Schindler's List Study Guide

Schindler's List by Thomas Keneally

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Introduction

Schindler's List recreates the true story of Oskar Schindler, the Czech-born southern German industrialist who risked his life to save over 1,100 of his Jewish factory workers from the death camps in Nazi-occupied Poland. Thomas Keneally's "documentary novel," based on the recollections of the *Schindlerjuden* (Schindler's Jews), Schindler himself, and other witnesses, is told in a series of snapshot stories. It recounts the lives of the flamboyant profiteer and womanizer Schindler; Schindler's long-suffering wife, Emilie; the brutal SS (Nazi secret service) commandant Amon Goeth; Schindler's quietly courageous factory manager, Itzhak Stern; and dozens of other Jews who underwent the horrors of the Nazi machinery. At the center of the story, though, are the actions and ambitions of Schindler, who comes to Kraków, Poland, seeking his fortune and ends up outwitting the SS to protect his Jewish employees. It is the story of Schindler's unlikely heroism and of one man's attempt to do good in the midst of outrageous evil. The book explores the complex nature of virtue, the importance of individual human life, the role of witnesses to the Holocaust, and the attention to rules and details that sustained the Nazi system of terror.

Keneally's book was first published in Britain in 1982 under the title *Schindler's Ark* and released as *Schindler's List* in the United States the same year. When *Schindler's Ark* won Britain's Booker Prize in 1982, it stirred up controversy, with some critics complaining that the "documentary novel" did not deserve a prize normally reserved for fiction. The debate among critics did not affect the book's enormous popularity with readers, however. It enjoyed renewed interest after its adaptation into a feature film by Steven Spielberg in 1993. In part because of the success of the film, *Schindler's List* ranks as one of the most popular books ever written about the Holocaust.

Author Biography

Thomas Keneally was born in Sydney, Australia, in 1935 into an Irish Catholic family. He completed his schooling at various schools on the New South Wales north coast before starting theological studies for the Catholic priesthood in 1958. He abandoned this vocation in 1960, working first as a laborer and then as a clerical worker before becoming a schoolteacher. In 1964, he published his first novel, *The Place at Whitton*. He then left teaching and took a part-time job as an insurance collector while he continued to write. He married Judith Martin in 1965; their daughters were born in 1966 and 1967. In 1967, Keneally won the Miles Franklin Award for literature for *Bring Larks and Heroes*, and since then he has pursued writing as a full-time profession.

Title

Four of Keneally's novels have been short-listed for the Booker Prize, Britain's most prestigious award for fiction writing. They are *The Chant of Jimmie Blacksmith* (1972), which explores the impact of the meeting of European and Aboriginal cultures from an Aboriginal point of view; *Gossip from the Forest* (1975), set during the First World War; *Confederates* (1979), about the American Civil War; and *Schindler's Ark* (1982; later published in the United States as *Schindler's List*), for which he won the prize. There was considerable controversy when *Schindler's Ark* won the Booker Prize, as many considered the book to be a work of journalistic reporting rather than a fiction novel. The following year Keneally was awarded the Order of Australia for his services to Australian literature. Keneally's other novels include *A Family Madness* (1985), *To Asmara* (1989), *Flying Hero Class* (1991), *Woman of the Inner Sea* (1993), and *A River Town* (1995). *The Great Shame* (1999), a nonfiction work, explores the fates of nineteenth-century Irishmen forced to emigrate to Australia.

Keneally also writes for the Australian press and travels widely, lecturing and presenting seminars and workshops. He lives in Sydney with his wife.

Plot Summary

Overview

Schindler's List is made up of a series of stories about different people, which take place over a period of time. Keneally provides the details of the lives of many of the main characters. Events from their pasts, their experiences in the ghetto or labor camps, and their reactions to the history they witnessed are told in snatches over the course of the novel. But in the midst of these snippets there emerges the main story—of Oskar Schindler and his outrageous rescue of his Jewish workers. Keneally interrupts his storytelling periodically to offer historical commentary or to mention what happened to a character after the war was over. Thus the action of the novel does not proceed chronologically but moves back and forth in time. The summary of the plot that follows for the most part outlines the main events of the story of Schindler's rescue of his workers in chronological time, omitting the other story lines.

Author's Note

Keneally prefaces *Schindler's List* with a note describing the nature of his non-fictional novel and acknowledging his sources. He explains how he came to hear about Schindler's story from Holocaust survivor Leopold Pfefferberg when the author was browsing Pfefferberg's luggage store in Beverly Hills.

Prologue

The prologue takes the reader to the heart of the story (it is Autumn 1943), setting the stage and providing a glimpse of some of the major characters. The scene takes place one evening in Goeth's quarters, as Oskar rubs shoulders with SS officers even while he is secretly undermining the Nazi system. He eats, drinks, and socializes with them but also offers kindness to Helen Hirsch, Goeth's mistreated maid. The author observes that, at this stage, Schindler is "in deep" in his "practical engagement in the salvation of human lives" but that he has no idea of what his rescue efforts will ultimately cost him.

Chapter 1

The novel opens with the conquest of Poland by the German troops. Schindler moves to Kraków to seek his fortune. Keneally provides a character sketch of the charming, flamboyant Schindler and outlines his background: his Czechoslovakian Catholic upbringing, his parents' troubled marriage, his wild streak as a youth, his difficulties with his fresh-faced country wife, Emilie, and his desire for success within the new regime.

Chapter 2

Schindler meets Itzhak Stern, whose advice he seeks about taking over a bankrupt business, Rekord, that produced enamelware. Stern advises Schindler to lease the estate. Schindler and Stern engage in conversation about the viability of Hitler's success and religion. Schindler says that it must be difficult for priests during this time to explain the biblical verse about God caring about the death of even a single sparrow. Stern says that the spirit of the verse may be summed up in the Talmudic verse that says that he who saves the life of one man saves the entire world. Stern always believed, Keneally points out, that it was at that moment that he planted a seed into Schindler's mind.

Chapter 3

Schindler takes over an apartment in Straszewskiego Street, once owned by a Jewish family, the Nussbaums. It was common practice for Jews to be removed from their homes without compensation, and Schindler is allocated this apartment by the Reich housing authorities. He goes to see Mrs. Mina Pfefferberg, who was recommended by the Nussbaums as a good decorator. At Mrs. Pfefferberg's house, Schindler meets Poldek (Leopold) Pfefferberg, who is ready to kill the German if he poses a threat to his mother. Pfefferberg and Schindler become friends and "business acquaintances," as Pfefferberg procures black market goods for Schindler.

Chapter 4

On December 3, the day he signs the papers to lease his enamelware factory (Deutche Email Fabrik, or D.E.F.; also known as Emalia), Schindler warns Stern of a pogrom that is to take place the next day. Kazimierz, the Jewish section of Kraków, is invaded. Some Jews flee in time, but others are killed in the terror that follows. Schindler feels a fundamental disgust at what happens, but not enough to do something to stop it.

Chapter 5

Schindler begins his affair with his Polish secretary, Victoria Klonowska. Around Christmas 1939, he meets and has drinks with a number of German police and other officials. They talk about the current "situation" and speculate about what is to be done to the Jews.

Chapter 6

Abraham Bankier, the former manager of Rekord and soon to be Schindler's office manager, helps Schindler to find Jewish investors for his enamelware factory. Emilie Schindler comes from Zwittau in Czechoslovakia to visit her husband. Schindler sets up

his factory and employs 150 Jews; it is considered a haven in German-occupied Kraków, where Jews are routinely being thrown out of their homes.

Chapter 7

Stern tells Schindler the story of Marek Biberstein, the president of the *Judenrat*, the Jewish council set up by the Germans to administer Jewish affairs. Biberstein had offered a bribe to a German official to try to allow ten thousand Jews to remain at home, and he is now serving a jail sentence.

Chapter 8

In March 1940, a Jewish ghetto is set up. All Jews must live within its confines. Schindler's workers no longer receive wages but must live on their rations. Their payment goes to SS headquarters in Kraków. The Jews hear of Schindler's factory as a place where they will be well treated, and Schindler tells his workers that they will be safe with him and that if they work with him, they will survive the war.

Chapter 9

Schindler returns to his hometown of Zwittau and meets his estranged father.

Chapter 10

Conditions worsen in the Jewish ghetto, and there is great resentment towards the members of the *Judenrat*. Germany invades Russia, and the war intensifies.

Chapter 11

On April 28, 1942, his birthday, Schindler kisses a Jewish girl at the factory. He is arrested again. *Obersturmbannführer* Rolf Czurda, whom Schindler has met at cocktail parties, releases Schindler but warns him against this type of behavior.

Chapter 13

Pfefferberg, who had been working as a tutor, finds he cannot get a *Blauschein*, an identity sticker for Jews that provides some measure of security against arbitrary deportation. He receives one after declaring himself to be a metal polisher.

Chapter 14

Abraham Bankier and other workers are loaded into cattle cars and are about to be transported to labor camps. Schindler has them removed from the trains after threatening the officials in charge.

Chapter 15

In the pivotal scene of the novel, Schindler and his German girlfriend, Ingrid, are riding their horses on a hilly parkland, in full view of the Jewish ghetto. They witness the liquidation of the ghetto and the murder of countless men, women, and children. Schindler is particularly moved by the sight of a little girl in red. Later, the author says, Schindler would lay special weight on this day. Schindler says, "Beyond this day . . . no thinking person could fail to see what would happen. I was now resolved to do everything in my power to defeat the system."

Chapter 16

More details of the razing of the ghetto are revealed, as well as stories of escapes and resistance.

Chapter 17

Schindler has the reputation among Jews as a man who will assist them, and he helps the Jewish underground movement.

Chapter 18

Schindler travels to Hungary with Dr. Sedlacek, as Austrian dentist, to report the atrocities in Poland.

Chapter 19

Amon Goeth is installed as commandant of the forced labor camp at Plaszow. Examples of Goeth's brutality are described, including his execution of the Jewish engineer who is supervising the building of the barracks on the camp.

Chapter 20

Goeth and Schindler meet, and Schindler explains why his factory cannot be moved to Plaszow, as had been directed: for purely industrial reasons. Schindler is depressed after he sees the conditions at Plaszow. It is the last day of the existence of the ghetto,

and the chapter ends with a description of Dr. H's nurses administering cyanide to the dying patients in the ghetto hospital to spare them being slaughtered by the German military.

Chapter 21

More than four thousand people who resisted deportation from the ghetto are found and executed in the streets. They are taken to Plaszow and buried in mass graves. Pfefferberg narrowly escapes death.

Chapter 22

Schindler makes plans to open his own factory camp outside Plaszow, and he obtains permission from *Oberführer* Julius Scherner and Goeth to do so, but he must foot the entire bill for the operation. The construction of the "subcamp" is approved.

Chapter 23

The Emalia camp is seen as a haven, and there is competition to get into it. Although the SS have some control over it, there are no beatings and the inmates are relatively well fed. Schindler is visited by Regina Perlman, who asks that her parents be moved from the labor camp to his subcamp. Schindler does not immediately consent, in case she is a spy, but her parents are eventually moved there. Stern brings a number of workers to the camp, including the Rabbi Menasha Levartov. While visiting the factory, Goeth finds that Levartov is not making hinges quickly enough and takes him out to shoot him. His pistol does not fire. He takes out another revolver to do the job, and it does not fire either.

Chapter 24

Schindler visits Goeth and tempts him towards being more restrained in his behavior towards prisoners—and to stop killing Jews at random from his balcony as he has been doing. Goeth likes the idea, and for a while he stops his arbitrary executions. But his clemency does not last long. It is also learned that Goeth and his clique are making personal fortunes through their corrupt dealings at the Plaszow Labor Camp.

Chapter 25

Schindler continues to spend vast sums of money to bribe officials and procure supplies to run his factory camp and take care of the inmates there.

Chapter 26

Details of the harsh living conditions of the Plaszow camp are given. Amid the suffering and routine executions, Josef and Rebecca Bau have a traditional courtship and get married in a Jewish ceremony. Schindler travels to Oranienberg to get assurances from officials that his subcamp will not be closed.

Chapter 27

Goeth is ordered to burn the dead bodies around the Plaszow camp. Schindler tells Stern that he is going to get all his Jewish workers out of their situation—or at least, he says, he will get Stern out.

Chapter 28

Goeth sends 1,400 adults and 268 children to Auschwitz as part of the "Health Action."

Chapter 29

Goeth tells Schindler that they must be aware of a Polish partisan attack from outside the camp. Later than evening Schindler is encouraged by news that Hitler has been assassinated, but it turns out not to be true. He becomes increasingly depressed. He gets word that the camps around Kraków will be disbanded.

Chapter 30

Schindler learns that Emalia must be disbanded and his workers sent to Plaszow for "relocation," which certainly means they will be sent to the death camps. Schindler approaches Goeth and says he wants to move his factory to Czechoslovakia. He would be "grateful" for any support—which means he will pay Goeth a bribe for allowing him to do so. Goeth agrees and says he will allow a list of people to be drawn up. Schindler "wins" Helen Hirsch from Goeth in a game of blackjack, and she is added to the list of skilled workers he will take to his factory.

Chapter 31

Goeth is arrested by the SS for his embezzlements, black-market dealings, and other illegal activities. Schindler drives to Brinnlitz in Czechoslovakia to look at the site for his relocated factory camp. He spends one hundred thousand reichsmarks to grease the transfer to Brinnlitz. He draws up a list of names of prisoners. Marcel Goldberg, a personnel clerk, is in charge of the list and takes bribes to include names on it.

Chapter 32

The men on the Schindler list are transported by train to Brinnlitz. It is a three-day journey in freezing conditions.

Chapter 33

The Jewish male workers arrive in Brinnlitz. The women are transported from Plaszow and find themselves in the concentration camp at Auschwitz-Birkenau. Some are killed in the first days. The wretched conditions and the gassings in the camp are described. After more than ten days, Schindler manages to secure the women's return. Meanwhile, the Brinnlitz factory camp is set up. It ostensibly produces artillery casings, but this is simply a front; there is no production at the factory at all. The SS officers in charge of the camp are not allowed into the factory and may not hurt the prisoners without justification or a trial. Emilie Schindler works at the camp clinic.

Chapter 34

One of the camp workers, Janek Dresner, is accused of sabotage of the camp machinery by a German engineer supervisor. The officer in charge of the camp, *Untersturmführer* Liepold, wants to make an example of him. Schindler handles the problem by cursing and hitting the boy in front of the engineer, dismissing him as too ignorant to mis-calibrate a machine, as he had been accused of doing. This is an example of the "stunts" pulled by Schindler to save the lives of his workers.

Chapter 35

Schindler manages to evade other inspections at his factory and hide the fact that it is producing nothing. He pays bribes to officials to maintain their silence. There are complaints from the townspeople about the prisoners and the state of the factory. During this time Schindler acquires an arsenal of weapons, and he trains some of the prisoners to use the firearms.

Chapter 36

Schindler pays the authorities for the prisoners from the Goleszow quarry, who arrive at his camp near death, to work for him. Goeth, released from prison, visits Schindler's new camp.

Chapter 37

On Schindler's thirty-seventh birthday, his workers present him with a small box crafted by one of the metalworkers. He makes a speech, saying that the tyranny will soon be

over and that he will stay at Brinnlitz until they are free. He also arranges for the dismissal of Liepold from the camp. The war ends with the German surrender, and Schindler is happy but frightened by the news of the execution of German civilians. Schindler knows he must flee, and before he does, his workers present him with a ring on which is inscribed, "He who saves a single life saves the world entire." Schindler makes another long speech, urging the SS to leave quietly and for the workers to exercise restraint against their aggressors. The prisoners also present Schindler with a letter of introduction, written in Hebrew, explaining his extraordinary circumstances. The car is prepared for Schindler's departure; sacks of diamonds are inserted into the upholstery.

Chapter 38

The SS garrison leaves the factory camp, and Schindler, his wife, and eight prisoners leave Brinnlitz. They travel through Czechoslovakia, and in Prague the car is stripped of the diamonds. In Czechoslovakia they also encounter American troops, who treat them well. When they cross the Swiss border, they are arrested by the French police on suspicion on having been concentration camp guards. The Hebrew letter of introduction has been left with the Americans, and the group is afraid of what the Allies might do to Schindler if they find out he was the director of a camp. Schindler, his wife, and the prisoners are all interrogated and eventually decide to tell the truth. When the French hear their story, they weep and embrace them. In the meantime, the Soviets liberate the camp at Brinnlitz.

Epilogue

After the war, Schindler and his wife move to Munich, where they share lodgings with some of his former workers. Schindler takes on a Jewish mistress, and he clings to the company of "his Jews" who had come to Germany. He hears that Goeth had been condemned to death and hanged in Kraków in 1946. In 1949, Schindler receives $15,000 and a reference from an international Jewish relief organization to whom he had made reports during the war. He, Emilie, and other *Schindlerjuden* move to Argentina, where Schindler becomes a farmer. His business fails, and in 1957 he leaves Argentina, and Emilie, to return to Germany. He buys a cement factory, but that too fails, and by 1961 he is bankrupt again. In 1961, several *Schindlerjuden* invite him to Israel. He is honored by the municipality of Tel Aviv and in Jerusalem is declared a Righteous Person and invited to plant a carob tree in the Avenue of the Righteous leading to the *Yad Vashem* Museum. He spends some months of every year in Israel, living the rest of the time in cramped quarters in Frankfurt in a state of loneliness and depression and with almost no money. He continues to help with the effort to identify war criminals. In 1966, he is honored by the German government for his wartime efforts. In his sixties, Schindler begins working for the German Friends of Hebrew University raising funds in West Germany. In 1972, three *Schindlerjuden* dedicate a floor of the Truman Research Center at Hebrew University to Schindler. Schindler dies in 1974 in Frankfurt and is buried in Jerusalem.

Prologue

Prologue Summary

The novel opens in the autumn of 1943 in Poland, as Herr Oskar Schindler is described. He is a tall, classy, chain-smoking man, who dresses well, possesses an air of dignity and playful decadence. He is a womanizer, who carries on affairs with mistresses, leaving his dutiful wife in Moravia. The author notes that we cannot look at the story of Oskar Schindler simply through his character description, for it contains so much more than the façade of an indulgent movie star. "But it will not be possible to see the story of the pragmatic triumph of good over evil, a triumph in eminently measurable, statistical, unsubtle terms. When you work from the other end of the beast – when you chronicle the predictable and measurable success evil generally achieves – it is easy to be wise, wry, piercing, to avoid bathos. It is easy to show the inevitability by which evil acquires all of what you could call the *real estate* of the story, even though good might finish up with a few imponderables like dignity and self-knowledge. Fatal human malice is the staple of narrators, original sin the mother-fluid of historians. But it is a risky enterprise to have to write of virtue" (Keneally 14). Everyone looks to Schindler with confidence and respect.

As the prologue begins, Schindler is on his way to meet Commandant Amon Goeth, the SS Director of the forced-labor camp of Plaszow. Schindler, a frequent diner at the camps, is always dressed well to feast, bringing gifts of liquor and cognac on a regular basis. Nonetheless, under the guise of friendship, he truly does not like the overweight Goeth and looks to his evenings of dining with a loathsome fury. Schindler enters Plaszow, taking in the surroundings. On this occasion, he brings a gold-plated cigarette case, as Goeth will accept nothing less than gold-plated items. Goeth claims to be a poet of sorts, so he uses metaphoric irony with all his daily activities and even with his design of the camp. For instance, the pavement is made from Jewish headstones, as the campgrounds used to be a Jewish cemetery.

Upon his entrance, Schindler notices the barracks, which hold 20,000 Jewish prisoners. We meet a prisoner named Poldek Pfefferberg, a middle-aged man who used to be a high school teacher in Podgorze. A young boy named Lisiek, Goeth's nineteen-year-old orderly, is on his way to Goeth's villa, worried about the bathtub. He fears that there is a ring of dirt in it that Goeth will find in the morning. Lisiek had been a student of Pfefferberg before the war. We also meet Helen Hirsch, Goeth's mistreated maid, another previous student of Pfefferberg. Upon his entrance to the villa, Schindler sees Henry and Leo Rosner playing the violin and accordion respectively.

Next, we meet the regular group of SS men who dine at Goeth's villa in Plaszow. The first group Schindler notices includes the SS head soldiers named Julian Scherner and Rolf Czurda. These men are older than Goeth, bald, and bordering on obesity. The oldest man in the company is Herr Franz Bosch, the economic advisor to Julian Scherner and a veteran of the First World War. Schindler hates Bosch and the two

police chiefs, tolerating them only for personal reasons. Julius Madritsch, the owner of a uniform factory within the camp, and his manager Raimund Titsch, are the only people with whom Schindler shares some similar feelings about the war. The two men justify their actions by claiming that they are keeping these men alive by giving them work, while the latter even risked imprisonment by smuggling them food. The SS do like Oskar Schindler, despite the fact that they view him as slightly less sophisticated than themselves. Still, Schindler possesses an uncanny charisma that makes him beloved amongst women and respected by his fellow German man. The men bring four over-coiffed women – essentially high-class, overpriced German whores – to dinner.

The early dinner conversation lags a bit, until Bosch approaches Schindler about his enamelware factory, Deutsche Emailwaren Fabrik (DEF). Schindler despises Bosch's manipulation of his work and realizes it happens when they normally meet. Since his business is booming, Bosch wants Schindler to donate some of his pots and pans to the war cause. Schindler obliges, claiming that his secretary will take care of all the paperwork. Bosch quickly comments on her good looks, and wonders how Schindler manages to have such a woman on the side of his wife. He comments that Schindler must have a good handle and control on Emilie, his wife. Schindler is angered by this comment, thinking that Bosch knows nothing of his life, his marriage or the similar circumstances of marriage he followed in the vein of his own father.

An attractive Polish maid named Lena then serves the men soup. Schindler knows that she is Jewish, but does not wear the yellow armband and traditional Jewish prisoner uniform. Everyone notices the bruises at her jaw line. The men joke about his treatment of her, which only worsens when he is reminded of her Jewishness. The evening continues as all the men fall into drunkenness. It is revealed that Schindler is not a soldier, had never succumbed to the Reich. Everyone laughs about Schindler, imagining him in uniform.

Later that evening, Amon finds Liesek in the villa and slaps him viciously because of the rings on the bathtub. Pfefferberg witnesses this attack, fearing the worst. He finds out later that Liesek was shot dead.

Schindler visits Lena, the maid, in her kitchen quarters, as all the men enjoy their women. Her name is actually Helen Hirsch, and she lives in fear of her life. Schindler advises her that Goeth will never kill her, for he enjoys her too much. She is beaten consistently, but never raped, as Goeth could not actually enjoy a Jewish woman in that respect. However, she realizes that she lives in miserable survival, eating better than all other prisoners and unfortunately escaping death. Schindler gives her a kiss on the forehead, a sign of respect and admiration for such a woman. After their discussion, Helen gives Schindler four thousand zlote, her occupational salary, so that he can use it to buy her sister for his factory. Schindler obliges and tells her he will try to bring her to his factory, which all the Jews know as "Schindler's Emalia," a place where he gives Jews a chance to live.

