

OSKAR SCHINDLER'S REDEMPTION PRESENTED IN THOMAS
KENEALLY'S SCHINDLER'S LIST: A TRANSFORMATION THROUGH
ARISTOTLE'S MIMESIS

A MASTER'S PROJECT

BY

JONATHAN RANTE CARREON

Presented in partial fulfillment of the requirements for the

Master of Arts degree in English

at Srinakharinwirot University

February 2007

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AN ABSTRACT

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The purpose of the study is to analyze Oskar Schindler's personal redemption presented in Thomas Keneally's Schindler's List. Aristotle's Theory of Artistic Mimesis as modified by G.E. Lessing is employed in the analysis to understand how the model Mimesis-Catharsis-Redemption explains character changes in an individual.

The result of the study indicates that the model Mimesis-Catharsis-Redemption could possibly provide an explanation on how a change in character occurs in some individuals. Oskar Schindler in Schindler's List, acting as an onlooker to the sufferings of the Jews, acquires extreme feelings of pity and fear (mimesis) which induce his rational mind to take correct decisions and become virtuous by developing the ability or disposition to face situations with appropriate emotional responses leading to his metamorphosis from a worldly Nazi war profiteer and womanizer to a "changed" man. Interestingly, Oskar Schindler's understanding of human suffering and how he should properly conduct himself expanded his act of personal redemption to the extent of spending all his material resources and tapping all his connections to be a Good Samaritan to more than 1,100 Schindlerjudens without fearing any bad consequences in the end.

การได้บำปของออสการ์ ชินด์เลอร์ ในนวนิยายเรื่อง SCHINDLER'S LIST

ของ โทมัส คีนิลลี: การกลับใจตามแนวทฤษฎี MIMESIS ของอริสโตเติล

บทคัดย่อ

ของ

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เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

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วัตถุประสงค์ของการศึกษานี้เพื่อวิเคราะห์การไถ่บาปของ ออสการ์ ชินด์เลอร์ ที่เสนอในวรรณกรรมเรื่อง Schindler's List ของโทมัส คีนิลลี โดยวิเคราะห์ตามแนวคิดสุนทรียศาสตร์ Mimesis ของ อริสโตเติล อธิบายความโดย จี.อี. เลสซึ่ง ทั้งนี้เพื่อความเข้าใจว่า กระบวนการ Mimesis-Catharsis-Redemption สามารถอธิบายการเปลี่ยนแปลงการกระทำของบุคคลได้อย่างไร

ผลการศึกษาชี้ให้เห็นว่ากระบวนการ Mimesis-Catharsis-Redemption สามารถอธิบายการเปลี่ยนแปลงการกระทำของบุคคลของบางคนได้ ออสการ์ ชินด์เลอร์ ในวรรณกรรมเรื่อง Schindler's List ได้เห็นความทุกข์ทรมานของชาวยิว เกิดความรู้สึกลงสารและกลัวอย่างที่สุด (Mimesis) ความรู้สึกนี้ชักจูงให้ความคิดของเขาซึ่งยึดถือคุณธรรม ตัดสินใจใช้ความสามารถและการกระทำของตน เพชฌัญและแก้ไขสถานการณ์ (Catharsis) ซึ่งนำไปสู่การเปลี่ยนไปอย่างสิ้นเชิงของเขา จากนักฉวยโอกาสจากสงครามนาซีและนักล่าผู้หญิงเป็นคนใหม่ (Redemption) ความเข้าใจในความทุกข์ทรมานของเพื่อนมนุษย์ และจิตสำนึกที่บ่งบอกการกระทำด้านดีของชินเลอร์ โดยการใช้ทุนทรัพย์รวมถึงเครือข่ายความสัมพันธ์ทั้งหมดที่มี เพื่อช่วยเหลือชาวยิวของชินด์เลอร์ (Schindlerjudens) กว่า 1,100 คน โดยไม่เกรงกลัวผลร้ายที่จะตามมาในภายหลัง ทำให้เขาได้รับผลย้อนกลับเป็นการเยียวยาตนเอง

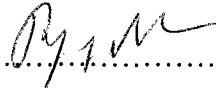
The Master's Project Advisor and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts degree in English of Srinakharinwirot University.

