

Generals die in bed reading journal



**ASSIGN
BUSTER**

' GENERALS DIE IN BED' READING JOURNAL Chapter 1: Recruits Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative * It is after midnight on payday. * " Down the line" in Montreal is Cadieux Street, St. Elizabeth Street, La Gauchetiere Street, Vitre Street, Craig Street. The houses are known by their numbers, 169 or 72 or 184. * In the bunk next to the Narrator/Soldier is man named Anderson, a middle aged, slightly bald and overly religious man. A young boy staggers back to his bunk yellow in the face, very drunk. The boys in the far corner. * Some of the men in the house are talking about women irrespective, Anderson stands up to them as he thinks they are sinning in the eyes of the lord. * The soldiers train is to leave Bonaventure station at eight. More than half the battalion is drunk * It takes an hour to line up the men for the parade outside the barracks. * Outside in the street they hear sounds of celebration; fireworks are being exploded in their honor. The soldiers are put into position as well as the officers; they march from the parade square into the street. * The women are hysterical that the soldiers are leaving; The narrator/soldier meets a young woman who puts her arm around him and kisses him. This makes the narrator feel lonely and doesn't want to leave her for war. * The Narrator/Soldier is only eighteen and hasn't had any experiences with women like this. * At the station, they board onto the trains to set off for war. What is your interpretation of the characters during each section? Does this change?

Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation. Anderson was the first character to be announced in

chapter one; he seems like a rather pathetic figure, who presumably joined the war as it was seen as the right thing to do. Anderson tries to keep the moral high ground, and complains when the soldiers talk turns to that of women etc. He is very religious and keeps to himself reading the bible. My interpretation of Anderson did change as the chapter went on.

At first I thought he kept to himself a lot, which turned out to be wrong because he has the courage to try knocking some sense into some of the immature soldiers whom he doesn't get along with at all. The narrator is an everyman character, you don't get to know his name, or have any background on him. At the time of enlistment he is 18 and inexperienced with women. My interpretation on him was that he is very frightened of the war and wants to be able to experience more things in his life. Language and structural elements characteristic of Harrison's style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Harrison's intention is to awaken his readers I think to a new reality of War. The opening chapter portrays the new soldiers leaving Montreal for the first time as lost, unhappy and childish in their attempts to blot out their fears of what is to come. The parade to the train station is described in a series of fragmented images, in an atmosphere of bewilderment and degradation.

Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: My reaction to the situations described in the text were that some of the soldiers didn't have much respect for women and I thought it was great

that Anderson stood up to them when they were being irrispective. My reaction to the way the narrator reacted to going war was that he is only a boy, 18. He shouldn't have to be doing this at this age; he hasn't lived his life to the fullest yet. Chapter 2:

In the trenches Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative *

They leave the piles of rubble that was once a little Flemish peasant town and wind their way, in Indian file, up through the muddy communication trench. * Fry keeps slipping into holes; Brown and Narrator/Soldier help him up. * Clark their Captain gives the soldiers a hard time, especially Fry. * It is midnight when they reach their positions; the Sergeant tells them " One man up on sentry duty!

Keep your gun covered with the rubber sheet! No smoking! " * Fry is first on sentry duty then the Narrator/Soldier takes over. * The sergeant comes into the bay again and tells the Narrator/Soldier to keep his eyes open because the Germans might come over on a raid now because it's dark. * The Germans fire red-tailed comets of the minenwerfer high in the air. (also known as " minnies") * Their trench rocks and sways, mud and rock leap into the air and comes back down on them; they dig their faces and nails into the earth of their trench. The shelling has smashed their section of the trench; they build it up again only to be smashed again. * There are snipers in the woods half a mile away which means they have to crawl all day on their bellies. * They are meant to be resting now but rest is impossible when you're getting eaten by lice. What is your interpretation of the characters during each section? Does this change? Comment on the relationships

between the characters; who gets along with whom? Why or why not?

Include some significant quotations that assist with characterisation. My interpretation of Clark was that he is a stereotype of the worst kind of officer.