As the prologue ends, the story begins of this telling of the legend of Oskar Schindler. The novel will open as the story of how Schindler's DEF factory began and how he built a business of saving over one thousand Jewish prisoners from the Nazi regime.

Prologue Analysis

The prologue to the novel establishes time, place and tone for the story of Oskar Schindler. We are thrust in the middle of a scene already established by history. We meet a plethora of characters, whom we will more than likely revisit in the unfolding of the book. By introducing so many people, Keneally sets up a classical writing structure. He tells the readers about all the people so that we realize their significance when they are later involved in the story.

Another reason Keneally may place the reader in the heart of the action at the onset of the story is to point out that the fascination behind Schindler is not exactly what he did, but rather how and why he did it. We can tell from the beginning of the novel that Schindler is neither purely good nor evil. We can see into the human eyes of even the SS. By giving the readers a glimpse of this man's character, we will better be able to follow his motivation for risking everything in his life to save Jews from death. While he cheats on his wife, he does treat women with respect, as is evident from his disgust of the other SS and his kind conversation with Helen Hirsch. While he drinks and smokes to excess, he does so with class and romance. While he is a German director (not an officer or soldier) and coverts with other Nazi officers, he risks it all in effect and does so to fight against them silently. This paradox of a man is one of intrigue and extreme complexity.

The list-like introduction of both Nazi officers and Jewish prisoners establishes the rationale that both sets of characters hold equal importance in the novel. In many Holocaust books, the Jewish prisoners are given more weight as the Nazi officers are written as evil villains and caricatures of the devil. Here, we meet Amon Goeth, a complex and utterly disturbing man of pure evil, who has a human side at the beginning of the book. We want to know why he does what he does. He shoots a young boy for reasons such as a dirty bathroom, but refuses to rape a young girl. We are also drawn to Helen Hirsch and Pfefferberg, two Jewish prisoners with deep backgrounds. Because Keneally gives the readers their livelihoods before the war, we care more about them and want to see how they will survive. They are not simply prisoners with a number; they are people with families and backgrounds. Furthermore, because Keneally introduces them in great detail in this prologue, we are not wasting our mental energy wondering *if* they will survive. Rather, the significance becomes *how* they survive through Schindler's famous list.

The careful descriptions of the camp and villa illustrate the time and place in which the novel takes place. By writing about the barracks and the pavement and the villa, Keneally places us directly into history. There is no need to write long exposition about the war, about the forced labor camps, and history of Hitler's rule. We are concerned about the characters placed in such a situation. We know that Keneally will give the

important historical information as the novel unfolds. But, with these intricate descriptions, we feel close to the Holocaust. By describing people, we do not feel as if we are reading a textbook, and as a result, want to read onward to learn how the characters interact.

Chapters 1-5

Chapters 1-5 Summary

We meet Oskar Schindler in his hometown of Zwittau, a small industrial city in the Moravian province in the mountains of Austria, in 1908 during the Austrian Empire of Franz Josef. He, like Amon Goeth (a Viennese), is born into a Catholic family. Louisa Schindler, his mother, is a religious woman, attending church weekly and disavowing her husband's debaucherous lifestyle. Herr Hans Schindler, his father, is a staunch Austrian and owns a machinery plant, setting the seeds for Oskar's future factory. Oskar has one sister, Elfriede. However, the author notes that little is known about Schindler's childhood, other than the fact that it is quite happy and normal, despite the war and changes in empire. Because of the German influence, Schindler attends a German-speaking grammar school, learning the language like a native. Schindler is known to have many middle-class Jewish friends in his youth. After all, Sigmund Freud is a contemporary of Schindler's father, born just over the mountains. One family by the name of Kantor spends much time with the Schindlers, rising in rank as a rabbi and scholar. Ultimately, they flee to Belgium, and are never heard from again.

In 1928, a young and dashing Oskar races around the village in a moto given to him by his father. He also marries young Emilie, the daughter of a fairly wealthy farmer. Neither father agrees with the marriage. "Hans didn't like it because he could see that Oskar had married in the pattern of his, Hans's, own uneasy marriage. A sensual husband, a boy with a wild streak, looking too early in his life for some sort of peace from a nun-like, gracious, unsophisticated girl" (Keneally 36).

Throughout the 1930s, Oskar sees his marriage disintegrate and his business ventures fail. His father loses his business and goes bankrupt, ultimately divorcing his wife. Oskar abhors his father for doing so, ridiculing him on his travels, in the nightclubs, and restaurants. Never once does he realize that his behavior mirrors his own father's. Oskar serves as part of the Czech German army, wearing its pin. However, when he learns more about the SS, he begins to despise everything about it. So, when Hitler's army takes over Cracow on September 6, 1939, Oskar Schindler is rife with excitement of taking advantage of this change and becoming not only a good businessman and salesman, but also a business tycoon.

In late 1839 in Cracow, there is some business confusion in the showroom of the factory J.C. Buchheister & Company, due to currency. At this point, Schindler enters Cracow looking to buy into a business. Itzhak Stern, a feeble, thin Jewish accountant, is interviewed by Oskar with regard to businesses in the city. He knows that a metal-pressing plant is better than textiles, due to his background. When he meets Stern, they speak as if equals, despite Stern's conscious discomfort in the situation. Stern constantly questions Schindler's motives, wondering why he wants to speak with a Jew, and furthermore, wondering why he should trust this gentile. Stern, however, realizing the horrors of the events of the day, thinks things will only get worse. When Schindler

comments that Hitler could never rise to full power, the room of Jewish workers is in shock. Still, Stern continues to speak with Schindler about starting up this factory, taking over one of the empty now-bankrupt ones, and working as his accountant, despite his Judaism. Schindler is constantly disregarding Stern's attention to religion. At one point, he wants to discuss that fact that Christianity arose from Judaism. Stern realizes that Schindler might be the good gentile, the person who could act as a buffer in these tragic times.

"Near the end of their talk, Oskar did say something that had novelty. In times like these, he said, it must be hard for the churches to go on telling people that their Heavenly Father cares about the death of even a single sparrow. He'd hate to be a priest, Her Schindler said, in an era like this, when life did not have the value of a pack of cigarettes. Stern agreed but suggested, in the spirit of the discussion, that the Biblical reference Herr Schindler had made could be summed up by a Talmudic verse that said that he who saves the life of one man saves the entire world. "Of course, of course," said Oskar Schindler. Itzhak, rightly or wrongly, always believed that it was at that moment that he had dropped the right seed in the furrow" (Keneally 48).

We next meet Leopold Pfefferberg, who claims to have met Schindler at around the same time as did Itzhak Stern did. Only, Pfefferberg claims to have tried to kill him. He was a 27-year old ex-high school teacher with an injured leg he got while in the Polish army. Because of his education, he had papers allowing him to walk the streets freely, helping with the various ambulances. One night, he entered the No. 1 Trolley in Cracow, and jumped out the back, hoping to return to teaching at a few of the still-open Jewish schools. He worried the Gestapo may look for him, but still he applied for food rations and traded on the black market. He kept with him a .22 pistol, which he had stored in his old apartment. One day, Oskar Schindler visited Pfefferberg's second floor apartment in Cracow to speak with his mother, Mina Pfefferberg, an interior designer. Leopold hid in the second room with the pistol prepared. However, Mrs. Pfefferberg was so taken aback by Schindler's calm tone of voice and poised presence and tailored suit, that she was unsure whether he was a kind man or pure evil in disguise. Nonetheless, Schindler claimed to have been referred to her by the previous tenants of his new apartment, the Nussbaums, and that he wanted Mina to redecorate his home for his wife. Schindler next asked Leopold where he could get such lovely silk blue shirts as he was wearing at the time. Leopold inflated the price fivefold, but Schindler quickly acquiesced, handing over more money than imagined. From this point onward, the Pfefferbergs are closely linked with Schindler, especially with regard to his connection to the market of luxuries (silk, jewelry, furnishings).

Schindler and Stern meet again in December of 1939 when Schindler repeatedly claims that something big is to happen on Jozefa and Izaaka Streets tomorrow. Stern does not quite understand what he means by this, thinking their work for naught and Schindler for leading a pogrom. However, he (like many Jews at the time) would have thought that the SS fury was just a temporary one, that the worst was over, and that the Germans truly were a civilized people. However, when the SS invade Kazimierz, a Jewish community in Cracow, Schindler becomes disgusted.

Hans Frank, a high ranking SS Officer had long discussed methods of removing the sub-human population from Europe and planting them on the island of Madagascar. The French Colonial government as well as the South African government even had plans in the works. However, a chemical called Zyclon B would overtake such an idea. Then, on that fateful day, the SS stormed the streets of the community, pulling fur coats off of women, sometimes breaking their arms in doing so, taking all jewels, and shooting those who refused to give them up. They went to the synagogue, where they found traditional Jews praying. A man named Max Redlicht, a gangster and assimilated Jew, was in their company. The SS pulled out the sacred Torah scrolls and rolled it on the floor, spitting on it so they could see the calligraphy fade. "Everyone spat in the end except Max Redlicht. The *Einsatzgruppe* men may have seen this as a test worth their time – to make a man who visibly does not believe renounce with spittle a book he views intellectually as antique tribal drivel but which his blood tells him is still sacred. Could a Jew be retrieved from the persuasions of his ridiculous blood? Could he think as clearly as Kant? That was the test. Redlicht would not pass it. He made a little speech. 'I've done a lot. But I won't do that.' They shot him first, and then shot the rest anyway and set fire to the place, making a shell of the oldest of all Polish synagogues" (Keneally 61).

Schindler asks his Polish girlfriend where he can take several friends without the eyes of the SS looking over him. She suggests a jazz cellar between some narrow streets, and he brings several business acquaintances with him. There, they discuss business, money, and Schindler's hope to start up a new factory. However, the conversation quickly turns to the Jews, where everyone has a different opinion. One of the men discusses the *Judenrat*, the Jewish council set up by Hans Frank, in which some 24 Jewish men are selected to police the ghetto.

Chapters 1-5 Analysis

As Keneally opens the first chapter of his novel, we look into the climate of Europe when Oskar Schindler is born. Through specific events in his life, we see how the man who ultimately saves so many lives comes to be. He is not a philanthropist by nature. He is a salesman; charismatic, passionate, and sometimes lacking in morals. By paralleling his personality and actions to his father's, we can see potential parallels in the men's future. This opening also gives the reader many details on the military history at the time, so that readers understand the future events that follow.

We are also introduced to various Jews that Oskar is documented to have known throughout his youth. By digging into social history and illustrating his connection to the Jewish people, we are more likely to believe his future actions of mercy and kindness. While simply meeting another Jew may not be substantial to want to save them all, these few characters described in small detail attempt to set the emotional fabric for Schindler's future.

Stern and Schindler's first meeting sets the tone of the relationship between the two men for the duration of the novel. Because they speak as equals (despite Stern's

realization), we as reader understand their connection. They discuss business, politics and religion. Stern is not fully trusting of Schindler; as well he should not be at this time. Nonetheless, their exchanges, both with words and with action, speak to their mutual admiration. Stern may look to this man as a hopeful bridge between Jews and the SS, while Schindler sees him as an excellent source of information to make money. He claims he is a capitalist and that as an accountant, Stern can relate.

The connection between the Pfefferbergs and Schindler begins here, as we see the common misconceptions rampant at this time in Europe. The Pfefferbergs naturally feared this well-dressed man; however, he ultimately gave off only an air of equality and fraternity. He wanted to do business with these people, and as a result, they appeared to trust and work with him. These examples of first connections and meetings with Schindler, again, set the scene for what will come. They illustrate the kindness and generosity that Schindler is capable of; therefore, giving the reader hope of what will come. Furthermore, these early chapters establish important relationships between equal people, and later prisoner and rescuer. It is these people that Schindler will risk everything to save, for he feels for them as friends and brothers in the race of humanity.

When the SS storm the Jewish community in Cracow, we see foreshadowing of the horrors to come. Keneally intermixes great scenes from above, listing all sorts of terrors and torture to the Jews as a whole. However, when he selects a single name with a specific story in detail, we are drawn closer to the event. Because we may associate more with a man like Max Redlicht, the assimilated Jew, Keneally uses him as an example of all of Hitler's victims. Furthermore, this example shows how the SS took no mercy on a single soul. Additionally, by ending the chapter with a story reeking with emotional pathos, we as readers are compelled to read onward. Intellectually we know what will occur; however, we are saddened and eager simultaneously to see how Keneally will work together this miraculous story of survival and generosity by a man in the Nazi party with the tragedy of the six million massacred.

Chapters 6-10

Chapters 6-10 Summary

After the destruction of December 4th, Stern grows to look at Schindler as one of the 36 just Goys in the world, a good gentile with genuine intentions. He helps Schindler with his loans so that he can start up his new enamelware business. In the next year, the business grows with so much profit, that Schindler is able to pay back his loans and deposit a hefty chunk of cash in the bank.

Emilie Schindler visits her husband in Cracow and was impressed with his apartment, design and financial prosperity. While she knows of his affairs, she does not want them enacted so egregiously in front of her.

In the year 1940, Schindler takes a bankrupt business and expands into a prosperous factory, employing over 250 workers. Occasionally, Stern requests that Schindler hire a poor Jewish orphan or the daughter of a Jewish clerk. Schindler agrees, and in time, he grows to employ nearly 125 Jewish workers. His factory begins to have a reputation as a haven for Jews. However, when Hans Frank decrees that all Jews in Cracow be removed to ghettos, Schindler's profits and factory suffer. Jews are missing from work, because as Frank says, they have to shovel snow. At this point, Schindler becomes more enraged (for profits or humanitarianism) that his workers are being detained.

Henry and Leopold Rosner, musician brothers, flee the city for the country life, where they reside amongst peasants and only a few Orthodox Jews. Their musical reputation grows, and one day, a powerful SS comes with one of the government officials from Cracow, requesting to hear these Rosner brothers perform live. Perhaps at this time, the fact that they represent Polish culture might have let them pass a crueler fate.

At this time, there is another selection of Jews who we meet. It is debatable whether or not they are crooks. However, Stern visits Schindler (where this time his girlfriend Ingrid is in the apartment) and cautions him about a gang who claims that Oskar ordered the SS to beat them. While it is unproven whether or not Schindler has anything to do with this group of Jews (who are also involved with the Judenrat), he later on saves them from their final extermination.

The winter comes pleasantly for Oskar Schindler, until he hears of the new Polish edict to place all the Jews in a ghetto. He tells Stern, who already knows of the news, for gossip spreads quickly in the community. Stern actually thinks it might be better this way, as there will be a separation where no stones can be thrown and people can just work on their own, minding their own business. It is thought to be the final leg in the Third Reich's radical changes. The ghetto affects Oskar's life minimally, simply passing it on his way to the factory. Though he does not want to recruit any more Jews to work in his factory, he nonetheless gathers up several more with the help of Pfefferberg and

Stern. This time, it is all young women. Edith Liebgold is in this group of women and recalls meeting Schindler for the first time.

"Then, without blinking, without any introduction, any qualifying lift of the shoulders, he told. 'You'll be safe working here. If you work here, then you'll live through the war.' Then he said good nigh and left the office with them, allowing Bankier to hold them back at the head of the stairs so that the Herr Direktor could go down first and get behind the wheel of his automobile," (Keneally 91).

In the springtime, Oskar visits Zwittau to see his wife, Emilie. They realize that they must make a new arrangement with Emilie coming to live in Cracow with Oskar (and accepting his lifestyle there) and renting their flat in Zwittau. The family welcomes Oskar openly, as everyone is allies against Hans Schindler, declaring his mother a martyr. The family is so impressed with Oskar that nobody (not even Oskar) stops to see the parallels between his father and himself. Nonetheless, one evening, Oskar goes into the city center and meets old friends. They inform him that his father is sitting inside an old school eating dinner alone. Oskar looks in with disdain and pity, and decides to make a change. He barely recognizes his father and walks in to embrace him. At this point, he looks to his father, not as a villain, but as a human being.

Leopold Pfefferberg meanwhile begins to grow in the Judenrat, taking on more responsibility and trading more on the black market. He uses his armband when it is useful and quickly takes it off when he leaves the ghetto. He spies several large signs outside the ghetto with propaganda against the Jews. There are pictures of Jews with hooknoses and shadows of the devil, of Jews mincing rats into pies, and of Jews kneading dough for bread with their feet. Pfefferberg wants to leave the OD (Judenrat), but must be sent to a Gestapo doctor first. After many underhanded conversations, he is allowed to leave the OD with great enmity on all sides.

At this point, Oskar visits the ghetto, for he wants to see a jeweler by the name of Julian Scherner about making two rings. The next day, German invades Russia. Oskar realizes that this will change the SS plans into a longer, more detailed war. Now, they have more land to make racially pure, in their minds.

Chapters 6-10 Analysis

In chapter six, we meet Emilie Schindler, a woman cognizant of her husband's betrayal, but faithful to her marriage. She is still bitter about her father's commitment and the fact that he never gave Oskar half her dowry. It is clear that Emilie will have some effect on Schindler, but what effect that is, we still do not know.

We also see the slow expansion of Schindler's factory and his help for the Jews. Stern surreptitiously has Oskar hiring Jewish workers, until half of his workforce is Jewish. This initial implanting of Jews and Schindler sets the list for what will come. It is not entirely clear what Schindler's motivation is behind his anger: whether it is from loss of profits or from the maltreatment of the Jews. This lack of clarity will fog his story in

history. However, whatever the motivation, Schindler began to use his charisma to take stands against the SS and Gestapo.

Keneally continuously pans over the brief introductions of various Jews we will presumably later meet when Schindler changes their lives. He juxtaposes two spectrums of people, so that we see that Schindler helped all Jews he could, regardless of their previous reputations or impact on his life.

The installation of the ghetto is another impetus that propels Schindler into helping more Jews. Naturally, he begins with women again in his salvation. By introducing Edith Liebgold, Keneally gives a name and face to another type of person, another victim of the Nazis, and one who he saved in his factory.

When Oskar finally visits his family in Zwittau, he realizes that not only he has changed, but so has his father. He realizes that his life is changing and that Emilie must change with it or not at all. He also witnesses his father's immortality, as he sees visible signs of age. While he may not consciously recognize the similarities between himself and his father at this point, he more than likely understands the foibles of humanity. He sees his father, embraces him and realizes that he is human. This recognition perhaps may be one of the first signs that Oskar is also a man of great promise and great trouble.

Oskar visits the ghetto at a time when the climate of the war is to change indefinitely. When Germany invades Russia, he understands that the SS will have new plans. What his plans are to be, is yet to become clear in his mind. However, after traveling through the ghetto, his mind is undoubtedly affected.

Chapters 11-15

Chapters 11-15 Summary

A factory opens up in Cracow across from Schindler's enamelware factory, called the German Box Factory, run by Szymon Jereth. Oskar often visits Jereth, discussing the SS, the war and business. Meanwhile, Oskar enjoys an attempted conciliation with his father via letters, through which they correspond also about the war. Oskar sends his father a bit of money each month. Hans Schindler concedes the following thoughts about the war:

"It won't last, said Schindler senior. The man [Hitler] isn't mean to last America will come down on him in the end. And the Russians? My God, did anyone ever take the trouble to point out to the dictator just how many godless barbarians there are over there?" (Keneally 102).

In the end of 1941, Schindler is arrested by the SS. He is arrested because of inconsistent bank accounts with his factory. He is in shock, laughing off the arrest in his factory, until two officers bring him to SS prison complex in Cracow. When Schindler tells them that his accountant is Abraham Bankier, a Jew, they are in complete shock. He stays in prison overnight, even after explaining that he is a close friend of many high-ranking officials. The next morning, the SS officers awaken him with friendly faces, claiming that any man who is so highly regarded by the SS could have few problems with his books.

The novel changes face again (with the beginning of each new chapter) to another Jewish family in the ghetto. A three-year old girl nicknamed "redcap" arrives at the Dresners, after fleeing the countryside. She is dressed in a red cap, red coat and small red boots. Her parents had fled to the countryside earlier when the Jews were forced to the ghetto, thinking life safer out there. However, when life was no longer safe, she was sent back to the ghetto to her cousins the Dresners under a new name, Genia. However, trained well, she only answers to her adopted Polish name of Jasha.

On April 28th, his thirty-fourth birthday, Oskar throws enormous celebrations in his factory, bringing in cake for all. Friends and workers come to his office to congratulate him. At this celebration, Oskar sees a beautiful Jewish girl and kisses her. Soon enough, the SS officers arrive at his factory and arrest him, once again. This time, he does not laugh through his arrest, for it is more serious, as he has violated the Race and Resettlement Act. He is imprisoned in a small cell with a man named Philip. They drink and talk about the war, politics and women. An SD Officer by the name of Rolf Czurda questions Oskar about his small crime. While this arrest will be harder to gloss over, Oskar still manages to talk his way out of it. However, after phone calls and investigations, Czurda concedes that Oskar is essential to the war effort. The larger question remaining in jail is how Oskar, such an influential man, is not a part of the military. Then Czurda insinuates that Oskar cannot make such grave mistakes as

kissing a Jewess, because they do not have a future. He continues by saying that he is not speaking simple Jew-hating speech. It is simply the new policy. Oskar is released under careful guidance.

People begin to get used to the ghetto lifestyle. It has its own newspaper, stamps and commerce. The Rosners – musicians - even find work in one of the restaurants. However, it is increasingly important to find a trade, a skill that can be used in the war effort, for survival. The vocation of musician is no longer a viable profession. An example of this changing climate in terms of profession and skill is given with Poldek Pfefferberg. Pfefferberg was a high school professor and was earlier called upon to tutor the children of police chief Symche Spira. However, in time, Spira can no longer work with Pfefferberg, and his previously respected position as an educator became insufficient. Pfefferberg goes to the Judenrat for help, where Herr Szepessi speaks with him. A man with a humane reputation, Szepessi convinces Pfefferberg to change the profession on his papers to Metal Polisher. As a result, Pfefferberg can later be useful to the war effort and saved. Szepessi is later sent to Auschwitz for having such a persuadable personality.

Schindler starts to place beds in his factory for greater work capacity, as so many of the Jewish workers are detained in the ghetto from arriving at DEF on time. Otherwise, due to the restrictions on travel, his factory would produce nothing. However, the factory's future is threatened on June 3rd when Bankier does not show up at the factory for work. Schindler is worried. He learns that Bankier and at least a dozen of his other workers were put on a list and taken away by the SS. Schindler races to the trains and begins calling out Bankier's name, until he speaks with one of the SS officers holding a list. Schindler threatens the man, and looking like a tycoon with the same last name as one of the most powerful men in the army, the officer allows Bankier and the other workers to leave the train. He claims that they are no different from another dozen workers to be transported away. Bankier claims that he did not have time to get his Blauschein, his blue cloth star indicating a work permit, from the Polish Savings Bank. As a result, he did not have the status of worker and was carted off.

