary," recognizing that the bodies of "men" surround him. Standing over one such body, he reflects:

Very deep inside himself he was thinking that this was a man who had once wanted things, and the thought of his own death was always a little unbelievable to him. The man had had a childhood, a youth and a young manhood, and there had been dreams and memories Red was realizing with surprise and shock, as if he were looking at a corpse for the first time, that a man was really a very fragile thing.

Ultimately, the novel's power results from the compassionate response of readers to the characters' courage in the face of this overwhelming sense of meaninglessness. As Mailer pushes his characters to their limits and beyond, he celebrates the indomitable nature of the human spirit.

Source: Wendy Perkins, in an essay for*Novels for Students,* Gale, 2000

Critical Essay #2

Miller is an American critic and educator who often contributes to film and literature journals. In the following essay, Miller delineates social and political themes in Mailer's early fiction.

In one of the *Presidential Papers* Mailer wrote, "Our history has moved on two rivers, one visible, the other underground, there has been the history of politics which is concrete, practical, and unbelievably dull ... and there is the subterranean river of untapped, ferocious, lonely and romantic desires, that concentration of ecstasy and violence which is the dream life of the nation." Much of Mailer's writing, like much of the American writing from which he consciously borrows, is concerned with such dualities. As he declared in "The White Negro," Mailer finds the twentieth century, for all its horror, an exciting time to live because of "its tendency to reduce all of life to its ultimate alternatives." This fascination with dynamic polarities is reflected in Mailer's style as well, as he has struggled in his modeling of language and form to fuse the real, political/social world with the world of dream and myth. In reading his novels chronologically, one can trace Mailer's process of borrowing and merging different styles, then discarding them, and experimenting with others in quest of a voice that will be most compatible with his own recurrent themes and emerging vision. Mailer's central subject is the relationship between the individual will and a world that attempts to overwhelm and extinguish it. Intimately connected with this spiritual warfare is the subject of power, particularly political power, and the individual's need to resist the encroaching forces of totalitarianism. Mailer's early fiction clearly warns that modern man is in danger of losing his dignity, his freedom, and his sense of self before the enormous power of politics and society.

These concerns are already apparent in his first novel, *The Naked and the Dead* (1948), which despite its brilliant, evocative scenes of men at war, is ultimately a political novel. Mailer describes his attitude about the Second World War in "The White Negro":

The Second World War presented a mirror to the human condition which blinded anyone who looked into it. one was then obliged also to see that no matter how crippled and perverted an image of man was the society he had created, it was nonetheless his creation, his collective creation ... and if society was so murderous, then who could ignore the most hideous of questions about his own nature'

The Naked and the Dead elaborates this harrowing perception of the individual who exemplifies and perpetuates what is wrong with the society he inhabits In this first novel Mailer equates the army with society and thereby explores the fragmented nature of that society, which has militated against social development, revolutionary or otherwise. In so doing, Mailer demonstrates his own loss of faith in the individual's ability to impose himself creatively, perhaps redemptively, on the oppressive condition of the post-war world.

The novel exhibits a hodgepodge of styles and influences: the works of James Farrell, John Steinbeck, and John Dos Passos inform its structure and form. Herein the thirties novel, with its emphasis on social engagement and reform, collides with a pessimistic, even despairing world view, as Mailer blends naturalism with symbolism, realistic reportage with nightmare images and hallucinatory dream landscapes, documentary portraits with political allegory. The dramatic thrust of the novel, however, springs from Mailer's fascination with his three central figures: General Cummings, Sergeant Croft, and Lieutenant Hearn.

Cummings is presented as a despotic fascist, wholly preoccupied with the power he wields over the island which his troops occupy When Hearn accuses him of being reactionary he dismisses the charge, claiming that the war is not being fought for ideals but for "power concentration." His plan to send a patrol to the rear of the Japanese position to determine the validity of a new strategic theory is prompted by raw opportunism, and it results in the death of three men. Croft, on the other hand, is a brave but illiterate soldier who embraces the war cause to satisfy his lust for killing and conquest He is Cummings' collaborator, carrying out the general's orders without question. It is Croft who leads the men through jungles and swamps to pit them and himself against Mt. Anaka, even after the Japanese have surrendered (though the patrol does not know it), to further his own ambitions.