An 'Imperial' (Englishman), he is arrogant and without compassion. When Fry suffers from his ill fitting boots, when he makes Brown do two hours of

pack drill. He cares nothing for the men, and they in turn care nothing for

him. * Cleary and the Narrator get along very well, they share a trench together where they share smokes, talk and experience terrifying things.

Language and structural elements characteristic of Harrison's style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices:

Harrison sends his unnamed narrator over to France, where the true horrors of war immediately become apparent. The romanticized image of war totally disappears from the narrator's mind as soon as he arrives at the trenches.

He is scared for his life and doesn't even really understand what he is fighting for. His vision extends beyond his immediate experience to register and respond to the whole extent of human suffering that the war creates.

Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: My reaction to the way the Narrator, Cleary and Fry put up with their trench getting destroyed upset me a lot; no one should have to put up with what they are putting up with. It would be horrible to have to experience being in a trench when there are shattering explosions all around you and not knowing if you're going to survive this time or not.

The way the characters reacted to the 'minnies' (explosives) was that they were very frightened, they buried themselves into the ground of their trench terrified, lying very still unable to move due to the fear. Chapter 3: Out on rest Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * They are out on rest for the third time, in a little pleasant village. * The Narrator/Soldier is quartered into a barn with a big hole in the roof. Their first day on rest they begin the routine of fatigues which is marching, drill, shine buttons, do guard duty, serve as batmen for the officers, practice grenade-throwing, machine gunnery, and at night they are taken by lorry behind the lines to do wiring and trench-digging * Clark continues to not make life any pleasant for the soldiers; he gangs up on Brown giving him the hardest time of them all. * Brown tells stories from back home of his wife Martha. * Fry shows the men how to kill lice, run a hot iron along your clothes. The soldiers go to the parade ground to do their marching, drill, shine buttons etc. They can't bear the agony of the jumping pack, the banging of the entrenching tools on the buttocks, the leaden ammunition tugging at aching soldier's shoulders. They decide to walk away towards the estaminet. * They drink bottles of vin rouge trying to forget about the war. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of Brown is he is tall and awkward and does not grasp ideas quickly, which makes him the butt of ridicule from his mates. He was married two weeks before embarkation, he was married to Martha. Brown doesn't get along with the Captain Clark; Clark makes him fix

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up every stray bit of barbed wire and victimizes Brown about his uniform.

Quotations: Brown referring to Clark: “ I’ll kill the bastard—that’s what I’ll do. I’m just waiting until we get into a real scrap. I’ll plug the son of a bitch between the shoulder blades. ” Broadbent: “ If you had a wish what would you wish for? “

Brown: “ I wish that bloody bastard Clark was dead. ” Broadbent: “ A lot of good that’s gonna do you,” says Fry. “ That won’t put beans in your belly. ”

Brown: “ Just the same, I’d give a month’s pay to see him stretched out. ”

Language and structural elements characteristic of Harrisons’ style. This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Harrison has a very distinctive writing style, Harrison creates a sense of the mood and atmosphere of life in the war zone, this defiantly held my attention most strongly to the novel.

Similes and metaphors: “ That won’t put beans in your belly. ” Says Fry. Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: Out on rest the soldiers still have to march, drill, shine buttons, do guard duty, serve as batmen for the officers, practice grenade-throwing, machine gunnery, and at night we are taken by lorry behind the lines to do wiring and trench-digging. I thought this was ridiculous that after being in trenches terrified, tired, sore etc they still have all these things they have to do.

They are on rest for god's sake; of course they need to know all these things but they would of learned most of them before going to war. The main characters become closer in this chapter as they are quartered together in a barn where they learn different things about each other, Brown shares stories about his wife back home, Fry teaches them how to kill lice with an iron and Cleary talks about how much he misses food. Brown gets hacked on by the Captain Clark, wherever there is a stray bit of barbed wire Brown is sure to be hooked onto it.