Through his workers' faces, Oskar Schindler can slowly begin to see the torment of ghetto life. One day, he is riding with his mistress Ingrid over the hills in Cracow, when they come upon the Jewish ghetto below. There is an *Atkion* in process, a complete massacre of violence towards the Jewish people living in the ghetto. Oskar spies a young girl in red wandering around the crowds. There are several lines formed in the streets, presumably for people over fifty to be sent to one camp, women and children to another, and young virile men to a third. Oskar is torn apart by the inhuman cruelty of the SS below, shooting people at random, slapping women with rifle butts. He comes off his horse and hugs the trunk of a tree in utter horror and despair. He cannot understand how and why the young girl in red is spared, as she wanders through the streets, witnessing the death and massacre. Oskar realizes that perhaps the Nazis do not care that she is watching the murder, for they know that there will be no survivors. Anyone who witnesses these deaths will ultimately die, as well.

When the perspective of the novel switches halfway through the chapter, we are now in the world of the ghetto. People flock to the hospital and pharmacy, needed help: some from gunshot wounds, others from slashing and even others from swallowing cyanide. Uncle Idek spots Genia safe on the grass in the middle of the chaos and miraculously convinces her to go to him silently. She survives this raid from the Nazis and runs back with him to hide under her bed. However, her fate is not safe.

At this point, Schindler has returned his horse to his stable and does not know Genia's outcome. Yet, at a party, he comments on his future actions: "'Beyond this day,' he would claim, 'no thinking person could fail to see what would happen. I was now resolved to do everything in my power to defeat the system'" (Keneally 133).

Chapters 11-15 Analysis

The reconciliation of Oskar with his father as well as his overnight incarceration serve as complementary servitudes. While he is free of one pending weight on his life, a new one begins. The night in prison by no means compares to the incarceration and slaughter he witnesses of the Jews (which will later affect his life); however, it may be yet another instance of how unfair the SS are to their fellow human beings. The ease of his release also illustrates how respected he is in the military. Through this easy release, Oskar now knows what sort of power he has. He is believed to be respected and powerful in the SS. People will and could not expect that someone with such high ranking (despite his lack of involvement with the SS), could hardly work against them. It is this stance in Poland at the time that propels his future actions and makes them feasible.

Oskar Schindler's caresses of the young Jewish girl at his birthday party show two sides of his personality. On one side, he sees no difference between a beautiful Jewish girl and a beautiful non-Jewish girl, playing-up his disregard for the race laws in Europe at the time. However, they still illustrate his lack of respect towards women as a whole. He kisses whomever he wants, still cheats on his wife and his mistresses, living the life of a lusty playboy. This mistake lands him in jail, where he finds a much more difficult exit clause. While he does manage to leave without too much trouble, he knows that he will be watched much closer from this point onward. His actions will be observed and he can take no small chances with his business and his personal life.

The chapter concerning Poldek Pfefferberg, the High School Professor turned Metal Polisher indicates another change in the ghetto climate. While the ghetto is becoming an internally functioning community, it is also becoming increasingly competitive. The useful trade is the only important trade, and people like Poldek Pfefferberg must learn to accommodate, or else be sent to a worse fate.

Bankier's disappearance and the planting of beds in his factory affects Schindler greatly. He realizes how important specific names are to his capitalistic philosophy. Each person is important and individual, not like the thousands of names traded daily on the SS lists. Schindler uses his power, his name and his looks to trade people and literally save them

for the first time. It will not be the last. This moment for Schindler also serves as his first moment of desperation. He realizes how much he needs these people, these Jews, for his business. However, they may have a greater effect on him than simply commerce.

This grotesque description of the Atkion in the Cracow ghetto is one of the first emotionally written chaotic scenes in the book. It shows not one single person destroyed, but a full community being beaten and murdered by the Nazis. Meanwhile, by viewing this massacre from above, Keneally places Schindler with them. He is able to see what we as readers can see. As a result, we feel like we are with him. If he doesn't want to help the Jews after witnessing such a horrific scene, then he is not a true human being and is one with the Nazis. As readers, we are outsiders, voyeurs, looking in on the bloodshed. As a citizen, Schindler is as well. By ending the chapter with Schindler's claim to future actions, we as readers want to see what it is that he will do to go against the system.

Chapters 16-20

Chapters 16-20 Summary

The SS continued working on the Aktion, the massacre that Schindler witnessed in the Cracow ghetto on Krakusa Street that eliminated 7000 Jews. Stories begin pouring in to Schindler, some from other officers and some from respected opinions like Stern. The Jews were tied up, taken away and driven down a barbed-wire passage where they were deposited in bunkers. One story that spread like a virus is of a young girl who dropped a bracelet. A young boy of three years went to go and pick it up, fleeing to the bunkers, where he vanishes.

"In the bunkers, said Bachner, they were all gassed. Afterward, squads were sent to disentangle the pyramid of corpses and take the bodies away fro burial. It had taken barely two days, he said, before they were all dead, except for him. While waiting in an enclosure for his turn, he'd somehow got to latrine and lowered himself into the pit. He'd stayed there three days, the human waste up to his neck. His face, he said, had been a hive of flies. He'd slept standing, wedged in the hole for fear of drowning there. At last he'd crawled out at night." (Keneally 136)

The news piles in of the death camps and crematorium killing some 3000 people a day in Sobibor, Lublin, Treblinka, Auschwitz and Auschwitz II. Schindler learns of some Germans smuggling out Jews from these camps in cardboard boxes and learns of more deaths of acquaintances. He also discovers the Jewish Combat Organization (ZOB).

The novel switches back to the Aktion, where we see Danka Dresner, the fourteen-year-old daughter of Mrs. Dresner and cousin of Genia. Mrs. Dresner has spent nearly 5000-10,000 zlote on bricks smuggled into the ghetto to build a secret hiding place to a neighbor who had work with the Gestapo and was therefore safe. During the Aktion, Mrs. Dresner hurries Danka to the neighbor's home to place her inside the brick wall. The woman screams that she has room for Danka, but not Mrs. Dresner (despite the four-person capacity it holds). After a quick and frantic debate, Mrs. Dresner forces Danka to stay, while she leaves and wanders into the killing spree. Danka descends below the floorboards and into the brick wall, where she joins three other people already hiding. Surprisingly, during this time of bloodshed, the ZOB are making resistance movements, planting bombs in SS cinemas and blowing a few officers to bits during the Aktion. They also smuggling paperwork to be forged for Aryan identities. In the meantime, Schindler and Jereth are planning their own resistance: making more barracks.

An Austrian dentist named Sedlacek arrives in Poland with information about Eretz, the holy land, Israel. A young woman with convenient Turkish citizenship is sending out postcards for people to go to the land of Palestine and survive the Nazi occupation. These notes are sent all over Europe. In Hungary, a man named Samu Springmann helps with sending money into Europe for Jewish intellectuals. Somehow Sedlacek

lands in Poland with a list of righteous people. On that list is the name of Oskar Schindler nominated for the post of righteous person.

Dr. Sedlacek and Oskar travel secretly to Hungary that evening in a freight train and stay at the Pannonia near the University. Soon, they meet with their guests and discuss the war and atrocities in depth. Sedlacek introduces Oskar to Kastner and Springmann, who are eager to hear all about the events in Poland. Oskar painfully relates the information of the ghetto, the SS and the Aktion with all its cruel images. Oskar tells them that the ghettos are being worn down and the Jews are being taken away to concentration camps and death camps, where their lives are less than livable. The men can hardly believe what they are hearing, but continue to listen nonetheless in shock. After Schindler completes his report, with information about the Jewish Council, Springmann and Kastner expand their minds. They tell Oskar about the Palestinian Zionists and the Joint Distribution Committee to Greater Action which is in Istanbul. This information can be sent from there to Churchill, Roosevelt and others who would help the Jews. They urge Schindler to go to Istanbul to speak to these people himself. He agrees to do so.

At the same time that Oskar Schindler travels back to Poland via freight, Amon Goeth is placed in control of the new forced labor camp of Plaszow. Plaszow is the camp closest to Cracow, to which all Jews from the area are initially sent. The Viennese Goeth is eight months younger than Oskar, also a non-practicing Catholic, and graduate of Engineering, Physics and Math. Despite this background, Goeth considers himself a philosopher, a man of letter, perhaps because his family's business is in printing books. Nonetheless, he is a connoisseur of women, having been married and divorced twice, and a father. Goeth and Schindler share much in common, despite their backgrounds and larger-than-life presence. "He had been plagued with insomnia for two years now and, if he had his way, stayed up till three or four and slept late in the mornings. He had become a reckless drinker and believed he held his liquor with an ease he had not known in his youth. Again, like Oskar, he never suffered the hangovers he deserved. He thanks his hardworking kidneys for this benefit" (Keneally 160).

Goeth is greeted at the Cracow Central Station by SS Horst Pilarzik and Kunde, who detail the new camp and bring Goeth to it in the back of a Mercedes. As Goeth surveys the empty camp, he envisions its future, planning each corner in his mind. He mentions the German entrepreneurs and supervisors in town, including Madritsch and Schindler, claiming that they will want to bring their operations to the camp. The camp is built partially on an old Jewish cemetery, so headstones abound. Goeth spies an old house that overlooks the entire camp and thinks it a great place for his villa. They two men convince Goeth that the camp is almost complete and ready for business.

The next day, Goeth meets with the German businessmen (including Schindler) in Cracow to discuss bringing their business to the camp. The businessmen later visit Plaszow, so Goeth can convince them to complete a transfer of bodies. Schindler cannot believe what he is seeing; shocked at not only the conditions, but more so at the Nazi disregard for their actions.

"Watching this insidious Egyptian-looking industry, Oskar felt the same surge of nausea, the same prickling of the blood he had experienced on the hill above Krakusa Street. Goeth had assumed the businessmen were a safe audience, that they were all spiritual kinfolk of his. He was not embarrassed by that savage hauling down there. The question arose, as it had in Krakusa Street: What *could* embarrass the SS? What could embarrass Amon?" (Keneally 166-167)

Schindler, Goeth and the businessmen watch the construction of the camp. A young female prisoner named Diana Reiter is arguing relentlessly with a young officer named Hujar. She claims that the barracks need to be torn down and rebuilt with a better foundation; otherwise, they will crumble later on. Hujar disregards her and Amon despises her. She is the exact type of Jew he hates, for she is a specialist (like Marx and Freud who disgraced the Aryan mind, in their thwarted view). Amon hates her kind because she left for Western Europe to pursue a higher education and profession, and this threatens his personal integrity. Amon tells Hujar to shoot her immediately, and he does so in the back of the neck. Everyone on site is appalled by the sound, as a dying Diana claims that it will take more than that to stop her. From this point on, everyone at Plaszow realizes how life will continue. Instantaneous executions will be the norm.

Schindler has a gift of treating his enemies like friends so they know none the better. When he and Goeth meet to discuss terms of the camps, Schindler speaks graciously, as they both realize they are in Cracow to make a fortune. Schindler convinces Goeth that he needs to keep his factory outside Plaszow, because his equipment is too big and his workers are already so trained on it that it would cost him too much in delays to move.

Oskar tells Stern that the ghetto is to be liquidated soon and that everyone will be sent to Plaszow. Stern informs him that he can survive Plaszow, as it is a labor camp and not a death camp. Oskar is frustrated and angry, seemingly losing hope. Stern realizes that if Oskar loses hope, then everyone will be fired and will take on a worse fate than Plaszow. Oskar realizes this, telling Stern that although Goeth is a charming man, he is a lunatic.

Chapter 20 details the liquidation of the Cracow ghetto, specifically telling the story of the Cracow hospital. On March 13th, the ghetto is liquidated and all SS are present to witness a Jewish free Cracow after seven centuries of occupation. Hujar, the same man who shot Diana Reiter goes into the Cracow hospital under Goeth's orders. He finds Dr. Rosalia Blau with her young TB and Scarlet Fever patients, arguing that they cannot be removed.

"Hujar himself, acting on the mandate he'd received in the week before from Among Goeth, shot Dr. Blau in the head. The infectious patients, some trying to rise in their beds, some detached in their own delirium, were executed in a rage of automatic fire. When Hujar's squad had finished, a detail of ghetto men was sent up the stairs to deal with the dead, to pile the bloodied linen, ant to wash down the walls." (Keneally 175)

This news spreads quickly, until it reaches Dr. H, another physician taking care of dozens of patients. After great inner debate, he gathers enough cyanide and with the help of the nurses, injects it into his patients before they can be executed and tortured. He knows that this is the treasured fate of most ghetto dwellers. However, he does not wish for suicide and escapes.

Chapters 16-20 Analysis

While the SS are destroying the Jewish ghetto, we are witness to various stories of survival. The legend of the one boy who survives by standing in human excrement for three days conveys the sentiment of disgust; the story of Danka sitting in an enclosed brick wall illustrates desperation. The ZOB maintain the strength and resilience of the Jewish people to survive. The entire chapter is devoted to stories of Jews who survive the raid. It isn't until the final paragraph really that we are reminded of Oskar Schindler once again. After witnessing the terrors of the Holocaust for just a few pages, we are brought back to our unlikely hero, who during this time, is starting to make plans of his own. By the simple line, Keneally writes of Schindler and Jereth making barracks of their own, we as readers understand that to mean that they will be building their own "camps" to save Jews instead of slaughter them.

Oskar's journey to Hungary with Dr. Sedlacek sets in motion his political influence on the war. He represents Germany and capitalism, yet is underhandedly helping the victims. In his factory, he is secretly building barracks, and in the open, he is traveling to Hungary to relate news of the horrors in Poland. Schindler's ability to play "both sides" essentially enables him to complete his work and follow out with his benevolent plans to save innocent victims. He is constantly speaking of wealth and continuously has a weakness for women and money; however, he is placing life before all other entities now. He travels to Hungary and agrees to travel to Turkey even to speak of the Polish atrocities. These actions mimic his future grand actions.

Additionally, the attitudes of the intellectuals and doctors in Hungary represent the state of mind of the rest of Europe and the world. They were not painfully aware of the reality of the SS. They knew bits and pieces of news, but could not truly grasp the terror of the bloodshed until Schindler related several images and stories. It is this mentality that kept away help for so many years.

The introduction of Amon Goeth advances the novel into a more dramatic stance. Since we have already met Goeth (in the Prologue), we know how important a character he is to this story. As a result, we stand up and listen when he speaks. Keneally introduces him with great physical descriptions, adding emotional and intellectual images to the pages. By getting to know Goeth, we are getting to know a mentality that had no trouble executing prisoners by the thousands. Furthermore, by getting to know Goeth, we get to see him as Schindler saw him, and was consequently able to manipulate him. For, this book is not just about how Schindler saved so many Jews. It is also about why and how people are able to murder so easily.

The execution of Diana Reiter exemplifies the conditions at the Plaszow Labor Camp and cement the mindset of Amon Goeth. She not only is the type of person Goeth despises, but is also the type of person who contributes greatly to society. Her murder may costs lives in the future, as she carries a great intellectual skill. Additionally, her execution sets the tone, mood and scene for the rest of the book. The book now is set a great deal in Plaszow. As a result, we realize that anyone can be murdered at a moment's notice for speaking her mind, for walking around, for helping. Goeth enjoys this spontaneity and Schindler cannot believe that he can do so with no conscience. Despite the commonalities of Schindler and Goeth, these chapters demonstrate a great divide in character and illustrate how seemingly similar men can travel such different paths in life.

The liquidation of the ghetto reveals much pathos. By telling the story of Dr. H and Dr. Rosalia Blau in such grave detail, Keneally lends two faces in the same struggle to the victims. We see different outcomes of two very opposing opinions on how to survive this liquidation. However, by the end of the chapter, the reader realizes that sweet euthanasia seems to be the better of the two decisions. The lack of name given to Dr. H covers this man's identity and also lends a bit of curiosity to the reader. We want to know who this man is. However, the initialization of his identity will forever keep him anonymous, as so many of the murdered victims of the Holocaust were. Furthermore, we can remove names and simply apply this story to thousands of other victims who elected for suicide and euthanasia in lieu of torture and murder.

Chapters 21-25

Chapters 21-25 Summary

During the ghetto liquidation, Keneally takes us back to a familiar face with Poldek Pfefferberg. He has married a woman named Mila, a young doctor who came from a long line of other doctors who met the same fate as Rosalia Blau. They both lost their families, met in the ghetto, and soon married. However, on this day of the Atkion, they argue and separate briefly when Poldek goes to help Dr. H. When he returns to Mila in his building, he finds it empty. He hides behind a different building and watches the most evil act he's ever witnessed. A woman is screaming and running away from two large dogs. One of them is pulling at her clothing and tearing apart her thigh. Suddenly, one of the officers takes her child (two or three years old) and throws it against the brick building. Then, he shoots the mother to stop her screaming. Poldek witnesses this evil and then sees officers. He clicks his heels and pretends to be a young Polish officer instructed to clean the bodies off the street. He doesn't realize he is speaking with Amon Goeth, who laughs with him and lets him go on his way. Poldek escapes through a passage up Wegierska, where he finds other survivors, Dr. H and his wife.

Later that night, Goeth and his men tear down the floors and ceilings and every remaining ply of wood from the ghetto to discover 4000 hiding people. They are marched into the streets and executed overnight. Their bodies are taken to Plaszow where they are buried in two mass graves.

While it is unknown what Schindler does during March 13th, the night of the ghetto liquidation, it is clear that he gathers information from his sources to give to Dr. Sedlacek. In time, Goeth delivers more executions and finds himself in a daily routine. Each morning after his coffee, he takes off his shirt, smokes some cigarettes and shoots random prisoners with his sniper rifle. There is never any reason why he selects certain prisoners.

Oskar visits him, as he and Jereth call to complain about these deaths. After all Plaszow is supposed to be a labor camp, not a death camp. Oskar comes up with the idea of having his own sub-labor camp, in which he can house his own Jews in the backyard of his factory, instead of fifty kilometers away. At first Goeth laughs at Schindler's silly idea; however, Schindler asks him to write a letter to the higher authorities on his behalf. The letter works and Oskar is able to bring many of his workers into his own protection. In time, Oskar even begins to make a profit. He requests an engineer from Plaszow to build his barracks. Goeth, free to rid himself of diplomas (and Schindler eager to get a specialist) allows Adam Garde to go to Emalie (Schindler's factory). However, after he is transported back and forth, Goeth throws a large wooden beam at his head. Garde stops it with his hand, breaking its knuckles and shattering its bones. He covers his cast each day with his coat, until finally he removes to cast and allows his hand to mend crooked. This way, he appears skilled and normal and successfully makes the final transport to Emalie.

The reputation of Emalia grows quickly among the prisoners, and more and more try to be transferred to Schindler's factory. Dolek and Niusia Horowitz are just one small example of people who trade and talk their way into safety. Schindler spends more money on food, giving more than double and sometimes triple the caloric intake of other camps (2000 calories/day) to his "prisoners." Nobody dies of exhaustion, forced labor or hunger, and DEF's reputation transforms into that of heaven. It is paradise for all who work and live there. Many women look to Schindler as a magical parent.

A young woman named Regina Perlman, who lives inside the city of Cracow under false Aryan papers, comes to visit Schindler one day, all dressed up in glamour. She reveals that she is not Ms. Rodriguez from South America; she is Jewish and her parents are in Plaszow. She pays him to deliver them to his sanctuary, to buy their freedom. Schindler erupts in anger, claiming that he is running a business, and throws her out of his office. It is unclear what he is thinking at the time, for perhaps he thought her a spy. Nonetheless, within the month, Ms. Perlman's parents are transferred to Emalia in a group of 30 other workers, where they feel a silent sense of confidence and salvation. Rabbi Menasha Levartov is another man saved by Oskar Schindler. A revered man and friend of Stern, Levartov masquerades as a metal specialist in Plaszow, much to Goeth's dismay. Goeth wants to kill him and shoots people all around him for days. One day, he comes to Levartov and times him while he makes a hinge. When Levartov makes a hinge in less than one minute, Goeth wants to know why he has such a small pile of work form the day. Then, Goeth marches him out to the side of a wall, forces him on his knees and aims his gun to his head. It malfunctions several times, sparing Levartov's life. Angry, he pulls out another revolver, points, shoots, and it also malfunctions. Levartov is soon transferred to Emalia, where he works diligently as a metal specialist. In addition, on Fridays, Schindler excuses him to go prepare for the Sabbath and slips him a bottle of wine so that he may recite the Kiddush.

Although Oskar Schindler appears to be a wealthy tycoon with his attire, his limousine, his manicured look, this book tells a different story. He is losing money, especially as he spends so much money on bread and soup for his prisoners. The reputation continues. Goeth's merciless rage also has its reputation, as stories of his executions run rampant. There is another story of two orthodox Jewish prisoners at Plaszow by the name of Danziger. After a misunderstanding, they are to be made an example in front of the entire camp by vehicle of a public hanging. This news reaches Oskar's desk, and he travels to Plaszow with sausage and cognac. Although the events of their meeting are unclear, the brothers Danziger leave their death sentence for the heaven of Emalia. Another boy to be hanged falls from his rope and crawls to Amon, gagging and begging for his life. Amon kicks him in the face, (with the noose still around his neck) and shoots him in the head. The other man destined to be hung that day slits his wrists as to avoid such a death. However, before he bleeds to death, Amon has his gory body, still wet with life, hang from a rope until he dies.

When Dr. Sedlacek comes to town, he again meets anxiously with Oskar. They discuss Amon Goeth's murderous rage and wonder of its origins. Sedlacek suggests that it comes from his drink. One evening, Oskar visits his villa at Plaszow for a typical dinner of discussion and liquor. Oskar tries to convince him to cease his morning executions,

and for a brief while, the murders wane. However, this does not last long. Schindler, Stern, Sedlacek and his friend Babar (a Jew under Aryan papers) come again from Budapest with a new plan. They intend to cover Plaszow with a hidden camera as to prove the murders to a higher authority at a later date. They walk across the paved ground made of Jewish headstones and take documentation of the murder and executions occurring at Plaszow under Goeth's black fist.

Chapters 21-25 Analysis

The background of Poldek and Mila Pfefferberg gives a longer story to his survival. By reaching back just a few months, the readers can see the Pfefferbergs as more than victims and more than survivors. Furthermore, in this chapter, we see the return of Dr. H. These people's lives are intertwined greatly, and by returning to characters from previous chapters, we see them as more real. The story of the child being thrown against the wall is written in a way to evoke extreme pathos in the reader and can do nothing else. These chapters begin with personal stories of relationships and conclude with statistical review of death. It is this theme that continues throughout many chapters in the book, leaving each chapter with a heavy tone.

Adam Garde's desire to transfer to Schindler's factory demonstrates the lengths the Jews were going to ensure their future salvation. They did not care for maimed hands and arms. They knew that they would survive if at DEF, and as a result, would do what it takes. This chapter also illustrates Schindler's ultimate manipulation of the system. He is building, what the Nazis believe to be, another labor camp. However, he respects specialists and degrees, he mandates that the showers be of quality, and brings over people he knows.