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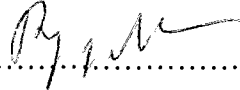

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CHAPTER I

INTRODUCTION

Rationale

Dehumanization is a process by which members of a group of people assert the "inferiority" of another group through subtle or overt acts or statements, which may be directed by an organization (such as a state) or may be the composite of individual sentiments and actions, as with some types of racism. Probably the best-known example of dehumanization, born out of the atrocities of the Nazi regime, is the *Holocaust*. In his book Society, State and Nation in Twentieth-Century Europe, Roderick Philips defines the Holocaust as the systematic killing of millions of women, men, and children belonging to groups considered by the Nazis as racial, social, or political threats to the German government (304). The core of the Holocaust was a network of concentration camps, where the internment of people with undesirable behaviors, creed, nationality, and physical features took place from the first days of Hitler's regime (Dawidowicz 198).

While several biographical books concerning dehumanization have been written, none of them focused on the oppressor. In 1982, Thomas Keneally's Schindler's List, the winner of the L.A. Times Fiction and Booker Prize, and the basis of Steven Spielberg's Oscar-winning film was published. This novel recounts the life 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.

Oskar Schindler was born on the 28th of April 1908, in Zwittau in Czechoslovakia in a home imbued with his parents' deep piety. The nearest neighbors were a Jewish Rabbi family, and the two sons became Oskar Schindler's best friends. The family was one of the richest and most prominent in Zwittau, but as a result of the deep economic depression of the 1930s, the family firm became bankrupt. Now without employment, Schindler joined the Nazi party, as did many others at that time. He saw an opportunity of setting up a business establishment when the Germans invaded Czechoslovakia and Poland. Oskar Schindler quickly got on good terms with the local Gestapo chiefs and enjoyed his life at the beginning of the 1940s. He was recruited by the German Intelligence Agency to collect information about Poles and was highly esteemed for his efforts - a fact that was to play a decisive role later in the war for Oskar Schindler, when he needed all his contacts. He left his wife Emilie in Zwittau and moved to Crakow, where he took over a Jewish family's apartment. Bribes in the shape of money and illegal black market goods flowed copiously from Oskar Schindler and gave him control of a Jewish-owned enameled-goods factory, Deutsch Emailwaren Fabrik, close to the Jewish ghetto, where he principally employed Jewish workers, presumably because they were the cheapest labor. But, slowly, as the brutality of the Nazis accelerated with murder, violence and terror, the seeds of their plan for the total extermination of the Jews dawned on Schindler in all its horror. Oskar Schindler came to see the Jews not only as cheap labor, but also as mothers, fathers, and children, exposed to ruthless slaughter. So, he decided to risk everything in desperate attempts to save more than 1,100 Jews from certain death in the hell of the death camps.

What sustains Schindler's List's appeal to the readers is the author's focus on the possibility of doing virtuous acts in the midst of outrageous evil. Keneally's originality lies in the fact that, instead of putting emphasis on the hardships and survival of the Jews and other Holocaust victims alone, he explores the possibility of displaying Oskar Schindler's metamorphosis from a worldly Nazi war profiteer and womanizer to a "changed" man. The changed Oskar Schindler's rational mind dictates his conscience to follow the harder line of showing compassion and respect for human life regardless of nationality, race or creed, instead of the easier act of just turning a blind eye to the sufferings of his workers through the immensity of the Holocaust.