Fixing the barbed wire ruins Brown's uniform as it is easy to tear; because of this Clark hauled him over the coals for being a disgrace to the company. Brown reacts very angry about this muttering imprecations about Clark, that he wishes he was a dead man. Chapter 4: Back To The Round Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * Always moving from trench to trench. * Fifth day on front line. * Enemies blew away part of parapet so that now means they are exposed to enfilade fire from the left. The Germans are sniping them 200 yards away. * Parapet doesn't hide them so they have to go on hands and knees or else the sniper will shoot. * Dugouts filled with dirty water. * Sniper shoots, they all fall into the mud, no one gets shot. * Dinner is divided out. * Brown stands up to stretch and gets shot by the sniper What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not?

Include some significant quotations that assist with characterisation: My interpretation of Anderson changed when the narrator says " Anderson does
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not speak, he lies with his cheek glued to the ground. His lips move in prayer. He gives us the creeps". I thought that Anderson was a lot braver and I didn't think he was the type to be so frightened. The other boys in the trench (Cleary, Fry, Narrator, and Brownie) are all nervous when Anderson is near because they feel uncomfortable by him. Language and structural elements characteristic of Harrison's style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Harrison draws parallel with the natural world and attitudes to war for readers to contrast the experience of soldiers. Since the structure is the first person narrative, readers get an immediate response as it happens through firsthand experience of a soldier. The structure of the sentences in this chapter are loose and complex, Harrison states fact after fact as they occur seemingly freely and artlessly.

Foreshadowing: Narrator: " Sooner or later this German sniper, who keeps us cowering in cold fear, will be caught in advance by our troops" Metaphors and similes: - Repetitive language: Narrator: " We are animated only by a biting hunger for safety, safety. " Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: The soldiers are in a shallow trench and the enemy blew away part of their parapet so now they are exposed to enfilade fire from their left and the enemy have snipers in the woods about 200 yards away.

They will have to wait until night fall to repair the parapet because of the snipers. The way the characters react to this is they stay down on their stomachs at the bottom of the trench hiding from the snipers. They get up on all fours to stretch their legs and the sniper shoots but misses, this shows that they can't go up much further than their stomach without getting shot. The characters decide to just wait down in the trench for their rations to come because there is nothing else to do.

The rations eventually come and the grub is divided out and the rusty spoon for dishing out sugar and such things is stuck between two sandbags in the parapet over Brown's head, Brown stands up and reaches for it, he turns towards the woods and in that instant he is shoot down by a sniper. The characters are all very shocked by this and stay very still, later they pull Brown's heavy limp body out of the mud and put him on the firing step where they cover him with a blanket ready for the stretcher-bearer. My reaction to this was that I put myself into the soldier's shoes.

I thought about having to crawl in mud and water on my stomach due to my trench being shallow and having part of the parapet blown away. The thought of this made me frightened because if you make the wrong move you could be killed, for example when Brownie stood up and in a flat second he was shot by a sniper. You would also always have that question in the back of your mind, will I die today? And that really scares me. Chapter 5 On Rest Again Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * There out in open field, on a road on their rest. The enemy knows they're there and shoot at them with shrapnel. * Shell bursts over the lorry; the driver is

injured as well as the horses. * They are ordered to fall in, four men are wounded. * They march for hours. * They see a house with a light on, someone lives there. * The men talk of Brownie's death. * The boys find a barn which they are going to rest in for awhile. * The boys go to estaminet for a meal and wine. * They have to go back to the line in a few days. * Fry discovers a little stream which they go to, they have so much fun and forget about the war they will soon again have to face. They start swimming upstream to find a dead French man in the water; this ruins their day as they thought they were safe. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of Cleary changes when he speaks very irrespectively towards women, I didn't know that this was like Cleary. The boys get closer on their rest, telling stories of each other's lives and talking respectively of the memories with Brownie.

Language and structural elements characteristic of Harrisons' style. This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: My reactions to the situations described in the text were that I didn't know the soldiers got to have a break and leave the line.

I was surprised that they got over two weeks break with lots of food, women and a nicer place to sleep. The issues raised in the text are; Anderson yells

death threats at the boys while there in the stream, the boys laugh and ignore him. The characters find a dead French man in the water upstream; this upsets them and ruins their day, because before seeing the dead body it was a great day for them away from the trenches and having fun instead. My reaction to these issues was that I think Anderson takes things too heart to easy and should let go a bit.