The growing reputation of Schindler's camp carries mythic significance. Prisoners and Jews outside Emalia look to it as a paradise, as the workers at DEF eat properly, sleep properly, and are respected relatively well (considering it is still a forced labor camp). The various stories of Dolek Horowitz, Regina Perlman and Rabbi Levartov cement this ideal. Schindler most of the time enjoys his power and reputation. However, when he worries he may be discovered, his temperament changes drastically. It is the images of a distant Schindler that remain and can be used to piece together to create his overall image. At Plaszow, Schindler and the other men are openly creating new dialogue about a new solution: doing their best to change the "Final Solution" of Hitler. Keneally's continued listing of emotional story after story of Goeth's victims moves Goeth into the absolute villain category and takes him away from the "human" category. He is no longer Amon Goeth now to Schindler or the readers. We see Schindler manipulating him as a friend in order to save more lives. We see the dichotomy between these seeming similar men with each page of the book.

Chapters 26-30

Chapters 26-30 Summary

Raimond Tisch, an Austrian clerk some ten years Oskar and Amon's senior, works in Madritsch's uniform factory inside Plaszow as the manager. He is often paid through chess matches with Amon and often paid with other gems. However, one day, he decides to take his payment and photograph the camp of Plaszow in its entirety. He captures the prisoners in their objectification and cruel punishment; he captures the workers; he captures Amon sitting on his horse like a king and Amon shirtless with his girlfriend. He is told to lose weight, as he is growing increasingly fat. He never develops the film and buries it safely. In 1963, he sells the film to Leopold Pfefferberg with the promise that it will not be developed until after his death. When they are developed, nearly all the photographs come out clearly, depicting the camp as it was. None of the survivors from Plaszow recall Tisch with enmity. However, they rarely recall him at all. In fact, Oskar is the man with whom all mythology lies. Another story from Plaszow survivors comes from the evening when General Julius Schindler visits the camp for inspection. Oskar also visits at this time with great amounts of alcohol, and due to a blackout and possible drunkenness, the camp is spared a cruel inspection. If the camp were to have a bad inspection (as it might have due to Amon's murderous production), it would be closed down and all prisoners relocated to Auschwitz.

In the midst of the hypocrisy of dining in the villa and murder in the barracks, a young love story comes about in Plaszow between young Josef Bau and Rebecca Tannenbaum. Josef Bau is a young artist who sneaks into Plaszow after the ghetto raid to be with his parents and manages to find work reading blueprints in Madritsch's office. Rebecca is an orphan and friend of the tortured yet beloved housemaid (Helen Hirsch) of Amon Goeth, who finds herself as his manicurist. She witnesses Helen's beatings, watching Amon drag her by her hair, and listens to Helen's advice on how to act around Amon. "During the time she tended the Commandant's hands, he would shoot his shoeshine boy for faulty work; hang his fifteen-year-old orderly, Poldek Deresiewicz, from the ringbolts in his office because a flea had been found on one of the dogs; and execute his servant Lisek for lending a drozka and horse to Bosch without first checking. Yet twice a week, the pretty orphan entered the salon and philosophically took the beast by the hand" (Keneally 237). When men and women no longer value their virginity, physical space or lives, Josef graciously courts Rebecca in the offices of Plaszow, in Amon's villa, and more.

In January 1944, a new edict is signed forcing more Jews into Section D Concentration Camps. The forced labor camps are no more and people like Oskar Schindler will now need more authority to run their businesses than mere trading with the likes of Amon Goeth. Schindler will need to manipulate government officials much higher up to continue in his salvation of Jews. Oskar immediately travels to Berlin to meet with Colonel Erich Lange, where he convinces him of his factory's essential commitment and

contribution to the war effort. Oskar leaves the meeting confident that he will be able to continue supervising his backyard camp.

News of courtship spreads throughout the camps and new electric fences are implanted to divide the men and women from each other. However, these new borders do not prevent Josef from loving Rebecca. He takes a discarded dress of a dead female prisoner, puts on a head covering and travels to the women's side of camp at night, asking for Rebecca's hand in marriage. When he runs back to his side of the camp, he stops dead in Amon's tracks. Amon miraculously spares him, allowing him to run away. Days later, friends and parents get together (without a rabbi) and witness the marriage of these two lovers. That night, many of the women give the full top barrack to the newlyweds and allow them their privacy. Suddenly, the lights come on. Josef thinks he cannot be spared twice. He escapes the back of the barrack, as an SS officer walks through, seemingly looking for him (as his barrack would be empty). Josef runs so quickly, hoping to beat the lights and sirens, and runs through the electric fence (which is not on at this point), and makes it to his line for inspection. He survives so many near-death experiences in this one attempt to marry his beloved. The SS were not even looking for him.

In April 1944, Oskar turns 37, and continues with his daily routine. However, a new smell has crept into his world. He discovers that they are burning bodies at Plaszow. In fear of a Russian invasion, Amon Goeth (with orders from above) is mandating that no rules be followed and all bodies buried in mass graves be dug up and burned. Even the *Judenrat,* the Jewish council and pretty girls are not spared. The safety of Concentration Camp status, where no random executions a la Goeth were to occur, soon transforms into a bonfire of human flesh, where some 80,000 bodies are thought to have perished. "The bodies were dug up by male prisoners who worked masked and gagging. On blankets, barrows, and litters the dead were brought to the burning site and laid on log frames. So the pyre was built, layer by layer, and when it reached the height of a man's shoulder, was doused in fuel and lit. Pfefferberg was horrified to see the temporary life the flames gave to the dead, the way the corpses sat forward, throwing the burning logs away, their limbs reaching, their mouths opening for a last cry" (Keneally 254). Oskar witnesses part of this hell and runs back to his office enraged, telling Stern that he must save everyone. Stern responds that he cannot save everyone; how will he do so. Oskar says that at least he can save Stern.

A young prisoner by the name of Mietek Pemper works in Goeth's office as a back-up typist, as he is known for having a photographic memory. It is Pemper's testimony that later cements Goeth's death sentence in the war crime tribunal. During his work in the office, he reads over numerous letters and documents to seal this fate. He reads of the unofficial and seeming transformation of Plaszow into a death camp, where Goeth eliminates nearly 1000 people a day, roughly the same amount that Oskar pays to keep alive in his camp. He learns of the medical evaluations and the painful injections given to the infirm to speed their imminent deaths. The chapter goes on to talk about the lines the prisoners are made to run. They are divided into gender and age, made to strip, and run in front of the doctors to learn their fate a week later. The people who do not pass this fitness test are sent to Auschwitz for their death. Olek Rosner, the young son of

Rosner the musician (whom Goeth likes and does not kill), somehow manages to escape one of these test-runs, blending in with the crowds. He runs to the latrine, lowers himself through the excrement and flies to hide himself, only to find ten other children hiding in the pile, as well.

Oskar Schindler has a slow and evident shift in temperament. Eventually Oskar's true colors shine through, worrying his supposed "friend" Amon Goeth. They are outside talking when a massive new cattle car shipment of prisoners is to leave Cracow for Mauthausen and their imminent death. It is a sweltering day and Oskar can hear the prisoners scream for water. Possessed, he drives and bribes officials to hose down the cars and give every car water. Amon indulges Oskar's actions, for he thinks it the purest of comedy, tempting and humoring these future corpses with the sweetness of water, of life. Yet during this incident, Amon sees the fire in Oskar's eyes and worries that he may later be sent to trial due to his disobedience of racial acts and now kindness towards prisoners. He tells him to calm down and relax. There is another glimpse into Oskar's stark transformation. Adam Garde, a young office worker in DEF, is called to Oskar's office one evening. When he enters, he sees Oskar listening to German Radio (not his normal BBC) with a European map of German expansion spread in the office. He offers Adam cognac and cigarettes and simply wants to talk about the war. He believes that Hitler has been killed that night and is waiting for the official news. He discusses his fantasy of a return to Germany and of the murder of Hitler's system. They drink and talk all evening, until Hitler comes on the radio discussing his vibrancy and escape from assassination so that everyone can be free. Oskar and Adam are both saddened, wondering when the hell will ever end. Oskar's comments are striking: "In the confusion of the cognac, of the news and of its sudden reversal in the small hours, Garde did not think it strange that Oskar was talking about 'our freedom,' as if they had an equivalent need, were both prisoners who had to wait passively to be liberated. But back in his bunk Garde thought, It's amazing that Herr Direktor should have talked like that, like someone easily given to fantasies and fits of depression. Usually, he was so pragmatic" (Keneally 169-170).

Official orders are eventually placed on Oskar's desk detailing the shutdown of Plaszow and all surrounding camps. Oskar, enraged, tries to speak with Berlin officials, until he finally brings his pleas to Amon. He playfully brings up the idea of starting a list and moving his factory, DEF, to Czechoslovakia by buying all his skilled workers (prisoners) and taking them with him. This rumor leaks like a legend among the Emalia workers, thinking they are about to die, but content at their past year(s) of heaven in DEF. "Oskar would make a list of people and extricate them. Oskar's list, in the mind of some, was already more than a mere tabulation. It was a *List*. It was a sweet chariot which might swing low" (Keneally 277). Amon agrees to help with Oskar's new relocation. Over dinner one evening, they are playing cards with Helen Hirsch still serving cake and coffee. For over a year, Oskar has tried to bring her over to Emalia; however, Amon will never allow it. Finally, they make a wager and Amon loses Helen to Schindler's List.

Chapters 26-30 Analysis

The courtship of Rebecca and Josef represent a new hope for prisoners in the camp at this point. This story is not of an intervention from Oskar Schindler. It is a story of miraculous survival of two prisoners in Plaszow. Perhaps their genuine love, their passion for survival, or youth helped both of them fall in love during this horrific time. Nonetheless, their illustrious willingness to defeat all odds to be together parallels their desire to survive the war. Additionally, they carry a mentality that many survivors carried: they had something to live for. When people who are strong and emotionally dependent on others have something new to hope for, they can withstand all forms of torture. Josef and Rebecca embody this mentality. Josef not only risked his life by donning women's clothing to marry his beloved; but he also transcends human serendipitous luck by passing by Amon's revolver. There is no explanation for this final luck in passing through the usually electrocuted fence, for walking away from Goeth unscathed. It is simply a pure illustration of luck. There was no reason for who lived and perished in the camps.

The sudden incineration of dead bodies and return of mass execution at Plaszow is the first sign of fear from the Nazis. They worry that the Russians will come and so they must cover up their woes. By burning all the corpses (evidence of their crimes), they must realize that their actions are evil and wrong. To each other, they worship the murder, but to others, they realize it is criminal. Oskar, while realizing that he wants to help, also understands that he cannot help everyone. He still dresses well, has put on weight and drives a Mercedes. Nonetheless, he has made close relationships with people like Stern and considers them friends. In chapter twenty-seven, Schindler refers to Stern as Herr Stern, labeling him with the same greeting as himself.

The graphic descriptions about the medical tests forces on the healthy and infirm in Plaszow parallel the infamous Dr. Mengele lines at Auschwitz, where a finger pointing in one direction indicates life, and the other, death. The photographic memory of Pemper helps restore these horrific images to trial years later. We learn at this point that Amon Goeth will meet a poetic fate of hanging. Two thirds of the way through the novel, as readers we start to feel some bit of retribution, for at least one guilt party will deserve his fate. It is important that Keneally informs us of this fact, for Goeth grows more inhumane and cruel by the page. We could not believe that he would be able to survive unscathed from the war.

The change in Oskar Schindler parallels a change in the war. Oskar's outward involvement perhaps reflects the outward involvement from the world. The Russians are involved, and soon enough so are the British and Americans, coming to rescue the imprisoned Jews from their deaths. However, up until this point, Oskar has kept up appearances, looking like a staunch businessman in line with the Nazi party (never officially becoming an officer). While many of his workers always recognized his difference towards them, the SS and Amon start to notice changes. These specific moves could have had an adverse effect on the outcome of his great list. Had the SS and/or Amon not believed he was a great German, essential to the war effort, they would have imprisoned him, perhaps executed him, as well as all of the workers in his

factory. By hiding his true feelings up until this point and remaining stoic on the outside, he was able to continue saving lives. Or perhaps, he has finally realized the horrific nature of the war.

It is interesting to note that Oskar calls himself a prisoner in so many words at this point in the book, according to actual testimony. When he fantasizes of a Hitler-free Germany, he insinuates that he too desires freedom. His incarceration is within a body and a mind. He must pretend to be someone who he is not – that is to say – someone who he is only partially. He is a German, a capitalist, an opportunist and a businessman. He is in fact a Nazi Direktor. However, he is against the war entirely. He is against forced labor. He is friendly with his Jewish "workers." In order to save them, he knows, he must incarcerate them. This knowledge and role treads on his soul heavily. It is not simply his life he is trying to save. It is the lives of the thousand or so workers in his factory. So, when rumors abound because of his List, we as readers believe them to be true. The famous Schindler's List is true.

Chapters 31-35

Chapters 31-35 Summary

Oskar relentlessly wines, dines and convinces the generals and government of Germany and Moravia to allow him to set up his factory in Brinnlitz. He even discusses the plan with Madtritsch, under whom 3000 more Jews lived and could be saved. Initially Madritsch does not want to work with such an effervescent man as Schindler. However, in the midst of all of this planning, Amon Goeth is arrested and Cracow politics quickly change. Goeth is arrested while visiting his father in Vienna. They ransack his Vienna apartment, where they find thousands of ReichMarks (embezzled money) and cigarettes. He is incarcerated, questioned and bullied not about the random balcony executions or maltreatment of workers and beatings of people such as Helen Hirsch. Rather, he is arrested because of embezzlement of Nazi funds. Nobody comes to testify in his defense. Helen Hirsch and Mietek Pemper are questioned by the SS regarding Amon Goeth's behavior and underhanded managing.

All plans for the transference of the prisoners to Brinnlitz is final and Oskar allegedly holds a party in celebration. There are over one thousand names on the list of life, including Helen Hirsch, Poldek Pfefferberg, Josef Bau, the Rosners and others we have met throughout the book. At this point, Madtritsch declines joining Oskar in Moravia claiming that he had done everything possible for the Jews. He simply did not believe it would work. However, before the list is turned into the officials, Oskar and other officials add some seventy names they can remember to the list, until it is overflowing and past occupancy. While so many of the Schindler Jews are surprised to find themselves on the list, there were several in shock to be left out. In 1963, there is an angry letter written by a survivor who claimed to have paid Schindler well to be on his list, but was left off at the moment of judgment. However, Schindler was out dealing with so much bureaucracy and may not necessarily be held accountable for his listmaker's/typist's forthcomings.

When the lines are made, separated by passengers to Brinnlitz and others to Mauthhausten, these exhilarated Jews make sure to be in the correct line. The men and women are transported separately in carts. The journey is to take several days through the blistering cold. When the doors to the cattle cars are opened, the men walk into the hell of Gross-Rosen Death Camp, by an accident of train routing. They are tortured, forced to stand naked in the cold, their heads are shaved, sent to the showers (where unsure of gas or water, they are ultimately bathed in water), given prison uniforms, and forced to sleep like cattle in new barracks. Goldberg, the listmaker, is forced to rewrite the entire list by memory to redress this fatal mistake. The men are taken soon to Brinnlitz, where they are greeted by Oskar.

Brinnlitz carries many of the amenities of Emalia. It takes nearly 250 freight cars to bring everything from the Cracow factory to Brinnlitz, astonishing Schindler at his capital. Now, he is no longer a pure entrepreneur. He has a greater cause. Emilie, his wife also

moves in with him in his new apartment in Moravia. She is too close to accept living separately, and as a Catholic, still believes in their marriage. Independently, she contributes in her own way to Oskar's cause. His girlfriend, Ingrid, also makes the move to Brinnlitz; yet she is only an office worker this time. Despite appearances, Oskar appears to be becoming conjugal and husbandly. However, despite his well wishes and good deeds, he is still and always will be a womanizer.

Unfortunately, when the women are to arrive in Brinnlitz, their train also takes a detour and finds itself in Auschwitz II (Birkenau). Their heads are shaved; they are tattooed with a number, and miraculously deloused with a water shower (saved from the Zyklon B gas chambers). They do not know that Birkenau executes nine thousand people (Jews, gypsies, Poles) in a single day. The women suffer greatly, enduring torture, blistering cold and medical evaluations by the infamous Dr. Mengele. Some of them wonder about Schindler, if their status on his list will keep them safe anymore. Others cling to each other, hoping and reminiscing of pre-war days.

When the men first arrive in Brinnlitz, it is not yet set up as a camp. Still, it is warm and food abounds. The men work half as fast as they used to, understanding the lax attitude in camp, for even Oskar himself pulls away noticeably from the war effort. They devour the turnips sitting in the kitchen and worry constantly about their women in Auschwitz. To this, Schindler growls that he is getting them out, and he says nothing more. The new guards sent to Brinnlitz are more lax, as well, not taking to harsh and meaningless executions like at Plaszow. This attitude gives Oskar some hope. Unfortunately, in the midst of this false imprisonment, Oskar is arrested for a third time, and this instance serves to be a much scarier experience. He is kept for eight days, interrogated and starved, under the guise of questioning with regard to Amon Goeth. They allegedly find liquor and cigarettes in Oskar's possession, and wonder about it. Finally, at the end of the week, an officer comes to him, spits on him and calls him a Jew-lover. When Oskar is finally released, he takes the streetcar back to his abandoned factory and calls Emilie to let her know of his pending homecoming. He is even more shocked to learn that the women are still in Auschwitz.

When Oskar retrieves his 300 women from Auschwitz, the women have nearly starved to death, suffer from dysentery and can barely shrug suicide. Oskar reportedly bribes a woman to sleep with the commandant of Auschwitz with a large diamond. After many attempts to get the women out, the commandant informs Oskar that there is no need for these women, as they will be unable to work in their recently decrepit physical health. Oskar is enraged, claiming that he needs those workers, those names. They have been skilled and trained personally by him for over three years. The commandant tells him not to get too bothered by names, for he will cut another 300 women for him. Then he wonders how a young fourteen-year-old can be a skilled munitions maker. Oskar tells him that a child's hands are the only ones that are long and thin enough to get and clean inside the case shellings.

Unfortunately, the first people to learn of the women's return to Brinnlitz are Olek and Henry Rosner. They are sent to Auschwitz, where they see their female counterparts on the Schindler list near death. In Auschwitz, after the women are tattooed, given dead

prisoner clothing, and suffering gravely from many disease (mainly dysentery), they realize their new fate when they are called by loudspeaker to go to Brinnlitz. Some women who were mistakenly in the wrong place during this cattle call, run through barbed wire to miraculously take their place of life. They understand what the list means and, for a brief moment, do not allow the extreme horror and death of Auschwitz to kill them. "In the washhouse, the Schindler women were barbered. Latvian girls sheared a lice promenade down the length of their skulls and shaved their armpits and pubes. After their shower, they were marched naked to the quartermaster's hut, where the clothes of the dead were issued to them. When they saw themselves shaven and in odds and ends of clothing, they broke into laughter – the hilarity of the very young. The sight of little Mila Pfefferberg, down to 70 pounds, occupying garments cut for a fat lady had them reeling with hilarity. Half-dead and dressed in their paint-coded rags, they pranced, modeled, mimed, and giggled like schoolgirls" (Keneally 326).

After they are placed on the imminent cattle cars, they eventually find themselves struggling once again to survive the frigid journey. Through the small window, they can see mountains and trees, hoping they are with Schindler. However, they also see a chimney and fear that they have been transported once again just to be killed. The new Nazi commandant for Brinnlitz still believes in Hitler's Final Solution. However, as soon as the women see Schindler's large and imposing frame, they breathe a sigh of relief. A survivor later claims that everyone looked at him as a father, a mother, and a savior. When the women are released from these cattle cars, Oskar makes a welcoming speech, telling them that they are safe with him now (despite the snarls from his commandant). They are greeted by their men, warm rooms, and nutrient-rich bread and soup. In the history of World War II, this is the only joyous reunion of people saved and reunited and would be the greatest recorded rescue from Auschwitz. During this reconciliation, the men and women are still kept separate, for fear of diseases brought back to Brinnlitz from Auschwitz. Most of the women occupy the infirmary, where the doting and obedient quiet wife of Schindler, Emilie, works painstakingly for the prisoners.

An epidemic of typhus breaks out in Brinnlitz, terrifying everyone that they may be sent back to Auschwitz for extermination. In the meantime, one of the workers creates false documents, which Oskar inquires about for the factory. He asks him to make false documents with the German Government's logo, allowing prisoners to drive into town to gather food and rations. Since Schindler has few contacts in Moravia, he works this way. While Brinnlitz is still difficult (still a forced labor camp), in comparison to other camps, it is a heaven. The prisoners there are fed 2000 calories a day, while at Auschwitz and other camps, it is lucky to be 600.

At Brinnlitz, Oskar falls into the same trap he did with his marriage: absence. Emilie and Stern wait patiently in Oskar's office often, while he is off doing business or other work. Stern holds to his allegiance to Oskar, thinking him always off trying to help the Jews. Emilie often thinks otherwise. Nonetheless, Oskar's temperament is sometimes in question. When Rosner is accused of sabotaging production at the factory, the commandant comes into mandate. Oskar, necessarily acting as a tyrant in front of his "fellow" government officials, claims that since the machine broken belongs to him, it

should be up to him what happens to Rosner. He publicly denounces, denigrates and reprimands Rosner, at one point secretly winking to him to indicate Oskar's grand theatrics of the moment. Nonetheless, Rosner is saved, returns to his quarters, and Oskar continues both saving and managing the factory.

As the war progresses, it is shocking to discover how Oskar is able to continue sustaining Brinnlitz in the way he does. The factory does not produce functional munitions, and on numerous occasions, Oskar nearly loses control of his "camp." On his thirty-seventh birthday, he celebrates with Stern and Pemper with a telegram. The telegram reads that all of Schindler's antitank shells have been improperly calibrated and are unusable. "Oskar was ecstatic at this telegram, pushing it forward to Stern and Pemper, making them read it. Pemper remembers that he made another of his outrageous statements. 'It's the best birthday present I could have got. Because I know now that no poor bastard has been killed by my product,'" (Keneally 342). It is amazing that Schindler passes so many of his inspections by the officials. Some people claim that he bought munitions from other factories and passed them off as his own. Nonetheless, SS officials start to snoop and wonder about Brinnlitz, trying to rid Oskar of his role as Direktor. Miraculously, he settles one of the lawsuits out of court and is able to maintain leadership. This continues for months, with legend after legend pouring forth from the mouths of the surviving *Schindlerjuden*. Another story is of Luisa, an ailing young Jewish girl with inflammation in her joints. She remains in the basement of the factory, isolated from the other healthy women. One day, many SS come storming into the room, reminding her of the Atkion she survived. Schindler comes into the room, charming the officers with a story that this girl will not live another few days, takes them away from her and flashes her a cautious smile on his exit.