Hearn is the character who bridges the gap between the soldiers and command. Although he represents the liberal voice in the novel and so seems ideally positioned to embody the moral center in this desperate society, he emerges as a rather vague and empty character, even less sympathetic than most in Mailer's vast array of characters. This surprising deficiency in Hearn is surely intentional, as Mailer introduces an intelligent and sometimes outspoken man only to emphasize how ineffective he is. Resented both by the commanders and by the soldiers, he is eventually killed for no purpose; such is the fate of liberalism in Mailer's universe.

The political argument develops primarily in dialogues between Cummings and Hearn, whom Cummings is trying to convert to his autocratic views. This overt confrontation of ideologies, a staple of the political novel and a device Mailer would repeat less successfully in his next novel, provides an abstract gloss on the narrative, while the use of the "Time Machine" episodes to delineate the lives of the men more subtly equates the structure of society with the army. America is thus portrayed as a place of social privilege and racial discrimination, as exploitive and destructive as the military organization that represents it. Mailer presents the individual as either submitting to these repressive forces or attempting to maintain some spiritual independence. The fates of Hearn and, to some degree. Red Valsen, a Steinbeckian hobo and laborer who struggles to preserve his private vision, indicate that defiance is fruitless. Both men are destroyed, while Cummings and Croft, in their ruthless drive to power, prevail and triumph.

However, this schematic simplification does not reflect the complexity of Mailer's view, conveyed in some aspects of the novel that undercut the apparent political formula, most notably his narrative style. Mailer recounts his tale in a tone of complete

objectivity, his authorial voice remaining detached and disinterested. Considering the moral dimensions of his story, this lack of anger or indignation is disorienting, and the effect is strengthened by Mailer's unsympathetic treatment of Hearn and the vibrant images of Cummings and Croft, who seem to fascinate him. Clearly Cummings' egoism repels Mailer, but it also attracts him, for in this island tyrant he perceives also the individualistic impulse to reshape and recreate an environment and in so doing, to form a new reality. Cummings thus possesses a kind of romantic aura as a dreamlike projection□which Mailer will recast in different forms in his subsequent fiction□ of the active response to life which Mailer advocates in principle, if not on Cummings' specific terms. Croft, too, seeks a channel in which to funnel his powerful drives. Both men see evil as a vital force and their apprehension of it (not only in people, but in nature as well) provides them an energy and a decisive manner that the weaker, idealistic characters lack.

Still, at this point in his career Mailer did not want to exalt Cummings and Croft at the expense of Hearn. Therefore, in his climb up Mt. Anaka, Croft is left finally with feelings of despair "Croft kept looking at the mountain. He had lost it, had missed some tantalizing revelation of himself. Of himself and much more, of life. Everything." At another point Mailer sums up Croft thus: "He hated weakness and he loved practically nothing. There was a crude unformed vision in his soul but he was rarely conscious of it." This man has energy but no form. Mailer the novelist is himself searching for the kind of form necessary to shape his vision. The liberal philosophy of a Hearn is rejected as insufficient to the challenges of modern history. It lacks the energy and daring of Croft and Cummings, but they still frighten Mailer, and he refuses to align himself with their authoritarian methods. Concluding the novel with Major Dalleson, a mediocre bureaucrat, enjoying the monotony of office details, Mailer instead pulls back from taking a definite position on the struggle he has chronicled As Richard Poirier points out, he "has not yet imagined a hero with whose violence he can unabashedly identify himself "

Source: Gabriel Miller, "A Small Trumpet of Defiance* Politics and the Buried Life in Norman Mailer's Early Fiction," in *Politics and the Muse: Studies in the Politics of Recent American Literature,* Edited by Adam J Sorkin Bowling Green State University Popular Press, 1989, pp 79-92

Critical Essay #3

In the following excerpt, Siegel focuses on the figures of General Cummings and Sergeant Croft who see "that there is a pattern, [and that] it means ... the presence of a malign supernatural power... "

In a *New Yorker* interview published after *The Naked and the Dead* had scored its sensational success, Norman Mailer said of his novel: "It has been called a novel without hope. I think actually it is a novel with a great deal of hope It finds ... that even in man's corruption and sickness there are yearnings and inarticulate strivings for a better world, a life with more dignity." This statement is a remarkable example of how erroneous an artist can be about his creation.

The yearnings and inarticulate strivings of men for a better world of which Mailer speaks are shown in *The Naked and the Dead* with a sense of hopelessness about their achieving it. This is conveyed in a passage of startling beauty. As the platoon approaches the island of Anopopei in its landing craft, the men look upon it in the sunset with a strange rapture. "The island hovered before them like an Oriental monarch's conception of heaven, and they responded to it with an acute and terrible longing. It was a vision of all the beauty for which they had ever yearned, all the ecstasy they had ever sought." But this vision cannot last, and, as the sunset fades, the men are left with the reality of the terror and blackness of life....