It upset me that the characters found a dead body when they were trying to enjoy their beautiful day in peace away from the war. Chapter 6

Bombardment Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: *

They are back in the line; the enemy rains an endless storm of fire upon them. * Broadbent suspects Cleary has given a smaller piece of bread to him compared to everyone else, the strike at each other with fists and kicks. All is quiet, and then the bombardment begins. * Sergeant tells soldiers to keep their battle equipment on, as the explosions will continue. * The fury of the bombardment makes the narrator and Broadbent ill. * The bombardment eventually stops * Germans have broken up through Belgium. * Anderson tells the boys that the lord has told him when the war will end, 1st of August 1917 * They are to raid the enemies' trenches and bring back prisoners. * They raid the Germans, get into the trenches and are looking for prisoners and dugouts. * The Germans call for help. Narrator kills a German soldier with his Bayonet. * Narrator finds two 17 year old German soldiers who are Brothers with the man he killed. * Narrator brings the prisoners back to their line and might receive a Military Medal for doing so. * The officer in charge Macleod passes away and 40 of 100 men who went to the raid haven't

returned. * Cleary is caved in under hunks of hell, he dies. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom?

Why or why not? Include some significant quotations that assist with characterisation: * Broadbent can take things about too seriously and jump into conclusions. Cleary might not have meant to give him a smaller piece of bread, it defiantly wasn't something to get that worked up about that you throw punches. Cleary and Broadbent obviously don't get along all that well because they were at each other's necks. Broadbent: " You bloody rat. " Narrator: " Aw, shut up, Broadbent. Leave him be. " Cleary: " Who's a rat? " Broadbent: " You. Narrator: " Come on, come on, cut it out. " Broadbent: " Any man that'll steal another man's bread . . . " * The Narrator in this chapter is very brave going into the raid and safely bringing back two prisoners, my interpretation of him changed because I didn't think he was capable of getting through the raid. The narrator seems to get along well with the German soldiers he finds, even though they cannot speak English they seem to be fond of the narrator. Language and structural elements characteristic of Harrisons' style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: In a sparse but gripping style, he conveys a sense of the horrors of life in the trenches where soldiers fight and die, entombed in mud, surrounded by rats and lice and forced to survive on insufficient rations. This image and style of writing in this chapter is exactly what holds our attention so strongly

throughout the novel. Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues:

My reaction of when the soldiers had to get into the enemies trenches and capture prisoners, was that I didn't know that they were capable of getting into enemies trenches without getting injured or killed, let alone escaping unharmed with two prisoners. My reaction to the way the Narrator killed the German soldier with his bayonet was that it must have been horrible when you see an enemy your first intention is to kill them. The way the German's death was described was intense and graphic which gave me a good visual of what was happening in the story.

The narrator feels much regret for killing the German soldier as he soon finds another two German soldiers who he takes as prisoners, and finds out that they are brothers with the man he killed. The brothers are very upset by the sight of their dead brother. The narrator feels much regret, thinking about how their Mother would feel and why didn't he just think before acting and killing him. Chapter 7 Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * They march towards the city of Bethune They arrive in Bethune, the black north of France. * Bethune is a haven for soldiers, it has everything they need, food, brothels, no shells screaming and bath/shower. * Fry, Broadbent and Narrator sing songs of war and talk of how the generals never die in war they die in bed. * They go to a brothel * A French man tells the narrator that a mine over the fields belongs to the Germans. * Narrator stays

a night with the man and meets his daughter whom he sleeps with. What is your interpretation of the characters during each section? Does this change?

Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of the French man that lets the Narrator/Soldier stay with him is that he is a very talkative man, who is happy to accept gifts off others and he knows little English. The narrator seems to get along pretty well with the French man, he chats with him and he stays at his house for the night. The only downfall was that the French man bugged him for tobacco because he was Canadian.