Objectives of the Study

Specifically, this study would like to answer the following research questions:

(a) What factors influenced Oskar Schindler's personal redemption? (b) How does catharsis lead to the transformation of Oskar Schindler? (c) To what extent does catharsis influence Oskar Schindler as an individual in particular and the Schindlerjudens in general?

The focus of the analysis is Oskar Schindler who is the main character in the novel. Aristotle's Theory of Artistic Mimesis is employed in the analysis, particularly the concepts of Tragic Mimesis and Catharsis as modified by G. E. Lessing. The analysis is done by showing how the Theory of Tragic Mimesis leads to Oskar Schindler's catharsis and eventually to his redemption.

Scope of the Study

In order to have a focal area of manageable scope, this study deals only with the analysis of Keneally's Schindler's List employing Aristotle's Theory of Artistic

Mimesis, with a particular emphasis on the concepts of Tragic Mimesis and Catharsis as modified by G. E. Lessing. The highlights include the analysis of the underlying causes of Schindler's sympathetic act to the Jews and how his sympathy to the *Schindlerjudens* relates to his act of redemption, the factors that influenced Oskar Schindler in his virtuous act of redemption, and the extent to which these influential factors helped Oskar Schindler, as an individual in particular, and the *Schindlerjudens* in general.

Significance of the Study

The Holocaust was a milestone in the lives of European Jews and many people have sought a better understanding of it. Thus, the study on how some Jews were saved by their oppressor provides readers with the following benefits:

1. The study is useful for readers, such as students, in understanding Thomas Keneally's Schindler's List and specifically his perception of Oskar Schindler.
2. It could lead to a better appreciation and understanding of not only the remnants of the Holocaust, but also Schindler's virtuous act of redemption. The study serves as a stepping stone in understanding an individual's perception, imagination and motivation in doing virtuous acts which could be applied to today's life.
3. Through mimesis, some readers could find virtuous representations in their own lives, which could be an avenue to doing meritorious acts for their fellow men.
4. Finally, the study could be a guideline for other future studies related to psychological transformation and redemption.

Procedures

The procedures of this study consist of:

1. Studying related literature
 - 1.1 Articles, books and research related to the study of the Aristotle's Mimesis and its concepts and revisions are studied.
 - 1.2 Selected literary works akin to the factors influencing an individual to do an act of redemption in times of misfortune, such as those presented in Thomas Keneally's Schindler's List, are considered.
2. Analyzing the text
 - 2.1 The analysis is based mainly on Aristotle's Theory of Artistic Mimesis with an emphasis on the concepts of Tragic Mimesis and Catharsis as modified by G. E. Lessing.
 - 2.2 The relationship and interconnection between Oskar Schindler, the main character in Keneally's Schindler's List and the Schindlerjudens are explored to bring out the underlying cause of Schindler's sympathy to the Schindlerjudens, and the effect of this sympathy on his own life.
 - 2.3 The various factors influencing Schindler's act of redemption are explained supported by the text in Keneally's Schindler's List.
 - 2.4 The extent to which these influential factors helped Schindler in his act of redemption is explored.
3. Reporting findings

Findings of the study are discussed in an expository manner.
4. Concluding and suggesting for further studies

The conclusion is drawn from the findings. A full attempt is made to generate a conclusion that satisfies the three research questions to the highest degree possible. Finally, suggestions are presented for further studies.

Definition of Terms

Catharsis is a kind of purification asserting that the goal of any tragic exposure is to experience the feelings of pity and fear virtuously, i.e. in accordance with the proper mean between excess and deficiency to pave a way to the birth of moral or noble deeds. This is tantamount to the personal redemption of the concerned individual.

(The) Holocaust refers to the killing by the Nazis of millions of Jews during the Second World War.

Fear is a painful emotion one experiences when one realizes that the one who suffers misfortune is a human being like oneself.

Mimesis is an imitation of human life and human nature as a way of expressing a universal element of humanity.

Pity is a feeling of painful emotion toward another person who suffered undeserved misfortune.