Chapters 31-35 Analysis

The legend of Schindler's List takes life in this chapter. The description of Schindler as he creates the list, as he manages to allow it to become real, and as he develops relationships with many of these characters is vibrant and credible. Though Keneally skillfully plants questions in the readers' minds regarding Oskar's motivation behind all of this action, it does not matter. Whether he does so for reasons of self-fulfillment, ethics, morals or a pure desire to go against the system, it is unclear. What is clear is that Schindler spends all of his money, trades illegally on the black market, lies, charms, and connives his way into saving over one thousand lives. It is furthermore undeniable that he feels close to such people as Stern, with whom he develops a true friendship. As Keneally writes about the mythology behind the list, he brings back many names described throughout the book. He not only writes about SS officials describing the list (deeming it real), but he also recalls various names who do and do not make the list. At this point, we as readers know that the workers on this list will survive the war. By reminding us of their names, it gives the list life. It gives the list breath and a history. By doing so, we not only feel more thankful to Schindler for his actions, but we feel pathos and heart-wrenching tears for the survivors and victims of this holocaust.

While most survivors live in inexplicable gratitude for Schindler, there are few who do not. Keneally does them justice by citing these mistakes and oversights in the book. However, he does so still with veneration for Schindler. This glossing over of the mistake of leaving a name of the list, adds to the overall tone of the book. Keneally wants us to acknowledge Schindler in his shortcomings as a human being; however, he does not want us to second-guess his miraculous generosity and selfless resolution to save life.

In this section of the novel, we also see the characters we have grown to love and care for be accidentally placed in a death camp. Although Keneally only devotes a few short pages to the stay at Gross-Rosen, it is enough to contrast with Schindler's amiable labor camp environment. While no labor camp is good, Brinnlitz does appear to be like heaven in comparison with Gross-Rosen, Auschwitz and Mauthausen. This section also serves as proof of yet another miracle in this atrocious time. While these prisoners, for whom Schindler has fought so desperately, are saved initially by Schindler, as light oversight could have ended their lives. There is no true salvation; everything that happens could be changed by a simple twist of fate.

Chapters 36-38

Chapters 36-38 Summary

Stories continue of how Brinnlitz is kept alive, while Germany was slowly losing the war. Oskar continues to produce malfunctioning munitions and persists in his need to help more people. Though the author notes that he is not writing the book to galvanize Schindler, it is important to look at his motivation for such great action. It is unclear still exactly why he did what he did. Nonetheless, he continues saving various prisoners. He arranges a transfer for thirty more workers from Auschwitz. Among those 30 metalworkers is a man named Moshe Henigman, who recalls his first emersion into Brinnlitz with awe. He wonders how it is possible to compare hell with paradise. People are fed well, there are no beatings and women are sitting around knitting. Although it seems like heaven, cruel embarrassments towards prisoners still occur; however, nothing at Brinnlitz can compare to anywhere else in Europe at the time. Schindler is also responsible for working with other small areas in Moravia and extracting prisoners from Auschwitz and other death camps to establish small "work camps" in these provincial regions, where the prisoners could survive and wait for the war to end.

In the meantime, Schindler finds fault with some of the deaths in his camp. When a truckload of twelve frozen corpses is delivered to Brinnlitz, Rabbi Levartov claims that they cannot have an Orthodox Jewish burial. The way their frozen limbs are entwined, their bones are sure to break (during burial and preparation), and this would prohibit a proper Jewish burial. As a result, he orders incineration. Furthermore, when young Janka Feingenbaum finally dies in the infirmary from cancer, she is also ordered to be cremated by the rabbi. Schindler will not allow this type of burial. However, when Mrs. Hofstatter dies, Schindler is known to have gone to Moravia and discussed buying a plot of land to be a Jewish cemetery (where the suicides from the church were to have been buried). When Schindler speaks with the priest, he says that these people did not die from suicide; rather they were victims of a great murder. He does not believe in cremation and emphatically purchases this Jewish cemetery, where many of his workers are laid to rest. He permits a *minyan* of men and the rabbi always to perform the ritual Jewish burials.

During these final months, Emilie Schindler is known to be responsible for keeping many a recent addition to Brinnlitz alive. Like her husband, she spends most of her time traveling into town to gather ointments and medicine for the ailing ex-prisoners of Auschwitz.

Amon Goeth is released from prison, yet still under investigation. He makes a three-day visit to Brinnlitz, much to the workers' fear and dismay. Helen Hirsch sleeps uneasily during his survey of the factory/camp. Schindler keeps up false pretenses as he gives him a tour of the factory. He appears thinner, gaunt and jaundiced in the eyes. It is unclear what his reason for visiting Brinnlitz is; however, he comes and leaves without anything changing inside the camp, except realization of Goeth's power. "The last time

Amon passed within sight of prisoners, it was on his way to be taken by car to the station at Zwittau. He had never in the past made three visits to any space without bringing some poor bastard's world crashing down. It was clear now that he had no power at all. Yet still not everyone could look him in the face as he left. Thirty years later, in the sleep of Plaszow veterans from Buenos Aires to Sydney, from New York to Cracow, from Los Angeles to Jerusalem, Amon would still be rampaging. 'When you saw Goeth,' said Poldek Pfefferberg, 'you saw death.'" (Keneally 360).

Oskar celebrates his thirty-seventh birthday all day long with the prisoners at his side, bringing it extra white bread and drink for everyone. He delivers a speech perfectly, despite having been drinking all day long. A similar speech is given nine days later (which was written down and later discovered), explaining the certainty of the lives of the workers. He tells them to live long, referencing his investment in their lives, and that everyone (including himself and the working SS in the camp) will soon be released from imprisonment. The Russians are close to liberating the camps, and as a result, he will soon have to leave. Pfefferberg fears for his life during this speech, thinking that the other officers will kill him for being so kind to his workers.

News continues of a Russian invasion and many SS fear for their lives, for they hear of Russians randomly executing German civilians in the streets. A group close to Oskar composes a letter in Hebrew explaining Oskar's heroic deeds, absolving him of guilt and crime in the war. They hope that the Americans will take Moravia and will take over Oskar, for they know that there is a large Jewish contingency with the Americans and that they also carry with them field rabbis who could interpret and understand the letter. Then, in the early hours of May 7th, Oskar broadcasts the BBC radio, where Churchill announces the end of the war and the death of the Fuhrer. Oskar Schindler calls everyone to the factory floor, once again as he did on his birthday, to give a speech. Some women find paper and pens to try and inscribe his words. His speech jumps from topic to topic. He urges everyone to value life and honor, and not to leave the camp only to rob and plunder what remains. He tells them to think of his generosity and the hard working heroes such as Stern and Pemper, and reminds them that they are now free in the new Europe. Life will be changed and the system will no longer be ravaged by corruption.

"'The unconditional surrender of German,' he said, 'has just been announced. After six years of the cruel murder of human beings, victims are being mourned, and Europe is now trying to return to peace and order. I would like to turn to you for unconditional order and discipline – to all of you who together with me have worried through many hard years – in order that you can live through the present and within a few days go back to your destroyed and plundered homes, looking for survivors from your families. You will thus prevent panic, whose results cannot be foreseen.'" (Keneally 369)

He thanks the SS officers for their clemency in resisting torture. This comment angers many of the survivors, for they recall instances when Schindler warned them to be wary of the SS. He urges the SS to leave peacefully now, without anger or violence. It is an unforgettable moment when Schindler realizes that now he will be hunted. He will stay with them until five minutes past midnight, when he must leave. He abhors the fact that

he will be treated in the same group as Hujar and Goeth. But, he also seems to relish the fact that he has made a mockery of the system. In the days between the BBC announcement and the deadline for peace, Stern, Jereth, Pemper and others close to Schindler plan a goodbye gift of sorts, as they write the letter. Jereth offers his gold teeth to be used for the gift. A prisoner, who once worked as a dentist, extracts his teeth and a jewelry-maker creates a ring inscribed with the Talmudic verse told to Schindler by Stern in 1939: "He who saves a single life save the world entire." He claims that had it not been for Schindler, his teeth would be in some warehouse with thousands of others.

"When it was over, the SS left the hall quickly. The prisoners remained. They looked around and wondered if they were at last the possessors. As Oskar and Emilie moved toward their apartment to pack, prisoners waylaid them. Licht's ring was presented. Oskar spent some time admiring it; he showed the inscription to Emilie and asked Stern for a translation. When he asked where they had got the gold and discovered it was Jereth's bridgework, they expected him to laugh; Jereth was among the presentation committee, ready to be teased and already flashing the little points of his stripped teeth. But Oskar became very solemn and slowly placed the ring on his finger. Though nobody quite understood it, it was the instant in which they became themselves again, in which Oskar Schindler became dependent on gifts of theirs." (Keneally 372)

After his speech, Oskar and Emilie change into prisoner's clothing and step into the back of his Mercedes. When trying to drive away, they discover that the car's engine has failed, as someone worried that Oskar might flee cut the wires. After careful reworking, the engine purrs, the newly freed prisoners say goodbye, and Oskar and Emilie drive away with eight other workers. It is interesting to note that Oskar entered Brinnlitz with a harem of mistresses and leaves with his wife. For three days, they are on the run, sleeping in abandoned police stations while their car and jewels are stripped and stolen. They finally come to a group of gum-chewing American GI's with whom Oskar converses in English. They have a group of Jews and a field rabbi, to whom Oskar presents his Hebrew letter. The group is embraced and welcomed, and later driven to the ruined city of Linz, Austria via captured ambulance.

Meanwhile, the Jews of Brinnlitz are trying to make their way home. However, Czechs come to the camp, throwing grenades inside. On the second day of peace in Brinnlitz, the Russians have still not arrived. They understood that the German fear typhus more than almost anything else. So, they place signs on all the barbed wire claiming that there is typhus in the camp. Many people tell them that they are freed and can go home. Still, most workers remain at Brinnlitz until the Russians arrive with help. On the third day of liberation, a young Russian officer comes into Brinnlitz on a pony, declaring the prisoners' freedom via the Soviets. He tells them not to take any cheap revenge in the town, for the allies will see that the murderers and oppressors will have their justice. He speaks in broken Yiddish, revealing his identity as a Jew. The prisoners ask him where he came from. He claims he came from Poland, where he saw no Jews left. He says a few Jews remain in Auschwitz and offers his help in any way. The survivors wonder where to go, and cannot conceive of just walking out the factory and getting food in town at a store. The officer doesn't know how to answer the question of where to go. He

tells them not to go east or west. In fact, he tells them that nobody likes the Jews anywhere.

Before he left, Oskar gave all of his workers some liquor, cigarettes, and textiles as peace offerings for their newly gained freedom. With these amenities, they were able to move on, find their families or bargain for food and housing. Slowly the workers start to leave Brinnlitz, where they are spawned in public. When the Russians arrive, many women are happily taken away with the rough men. In town, Regina Horowitz sees her son in one of the Auschwitz films that the Russians are showing. She screams in shock and tracks him down through one of the Jewish organizations, where she takes him with her on her new life. Everyone disperses, going to all parts of the world for a new beginning.

Oskar and his party are taken in by the French government, who do not know if he is a Jewish prisoner newly freed or an SS in disguise. His Hebrew letter is in the files of the Americans in Linz. However, after being interrogated separately, Emilie, Oskar, and the other couples are ultimately credible. The French government puts them up in a hotel, where the now penniless Oskar Schindler dines like a royal.

Chapters 36-38 Analysis

The legends that Keneally tells try to allow the reader to put together an image of Oskar Schindler. While this book is not written in plot structure (from A to Z), it is told in segments and anecdotes. Because the latter portion of the book is simply legend after legend after legend, (and Keneally uses that word), it leaves a bit of imagination in the air. The reader does not take every fact and story in as true. The word legend implies fantasy and exaggeration. While Schindler certainly saved thousands of people, how and why he went about doing so, is always up for debate. The fact remains: he saved people. Whether or not it matters why he did it is not as important. By structuring the book around anecdotes and using the word "legend" repeatedly, Keneally creates a mythical figure in Oskar Schindler that people can look to as human.

Schindler's obsession with the Jewish cemetery comes at the end of the book. Perhaps Keneally is paralleling the book with life (burial at the end), or perhaps Schindler is appreciating the religion of the people for whom he is risking his life. Regardless of the reason, once again, his actions speak beyond any words he can utter. He gives the ultimate gift in appreciation and respect by allowing his Jewish workers to be buried in a proper Jewish manner. This cannot be forgotten and cannot be explained. It is, quite simply, revered.

While Schindler is being raised to the level of saint, Amon Goeth is brought down to the level of the devil. When he visits Brinnlitz, his black fist reinstates all the fear present in Plaszow to the heaven of Moravia. Keneally writes of Goeth's altered appearance and inability to control others while at Brinnlitz. However, the chapter ends with his recollection of power. He was never a failure, for Plaszow survivors will always think of him with extreme terror. By this virtue, an act once made will always exist. Despite

Goeth's incarceration and later execution, his murders will never fade. He will always be the incarnation of fear and evil, from the eyes of the survivors, Schindler and the readers of this book.

The final evening of the war presents closure on the Oskar Schindler legend. His speech illustrates a multi-dimensional man who not only craves salvation, but also presents an honest view of himself. He realizes his connection to the Nazi party. He realizes that he has saved 1,300 Jewish people, but also understands that in order to do so, he had to become one with the SS. Many people present at this final speech look to Schindler as a Nazi, not able to see past some of his cruelties, his pardoning of the SS workers, and his flamboyant personality. However, most people in attendance that night saw Schindler giving his final words, for once asking for help in his own way. His expression of hope and desperation for his people is evident in his wishes. He does not want his sacrifice to live vain and requests their honest continuation of life. When he is presented his ring, it is as if the roles are now reversed. The Jews give Schindler life with the letter and gold with the ring. However, what is written on the ring is more valuable than anything else. He has saved an entire world by saving over one thousand people, and for that, he will never die.

As Oskar and Emilie begin their journey, the Jews are on an entirely new journey of survival. Both parties seek aid and freedom. Both parties will ultimately attain that freedom, through different means. The small examples of post-liberated Brinnlitz are extremely calm examples of a newly liberated concentration camp. Oskar's survival (in the hands of the Americans and French) can be summed up in a few short pages by Keneally. By devoting such a short amount of space to the end of the war, Keneally may be suggesting the way Oskar Schindler lived his life and the way he saved over one thousand others is what is important. While his life could have ended in as terrible a fate as the six million Jews murdered during the war, he miraculously met individuals who believed and trusted his honesty and worth. He did the same thing with his *Schindlerjuden*. It seems as though his kindness and generosity towards others returned to him in the end.

Epilogue

Epilogue Summary

While Oskar Schindler lived a lavish and successful lifestyle in the early parts of the war, his finances quickly declined post-liberation. He was honored and revered by Jewish organizations and was given a benevolent letter from the American Joint Distribution Committee for all of his future business endeavors. However, his family became his *Schindlerjuden*, the Jews his saved during the war. After the war, he lived with the Rosners in Munich, where others were always shocked to see in a torn coat.

Two years after his arrest, Amon Goeth is thin from diabetes and hanged. He calls upon Schindler and Helen Hirsch as his witnesses, not realizes that Pemper will have the information to complete him. He salutes Hitler before he is executed.

In Germany, Schindler is abhorred and stoned. However, he always finds solace with his Jews. He decides to move to Argentina to become a farmer, having the same industriousness as he did when he came to Cracow. Emilie travels with him on this new journey. After ten years, he is bankrupt again and returns to Europe, leaving Emilie behind.

He is still an honored celebrity amongst the Jews and especially his *Schindlerjuden*. He is honored in Tel Aviv with a plaque and given a tree to plant in the Park of Heroes. The government of Israel declares him a Righteous Person, along with Julius Madritsch and Raimund Titsch. Yad Vashem collects letters from around the world praising this man as a savior. Of the letters written to Yad Vashem, the Holocaust Memorial Center in Israel, only four are critical. Still, Schindler suffers from grave maltreatment of other Germans, spitting on him, hissing him in the streets, taking away his dignity.

"These humiliations increased his dependence on the survivors. They were his only emotional and financial surety. For the rest of his life he would spend some months of every year with them, living honored and well in Tel Aviv and Jerusalem, eating free of charge at a Rumanian restaurant in Ben Yehudah Street, Tel Aviv, though subject sometimes to Moshe Bejski's filial efforts to limit his drinking to three double cognacs a night. IN the end, he would always return to the other half of his soul: the disinherited self; the mean, cramped apartment a few hundred meters from Frankfurt's central railway station. Writing from Los Angeles to other *Schindlerjuden* the United States that year, Poldek Pfefferberg urged all survivors to donate at least a day's pay a year to Oskar Schindler' whose state he described as 'discouragement, loneliness, disillusion.'" (Keneally 395)

The *Schindlerjuden* continue to support Oskar financially and give his life purpose until its end. Oskar continues to testify and cooperate with the Federal Justice Department in pursuit of war criminals, serving as a just and scrupulous witness. He also receives the Papal Knighthood of St. Sylvestor from the Bishop of Limburg. Oskar has a Jewish

mistress, a survivor of worse camps than Brinnlitz, while Emilie still lives happily in her small house in Buenos Aires. Many of the *Schindlerjuden* work to have the government pay Oskar a small pension each year because of his heroism during the war. They also involve him with the German Friends of Hebrew University, where he worked raising money in West Germany with his old charm and wit. He eventually falls in love with a German woman named Annemarie, whom he meets at the King David Hotel in Jerusalem.

Oskar Schindler dies on October 9, 1974, after outliving many years in terrible health. His will stipulates that he be buried in Jerusalem. In attendance at his funeral are many of his surviving children: Itzhak Stern, Moshe Bejski, Helen Hirsch, Jakob Sternberg, Juda Dresner.

Epilogue Analysis

Keneally writes this epilogue essentially for closure to the monumental story the reader has just completed. We have seen Oskar Schindler in all his glory, feasting in the best restaurants, charming the military, and looking like a movie star. After the war, he no longer has his wealth or standing financially and in the business world. His constant failures perhaps demonstrate that that the Nazi system was obviously flawed. He was only able to succeed where corruption ruled. While he used the system for both his own benefit and that of the 1,200 *Schindlerjuden,* that system might have been his only chance at wealth. Nonetheless, while he no longer finds himself in luxury clothing and housing, his wealth has transformed into a greater form: love. His passion and love for the Jewish people transcended any form of capitalist dreams he had. His family extended to over one thousand people after the war. They all proved to him that his actions were not in vain. He was given money and shelter from the newly successful Brinnlitz survivors and his legacy will last forever.

Characters

Abraham Bankier

Abraham Bankier is the office manager of the defunct enamelware business that Schindler buys; he becomes the manager of Schindler's Deutsche Email Fabrik. He is one of a number of workers who is boarded onto a cattle car bound for a labor camp near Lublin before Schindler secures their rescue.

Josef Bau

Josef Bau is a young artist from Kraków who, while working at the Plaszow camp, falls in love with, courts, and marries Rebecca Tannenbaum in a Jewish ceremony.

Rebecca Bau

See Rebecca Tannenbaum

Oswald Bosko

Bosko is a German police *Wachmeister*, or sergeant, sympathetic to the Jews and who, early in the novel, has control of the ghetto perimeter. He is so rebellious against the regime that he lets raw material into the ghetto to be made into goods and then lets the goods out to be sold—without asking for a bribe. He is a "man of ideas" in contrast to Schindler, who is a "man of transactions." Bosko eventually absconds from his police station and vanishes into the partisan forests, but he is found and shot for treason.

Wilek Chilowicz

The chief of the Jewish camp police, Chilowicz works in the Plaszow camp for Goeth and the SS. He is the "hander-out of the caps and armbands of authority in the debased kingdom" and "equates his power with that of the tsars." He is also used by Goeth as an agent of the black market, and since he knows so much about Goeth's dealings, Goeth eventually must get rid of him. The commandant does this by promising him and his family an escape from the camp and then has him found with a gun and executes him.

Rolf Czurda

Rolf Czurda is an *Obersturnbannführer*, or lieutenant colonel, and chief of the Kraków branch of the SD security service. Schindler meets him at a number of cocktail parties. Czurda releases Schindler after the latter is arrested and imprisoned for kissing a

Jewish girl at his factory. Czurda warns Schindler that his behavior is no longer acceptable, saying, "That's not just old-fashioned Jew-hate talking. I assure you. It's policy." Goeth's Plaszow camp is under the authority of Czurda and his superior, Julian Scherner.

Danka Dresner

Danka is the daughter of the Dresners and cousin of "Red Genia." During an *Aktion* in the ghetto, she is hidden in the wall by an irrational woman who insists that she cannot fit Mrs. Dresner in also.

Mrs. Dresner

Mrs. Dresner is the mother of Danka Dresner. She and her daughter are on the list to go to Schindler's Brinnlitz camp, but they are sent to Auschwitz. Mrs. Dresner almost dies but is nursed back to health by Emilie Schindler.

Genia

"Red Genia," as she is called, is the young girl in red whom Schindler, from his horse, sees amid the confusion during the liquidation of the Kraków ghetto in March of 1943. Schindler does not know who she is, but it is learned that she is staying with the Dresners after the Polish couple living in the countryside find it too risky to look after her; her parents had been rounded up by the SS and taken away. "Redcap," as she is called by the Dresner boys, is a first cousin of Mrs. Dresner. She is schooled by her Polish caretakers to pretend not to be Jewish but Polish. Schindler wonders why the SS men do not execute her immediately but steer her back in line when she breaks free. He later realizes that this means that they recognize that she—like all witnesses—is to be executed.

Commandant Amon Goeth

Commandant Goeth is the SS *Untersturm-führer*, or second lieutenant, who liquidizes the Kraków ghetto and takes command of the resultant forced labor camp at Plaszow. "Mad Amon," as he is called, is the embodiment of evil in the novel. He takes pride in extinguishing the Jewish ghetto and rules the labor camp without mercy. He also uses his position to do illicit business and make himself a fortune. Goeth is referred to as Schindler's "dark brother" because they are very similar in some ways. Like Schindler, Goeth is raised Catholic; in school he studied engineering, physics, and math; he is a practical man, not a thinker, but fancies himself something of a philosopher; he has a weakness for liquor and has a massive physique. But unlike Schindler, Goeth is a cruel man who is physically abusive—the Plaszow camp is a place of terror because Goeth shoots prisoners at random from the balcony of his villa overlooking the barracks. Schindler mistakenly thinks himself as a philosopher, but Goeth is completely deluded

about his personality because he thinks of himself as a sensitive "man of letters." He is violent and unspeakably barbaric yet is sentimental about his children (from his second marriage), whom he has not seen for some time. He beats his Jewish maid, Helen Hirsch, but when he is arrested, he writes to her thinking she will give him a positive character reference. Goeth is a deeply troubled man, plagued with insomnia. There are allusions to him being a demented king or emperor whose sense of power has made him completely insane. Pfefferberg says of him, "When you saw Goeth, you saw death." Goeth is arrested by the SS on black-marketeering charges in 1944. After the war he is handed over to the Polish government, condemned, and hanged in 1946.