After a while we talk again. He asks if I like Bethune. Narrator: “ Yes,” I say. “ They don’t shell it, do they? ” French Man: “ Do you know, m’sieu, why the Boches do not bombard the city? It is a fortified town. You must surely know? ” I ask why. French Man: “ That mine there”-he points towards the slag heap which towers over the fields-“ it is owned”-he lowers his voice for no apparent reason-“ it is owned by the Germans-so they do not shell it. But my barn here”-he points to a demolished wood barn-“ it was shelled last month. Cr-r-r-ung! And a year’s work was done in.

Their own coal mines they will not destroy, but-” He breaks off. French Man: “ It is better not to talk of such things, eh, m’sieu? It is even better not to think of them? ” He asks me into the house. Language and structural elements characteristic of Harrisons’ style. This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Metaphors and similes:

Symbols: Motifs: * “ Oh, it’s a lovely war. What do we care for eggs and ham? When we have plum and apple jam. Quick march, right turn.

What do we do with the money we earn? Oh, oh, oh, it’s a lovely war. ” *

Foreshadowing: Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: There are 700 hundred soldiers going to a city called Bethune, they march their way there singing songs of war: Oh, madam, have you a daughter fine, parley voo. Oh, madam, have you a daughter fine, parley voo. Oh, madam, have you a daughter fine, Fit for a soldier up the line, Hincky, dincky, parley voo. And then the answer:

Oh, yes, I have a daughter fine, Fit for a soldier up the line, Hincky, dincky, parley voo. So the little black bastard he grew and he grew, parley voo. The little black bastard he grew and he grew, parley voo. The little black bastard he grew and he grew, And he learned to love the ladies too, Hincky, dincky, parley voo. And a word for the generals: Oh, the generals have a bloody good time Fifty miles behind the line. Hincky, dincky, parley voo. Left, right, left, right, roar the dirty marching songs: Oh, wash me in the water That you washed your dirty daughter, And I shall be whiter

Than the whitewash on the wall . . . Anderson reacts upset towards the soldiers because of the song being dirty: “ Suppose we were bombed or something. Imagine them going to meet their God with a dirty marching song on their lips! ” But they ignore him and continue singing away:

Mad’mselle from Armentieres, parley voo. Oh, mad’mselle from Armentieres, parley voo. Mad’mselle from Armentieres, Hadn’t been ---ed for forty years.

Hincky, dincky, parley voo. My reaction to the song that the soldiers sing marching to Bethune was that it is a very clever song and obviously a war song.

The line “ Oh, the generals have a bloody good time. Fifty miles behind the line. Hincky, dincky, parley voo” I thought was the best line because it’s true and clever, the Generals do have a good time because they are around about 50 feet away from the line and much safer than everyone else.

Chapter 8 Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: *

Narrator arrives at London and hails a cab to a hotel, as it is his leave. *

Narrator meets a girl named Gladys, he spends hours drinking and talking with her. Narrator and Gladys go to the theater to see a play about war. This doesn’t please the narrator as the play is making people laugh at the men in war. * Narrator asks Gladys to spend his ten days leave with her, she accepts.

She feeds him, gives him a place to stay, takes him places etc. * Narrator meets a man on his last night of leave, who asks to have tea with him and asks him many questions about the war. * Narrator’s last day on leave, he has to go to Waterloo station to return back to war. Him and Gladys both get emotional saying goodbye, and have trouble leaving.

What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of Gladys is that she is very friendly to soldiers of the war and that she will probably sleep with anyone that asked her too. No my interpretation doesn’t really change because

throughout his chapter Gladys brings up to the Narrator about other soldiers she's been with in the past.

Gladys and the Narrator, for ten days together they become very close and obviously really love being together. Why they get along so well I think is because Gladys provides Narrator with everything he needs without question and is always there for him. Gladys: "Happy?" Her body makes a friendly, conscious movement. It is one of the many ways that lovers speak without words. Narrator: "Yes," I say in a whisper. A tear comes to life and rolls down my face. She puts her hands to my eyes and wipes them. Gladys: "Then what are you crying about?"