Redemption is a virtuous act of doing something that will improve what other people think of you. It could also be the state of being freed from the power of sin and evil.

Schindlerjudens is a German word used in the novel to refer to Schindler's Jews.

CHAPTER II

REVIEW OF RELATED LITERATURE

The highlights of this chapter include Aristotle's Mimesis, particularly the concepts of tragic mimesis and catharsis and a review of other related research. Admittedly, different concepts and interpretation have been expounded in response to Aristotle's Mimesis. While this study concentrates only on the interpretation of G. E. Lessing, other interpretations are also explored in this chapter. However, this research nourishes no ambition of being able to settle the old controversy regarding the ambiguous interpretation of Aristotle's Mimesis or of determining which of the interpretations of catharsis mentioned best complies with Aristotle's definition of tragedy. The aim is of a rather different and more modest nature: to investigate how an oppressor underwent a metamorphosis, changing both his fate and the fate of some people near him as presented in Keneally's Schindler's List.

Aristotle's Artistic Mimesis

The Johns Hopkins Guide to Literary Theory and Criticism, and Aristotle, Michael Groden (42- 5) and Wheel Wright (291-2), respectively, agree that Aristotle's mimesis describes a process involving the use by different art forms of different means of representation, different manners of communicating to an audience, and different levels of moral and ethical behavior as objects of the artistic representation. They posit further that mimesis is fundamental to our nature as human beings, that human beings are the most imitative of all creatures, the first learning experiences take place through mimesis, and that all human beings take pleasure in mimesis. All forms of mimesis, however, including tragedy and comedy, come into

existence because of a fundamental intellectual impulse felt by all human beings. In brief, mimesis is considered to be representing the human emotions in new ways and thus representing to the onlooker, listener or reader the inherent nature of these emotions and the psychological truth of the work of art. Mimesis is thus thought to be a means of perceiving the emotions of the characters on stage or in a book; or the truth of the figures as they appear in sculpture or in painting; or the emotions as they are being configured in music, and of their being recognized by the onlooker as part of their human condition. However, only tragic mimesis and catharsis will be reviewed since they are the most significant matters in the analysis of the pity and fear felt by Oskar Schindler, which in turn are instrumental in his own transformation and in the redemption of the Jews.

Aristotle argued that literature is more interesting as a means of learning than history, because history deals with specific facts that have happened, and which are contingent, whereas literature, although sometimes based on history, deals with events that could have taken place, or ought to have taken place. This school of thought paved the way to the birth of tragic mimesis. In Aristotle, Wheel Wright defines tragic mimesis as the evocation and representation of emotions such as pity and fear. He vividly defines pity as the painful emotion someone feels toward another person who suffered undeserved misfortune, and fear as the painful emotion someone feels when he realizes that the one who suffers misfortune is someone like him (296). Pity and fear arise only when someone who is very much like ourselves, that is, neither unqualifiedly virtuous nor deeply flawed, falls from happiness to misery because of a hamartia or "moral flaw."

To progress further, we need to consider Aristotle's general view of emotions. Plato tended to regard them as merely irrational, but Aristotle considered them an

important factor in taking correct decisions and forming good character. In his Nicomachean Ethics, Aristotle argues that we should feel the correct emotion towards the right object, at the right time to the proper degree and so forth. There are things about which it is right to feel, for example, anger, pity or terror; such correct emotional reactions as proper compassion, justified anger and the right degree of courage can and should affect decision or moral choice (III 7.1115b 11-20). It is important to feel the emotions lightly. For example, if we feel too much fear, we are a coward, but if we feel too little we are foolhardy; only if we feel fear to the correct extent, no more no less, are we courageous. Such correct reactions attain the mean between the extremes. In Aristotle's view, this is where virtue lies, e.g. courage is the virtue lying at the mid-point between the extremes, namely cowardice and foolhardiness, which are both errors relative to it.