Marcel Goldberg

Goldberg is the personnel clerk at the Plaszow camp who takes bribes to put prisoners' names on the list of workers who will go to Schindler's relocated Brinnlitz camp. He is described as "a man of prodigious and accidental power" who keeps people in the dark about the list.

Ingrid

Ingrid is Schindler's German girlfriend.

Helen Hirsch

Goeth's Jewish maid, whom he badly abuses and calls "Lena," is approached by Schindler in Goeth's villa, and she confides in him and tells him about Goeth's treatment of her, including the daily beatings. She gives Schindler her nest egg of 4,000 zloty to buy back her sister, who works in the camp kitchens, if she is ever put on the cattle cars; her sister's survival is Helen's "obsession." Schindler "wins" Hirsch from Goeth in a game of blackjack, and so she goes to work in his relocated camp factory.

Albert Hujar

Oberscharführer Hujar shoots Dr. Rosalia Blau while in the ghetto, and Diana Reiter after the foundations of the barracks collapsed. He falls in love with a Jewish prisoner.

Victoria Klonowska

Schindler's beautiful Polish secretary works in his front office. Klonowska looks "like one of those lighthearted girls to whom the inconveniences of history are a temporary intrusion into the real business of life," but she is also hardheaded, efficient, and adroit. When Schindler is arrested, Klonowska negotiates with German dignitaries for her lover's release from the SS prison.

Rabbi Menasha Levartov

The young, scholarly city rabbi, masquerading as a metalworker in Plaszow, is brought by Stern to work at the Emalia camp. Stern tells Schindler that Goeth will certainly kill Menasha, as he was drawn to "people of presence." Goeth had attempted to murder the rabbi one day when he decided the latter was not making hinges quickly enough in the metalworks. The commandant fired his gun at Menasha, but it failed to go off. A second revolver also fails to fire. When Menasha is at his factory, Schindler urges him to leave work to honor the *Shabbat*, and the rabbi goes behind the barracks and recites *Kiddush* over a cup of wine.

Edith Liebgold

Edith, one of the Jewish women workers in Schindler's factory, finds herself believing Schindler's "godlike promise" when he tells her and other Jewish women on their arrival at the factory that "You'll be safe working here. If you work here, then you'll live through the war." Schindler, she says, infects her with certainty.

Josef Liepold

Liepold is the SS commanding officer at Schindler's Brinnlitz factory camp.

Julius Madritsch

Madritsch owns the uniform factory inside the Plaszow camp. He is a Viennese who managed to get himself released from the police force and took up the post of a *Treuhänder*, or supervisor, of a plant manufacturing military uniforms. Later, he opens a factory of his own in the suburb of Podgórze and, on Goeth's instructions, moves the camp to Plaszow. He is an "enterprising but humane" man who illicitly feeds and protects the four thousand workers in his camp.

Majola

Majola, Goeth's girlfriend, is a secretary at a factory. She has "sensitive manners," and it is rumored that she threatened not to sleep with Goeth if he continued arbitrarily gunning people down in the labor camp.

Mietek Pemper

Pemper is a studious young prisoner who works for Goeth as his typist. With his photographic memory, Pemper eventually contributes to Goeth's downfall by testifying against him—and remembering key facts of his illegal dealings at Plaszow.

Regina Perlman

Regina Perlman is a Jewish woman who lives in Kraków on forged South American papers. She visits Schindler and asks him if he would bring her parents to his camp. Schindler does not acknowledge her request, in case she is a spy, but within a month her parents come from Plaszow to his enamelware factory camp.

Leopold Pfefferberg

The colorful Leopold Pfefferberg—Polish war commander, teacher, black market dealer, and organizer—is the man from whom author Keneally first hears the story of Schindler. Before the war, Pfefferberg—young, confident, and "built like a wedge"—was a high school teacher. Before the action of the novel begins, he had been a company commander in the Polish army and had been taken prisoner by the Germans. He manages to escape by his wits, waving an official-looking document to some officials and taking the trolley home. Several times in the novel, Pfefferberg narrowly escapes death and imprisonment by thinking quickly on his feet. He has Aryan looks, so he sometimes roams through the ghetto freely, running illegal goods (for Schindler as well as others). He works for a time with the OD (Jewish Police) but leaves it after it becomes an instrument of the SS. During the *Aktion*, Pfefferberg encounters Goeth, who is almost certainly going to kill him. Pfefferberg tells the commandant he is under instructions to put the bundles together on one side of the road and so manages to live. He and his wife, Mila, get on the list to work at Schindler's Brinnlitz camp.

Mila Pfefferberg

Leopold Pfefferberg's wife, Mila, is a small, nervous girl in her twenties, a refugee from Lodz whom Pfefferberg had married in the first days of the ghetto. She is from a generation of physicians, lived a sweet childhood, and began medical education in Vienna the year before the war. She is the last surviving member of her family. She is quiet, clever, and wise; she has a gift for irony and is very different from her outgoing husband. Mila refuses to escape the ghetto by going into the sewers with Leopold.

Poldek Pfefferberg

See Leopold Pfefferberg

Philip

Philip is the *Waffen* SS *Standartenführer* (colonel) whom Schindler meets in prison and who had been arrested for being absent without leave after he and his Polish girlfriend "lose themselves in each other."

Diana Reiter

Diana Reiter is the architectural engineer and prisoner who is assigned to the construction of the barracks at Plaszow. She is ordered to be executed by Goeth when she argues with an officer, Albert Hujar, about the construction of the barracks. Before she dies, Goeth recognizes a "knowingness" in her eyes that say, "*It will take more than that*."

Artur Rosenzweig

As the chairman of the *Judenrat* (Jewish council) and president of the OD (Jewish police), Rosenzweig sought to protect the interests of the Jews. "Decent" Rosenzweig is replaced by David Gutter, who does the bidding of the SS.

Henry Rosner

Henry Rosner is a violinist and prisoner at Plaszow. He and his family moved from Warsaw to the village of Tyniec before the Warsaw ghetto was sealed up. In Tyniec, and later in Kraków and the Plaszow camp, Henry and his brother Leopold, an accordionist, play for Goeth and the SS. While playing during a dinner party at Goeth's villa, Henry "fiddles up the death" of an SS officer. Goeth does not let Henry go to Schindler's camp because he appreciates his music too much. He is later transported to Auschwitz with his son, Olek, but they both survive.

Olek Rosner

Olek is the son of Henry and Manci Rosenberg. He is hidden by friends in Kraków and then brought unregistered to Plaszow and shipped off to Auschwitz with his father.

Julian Scherner

An SS *Oberführer* (rank above colonel) and the final authority for all Jewish matters in Kraków, Scherner is a middle-aged man who looks like a nondescript bureaucrat, likes to talk about business and investments, and is interested in liquor, women, and confiscated goods. He wears the smirk of his unexpected power "like a childish jam stain in the corner of the mouth" and is "always convivial and dependably heartless."

Emilie Schindler

Schindler's convent-schooled, fresh-faced wife, Emilie, marries at a young age and almost from the beginning puts up with her husband's infidelities. She knows her husband is not and will not be faithful, but she nonetheless does not want evidence of his affairs "thrust under her nose." One of Emilie's close friends as a girl was a Jew, Rita

Reif, who is executed in 1942 by local Nazi officials. This might be an explanation for her willingness to help tend the sick Jewish workers at the Brinnlitz camp. Emilie nurses back to life several sick women and tends to the needs of dying patients. Some speculate that Emilie's kindnesses may have been "absorbed" into the legend of Schindler "the way the deeds of minor heroes have been subsumed by the figure of Arthur or Robin Hood." Emilie flees Czechoslovakia after the war with Schindler and eventually moves with him to Argentina. He continues to have affairs and finally leaves her and returns to Germany in 1957.

Oskar Schindler

Oskar Schindler, the subject of the novel, is a Czech-born industrialist who saves more than 1,100 of his Jewish factory workers from the death mills in German-occupied Poland. Schindler is flamboyant, a man of "magnetic charm," who uses his considerable skill to make friends with and grease the palms of SS officials so that he keeps his workers alive. Schindler is the unlikely hero of the novel: a womanizer and spendthrift, he comes to Kraków to make his fortune in wartime Poland (setting up an enamelware factory) and ends up performing a tremendously courageous act that saves the lives of hundreds of people. Schindler cheats on his wife with not one but two mistresses; he spends lavish amounts of money on liquor, cigars, and cars; and he comes to Kraków to become a tycoon off the free labor of Jews. But he risks his business to save his workers and eventually bankrupts himself by setting up a nonproductive factory so that they may be safe from the death camps. The author of the novel does not make very clear what Schindler's motivation is for his actions, but he does indicate that a turning point in his life was the liquidation of the Kraków ghetto, when he saw Jewish men, women, and children being murdered in the streets. "Beyond this day," Schindler says, "no thinking person could fail to see what would happen. I was now resolved to do everything in my power to defeat the system." Schindler is a complex character, the author says, because his is an unconventional type of virtue. Not only does he have indulgences, but he is a character of ambiguity. It is not clear *what* Schindler sees on the day of the ghetto liquidation that makes him act in the way he does. For sure, Schindler is not a thinking man (although he fancies himself a philosopher) but a practical one, and his methods are those of a man of action. But still there is a mystery as to what in him changed so that this congenial, apolitical man suddenly felt he needed to risk his life to save others. As his wife, Emilie, says, before and after the war Schindler's life was unexceptional, but in the short era between 1939 and 1945, he met people who "summoned forth his deeper talents." After the war, Schindler is honored by the Israeli government as a Righteous Person.

Sedlacek is the Austrian dentist who works for a Zionist rescue organization in Budapest and who elicits Schindler's help to gather information.

Symche Spira

Spira is a new force in the OD (Jewish police) after it is controlled by the SS. He takes his orders from SS headquarters and rules the ghetto with a misguided sense of power. He extorts people and makes out lists for the SS of unsatisfactory or seditious ghetto dwellers. He is referred to as "high-booted" Spira, the "Napoleon" of the ghetto. He is eventually executed by the SS.

Itzhak Stern

Itzhak Stern is Schindler's accountant, friend, and "confessor." In contrast to Schindler, he is a thin, scholarly man who has the "manners of a Talmudic scholar and a European intellectual." Schindler meets him when he seeks advice about buying a factory. Stern thinks of Schindler as dangerous and resents his gestures of equality, and the first thing he tells Schindler is that he should know that he is "a Jew." Schindler responds that he is a German. During their first conversation, Schindler remarks on the difficulty that priests must have during these times talking about the verse in the Bible that talks about God caring about the death of even one sparrow. Stern replies that the sentiment may be summed up in the Talmudic verse that says that he who saves the life of one man saves the whole world—the verse that the prisoners later have inscribed on the ring they present to Schindler as a goodbye gift. Stern is well connected and practical besides being learned. He gets Jews into Schindler's factory and helps him with the details of the factory. He also, ironically, comforts Schindler before a coming *Aktion* and is Schindler's strength when he is depressed. Even when he works at the Plaszow camp, he is invaluable to Schindler's work and continues to be his confidant at Brinnlitz.

Rebecca Tannenbaum

Rebecca is the young woman who works as Goeth's manicurist and is courted by and marries Josef Bau in a traditional Jewish ceremony in the labor camp.

Raimund Tisch

The Madritsch supervisor in Plaszow, who smuggles in truckloads of food for prisoners in the uniform factory, is a quiet, clerkly Austrian Catholic man. He plays chess with Goeth (and loses) to improve the commandant's mood—and so save the prisoners' lives by preventing random executions. Tisch types the list of prisoners that will go to Schindler's camp. He is eventually honored by the Israeli government.

Themes

Virtue

In the opening pages of *Schindler's List*, Keneally says explicitly that it is the story "of the pragmatic triumph of good over evil" and of the story of a man who is not "virtuous" in the customary sense. Writing about evil, he goes on to say, is fairly straightforward, but it is more risky and complex to write about virtue. The hero of the novel, Oskar Schindler, is complicated because he seems to be at once virtuous *and* immoral. Schindler is married but keeps house with his German mistress and maintains a long affair with his Polish secretary. He is outgoing and generous but has even greater personal indulgences, including good cigars and cognac. He excels in profiting from shady dealings, procuring goods from the black market and bribing officials, through which he saves his workers' lives. From the beginning of the novel, Schindler seems to treat the Jews he encounters with respect, but for a long time he seems oblivious to the cruelties they face, being more interested in his business than the political situation around him. Also, after the war, and after his heroic rescue of his Jewish workers, Schindler leads an unremarkable life: he does not do good works or act as a champion of the powerless, but rather he again cheats on his wife, spends money lavishly, fails at his business ventures, and bankrupts himself. Yet, he is honored by the Martyrs' and Heroes' Remembrance Authority (*Yad Vashem*) Museum in Israel and declared a "Righteous Person." Perhaps the most difficult and interesting question raised by *Schindler's List* is, in fact, in what way Oskar Schindler is considered a "Righteous Person." Is he righteous simply because of his actions? His motivations? His personality?

Throughout the book, Keneally draws attention to the difficult nature of virtue (again, seen most obviously in the character of Schindler), to the not-so-obvious contrast between good and evil (Schindler is compared repeatedly to his "dark twin," the clearly evil Amon Goeth), and to what exactly constitutes morality. For example, the Austrian bureaucrat Szepessi has "a humane reputation even though he serviced the monstrous machine." Keneally also illustrates certain warped conceptions of goodness and morality that are entertained by various characters. The German prisoner Philip, whom Schindler meets after he is arrested for kissing a Jewish girl in his factory, complains about the corruptibility and thievery of the SS but seems unmoved by the fact that they routinely murder Jews. Goeth's conception of good and evil is perhaps most distorted, as seen when Goeth is "tempted" toward restraint and goodness by Schindler and entertains the idea the he might be seen as "Amon the Good."

Lists

Lists of various kinds figure throughout *Schindler's List*. The Nazis use lists to keep track of Jews, and they keep lists (such as invoices, manifests, and vouchers) to sort the loot they plunder from their victims. When Schindler's office manager, Abraham

Bankier, does not turn up at his factory and is put in a cattle car bound for a labor camp, Schindler confronts a young *Oberschar-führer* who holds an enormous list of names of those who are to be transported. The official refuses to release Bankier and Schindler's other workers because "they're on the list." Schindler retorts that "it is not my place to argue with the list," demands to see the official's superiors, and thus gets around the system and frees his workers. It is through the use of such lists that the Nazis create a seemingly clean, orderly system to rid Europe of Jews. Lists make individuals seem less than human, like objects that can be counted, categorized, and dispensed with. Even the Jewish police, such as Symche Spira and other OD members, make out for the SS lists of unsatisfactory or seditious ghetto dwellers; in this way they aid the Nazi in their systematic annihilation of their brethren. Other Jews, such as Marcel Goldberg, a clerk in charge of lists ("labor lists and transport lists and the lists of living and dead"), receive bribes for putting Jews on favorable lists, including a list of those who work at Schindler's factory. Schindler, however, is not at all partial to lists. He does not like paperwork, preferring under-the-counter work and leaving details to his managers and secretaries. But, ironically, it is by creating a list of workers that he extricates and saves them from the labor camps and almost certain death. It is by creating this list, which Dolek Horowitz thinks of as "a sweet chariot which might swing low," that Schindler saves more than 1,100 Jews from the well-oiled German machinery whose purpose it was to exterminate them.

Witnesses

The importance of the testimony of witnesses is stressed in many discussions of the Holocaust. Witnesses are survivors who tell the world of the horrors they experienced so that perhaps history will not repeat itself. *Schindler's List* is a story that is reconstructed through the eyewitness accounts of fifty Holocaust survivors. As characters in the novel, many of them are represented as being distinctly aware of their status as witnesses. As Schindler observes the *Aktion* in which the Jewish ghetto is decimated, he has the sense of being a witness. It is at this stage, too, that he recognizes that the SS officer's leniency to the little girl in red means that the Nazis believe that all witnesses will perish—that is, that all Jews and Jewish sympathizers will be exterminated. Poldek Pfefferberg, too, when he moves among the dead bodies after an *Aktion*, "sensed why he had been placed there. He believed unshakably in better years to come, years of just tribunals." For many Jews, the need to recount their stories and to let the world know what happened helped them to continue to fight for survival. As one of the women at the Auschwitz camp says to Clara Sternberg as the latter looks for the electric fences on which to electrocute herself, "Don't kill yourself on the fence, Clara. If you do that, you'll never know what happened to you."

Style

Documentary Novel

Schindler's List is a "documentary novel," a novel that recreates events that actually took place in real life. The events described in the book are based on interviews with fifty Schindler survivors and enriched by extensive research as well as by the author's visits to Kraków, Plaszow, and Auschwitz-Birkenau. Keneally goes to great lengths to describe characters as they were in real life and to create a sense of realism. But he uses the texture and devices of the novel—a form normally used for fictional accounts—to tell the *true* story of Oskar Schindler because, he says, "the novel's techniques seem suited for a character of such ambiguity and magnitude as Oskar." Keneally stresses, though, that he attempts to avoid fiction in his work because "fiction would debase the record." He says that, although he has recreated some of the conversations, all events are based on detailed recollections of witnesses to the acts described. The result is a work that moves back and forth between simply telling a story and embellishing or commenting upon that story by examining how the author came to know the facts, how the facts may be disputed, or how the witnesses feel about certain events. For example, the author sometimes intrudes into a story to mention that another witness has a different account of those events, how a particular survivor says he or she felt about Schindler, and so on. The effect of this authorial intrusion is always to return the reader to reality, to make it plain that the events described are not merely a novelistic fantasy but a true account that impacted people's lives in ways that can barely be imagined.

The story of Oskar Schindler and the rescue of the "Schindler Jews" unfolds through a series of stories about dozens of characters. The narratives are pieced together by the author so that they are interesting anecdotes or character sketches on their own, but they also weave into the larger story about Schindler. The effect of this technique is that what becomes of most importance in the book is people, the minute details of their lives, the ideas they held and intimate moments they cherished. Unlike the film version of *Schindler's List*, Keneally's novel is memorable not so much for the backdrop of the labor camps and atrocities of war but for the realistic description of people and the personal sufferings or victories they experienced. There is, for example, the story of the courtship and marriage of Josef and Rebecca Bau in the barracks of the Plaszow camp, that of Henry Rosner playing the fiddle so magically that an SS officer kills himself, that of the young man who escapes Belzec by hiding for three days in the pit of the latrines, and that of young Janka Feigenbaum dying of cancer. That the novel is constructed in this way conveys a sense that the story of the Holocaust is made up of stories of individuals, each one a human life.

Symbols and Imagery

Despite its factual tone, *Schindler's List* uses a number of symbols and images, some of them recurring, to underscore its central questions and ideas. One of the most

memorable scenes in the book is when Schindler, sitting on his horse, observes the destruction of the Jewish ghetto and, amidst all the turmoil, the figure of a small child wearing a red dress. It is after witnessing this event that Schindler vows to do everything he can to defeat the system. The red dress makes the young girl stand out, and it seems, for the first time, Schindler really understands that the Jews in the ghetto are individuals—humans—who are being subjected to the most inhuman treatment imaginable. The smallness of the child may be seen to represent innocence and the red to represent the blood of the Jewish people.

Other ideas that are used repeatedly in the book are those of gods, kings, and heroes. Oskar is referred to as a "minor god of deliverance, double-faced" who brings salvation to his Jewish workers. This ties in with the question of the complex nature of morality, for Schindler is not a conventional type of god. He is like Bacchus, the god of wine, who loves to indulge in good food and drink, but he also performs good acts. The imagery of kings is used often when describing Goeth, who fancies himself an emperor. He is compared to the Roman emperor Caligula, famed for his cruelty and excesses. Also, when he plays blackjack with Schindler over the fate of Helen Hirsch, Goeth draws a king and loses the game. The notion of heroism is explored not only with the unlikely heroism of Schindler but in the description of many of the Jewish characters. During the *Aktion* in which the Jewish ghetto is razed, for example, Dr. H's nurse administers cyanide to his dying patients so that they can "escape" being murdered by the SS. "The woman is the hero of this," the doctor says to himself.

Historical Context

The mass murder of European Jews and others under Nazi rule during World War II has come to be known simply as the Holocaust. "Holocaust" literally means "massive destruction by fire." It is thought that eleven million people were killed by the Nazis. These included political opponents (particularly Communists), Slavs, gypsies, mentally and/or physically disabled, homosexuals, and other "undesirables." An estimated six million men, women, and children were killed merely because they were Jews. The destruction of the Jews in Europe stands as the archetype of genocide in human history.

Jews had been the subjects of persecution in Europe at least since the seventeenth century. When Adolph Hitler, the charismatic, Austrian-born demagogue, rose to power in Germany during the 1920s and early 1930s, he rallied the German people with a message that included notions of "Aryan," or white, superiority and the inferiority of other races. The Jews were a special target of his hatred, and they were incorrectly represented during this time of social, political, and economic upheaval as being wealthy and in control of the country's economy. In 1932, Hitler ran for president of Germany. He did not win, but he did well, and when the party in power was unable to end the depression, its leaders turned to Hitler for help. He became chancellor, or prime minister, of Germany in 1933. Within weeks, he set into motion a series of laws that destroyed the nation's democratic government. He eliminated all opposition and launched a program of world domination and extermination of the Jews. His government, like all totalitarian regimes, established complete political, social, and cultural control over its subjects.

first to discrimination, then persecution, and then state-condoned terrorism. This had as a turning point, the "night of the broken glass" also known as Kristallnacht, which took place in Munich, Germany, in November 1938. Nazi storm troopers burned down synagogues and broke into Jewish homes, terrorizing men, women, and children. Over twenty thousand people were arrested and taken to concentration camps. After Kristallnacht, Jewish businesses were expropriated, employers were urged to fire Jewish employees, and offices were set up to expedite emigration. Jews could buy their freedom and leave the country, but they had to abandon their assets when they left. By the outbreak of war in September 1939, half of Germany's five hundred thousand Jews had fled, as had many Jews from other German-occupied areas. When the Nazis invaded western Poland in 1939, two-thirds of Polish Jews—Europe's largest Jewish community—fell into their hands. As is described in *Schindler's List*, Polish Jews were rounded up and placed in ghettos, where it is estimated that five hundred thousand people died of starvation and disease.

After Soviet invasion in June 1941, the Nazis launched a crusade against the supposed Jewish-Communist conspiracy. Police battalions called *Einsatzgruppen* (operations groups) moved from town to town, rounding up Jewish men and suspected Soviet collaborators and shooting them. They then began to target Jewish women and children as well. The *Einsaztgruppen* murdered some two million people, almost all Jews.