The island of Anopopei, which presented itself as a bright vision, proves to be a nightmare It is the mysterious world in which men live, working in unfathomable ways to confuse, terrify, and destroy them.

The only ones to whom Anopopei is not terrifying are the reactionary General Cummings, a coldly calculating machine, and Sergeant Croft, his enlisted-man counterpart, who finds in killing the satisfaction of his powers. Each believes that life contains a pattern that he can either control or identify with, not a vaguely perceived sinister cosmic conspiracy.

The action and dialogue as well as the setting and atmosphere suggest ... that there is a pattern, [and that] it means ... the presence of a malign supernatural power... God, it seems, is like General Cummings, unconcerned with the personalities and fates of individual men and reducing them to the point where they cease to be individuals. As the cynical petty racketeer Polack responds to the question, "Listen, Polack, you think there's a God?" with "If there is, he sure is a sonofabitch."

The climb up the mountain and the long haul of carrying Wilson bring to the men an epiphany in which they attain a fleeting vision of a cruelly indifferent God. It is this experience which gives the title to the novel. Mailer had used the word "naked" several times earlier to mean open, vulnerable.

Source: Paul N Siegel, "The Malign Deity of 'The Naked and the Dead,'" in *Twentieth Century Literature,* Hofstra University Press, October, 1974, pp 291-97

Critical Essay #4

In the following excerpt, Waldron argues that Mailer's novel "underlines ... the function of the machine as the controlling metaphor in World War II novels," and the "central conflict... is between the mechanistic forces of the "system" [personified by General Cummings and Sergeant Croft] and the will to individual integrity."

[The] informing influence of the machine [as the force of anonymous brute mechanism] can nowhere be studied with greater interest or reward than in Norman Mailer's *The Naked and the Dead.* To reread *The Naked and the Dead* in these terms is important on two counts. First, it views the book in a light that has not been trained on it before, and that illuminates and enriches our understanding of it as a novel. Second, it underlines and clarifies the function of the machine as a controlling metaphor in World War II novels by demonstrating the organic importance of that metaphor in the first really significant, probably the best, and certainly the most imitated of those novels....

The Naked and the Dead has been interpreted in a number of ways. Mailer himself has maintained that it is an ultimately hopeful "parable about the movement of man through history." Admitting that it sees man as corrupt and confused to the point of helplessness, he insists that it also finds that "there are limits beyond which he cannot be pushed, and it finds that even in his corruption and sickness there are yearnings for a better world. Most readers have denied these positive elements, making the book a pessimistic, bleak, and hopeless account of men defeated before they start by all sorts of deterministic forces. Some see it as a roughly existential document in which the horror and absurdity of war are presented as normal in the context of the human condition at large, which is itself essentially absurd. Still others□perhaps taking Mailer at his word□put it in the class of novels in which war is horrible enough, but still an educational, broadening experience in which the soul is tested and purged by adversity, and positive values triumph. Each of these interpretations is defensible; the book is by no means clear in its thematic conclusions.

The central conflict in *The Naked and the Dead* is between the mechanistic forces of "the system" and the will to individual integrity. Commanding General Cummings, brilliant and ruthless evangel of fascist power and control, and iron-handed, hard-nosed Sergeant Croft personify the machine. Opposing them in the attempt to maintain personal dignity and identity are Cummings' confused young aide, Lieutenant Hearn, and Private Valsen, rebellious member of Croft's platoon. Mailer fails to bring this conflict to any satisfying resolution: at the novel's end Hearn is dead and Valsen's stubborn pride defeated, but likewise Croft is beaten and humiliated and Cummings' personal ambitions thwarted. But while the resolution of the conflict may be ambiguous, the nature of it is not. The principal burden of the novel is to explore the condition of man struggling against the depersonalizing forces of modern society....

Cummings is a man so imbued with the machine, its language, its power, its values, that he not only defends it as the instrument of military and political control, but has allowed it to penetrate to the very depths of his being. It is his aphrodisiac; the object of his lust

and passion. He confounds its forces with those of life and regeneration, its objects with human beings. Thus Cummings' function as symbolic character has crucial implications for the central theme of the novel: that the machine is capable of extending its domination to the most fundamental levels of man's existence, of becoming a threat to his very nature and to his humanity.