I do not answer. Gladys: "You won't be cross if I tell you something?" I shake my head. Gladys: "Promise?" Narrator: "I promise." Gladys: "I always feel sad when the boys cry in my bed. It makes me feel that it is my fault in some way." Silence. Then: Gladys: "You're not angry because I have mentioned the other ones?" I shake my head. Language and structural elements characteristic of Harrison's style. This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices:

Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: Narrator: "Well, I don't mind. I am a criminal. Did I ever tell you that I committed murder?" She looks up with a jerk. Her eyes look at me with suspicion. Narrator: "It was some time ago. I came into a place where an enemy of mine was and I stabbed him and ran off," I explain. Her eyes are

wide open. She is horrified. She does not speak. I laugh and relate that the murder took place in a trench and that my enemy wore a pot-shaped helmet.

Her face glows with a smile. Gladys: “ You silly boy. I thought you had really murdered someone. ” My reaction to this was so surprised, how you could not see that as a murder, just because it is war or someone that isn't on your side doesn't make it alright to kill people. No matter who they are, no one deserves to have their life taken off of them. The way Gladys reacted to the Narrator killing someone was scared, but when she found out it was a soldier of the other side she didn't see it as murder anymore. Chapter 9

Over The Top Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: *

- * Back at the front, finds the battalion a few miles behind the reserve lines. *
- * New unused recruits join the battalion. *
- * They march all night, the road is jammed with clanging artillery, there is a steady stream going their way. *
- * They see white lights shooting above the horizon; they are getting closer to the line. *
- * Narrator meets a French Canadian recruit named Renaud. Up ahead of the battalion a bombardment is going on, a road is being shelled with overhead shrapnel. *
- * In the front line, they are to go over the top at five. The enemy is hammering at their line with heavy artillery. *
- * The German line soon becomes alight with red shell bursts, the bombardment swells and seethes, they are smashing the Germans lines and batteries, and their reply is weak. *
- * Fry, Broadbent, Ander, Renaud and the Narrator are all in the bay together. *
- * It is time to go over the top; they clamber up the ladder and continue out onto the field. They advance about a 100 yards, there is no enemy fire. *
- * They reach the German front line, the trenches are

almost flattened. * They go into the woods, keeping an eye out for snipers. * Broadbent shoots into moving branches and out falls a sniper who pleads for pity. Broadbent doesn't hesitate to stab him with his bayonet. * Machine guns hammer at them as they run through mud, back to their trenches. * They bail water out of their trenches, repair parapets, one hour until the German's cross the field. * The German's run slowly across the muddy field towards them. * Fry is injured, he cannot move his body. They are 100 yards away, German artillery begins to hammer their trench, they now have range, caving in their trench and hurling hand grenades. * A German soldier attacks the boys with a flamethrower; Renaud is hit with the flamethrower. * Broadbent shoots Renaud to put him out of his misery. * Fry goes to jump over the parapets but Captain Clark tries to stop him, Fry doesn't obey him and shoots him in the back. * They jump over the parapets and start to run to the rear. * A shell lands in front of them, Fry's legs from knees down are torn from under him, they have to leave him behind. They find an old trench where an officer calls them in. * The officer calls the roll; Broadbent and the Narrator are the only survivors of their section. Anderson got lost somewhere in the woods. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of the French Canadian recruit Renaud was that he is a very clingy and frightened young man.

My interpretation of him doesn't change because he attaches himself to the Narrator and follows him wherever he goes after catching the train back from

leave. The Narrator gets along pretty well with Renaud, but learns little about him as he dies later in this chapter. They get along well I think because Renaud is frightened and The Narrator knows how he feels being newly recruited into war and how frightening it is. Quotations: Renaud, an undersized French Canadian recruit, marches by my side. He came up on the train with me when I returned from leave and has attached himself to me.

He complains that he has a pain in his side. It is a miracle how he can stagger along under his load. I do not know how he ever passed the doctor.

Language and structural elements characteristic of Harrison's style. This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: This chapter is very powerful and although the language is quite graphic and intense it also gives the reader a feeling of sympathy towards the soldiers. The story being told through the narrator's eyes makes it as if it's happening in front of the reader, like a film.