While these massacres were taking place, Hitler's Nazi government was planning a "Final Solution" to the "Jewish question." Death camp operations began in December 1941 at Semlin in Serbia and at Chelmno in Poland, where people were killed by exhaust fumes in specially modified vans that were driven to nearby sites where bodies were plundered and burnt. At Chelmno and Semlin, 265,000 Jews were killed in this way.

More camps opened in the spring and summer of 1942, when the Nazis began clearing the ghettos in Poland and rounding up Jews in western Europe for deportation to labor and concentration camps such as those at Treblinka, Belzec, and Sobibor. The largest of the death camps was at Auschwitz. It was originally a concentration camp for Polish political prisoners but was expanded in 1941 with the addition of a larger camp at nearby Birkenau. Auschwitz-Birkenau and its subcamps held 400,000 prisoners, including 205,000 Jews. In the spring of 1942, gas chambers were built at

In Hitler's program for the "Aryanization" of Germany and world conquest, Jews were subjected Birkenau, and mass transports of Jews began to arrive there. Some were held as registered prisoners, but the great majority was gassed. These gassing operations were expanded in 1943, and four gas chamber and crematorium complexes were built. Before they were killed, the victims' valuables were stripped from them. Their hair was used to stuff mattresses, and any gold in their teeth was melted down. In total, about one million Jews died at Auschwitz-Birkenau.

The Final Solution moved into its last stages as Allied forces closed in on Germany in 1944. The camps were closed and burned down. Prisoners remaining at concentration camps in the occupied lands were transported or force-marched to camps in Germany. Thousands of prisoners on these death marches died of starvation, exhaustion, and cold, or they were shot. When the war ended and the concentration camps were liberated by Allied troops, thousands of unburied corpses and tens of thousands of sick and dying prisoners were found crammed into overcrowded barracks without food or water. Nuremberg in 1945 at which top surviving Nazi leaders were tried for war crimes. Similar trials followed, but thousands of war criminals eluded justice. Israel was established as a state in 1948 and opened its doors to all Jews, and many of them who survived the Holocaust migrated there, as well as to the United States, Australia, and elsewhere.

Critical Overview

When it was published in Britain in 1982 as *Schindler's Ark*, Keneally's book was widely and prominently reviewed. Even before its publication, it had been short-listed for the Booker McConnell Prize, and there had been some mention in pre-publication reviews that the documentary style of the book made it an unusual contender for a fiction prize. The day after its official publication, *Schindler's Ark* won the Booker Prize, and a storm of controversy erupted. A number of critics felt that its deficiency in the fictional aspect undermined its quality. As Michael Hulse explains in "Virtue and the Philosophic Innocent: The British Reception of *Schindler's List*" in *Critical Quarterly*, Steven Glover, writing in the *Daily Telegraph* compared it to a "tiresome television documentary" and D. J. Enright in the *Times Literary Supplement* found it to be on a par with second-rate adventure-style documentaries and "not a great literary novel." Many reviewers spent a great deal of time wondering whether the book was a novel, although others praised Keneally's considerable literary skill. One reviewer, Marion Glastonbury of the *New Statesman*, objected to the portrayal of Schindler as a man of virtue. Despite the controversy, however, *Schindler's Ark* was popular among British readers, selling forty thousand copies in two months.

American reviewers of *Schindler's List* also noted the book's documentary style but were less concerned with whether its nonfictional status meant it was or was not a novel. Paul Zweig in the *New York Times* declared that Keneally "has chosen a subject that art can contain," and numerous other writers found the work to be "remarkable." *Schindler's List* was soon an international bestseller, and the book cemented Keneally's status as a major writer and Australia's most prominent author.

Universal Pictures obtained rights for Steven Spielberg to turn Keneally's book into a film soon after it was published, but it did not reach development for about ten years. Before the release of the film, Keneally's book continued to have modest success and sales. There was some interest in the work among academics, and a handful of articles appeared that discussed its status as fiction and the character of Schindler. However, after the release of the film version of *Schindler's List* in 1993 and particularly after it earned seven Academy Awards, the book enjoyed renewed popularity. Articles on the work appeared, many of them comparing Keneally's treatment of the story with that by director Steven Spielberg. But the phenomenal success of the movie has also overshadowed Keneally's accomplishment, and there are certainly more discussions in print on Spielberg's *Schindler* than on the work by the Booker Prize-winner. No volume of criticism has been devoted to Keneally's prose version of the work, for example, but there have been several books and countless articles analyzing the film, including the 1997 collection

Spielberg's Holocaust: Critical Perspectives on "Schindler's List," edited by Yosefa Loshitzky. The film also regularly appears in high school curricula as part of the study of the Jewish Holocaust. While Spielberg's work has certainly eclipsed Keneally's, it has also made the story of Oskar Schindler part of the American cultural imagination, and

the novel has become a fixture on high school reading lists. It also continues to enjoy a wide general readership and has sold over a million copies since its publication.

Criticism

- Critical Essay #1
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Critical Essay #1

Kukathas is a freelance writer. In this essay, Kukathas considers the narrative strategies Keneally uses in his novel.

When *Schindler's List* (under the title *Schindler's Ark*) won the Booker Prize in 1982, more than one critic objected to the fact that this work of nonfiction could win a major literary prize that had traditionally been awarded to the year's best book of fiction. Other critics complained that not only was the work not fiction, it was not good literature, mainly because of its documentary style. *Schindler's List* is an unusual novel, to be sure, because it moves back and forth between telling a story and reporting the facts of history—and people's very personal accounts of that history. It perhaps does not read like a literary novel because, in some sense, things are told too plainly. There are dozens of characters in the novel, but with the exception of Schindler and a few of his close associates, those characters are not "developed"; their complexities do not unfold in such a way that the reader begins to know them from their actions. Rather, the author explicitly tells their stories, narrates the events of their lives, reports what they are like, notes their characteristics, and offers a few key details about what they went through during the war and afterward. Also, because it is a true story, there is a certain lack of tension in the plot; from the beginning, the author makes clear exactly what will happen—that Schindler will rescue over a thousand Jews from the death camps through his own brand of ingenuity and charm. There are, then, few surprises in the sense that one usually expects from a novel; even in the thick of the main action of the story, Keneally offers information about who survives the war, how a particular character ultimately meets his or her end, and so on. However, while the narrative style of *Schindler's List* is different from traditional novels, it is far more than mere reportage and has characteristics not merely of a "good read" but of good literature. This is because of the techniques Keneally uses to suggest questions, present ambiguities, and offer layers of meaning even as he tells a straightforward, true story. Keneally uses devices found in more traditional works of fiction that make his documentary novel rise to the level of "literature," but at the same time his particular narrative technique has its own strengths for recounting the type of story he tells in *Schindler's List*.

In his author's note, Keneally says explicitly that his book is *not* fiction, because fiction would "debase the record" of the Holocaust. The stories he tells of the victims, survivors, and oppressors in *Schindler's List* are all based on eyewitness accounts, historical documents, and visits to the sites described in the novel. Thus, it can be assumed that Keneally does not embellish stories or infuse characters with his own authorial imagination, making them "stand for" or represent certain ideas he is trying to communicate to his reader. What Keneally does do is offer certain ideas and images throughout the novel that make the reader think about the significance of events or characters in a deeper way than might be suggested from only a strict reporting of the facts. Keneally offers surprisingly little in the way of commentary about the events that take place during the Holocaust, but he invites readers in other ways to think deeply about the meaning of what occurs.

One of the techniques Keneally uses is to repeat certain ideas and images over and over again. The most obvious one, of course, is that of the list. Nowhere does the author point out explicitly that the German war machine seems to run according to systematic directives and official lists, reducing its Jewish victims to subhuman status by cataloguing them—and their belongings—in order to dominate them. But as he describes repeatedly the German obsession with lists of various kinds, Keneally suggests that it is this type of impersonal, petty bureaucracy that enables the German military, from NCOs to SS authorities, to visit their terror upon the Jews, all the while retaining some notion of German "civilization." The members of the Jewish police, the OD, also use lists to pass information on to the SS, and they too seem to hide behind them in order to be able to betray their fellow ghetto dwellers. That Schindler finally rescues "his Jews" by drawing up a list of names of people to take to the relocated factory camp at Brinnlitz shows that he works within the confines of and by the rules of the German system, all the while undermining it. Throughout the novel, there is some sense that people can be judged by the way they use lists. Marcel Goldberg, the personnel clerk, keeps the Jews "in the dark" about the list of those to be sent to Schindler's factory; Raimund Tisch strains to remember names (he thinks of people as individuals) to add to the list and curses himself for not remembering more. The attitude toward the list thus also reflects characters' attitudes towards people as human beings. The list functions on various levels, including making readers think of these attitudes and of how people can hide behind bureaucracy and order to avoid recognizing the evil they may be engaged in.

Other ideas and images that recur in the novel are those of gods and kings. At the beginning of the novel, Keneally says that his book is about "virtue" and its unconventional representation in Oskar Schindler. In the rest of the book, the author offers no easy solutions about how to understand goodness—or, for that matter, evil. But he does explore the ideas in his descriptions of Schindler, his "dark brother" Amon Goeth, and others. Schindler, it is made clear, is far from virtuous in the traditional sense: he has mistresses, drinks heavily, and his ambition is to become a tycoon. Yet Schindler is repeatedly likened to a god. He is a "minor god of deliverance," a god like Bacchus, and he offers the "godlike promise" that his workers will survive the war if they stay at his factory. The image of Schindler as god suggests to the reader the complexity of this man who holds so much power and is, ultimately, a symbol of good despite the mystery that often shrouds his legend. Schindler's godlike qualities are often presented in contrast to Goeth's, who is often portrayed as a power-hungry king or emperor. Symche Spira, the Jewish policeman, is also referred to as a "Napoleon" and a "tsar." Both these men, with their king-complexes, do not understand the concept of mercy or goodness, but are corrupted by a misguided sense of power. Again, these ideas and images—and they recur in the novel—explore the complexity and ambiguity of good, evil, and power, not by explicitly discussing them but by making readers think about them in their own terms.

Keneally thus uses these—and other—recurring images in *Schindler's List* to explore difficult ground, not to offer overt explanations but to allow readers to come to their own conclusions about people and events. Exploring ideas in this manner is a technique that is generally associated with works of fiction and imaginative literature, not of reportage.

The author, by using these devices, adds a layer of complexity to his story, taking it out of the realm merely of history telling to the realm of story telling. He engages the reader in such a way that the reader must "fill in the blanks" and try to understand what certain types of behavior mean, why a character might be motivated in a certain way, and so on. The author takes readers to the heart of characters and events but then offers images as clues that the reader must interpret for him-or herself in trying to "understand" the story in a deeper way.

But while Keneally uses these "novelistic" methods and devices in *Schindler's List*, he also uses some devices that are not found in traditional novels. For example, as mentioned, many of the characters described in the book are undeveloped or "flat"; their characteristics are told to the reader by the author, but the reader does not get to "know" them from what they do or from an understanding of their psychologies or even their behavior. Rather, their characters emerge purely from a recounting of their stories, their histories. Also, throughout, Keneally "gives away" the ending of the story by flashing forward and explaining what happens after the war to certain characters, Schindler included. Keneally seems to do these things for a reason, however. It could be argued that what he is doing is presenting in the foreground the story of Oskar Schindler, a mysterious figure whose motivations and virtue are ambiguous. In contrast to Schindler is Goeth, a clear embodiment of evil and the worst of human nature. Schindler and Goeth thus represent good and evil, although not in altogether clear-cut terms. Schindler's story is the main thread of the novel, and Goeth's is told alongside it, his figure serving sometimes as a foil and sometimes as a mirror to that of Schindler. The rest of the novel is made up of the stories of the dozens of other characters, most of them Holocaust victims and survivors. Their stories and discussions of their personalities are told plainly, perhaps to emphasize the fact that it is ultimately *history* that is being recounted. By emphasizing the details of their lives and the facts of their personalities, Keneally stresses the fact that in this complex struggle between good and evil what was at stake were dozens of individuals, each with distinct histories that were changed forever.

Keneally, then, uses two different sets of techniques in *Schindler's List*. He uses novelistic techniques of "story telling" that involve using layers of meaning that his readers must uncover. He also uses techniques of "history telling" to hit home to the reader in no uncertain terms that the events described in his book took place and that the people described are flesh and blood. The two techniques complement each other and also leave readers with a sense that it is only through the use of the imagination, through trying to understand the deeper significances of events and people's behavior that history comes alive, and the horrors that people experienced become real.

Source: Uma Kukathas, Critical Essay on *Schindler's List*, in *Novels for Students*, The Gale Group, 2003.

Critical Essay #2

Kryhoski is currently working as a freelance writer. She has also taught English Literature in addition to English as a Second Language overseas. In this essay, Kryhoski considers the power of images defining Keneally's text.

In *Schindler's List*, Thomas Keneally treats the subject of the Holocaust with sensitivity and grace in describing the account of Oskar Schindler, a German businessman whose "bottom line" in business was the successful rescue of Jews from the gas chamber. His account of the events surrounding such rescues is skillfully rendered by the employment of a series of images. As a good poet might, Keneally's use of imagery suggests ideas by "its vividness, emotional depth, psychological overtones, strangeness or familiarity, and connections to other images" in the work (excerpt taken from John Drury's "Creating Poetry"). The use of imagery is where Keneally's "poetic" genius lies—his presentation of images is powerful because the author has no need to draw conclusions that perhaps may discredit the sensitive subject to which he speaks. Instead, he lets these images speak for him, giving his novel voice as a powerful and historically-charged account of unthinkable horror.

The image of the scarlet child is a memorable image in Keneally's work and is a testimony to the power of the imagery inherent within the work. Little Genia, as she is initially referred to, is first introduced as a small child that has been smuggled back into the Kraków area, into the ghetto, by a Polish couple. She appears in the image of the young child indulged by peasants in her red cap, red coat, and small red boots. She is a darling vision who, in reality, is indulged by those who would just as soon hunt her parents down as they would spoil her. Although Mrs. Dresner noticed "how strangely guarded the child was in all her answers" she, "had her vanities," and not unlike "most three year olds a passionately preferred color." The reader learns that this propensity or preference for red is the defining characteristic in terms of Genia's person. Her desire for the color is the one piece of childhood she is able to hold on to, the single indication that she is three years old outside of physical considerations. Insistent talk of the child's parents only leads to the rehearsed recitation of a string of lies little Genia has been fed as to any intimate and potentially discriminatory details surrounding her parents identity or location. The reaction to such an image, these deceptions of a small child, do not go unnoticed within the text, the narrator stating "the family frowned at each other, brought to a standstill by the unusual cunning of the child, finding it obscene." It is the idea of a child mastering the art of deception at a mere three years of age that is problematic; it goes against what seem to be fairly universal sentiments toward the very young. Any appreciation of honesty, innocence, and the freely expressive qualities children normally harbor has already been violated by cruel circumstances. Genia, in a very cruel and fundamental way, is the image of childhood and, by extension, life that has been debased by circumstance. Piwna Street. Schindler particularly notes "at the rear, dawdling . . . a toddler, boy or girl, dressed in a small scarlet coat and cap. The reason it compelled Schindler's interest was that it made a statement.... The statement had to do, of course, with a passion for red." The scene presenting itself to Schindler is laden with meaning. As a guard gently guides the scarlet child as she drifts away from the line, in a

manner much like a concerned sibling, in the background looms the brutal image of SS teams working the streets with their dogs. A moment of tenderness against the backdrop of brutality presents a highly-charged emotive moment for Oskar. He aptly notes the ridiculousness of the situation, the presence of some sort of "moral anxiety" inherent in the proceedings, in the "meandering" of the "scarlet toddler." The images are irreconcilable for the reader—how can a small moment of kindness emerge from such a whirlwind of violent confusion?

The violence of the scene is defined by suitcases hurled out of windows, their contents strewn on the street, or by people hiding, flushed out of their dwellings, and shot brutally on the street where they stood. These images resonate or take on a much deeper, darker meaning in light of the vision of Genia. As an observer, Oskar Schindler notes "they were doing it within a half block of her." Schindler is taken aback with the proceedings of the SS in front of such a young audience. Genia's presence is somehow compounding the killings on the sidewalk, somehow proving the seriousness of the murderous intent of the SS. Specifically, in a particularly jarring moment, "the scarlet child" as she is often referred to, is seen turning to watch a woman be shot in the neck by one member of the SS. The child then witnesses another SS man jam a young boy's head down to the ground before shooting him in the back of the head. A fellow guard's response to the child is again absurd amidst all of the bloodshed. After witnessing a moment of sheer horror, Genia is simply nudged back into the line gently. The absurdity of circumstance dominates the scene, wild variations of emotion expressed in the randomness of the brutality, the displays of affection, and the like. Similarly absurd images will be repeated within the text of the novel.

The insanity driving these actions gives a surreal quality to the proceedings. The nature of such crimes goes beyond admonition or mild reproof. These men have no limit to the horror they will inflict. These atrocities, which seem to defy human nature, become all the more scary or real to Schindler. In the world of this scarlet toddler, random acts of violence abound, and nothing is predictable. There is seemingly no refuge anywhere, nor is there any sympathy to be found. Observing the scene, Oskar can now define "the proposition" presenting itself—witnesses are permitted because such witnesses, like the red toddler, will all eventually perish. Clearly, then, killing had become an official act, allowing these men to act without a trace of shame and without even a thought to shielding a toddler from such violence. This realization also signifies a major turning point for Schindler. The tiny image of Genia in the ghetto ultimately leads him to conclude that "no thinking person could fail to see what would happen. I was now resolved in my power to defeat the system."

In a similarly poignant moment, Genia's uncle sees the scarlet child sitting among the shining boots of the SS. His eyes are met by hers, eyes clouding over, mute in the knowledge that reaching out to an uncle is not the sort of attention that will comfort or save her at this particular moment. As her uncle diverts the attention of the SS with a speech, he notices his niece move with a "dazzling speculator's coolness" as she steps out from between two guards nearest to her. Unlike their encounter at the Dresners', Genia is unable to respond to her uncle with the same childish enthusiasm

demonstrated earlier in the text. Her escape is also described in a heart-pounding series of images:

She moved with an aching slowness which, of course, galvanized her uncle's vision, so that afterward he would often see behind his closed eyes the image of her among the forest of gleaming SS knee boots.

Genia's performance again is strangely instinctual, that of a little toddler stumbling at a partly ceremonial "bluffer's pace" as she cautiously meanders or wanders by winding down the "blind side of the street." The image of the child also galvanizes or stimulates shock in the reader, precisely because of the conditions that give rise to it and define it.

Her story, however, proves to be a triumph in the colorless world of the ghetto. Unbeknownst to Schindler, Genia returns to the apartment safely. She then chooses to hide, and when her uncle discovers her, the scene is recorded with this image:

It was just that he knew where to look, in the gap between the curtain and the window sash, and saw, shining in the drabness of the room, her red shoe beneath the hem of the bedspread.

There is a desire represented in the spirit of little Genia, who has an instinct for survival and a passion for life. In contrast to the drabness of the room, she is that one bright shiny moment, that one chance for the future, that one hope. The narrator is quick to point out Genia's victory, that she is able to return to the place where she was first discovered. What could have meant an end for her signifies the "triumph of red Genia's return." In a world of murderous, bloody red images, the one colorful image dominating the text is that of the scarlet child. Genia's survival is now dependent on "her precocious gift for maintaining silence and for being imperceptible in red." Considering her tiny stature, she is literally a small miracle.

The miracle of such an accomplishment, the image of a three-year-old infant triumphant in her escape, is one of many incomprehensible images characteristic of Keneally's text. It also mirrors a theme supported by similar images again and again throughout the course of the work. In the world defined by *Schindler's List*, seemingly so much depends on a scarlet child.

Source: Laura Kryhoski, Critical Essay on *Schindler's List*, in *Novels for Students*, The Gale Group, 2003.

Critical Essay #3

Kryhoski is currently working as a freelance writer. She has also taught English Literature in addition to English as a Second Language overseas. In this essay, Kryhoski considers the power of images defining Keneally's text.

Schindler's List, published in England as *Schindler's Ark*, is perhaps Thomas Keneally's most famous novel, in part because it was awarded England's prestigious Booker McConnell Prize for fiction in 1982. However, the book is even more famous because of the controversy surrounding its eligibility for the award. Michael Hollington, in his 1983 *Meanjin* article, summarizes the controversy: "Crudely put the question is, is it a novel or a true story?" Keneally based his story on a mountain of factual research and recollections from survivors, and yet used fictional techniques to embellish many parts of the story, so both positions can technically be supported. In reality, Keneally relies on both techniques, in an effort to create a sense of ambiguity or confusion in the reader, which manifests itself mainly in the moral ambiguity of Schindler and the physical ambiguity of the prisoners' survival chances.

Many critics have chosen to focus on the basic issue of whether the book is fiction or nonfiction. In a 1983 article for *Encounter*, A. N. Wilson says with conviction that "*Schindler's Ark* is not a novel. It is a highly competent, workaday piece of reportage." At the same time, Wilson is disappointed that Keneally "shrunk from the task of turning it into a novel." From the other camp, Marion Glastonbury, in her scathing 1982 review of the book in the *New Statesman*, implies that the book is fiction, since Schindler is elevated "to a dignity unsustained by evidence." And in her 1989 essay for *Australian Literary Studies*, Irmtraud Petersson refers to the work as "a documentary novel."

Regardless of what category the book ultimately falls into, Keneally deliberately uses both of these contradictory writing styles to induce a sense of confusion and ambiguity in his readers. The book is filled with ambiguities. Graphic depictions of human depravity, told in a dispassionate, journalistic style that induces despair, are juxtaposed next to novelistic depictions of Schindler, who offers hope to both prisoners and readers that redemption can be found in the most unlikely of situations. But Schindler himself is an ambiguous hero.

In the first chapter, Keneally gives his initial description of Schindler as viewed from the outside. He notes Schindler's distinguished, aristocratic appearance, then warns that "it will not be possible to see the whole story under such easy character headings." Keneally proceeds to make a case that, under normal circumstances, Schindler would not be considered a moral man, for many reasons, the first of which is adultery. Although he is married, Schindler lives in Poland "with his German mistress and maintained a long affair with his Polish secretary," while his wife, a nun-like woman, lives in Oscar's hometown in Czechoslovakia. Although Keneally notes that Schindler "was a well-mannered and generous lover," he still says "that's no excuse," when considering the traditional idea of virtue. This point-counterpoint method of illuminating characters and situations continues throughout the novel.

Others note Schindler's adulterous tendencies. For example, when Poldek Pfefferberg goes to make a delivery of black-market goods to Schindler's apartment one day, Schindler's wife unexpectedly answers. Pfefferberg does not recognize her—being used to Schindler's German mistress answering the door—and so asks, " 'Is Frau Schindler in?' " using the name that Pfefferberg reserves for Schindler's mistress. Oskar's wife corrects Pfefferberg, informing him that she is Schindler's wife, and invites Pfefferberg in for a drink. However, as the wife notes, "the young man was just a little shocked by Oskar's personal life and thought it indecent to sit and drink with the victim." It is telling that Keneally uses the word, "victim," at this point, since Schindler is later considered by many of the Jewish prison victims to be their savior. It is also a curious commentary that, while Pfefferberg does not approve of Schindler's promiscuity, he has no problem making black-market deliveries. In this story, there is an ambiguous morality among many characters, not just Schindler, although his morality—or lack thereof—is given the most detail.