Source: Randall H Waldron, "The Naked, the Dead, and the Machine: A New Look at Norman Mailer's First Novel," in *PLMA,* March, 1972, pp 271-77.

Critical Essay #5

In the following excerpt, Rideout argues that Mailer presents hope for humankind, in the figure of Lieutenant Robert Hearn.

Mailer's radicalism is of an indeterminate sort, the kind that expresses itself preeminently, perhaps, in images and fictional constructs rather than in abstract schema.... [His] dislike [for any kind of collective action] lies at the heart of his first novel and has often been interpreted as making his critique of capitalist society an entirely negative one; nevertheless *The Naked and the Dead* is a radical novel which affirms and does so within its own logic as a literary work.

Mailer's novel has a number of faults, not the least being that it sounds at times like a pastiche of the novels about World War I. The echoes of Dos Passos, another individualist rebel, are especially insistent: the interchapter biographies in *The Naked and the Dead* combine the techniques of the biographies and the narrative sections in *V.S.A.,* and the fact that all of these individual soldier lives are thwarted and stunted by a sick society seems clearly reminiscent of the social vision at the base of the trilogy....

If, as Mailer himself has stated, the book "finds man corrupted, confused to the point of helplessness," these qualities particularly express the personality of that key figure, Lieutenant Robert Hearn, a confused liberal intellectual who, like the middle class in Marxist theory, is caught between the hammer and the anvil of great antagonistic forces. In him Mailer skillfully fuses form and content, for Hearn partakes in and thus links both of the power struggles which operate simultaneously in the book, in each holds a kind of ideological middle ground, and in each is defeated. In order to understand Mailer's radical purpose, however, it is necessary to see that the same alternative to defeat exists in both struggles....

Mailer seeks to demonstrate the inability of power moralists to manipulate history in opposition to mass will. If *The Naked and the Dead* is taken as the accurate sum of all its parts, it must be considered, as Mailer himself has declared, a positive and hopeful book rather than a negative and pessimistic one.... More skillfully than most radical novelists Mailer has solved the problem of the ending which with artistic inevitability affirms the author's belief. Incident flowers organically into idea.

Source: Walter B Rideout, *The Radical Novel in the United States, 1900-1954. Some Interrelations of literature and Society,* Harvard University Press, 1956, pp. 270-73

Adaptations

The Naked and the Dead was adapted for the screen by Denis Sanders, in a movie directed by Raoul Walsh and produced by RKO Studios in 1958. Cliff Robertson starred as Hearn, Aldo Ray as Croft, and Raymond Massey as General Cummings. It is available from United Video.

Topics for Further Study

 Look up the history of the battles between the American and Japanese armies that took place on the Philippine Islands. Were any similar to the ones that took place in the novel? Research this battle and describe it to your classmates.

 The essay included in this entry refers to Stephen Crane's "The Open Boat." Read the story and compare it to the novel. Describe the naturalistic style of both. Are the themes of these works similar or different?

 Pick a character in the novel and create a timeline of the character's life from the information in the novel. What impact did this character's past have on his behavior during the novel? How has your past influenced the person you are today?

 Investigate the psychological and/or sociological nature of power. What causes the desire for power? What are its effects on its perpetrator and victims? Do you see this desire for power in your own life? Describe a situation that you have observed or experienced. Where you the victim or victimizer?

Compare and Contrast

1948: In the aftermath of World War II, Japan is occupied by American forces. American occupation arms to put in place a democratic form of government and reestablish a successful and stable peacetime economy. Under the supervision of General Douglas MacArthur, Supreme Commander of Occupying Forces, Japanese war criminals are tried and convicted; democratic elections are held in 1946; and a new constitution goes into effect in 1947. However, economic reforms are more difficult to implement and it will take years for Japan to stabilize their economy.

Today: Japan remains a stable democratic power in the South Pacific and is a staunch ally of the United States. Despite recent economic setbacks, Japan is also a formidable economic power in the world community.

Late 1940s: After Europe is decimated as a result of World War n, America becomes an economic superpower, creating a thriving economy and a population boom. A whole generation of Americans born in the late 1940s and early 1950s will become known as the Baby Boom generation.

Today: America has experienced the longest economic expansion in its history. The impact of technological progress propels the stock market and encourages economic expansion.

1948: Although more and more women work at manufacturing jobs formerly held by men, most women remain in traditional roles in the domestic sphere.

Today: Because of economic circumstances, many women are forced to work outside the home. In addition, the stigma of the working woman is a thing of the past; women are encouraged to educate themselves and excel in the workplace. Increased opportunities mean that women can be found at all levels of the corporate structure, yet many people feel that sexual discrimination and sexual harassment are still problems that inhibit the progress of women in the workplace.