Furthermore, Aristotle considered it important that there be a certain distance between the work of art on one hand and life on the other. Without this distance, tragedy could not give rise to catharsis since knowledge and consolation can be drawn from tragedies only because they do not happen to us. However, it is equally important that the scene causes the audience to identify with the characters and the events in the scenes, and unless this identification occurs, it does not touch us, as an audience. In short, catharsis can only be achieved if we see something that is both recognizable and distant.

In Chapter 6 of Poetics, Aristotle argues that tragic events, by arousing the feelings of pity and fear, provide some sort of therapeutic effect upon the audience's mental health, giving a pleasurable sense of relief (1449 b 27). A concrete example is the tragedy of Oedipus the King, which seems to be Aristotle's paradigm of a tragedy. It arouses the reader's pity for Oedipus' misfortunes at the hands of fate and

the reader's fear that fate could deal him a similar devastating blow. Unfortunately, Aristotle failed to elaborate further the meaning of this therapeutic effect. As a result, at least six distinguishable different groups of interpretations developed: medical interpretations and interpretations of catharsis as a natural process of discharge/release or outlet of emotions, catharsis conceived of as emotional and intellectual clarification, catharsis conceived of as the experience of emotional relief, aesthetic interpretations or interpretations of a dramatic or structural nature, complex or 'holistic' interpretations of catharsis, and finally moral interpretations which includes interpretations of catharsis as an education of the emotions. While the other interpretations are interesting and have valid grounds for argument, only the first one involving educative moral interpretations is explored and employed in the analysis of Keneally's Schindler's List as it jives best to the title of this research.

Educative and moral interpretations of tragic catharsis

As early as the age of neo-classicism, educative and moral interpretations of catharsis played a pivotal role in the still ongoing discussion on Aristotle's definition of tragedy. A very influential, but somewhat crude variant of this view, briefly paraphrased by Stephen Halliwell, insists on a direct link between tragic catharsis and ethical teaching:

...tragedy teaches the audience by example – or counter-example – to curb its own emotions and the faults which they may cause: We learn through *catharsis* to avoid passions which can lead to suffering and tragedy (350-351).

G.E. Lessing, on the other hand, as commented on by Jacob Bernays, posits a more detailed and elegant version on the interpretation of tragic catharsis. In his Hamburg Dramaturgy, Lessing states that by tragic catharsis Aristotle simply meant the "metamorphosis" of strong emotions into virtue:

Since, to be brief, this purification consists in nothing other than the metamorphosis of the passions into virtues, and since according to our philosopher every virtue stands between two extremes, it follows that tragedy, if it is to change our pity into virtue, must be capable of purifying us of both extremes of pity; and the same is true of fear (380).

Bernays' blunt comment to this interpretation is that it turns tragedy into a "moral house of correction which must have a remedy for every illegitimate display of pity and fear" (155). On the contrary, Halliwell, perceives that Lessing's interpretation is "close to the truth", which is parallel to the role in Aristotle's moral theory (313).

Readers of the Nicomachean Ethics agree that its author attributed to the emotions a particularly important role in moral education and building of good character. In Nicomachean Ethics III.7, for example, Aristotle argues that man may learn to take correct decisions and become good by developing the ability or disposition to face situations with the appropriate emotional response. This emotional response, according to Aristotle, always represents the reaction situated in the middle between two extremes. A man who learns this may thus use his emotional responses to situations that occur as guidance in arriving at the good and right decisions. Thereby, he brings himself "nearer to the mean, where virtue lies", and by so doing, he becomes virtuous in character (Janko xviii).