Harrison creates a barren landscape, destroyed by war, and the characters inhabit this wasteland. Metaphors and Similes: * " From behind skeletons of houses the mouths of the guns shoot tongues of red flame into the night. "

Foreshadowing: * ' We have been told that we are going over the top in a few days. There are no fatigues. We wait and sleep. ' * ' In the front line. It is midnight. We are to go over at five. ' Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: Chapter 10

Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * They are far from the line, starting to march somewhere. * After marching for hours they come to a halt in a village. * Broadbent and narrator are put together in a real house, which is occupied by a woman, her husband and two young women who look after them and help their wounds. * Recruits come up from the base. The battalion is being filled up. New officers are assigned to them. * Broadbent is made a sergeant and the Narrator is given two chevrons. After more than a month at the village the order comes in that it's time to move on. * They say their farewells to the people of the village and set off towards the line. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of Broadbent and the Narrator is that they grow much closer in this chapter; after finding out that they were the only survivors of their section they march to a little village.

They are quartered together in a real house for a month were they decide to stick together and learn that they have many things in common. Broadbent: " You know what a corporal is? " Narrator: " What? " Broadbent: " A batman for the privates. You get hell from the officers and no rest from your men. " There are new faces on all sides of us. Broadbent and I stick together. We have many things in common . . . Language and structural elements characteristic of Harrison's' style. This would include any foreshadowing, use

of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices:

Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: I was astonished when Broadbent and the Narrator were put into a real home with a family. I wasn't aware that soldiers in war were able to do that, I thought it was brilliant that there are people out there that are willing to take tired and sore soldiers into their home and take care of them. The woman who owned the house took good care of the narrator's wounded foot, cleaning it and bandaging it up.

The narrator felt safe with the woman as he saw her as a mother figure to him and other soldiers. Chapter 11 Arras Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * April, 1918. They are in reserves on a quiet front up north close to the Belgian border. * The enemy is close to Paris, they hear artillery thunder to the South. * That night they march towards the rear * The commander of the division tells the soldiers that the commander-in-chief has chosen the Canadian corps to act as shock troops to break the German offensive. They start towards south in the Lorries. * To the left, up towards the line a mile or two away, they can see an ammunition dump blowing itself up in sporadic explosions. * The Lorries eventually come in a stop in a deserted village, there is no food anywhere, and they are assigned to their billets. * Next morning they start back up north again, not knowing why and still without food. * The Lorries come to a halt; they get off and march towards the line. * As they march they don't see any form of life, there are

hotels, churches, stores, wine shops but not a single soul in sight other than the troops. They are in the city of Arras, a large city of northern France. * The Germans dropped a few long-range shells into the city of Arras a few days ago, and everyone from the city fled. * The troops throw rocks through the shop windows desperate to get their hands on food and cigarettes. Without discipline troops bag themselves up with food, drink and cigarettes. * Over the south side of the town a red glow colors the sky due to troops burning some of the empty houses. * Drunken troops lay asleep in gutter, the streets are bedlams. * Shells begin to scream into the city, bodies begin to fill the streets of Arras. Broadbent and the Narrator find a deep cellar where they hide from the bombardment * News of the looting has spread to Army headquarters and the English Military Police approach the town. * The officers appear, the men are rounded up, companies are reorganized, MPs patrol the streets and their ready to go up the line. * The front is quiet so the troops have nothing to do but lie and talk in their dugouts. * An American battalion comes up; they talk loudly and light cigarettes. * Overhead they hear the sound of planes, then the roar of bombardment, the front lines are being shelled.

What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom? Why or why not? Include some significant quotations that assist with characterisation: My interpretation of the soldiers in this chapter is that they are all very hungry and thirsty because they haven't been getting their daily rations of food. There is no food anywhere for the soldiers,

they search under straw for food and they find moldy bread which they share between each other.

This shows that the soldiers are good mates and are sharing because even when they haven't eaten for days they still manage to share the littlest bit of food they find, and even if its moldy its better than nothing. " Hey, when do we eat? " " How about some grub? " We are told we will get our rations when we arrive at our destination the next morning. Talk becomes mutinous. A voice shouts: " Are we downhearted? " There is a medley of replies: " You're goddamned right; we are. " " T'hell with the war. " " We want grub. "

Language and structural elements characteristic of Harrisons' style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: When the soldiers started throwing stones through shop windows and taking food and cigarettes I thought it was fair enough seeming they hadn't ate in days and were starving, plus the whole town was abandoned because of the Germans.