What Do I Read Next?

The Thin Red Line (1962) was written by James Jones and focuses on the pointlessness of war in a fictional account of the battle between American and Japanese troops on Guadalcanal.

Stephen Crane's *Red Badge of Courage* (1895), set during the Civil War, also explores the nature of courage and the brutal devastation of war.

In the *The Executioner's Song* (1979), Norman Mailer presents a chilling look into the mind of Gary Gilmore, who in 1977 was executed for murder.

Going After Cacciato, written in 1979 by Tim O'Brien, chronicles the story of an American soldier in Vietnam. The young man deserts his post so he can walk eight thousand miles to Paris to be present at the peace talks. The other soldiers in his squad are given orders to find him.

Key Questions

1. Look up the history of the battles between the American and Japanese armies that took place on the Philippine Islands. Were any similar to the ones that took place in the novel? Research this battle and describe it to your classmates.

2. The essay included in this entry refers to Stephen Crane's "The Open Boat." Read the story and compare it to the novel. Describe the naturalistic style of both. Are the themes of these works similar or different?

3. Pick a character in the novel and create a timeline of the character's life from the information in the novel. What impact did this character's past have on his behavior during the novel? How has your past influenced the person you are today?

4. Investigate the psychological and/or sociological nature of power. What causes the desire for power? What are its effects on its perpetrator and victims? Do you see this desire for power in your own life? Describe a situation that you have observed or experienced.

Literary Precedents

Mailer has acknowledged that much of his characterization in The Naked and the Dead derives from Ernest Hemingway and John Dos Passos. Dos Passos's trilogy USA (1930-1936; see separate entry) has newsreel sections and capsule biographies of historical figures that are interleaved with the lives of fictional characters in America from the turn of the century to the Depression. Camera Eye sections provide the narrator's very personal subjective impressions of the era and of his consciousness within it. The multiple frames through which a culture is viewed in USA clearly set a precedent for Mailer's World War II epic. Hemingway's influence seems more a matter of subject matter. Great events — particularly war — challenge the writer to become the consciousness of his time. Mailer, as Hemingway taught him, uses the novel to find the nexus between private lives and significant historical events.

Several other novels center on war, including The Thin Red Line (1962), by James Jones. This work focuses on the pointlessness of war in a fictional account of the battle between American and Japanese troops on Guadalcanal. Stephen Crane's Red Badge of Courage (1895), set during the Civil War, also explores the nature of courage and the brutal devastation of war.

Going After Cacciato, written in 1979 by Tim O'Brien, chronicles the story of an American soldier in Vietnam. The young man deserts his post so he can walk eight thousand miles to Paris to be present at the peace talks. The other soldiers in his squad are given orders to find him.

Further Study

Alter, Robert, "The Real and Imaginary Worlds of Norman Mailer," in *Motives for Fiction,* Harvard University Press, 1984.

Alter discusses the novel's political themes.

Begiebing, Robert J, *Acts of Regeneration. Allegory and Archetype in the Works of Norman Mailer,* University of Missouri Press, 1980.

Examines the allegorical and symbolic elements in the novel

Bufithis, Philip H., *Norman Mailer,* Frederick Ungar, 1978. Bufithis studies the "naturalistic universe" of the novel.

Eisinger, Chester E., "The Naked and the Dead," edited by Jim Kamp, St James Press, 1994, pp 1019-020

Eisinger argues that naturalism "directs the progress of the story from the beginning to the preordained end."

Leigh, Nigel, *Radical Fictions and the Novels of Norman Mailer,* St. Martin's Press, 1990. Explores the novel's depiction of American society

Merrill, Robert, "The Naked and the Dead. The Beast and the Seer in Man," in *Norman Mailer Revisited,* Twayne Publishers, 1992, pp. 11-29.

Merrill divides his study into an examination of the novel's documentary, social, and dramatic action.

Pizer, Donald, "The Naked and the Dead," in *Twentieth-Century American Literary Naturalism- An Interpretation,* Southern Illinois University Press, 1982, pp 90-114.

Pizer finds a naturalistic symbolic structure in the novel

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Match, Richard, review, in *The New York Herald Tribune Book Review,* May 9, 1948, p. 3

Rolo, C. J., review, in *The Atlantic,* Vol. 188, June, 1948, p. 114.

Time, Vol 51, May 10, 1948, p 106.

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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