A sophisticated view among representatives of a moral interpretation of tragic catharsis is that Aristotle considered tragedy to be particularly well suited for educating the emotions and for building character. This offers a way we can learn to know and develop the appropriate emotional responses without having to undergo ourselves, in reality, the dramatic situations represented in a play. One could conceive the function and role of tragic catharsis in character-building process as follows:

By representing pitiable, terrifying and other painful events, tragedy arouses pity, terror and other painful emotions in the audience, for each according to

his own emotional capacity, and so stimulates these emotions as to relieve them by giving them moderate and harmless exercise, thereby bringing the audience nearer to the mean in their emotional responses, and so nearer to virtue in their characters; and with this relief comes pleasure (Janko xx).

This point of view represents one prominent version of the notion that tragic catharsis provides moral training through an education of the emotions. In his book Katharsis, Jonathan Lear observes that the strength of this interpretation and cognate interpretations advanced is due, partly, to their neat compatibility with Aristotle's theory of emotions, and partly to their ability to account for the peculiar pleasure we derive from a performance of tragedy (318-319).

In short, G. E. Lessing's interpretation and all other cognates of educative and moral interpretation of tragic catharsis elaborately integrate with Aristotle's goal of tragic catharsis: any tragic exposure is to experience the feelings of pity and fear virtuously, that is, in accordance with the proper level between excess and deficiency. This shows that an individual witnessing a tragic event metamorphoses into a "changed" person by experiencing these emotions in the proper amount, which paves a way to the birth of moral or noble deeds. This study employs the concept of G. E. Lessing to bring forth an understanding of Schindler's psychological transformation that eventually leads to his own and the Schindlerjudens' redemption.

Other Relevant Interpretations of Catharsis

Medical interpretations of 'tragic catharsis'

One of the most medically minded interpretations of tragic catharsis, still vividly debated in the literature, was launched by Jacob Bernays, an uncle by marriage of Sigmund Freud. In an influential essay published in 1857, Bernays

advances the argument that attending a tragic play may have a direct therapeutic effect on the spectator, in the sense that it may clear and alleviate him from build-ups of undesirable emotions of pity and terror. Bernays draws support for his “pathological standpoint” from Politics VIII 7.1342a4-16 (158). In this passage, which is quoted in the preceding note, Aristotle explains the meaning and role of catharsis in relation to pity and terror by making a comparison with the psychological healing process which people are affected by hysterical outbreaks of emotion undergo when cathartic songs are used as therapeutic devices. Bernays takes this comparison to mean that Aristotle conceived of tragic catharsis as a therapeutic device in the treatment of pathological emotions:

Catharsis then becomes a special type of *iatreia*, meaning ‘healing’: ecstasy turns to calm through orgiastic songs as sickness turns to health through medical treatment – not through any treatment, but through one that employs cathartic means to fight off illness. Thus the puzzling piece of *emotional* pathology is explained: we can make sense of it if we compare it with a pathological *bodily* reaction...

...

...*catharsis* is a term transferred from the physical to the emotional sphere, and used of the sort of treatment of an oppressed person which seeks not to alter or to subjugate the oppressive element but to arouse it and draw it out, and thus to achieve some sort of relief for the oppressed (159-160).

The main problem with Bernays’ psychopathological interpretation is that it makes of the ancient Greek theatre a medical theatre, i.e. a forum to which emotionally unbalanced spectators can turn in order to have their build-ups of undesirable emotions of pity and terror aroused and thereby cleared away. Consequently, tragic catharsis emerges as something reserved for emotional lunatics rather than for spectators with a healthy psychê. As observed by Lear:

...the only reason for thinking that catharsis is a cure for a pathological condition is that Aristotle’s primary example of catharsis is a cure for religious ecstasy. However, even if we accept that religious ecstasy is a pathological condition, the idea that catharsis is meant to apply to a pathological condition

can only be sustained by ignoring an important claim which Aristotle makes in the quoted text. Having begun his discussion of catharsis with the example of those who are particularly susceptible to religious frenzy, Aristotle goes on to say that the same thing holds for anyone who is influenced by pity and fear and, more generally, anyone who is emotionally influenced by events. In case there should be any doubt that Aristotle means to include us all under that category, he continues: ‘and a certain catharsis and lightening with pleasure occurs *for everyone*’ (316-317).