Adultery is not Schindler's only vice; he is also a heavy drinker. In the beginning, Keneally notes that "some of the time he drank for the pure glow of it, at other times with associates, bureaucrats, SS men for more palpable results." These results include, as the novel progresses, increasing attempts to use alcohol in bribery and trickery, two of Schindler's other vices that Keneally explores during the story. Even though these traits are not technically virtuous, Schindler uses them to achieve great good. Once again, through Keneally's narrative, he never lets the reader get a solid foothold on whether they believe Schindler is inherently good or bad. Says Keneally, "And although Herr Schindler's merit is well documented, it is a feature of his ambiguity that he worked within or, at least, on the strength of a corrupt and savage scheme."

In the beginning of the story, Schindler uses bribery and trickery to maintain and increase his business, a very self-serving activity. When speaking of Schindler's unscrupulous bribes, Keneally lumps Schindler in with other power magnates like the demonic Amon Goeth, whom he often bribes in order to get his way: "Among men like Goeth and Oskar, the word 'gratitude' did not have an abstract meaning. Gratitude was a payoff. Gratitude was liquor and diamonds." Schindler lies to Goeth, pretending to like him, and bribes him continuously. However, ultimately, bribes are the method by which Schindler is able to achieve his greatest acts of redemption—saving his chosen Jewish prisoners. In fact, by the end, Schindler has given up all plans for making money, and has instead spent most of his fortune on an unprofitable business that is merely a front for saving Jewish prisoners from concentration camps.

As Keneally notes, Schindler himself contrasts the respective outputs of his moneymaking factory in Cracow—in which "enamelware was manufactured to the value of 16,000,000 RM," and "produced shells worth 500,000 RM"—to Brinnlitz, in which "the factory produced nothing." Schindler is happy about his second factory's lack of output, however. On his birthday, he receives a telegram saying that the Brinnlitz shells have all failed their inspection tests, a message that he receives joyously. As Schindler notes, " 'It's the best birthday present I could have got. Because I know now that no poor bastard has been killed by my product.' " But even here there are ambiguities. Schindler's earlier shells from the Cracow factory did pass their inspections, and were

presumably used to kill people in battle. And the countless mess kits and other enamel cook-ware items that Schindler's Cracow factory produced were used to feed the German army, so while he has been helping Jewish prisoners, he has also been helping the Germans fight the war.

In the lives of the Jewish prisoners, the ambiguity goes beyond moral issues, extending to whether they will live the next day. When the prisoners are first rounded up and taken to Plaszów, many believe that this persecution will be no different than others in the past. They feel that all they have to do is wait it out until the war is over, and that in the meantime their services will be needed: "In the end the civil authorities needed Jews, especially in a nation where they were one in every eleven." However, this hope is soon crushed, when the prisoners see Goeth begin his killing spree at Plaszów, starting with a Jewish woman, Diana Reiter, who has professional training—in theory, a valuable asset to Goeth. When Goeth instructs his subordinate to kill Reiter instantly, in cold blood, for pointing out a mistake that the German subordinate has made, all of the prisoners start to question their own safety. After all, "if Miss Diana Reiter could not save herself with all her professional skill, the only chance of the others was prompt and anonymous labor."

As a result, the anxiety and ambiguity increases at the camp, and neither the prisoners nor the reader know when a certain person will live or die. Keneally underscores this feeling when calmly discussing Goeth's daily routine of random killing: "No one knew Amon's precise reason for settling on that prisoner—Amon certainly did not have to document his motives." In addition to the individual executions that are performed at Goeth's whim, the prisoners are also aware that he performs mass executions, when he need to make room for incoming inmates: "the Commandant's quick method was to enter one of the camp offices or workshops, form up two lines, and march one of them away." These cold, impartial descriptions of death are journalistic in style, merely reporting on the events and not commenting on them.

Then, in the midst of this cold despair, Schindler's Emalia factory in Kraków gives the prisoners, and readers, reason to hope. At Emalia, "no one collapsed and died of overwork, beatings or hunger." Schindler's factory becomes a goal for many in Plaszów, and "among prisoners who knew, there was already competition to get into Emalia." Later, this competition spreads to Schindler's famous list of prisoners that he is trying to save for work in his new Brinnlitz factory. However, even here, ambiguities are introduced. Just being on the list is not enough, since the SS officers do not bring the prisoners immediately to Schindler's factory. Instead, the men are shipped off to Gröss Rosen, while the women are sent initially to Auschwitz-Birkenau. Both receive brutal treatment that saps their health and threatens to invalidate them for work in Schindler's factory.

Keneally plays on this fact, using his suspense-building ability as a novelist to offer several examples of how the men and women might not survive their respective stays in the concentration camps. For example, at Auschwitz, "the Schindler women went through frequent mass medical inspections." Some of the ultimate survivors are initially marked for death: "Mrs. Clara Sternberg found herself put aside in a hut for older

women." The same anxious ambiguity is present in the Schindler men, who find out that the SS men lost Schindler's list. Goldberg, who originally typed up the list, is asked by the SS men "to type out the list from memory." Even at this late point, when the prisoners have fought and bought their way onto the list, there is some ambiguity as to whether they will remain on it, and it comes down largely to Goldberg's memory. Once again, nothing is stable, nothing is guaranteed, and Keneally draws out the tension as long as possible to increase the sense of ambiguity.

Finally, the majority of the prisoners, both male and female, make it to Schindler's new factory in Brinnlitz, but, as noted earlier, their chances of survival are constantly threatened by the many factory inspections. Even after the war is over, many inside the Schindler factory worry that they will be attacked by retreating German military units, and there is tension and ambiguity until the camp is finally liberated, anticlimactically, "by a single Russian officer."

Even the ending is ambiguous. It is not a happy ending, in the traditional sense, because the overwhelming majority of Jewish prisoners die, including some of the Schindler Jews who could not be saved. Even Schindler himself dies relatively penniless and miserable. When all is said and done, Keneally's book does not give any pat answers. Throughout the novel, Keneally alternately leads readers one way and then the other in their thought patterns. His combination of straightforward journalistic techniques with more literary embellishments serves to shake up readers, as the prisoners are shaken up. Readers are not given a solid foothold either in their assessment of Schindler or in their expectations about the ultimate destiny of the Schindler prisoners. The two contradictory styles of writing force the reader to choose what aspects to focus on from the book and, ultimately, what message to take away from it. However, by unnerving the reader with ambiguities, Keneally, in the end, gives his readers a more heightened reading experience. Next to this fact, the question of whether the book is fiction takes on secondary importance.

Source: Ryan D. Poquette, Critical Essay on *Schindler's List*, in *Novels for Students*, The Gale Group, 2003.

Critical Essay #4

In the following essay, Hollington discusses Keneally's novel as a predominantly Australian work, "owing more to the mythology of the bush than to that of central Europe."

The title of Thomas Keneally's Booker Prize winning text, with its overt Old Testament reference, may indicate that this book offers itself, as a consenting adult, to the kind of critical reading in which Christianity gets a large and sympathetic hearing. Keneally's Schindler, the Sudetan German who saved the lives of thousands of Jews in Poland between 1939 and 1945 is, like Noah, the 'one just man' of the dark and evil times of Nazi Germany—a type of Christ harrowing hell (Auschwitz, Gröss-Rosen, Plasów) to redeem the souls of the otherwise damned. Such a reading might construe him as a kind of Graham Greene hero, paradoxically bringing forth good out of the all-too-manifest corruption of his own flesh, so that in the end (in the words of the quotation that will obviously serve as a major exhibit for Christian interpretations of *Schindler's Ark*) it can be said of his urge to save Jews, 'that he desired them with some of the absolute passion that characterised the exposed and flaring heart of the Jesus that hung on Emiliés wall'.

Yet without dismissing such readings one notices a rather more secular paradox. For all its detailed, documentary striving after an accurate realist portrayal of wartime Poland—running to maps of Cracow, and plans of the concentration camp—*Schindler's Ark* is a peculiarly Australian book, owing more to the mythology of the bush than to that of central Europe. Although Australia figures overtly only once or twice in the text, the book seems to carry a subtext in which Australia functions as a discursive code to unlock the mysteries of the moral abyss of wartime Europe, explaining what it is that is lacking and why and how Schindler possesses it.

In a simple and general way, Keneally seems to imagine the issues at stake to be primarily personal and individual rather than social. He appears still to believe very much in the hero. There are other plausible 'just men' amongst the German inhabitants of the mad man's land of wartime Cracow They have rather absurd names, like Bosko, Madritch, and Titsch, and no attempt is made to interest us in their stories, or their interaction, either with each other or with Schindler. And it is not for purely technical reasons (because Keneally wanted to write a particular kind of novel, perhaps) that only one can be allowed to fly over the cuckoo's nest; it is rather that a particular kind of individual space is imagined for this hero to operate in, space which is more strictly Australian than European. Keneally's Schindler is a hero on the run, a kind of Scarlet Pimpernel charging about central Europe on a train, fixing deals and saving souls, even moving his *ersatz* concentration camp from Poland to Czechoslovakia at a stage of the war when this has become almost impossible. Like the Australian bush hero he's essentially an outlaw who doesn't belong to the society of the respectable and orderly: 'Oskar liked under-the-counter, liked the sport of it, the disrepute'; 'Oskar was by temperament an anarchist who loved to ridicule the system'.

It is repeatedly emphasised that Oskar is a kind of child of nature, with a residue of unfallen innocence. This doesn't imply that he's a simpleton: a kind of peasant cunning in his nature is invoked by the application to him of the Good Soldier Schweik stereotype. It is very much suggested, however, that Schindler is profoundly anti-intellectual, opposed in particular, to theories of individual heroism emanating from Paris. ('An existentialist might have been defeated by the numbers at Prokocim, stunned by the equal appeal of all the names and voices. But Herr Schindler was a philosophic innocent.') The anti-intellectualism is linked, both with a radical amorality, especially as far as sex is concerned—'To him sexual shame was a concept, something like existentialism, very worthy but hard to grasp'—and, just about simultaneously, with a fundamental morality of human kindness, stemming not from calculation but from spontaneous instinct: 'Oskar was a gambler, was a sentimentalist who loved the transparency, the simplicity of doing good.' Again, we are reminded of the babes and outlaws of the Australian bush. European counterparts as cognac, and his capacity to drink with various mates until they (but never he) disappear beneath the table. It is during these essentially male occasions (the mistress of the camp commandant always absents herself, for they are 'offensive to her sensibilities') that Schindler's real business is transacted, climaxing as it does in the drunken poker game when he wins the right to bear off to the fake concentration camp the favourite Jewish female domestic slave of the commandant of the real one. Although such scenes are reminiscent of quintessentially European paradigms, like that in Mozart's *Die Entführung aus dem Serail* where Osmin the Turk is stupefied and duped with wine, so that the abdunction can take place, they also evoke antipodean male mores and fantasies.

A final point about Oskar Schindler's Australian parallels is that he's represented throughout as the 'most apolitical of Capitalists'. A pragmatic entrepreneur, his achievements reflect an anti-ideological work upon the givens that are to hand, rather than any abstract or theoretical form of protest against his world. In this respect he is pointedly contrasted with Wachmeister Bosko. This former theological student wafted by an afflatus of enthusiasm into the SS, later attempted to expiate his mistake by joining the Polish partisans, and 'had contempt for partial rescues . . . wanted to save everyone, and would soon try to, and would perish for it'. It is apparent that Bosko cannot be the hero of this narrative; there are kinds of *theoretical* innocence that it discriminates against just as vigorously as it favours 'intuitive naturalness'. This could be put another way by observing that Bosko, unlike Schindler, appears incapable of negotiating that distinctive antipodean contradiction whereby outlaws and rebels may at the same time be highly successful 'captains of industry', despite, or perhaps because of, their inherently anti-social behaviour.

What kind of truth claims are put forward by *Schindler's Ark*? Crudely put the question is, is it a novel or a true story? Keneally is suitably disingenuous on this point:

I have attempted to avoid all fiction . . . since fiction would debase the record, and to distinguish between the reality and the myths which are likely to attach themselves to a man of Oskar's stature.

myth is disdained or eschewed. As the book will later tell us, 'the thing about a myth is not whether it is true or not, nor whether it *should* be true, but that it is somehow truer than truth itself'. According to such a measure of truth, it is possible, by the end of the book to say:

Oskar had become a minor god of deliverance, double-faced—in the Greek manner . . . subtly powerful, capable of bringing gratuitous but secure salvation.

The notion of the author with which Keneally is working in this book is by no means dissimilar to this conception of its hero. The homology is proffered in the prologue, which comments that 'it is a risky enterprise to have to write of virtue'—phrasing that clearly borrows its terms from Oskar's *salto mortale* to describe a purely aesthetic adventurousness. The book itself 'constructs' a fake concentration camp out of the testimony of those whose memories, working intensely upon the most nightmarishly vivid experiences of their lives, inevitably construct myths. It too attempts a 'redemption' of those 'just men' whom memory immortalises and weaves into heroes or gods, and a damnation of those whose crimes it once more exposes. And in doing this the author himself appears, like Schindler, to play the role of a minor god who is Janus and Bacchus.

If we remember Sartre's existentialist dictum (in his critique of Mauriac's *Théràse*), that the author must *not* play god with his own creation, an essential series of problems in *Schindler's Ark* are uncovered. In a supposedly documentary work, what validates the highly emotional, moralistic ironies that dispense grace and damnation? How can we be sure that these moralisings aren't some form of gloss upon yet another attempt to cash in on the holocaust, Janus-facedly pointing up these unspeakable horrors once again in order to catch that fat film contract? (There are frequent reminders that Oskar looks like Curt Jurgens and has 'the outrageous Charles Boyer charm'.) And—to return to the Australian subtext once more—why should we believe that the values of 'natural spontaneous goodness', derived from the bush or anywhere else, can offer any antidote to, or even a means of understanding, what happened in Poland between 1939 and 1945?

I'm not proposing here to try to answer any of these questions: they are intended to serve, instead, as gestures towards the kind of terms in which critical debate about *Schindler's Ark* might be conducted. Yet—to make a tentative start on the specifically Australian question—there are probably quite a number of occasions in the text where the voting is likely to run fairly heavily in Keneally's favour, where indeed (the Leavisite terminology seems unavoidable, for more than one reason) those values associated with Schindler, the bush outlaw, seem firmly and convincingly 'realised'. I shall select two.

Mieczyslaw Pemper, a Schindler protégé in the Janus-faced position of secretary to the commandant of the real concentration camp, is accused late one night of plotting an escape. The commandant Goeth is invariably trigger-happy: what is Pemper, literally at gun-point, going to do? Both he and the text rise to the occasion quite brilliantly:

looking around him for some sort of inspiration, he saw the seam of his trouser leg, which had come un-sewn. How could I pass on the outside in this sort of clothing? he asked.

Here we have an example or 'work on the given' that justifies both Schindler's realism and the author's pragmatic handling of the writing's testimony.

The other example is more extended and central; it is indeed earmarked on a number of occasions as *the* paradigmatic correct instinctual response to an impossible situation. It's the day of the SS Aktion to clear the Cracow ghetto. Men, women and children are slaughtered indiscriminately, while Schindler watches like a film camera with a panoramic lens. One child stands out because she wears bright scarlet: the most conspicuous and vulnerable colour, one might have thought. As it is, the colour saves her, for there is no such thing as camouflage in this world. The SS men seem to use her as a kind of audience for their killings, paying no attention to her brightness, for they don't believe that any witness will eventually survive. The unlivable situation is mastered through a flamboyant gesture. This too is a 'reali-sation' of Schindler's mode of operation, a kind of gaudy, vulgar 'Australian' strategy of coping, in which instinctive flair counts far more than calculation. It gets translated into Christian terms as a kind of *credo quia impossibile est* in the story of the man who escapes gassing at Belzec camp by hiding for three days in the pit of the latrines and walking out at night time, covered in shit; 'everyone understood that he got out precisely because he was beyond reason'.

All of this is in part a way of establishing, *pace* the Oxonian lobby, that *Schindler's Ark* is indeed a worthy Booker Prize winner, even if, for the secondyear running, the eminence of Günter Grass looms large. It's an ambitious book which cocks a snook at the metaphysical religiosity of Patrick White. Here we have Voss in the 80s, on the rebound from the Australian desert, back in his home patch, shorn of idealism. *Ach du lieber, rette mich nur!* is here rendered in a more prosaic and down-to-earth dialect.

But it's a pity that we still seem to have to be tossed into the great lap of God somewhere along the way. That flaming heart of Jesus on Emilia's wall, under certain lights in the book, looks a bit puce in colour, rather like a little something Dame Edna brought back from Cracow for the mantelpiece. 'Australia', read as the natural impulse of the heart, isn't ultimately an effective counterweight to 'Europe'. Whatever system it is that requires undermining underpins them both, and must be combatted, at least in part, with the weapons of intellect, intelligence and reason. Brecht's 'red statements' about Nazi Germany remain superior: his Schweiks are not heroes, but they do at least grasp that you get somewhere only when the office of 'just man' is abolished.

Source: Michael Hollington, "The Ned Kelly of Cracow: Keneally's *Schindler's Ark*," in *Meanjin*, Vol. 42, No. 1, March 1983, pp. 42-46.

Adaptations

Schindler's List was adapted as a film by Steven Spielberg, starring Liam Neeson, Ralph Fiennes, and Ben Kingsley, Universal, 1993; available from MCA/Universal Home Video.

Schindler's List is also available as an audio-book (abridged), read by Ben Kingsley, published by Simon and Schuster (1993).

Topics for Further Study

Research the "death camps" set up by the Nazis during World War II. Examine four in detail and compare them to the Plaszow labor camp described in *Schindler's List*.

Research the lives of at least three other "righteous ones" honored by Yad Vashem, the Holocaust memorial in Jerusalem, for their rescue efforts during World War II.

Compare the characters of Oskar Schindler and Amon Goeth. In what ways are they similar and in what ways different? How does Keneally use the similarities and differences between the two men to underscore the themes in his novel?

Set up a mock trial for Amon Goeth, trying him for his crimes against the Jewish prisoners at Plaszow. What punishment should he receive?

Compare Keneally's account in his novel to the treatment of Schindler's story in Steven Spielberg's movie. How do they differ?

Why do you think Keneally wrote his book as a novel? Use textual evidence to explain the effects of Keneally's strategy and his possible motives.

Compare and Contrast

1940s: The dictator Adolph Hitler is the supreme ruler of Germany.

1980s: The dictator Augusto Pinochet is the supreme leader of Chile.

Today: The dictator Saddam Hussein is the supreme leader of Iraq.

1940s: European Jews must carry passes and are marked by the Star of David so they may be identified as non-Aryans.

1980s: Under apartheid, Black South Africans must carry "passbooks" to identify who they are.

Today: Non-Muslims must wear markers to identify themselves as such under the Taliban government in Afghanistan.

1940s: The Nazi regime carries out a program of genocide against European Jews, gypsies, and other groups.

1980s: In the early 1980s, the Guatemalan military, acting on orders from the country's highest authorities, carry out genocide against the country's majority Mayan population.

Today: The World Federalist Association and other human rights organizations campaign to end genocide forever, beginning in the twenty-first century, by reforming United Nations (UN) decision-making and by creating early-warning structures within the UN before the genocide starts.

What Do I Read Next?

Schindler's Legacy: True Stories of the List Survivors (1994), edited by Elinor J. Brecher and with photographs by Jill Freedman, presents the stories of seventy-five real-life Schindler's list survivors, with personal accounts of the Holocaust, their encounters with Schindler, their experiences after the war, and their reunions with their unlikely savior.

Hillel Levine's *In Search of Sugihara: The Elusive Japanese Diplomat Who Risked His Life to Save 10,000 Jews from the Holocaust* (1996) tells the story of Chiune Sugihara, a diplomat and spy who risked his career and saved as many as 10,000 Jews from deportation to concentration camps by issuing them transit visas.

In his graphic narratives *Maus I: A Survivor's Tale: My Father Bleeds History* (1987) and *Maus II: Here My Troubles Began* (1991), Art Spiegelman blends autobiography with the story of his father's survival of the concentration camps. The characters here have the heads of animals—the Jews are mice, the Nazis are rats, and the Poles are pigs.

William Styron's *Sophie's Choice*, published in 1979 and later made into a major motion picture starring Meryl Streep (1982), is the story of a Polish Catholic woman sent to Auschwitz for nonpolitical reasons, who struggles to survive her guilt about the past.

Survival in Auschwitz: The Nazi Assault on Humanity (1947), by the Jewish writer and Holocaust survivor Primo Levi, is a narrative told with compassion and wit about the author's deportation from Italy to the concentration camp Auschwitz in Poland in 1943, where he spent ten months and witnessed unspeakable cruelty as well as miraculous endurance.

The Voice of Memory: Interviews 1961-1987 is a collection of thirty-six newspaper, journal, radio, and television interviews given by Primo Levi, providing new insights into Levi's complex character.

I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp 1942-1944 (1994) contains poems written by the few survivors of the fifteen thousand children under the age of fifteen who passed through the Terezin death camp. The poems record the young survivors' daily misery, courage, hopes, and fears.

Further Study

Fensch, Thomas, ed., *Oskar Schindler and His List: The Man, the Book, the Film, the Holocaust and Its Survivors*, with an introduction by Herbert Stenhouse, Paul Eriksson, 1995.

This casebook includes two postwar journalists' testimonies about Schindler, three pieces on Keneally's book, more than 140 pages of reviews of and reportage on Spielberg's film, and more than 50 pages of journalistic discussion on the Holocaust that the movie's success provoked.

Lengyel, Olga, *Five Chimneys: A Woman Survivor's True Story of Auschwitz*, Academy Chicago Publishing, 1995.

This true story by a woman who lost her husband, her parents, and her two young sons to the Nazi exterminators tells of her work in the prisoners' underground resistance and her need to recount her story, which kept her fighting for survival.

Quartermaine, Peter, *Thomas Keneally*, Modern Fiction series, Edward Arnold, 1991.

In this account of the work of Thomas Keneally, Quartermaine provides a wide-ranging introduction to Keneally's novels, including *Schindler's Ark*.

Roberts, Jeremy, *Oskar Schindler: Righteous Gentile*, Holocaust Biographies series, Rosen Publishing Group, 2000.

This biography of Schindler ends by exploring the question of his status as a righteous man.

Schindler, Emilie, *Where Light and Shadow Meet : A Memoir*, W. W. Norton, 1997.

Schindler's widow, Emilie, presents an unflattering portrait of her husband as erratic, immature, and self-serving to deflate the myth that has evolved around her husband's life since the phenomenal success of Spielberg's movie.

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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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