This changed though as a lot of soldiers were getting drunk and taking things they didn't need like loot. Broadbent and Narrator/soldier stick together and go to many different shops as well as everyone else filling their bags with food, drink and cigarettes. Chapter 12 Vengeance Chart the significant plot details for each section; highlight what you consider to be the turning points in this section of the narrative: * Midsummer 1918 * They are far behind the

lines, been on rest for nearly a month now. * They hear rumors of battles and the idea persists among them that the Germans will win the war. The soldiers adopt a new technique of attack. * The captain reads a report to the soldier that says At Chateau-Thierry the Americans advanced towards the enemy lines and at the first show of resistance, huddled together in groups which offered superb targets for the German artillery. * Discipline becomes more severe for the soldiers and after three years in the line they are finally taught how to salute properly. * It is August and they are marched to a neighboring village occupied by brigade headquarters. * The General tells the soldiers they will be going into action in a few days.

The battle in which they are to go to will be remembered by generations still unborn as the Battle of Llandoverly Castle. * They move closer to the front, marching all night long. * They take refuge in woods right behind the heavy artillery lines, they are to go into action tomorrow morning and take no prisoners. * This is to be the last battle of war and afterwards they are sent to Paris for ten days leave. * The attack begins and there are explosions everywhere. * They reach the front line and it is deserted, the enemy must have anticipated the attack and withdrawn in advance. They reach the second line and still no resistance. * The trenches in the second line are flattened and out of the smoke appear hundreds of unarmed German soldiers. * They shoot at the hundreds of German's until there is only a squirming mass left. They then advance, running away from machine gun fire and hiding in a shell hole. * They get to the top of the ridge and the Germans are sweeping it with machinegun fire. * Narrator/Soldier gets shot in the foot and tries to find water where instead he finds Broadbent in a large shell crater, who is also

injured with a half amputated leg. Narrator/Soldier is on the hospital train heading towards Boulogne. * Narrator/Soldier and all other injured soldiers on the train wait for hours on their stretches waiting to be carried onto the hospital ship. * The Narrator/Soldier talks with a man about The Llandoverly Castle and how the officers should be shot for it because it was bloody murder. * The Narrator/Soldier reminisces war which is shortly cut off by an orderly carrying him up the gangplank. What is your interpretation of the characters during each section? Does this change? Comment on the relationships between the characters; who gets along with whom?

Why or why not? Include some significant quotations that assist with characterization: In this chapter there aren't any new characters introduced, the only character that we really know of in this chapter is the Narrator/Soldier. Although there is a section of the chapter when the brigadier-general is reading out the paper to the soldiers, my interpretation of the brigadier-general is that he seems fairly calm about the Battle of Llandoverly Castle that is meant to go down in a few days and that he is very good at speeches because he knows what he's talking about, my interpretation of the General doesn't change.

General: “. . . and after the Llandoverly Castle was torpedoed, not a helping hand was offered to our wounded comrades . . . no instance of barbarism in the world's history can equal the sinking of this hospital ship . . . think of it, more than three hundred wounded Canadians struggling in the choppy waters of the English Channel . . . ” Language and structural elements characteristic of Harrisons' style.

This would include any foreshadowing, use of evocative imagery such as similes, metaphors, symbols, motifs, other effective narrative devices: Give your reactions to: situations described in the text; the social world of the text; issues raised in the text and the ways the characters react to these issues: Towards the end of chapter 12 the Narrator/Soldier gets shot in the foot, he has to roll into a shell for safety of getting shot again and for the stretcher-bearer to come and take him to safety.

The Narrator is fairly calm about getting shot as it is in the foot and there is a high chance of surviving. He looks at the positive side of getting shot; because he is wounded he will be taken away from the war and be taken care of. It was the last battle of the war and if I was him I would be glad to of gotten shot as well, having your foot shot is better than having your head shot.. And the way the brigadier-general was talking about the battle it seemed pretty full on and that a lot of soldiers would pass away.