Moreover, this psycho-pathological interpretation is also clearly at odds with the statement made shortly after in the Politics according to which the theatre is a forum for everyone, the free and educated as well as the artisans, labourers, and the like (Politics VIII 7.1341a17-21).

Tragic catharsis as emotional and intellectual clarification

One of the first scholars to suggest that tragic catharsis means emotional and intellectual ‘clarification’ was L.A. Post. He explains that catharsis occurs when “tragedy produces its clarifying effect by bringing to bear on the mind imaginary scenes of grief and terror, thus freeing it from preoccupation with similar emotions of its own” (267). Leon Golden, the most outspoken representative of a cognitive interpretation of tragic catharsis, argues that this is the reading that best complies with the general line of argument in the Poetics:

....from Chapter 1 of the Poetics (47a13-16) we know that poetry is a form of *mimesis* [i.e. imitation]; from Chapter 4 (48b4-19) we observe...that the essential pleasure and goal of *mimesis* is a learning experience; in Chapter 9 (51b5-10) this point is confirmed and clarified when we are told that poetry is more philosophical and significant than history because it aims at the expression of universals rather than particulars...in Chapter 14 (53b10-14) we are told that the specific pleasure of tragedy is derived ‘from pity and fear through *mimesis*’ and so we conclude that the goal of tragedy must be an intellectually pleasant learning experience concerned with the phenomenon of pity and fear in human existence; since *catharsis* and its related forms are used by Plato, Epicurus, Philodemus, and other writers in the sense of intellectual clarification, there is full justification for rendering this term in Chapter 6 (49b28) with the intellectual signification that makes it an integral part of the general argument of the *Poetics*’ (45).

One observation made in relation to Golden's interpretation that is worth taking into consideration, whatever one thinks of catharsis as intellectual clarification, is what Donald Keeseey calls the "shiftiness" and "fruitful ambiguity" of the word, in the sense that it seems to be operative on several levels and in relation to different instances (201-202).

Tragic catharsis as emotional relief

Yet, in spite of the "overwhelming advantages" of the above mentioned interpretations, Lear finds that no version of Bernays' medical interpretation and other cognate interpretations stand the test. Lear's own suggestion as to how tragic catharsis should be interpreted is that Aristotle had in mind the special kind of relief a spectator of a play experiences when releasing tragic emotions in a safe environment such as being given the possibility of emotionally experiencing how it is to live through the worst of life situations with intact dignity:

It is this experience of the tragic emotions in an appropriately inappropriate environment which, I think, helps to explain our experience of relief in the theatre. We imaginatively live life to the full, but we risk nothing. The relief is thus not that of 'releasing pent-up emotions' *per se*, it is the relief of 'realising' these emotions in a safe environment (334).

Lear admits, however, that to put the label of 'catharsis' on the kind of relief experienced here does not represent a content-full characterisation of it, and he remains fairly vague when it comes to any further substantiation of its content. In fact, he restricts himself to briefly mentioning certain "consolations" inherently operative in Aristotle's conception of tragedy, such as the rationality of the world of tragic events, the plausibility of its events and the presence of a certain form of error or mistake that makes the fall or misfortune of the tragic hero intelligible (334-335).

Aesthetic, dramatic and structural interpretations of tragic catharsis

This group of interpretations differs from the previous ones in that the notion of tragic catharsis does not primarily relate to the audience of a play, but to the poetic work itself. In other words, tragic catharsis represents a kind of aesthetic ordering of the pitiable and terrible material in the play so that it complies with the end or form of the play (Goldstein 574). Consequently, the kind of pleasure generated from the play is aesthetic pleasure (Keesey 200). The most prominent representative of this line of interpretation, labelled by Halliwell ‘dramatic’ or ‘structural’ instead of ‘aesthetic’ (356), is G.F. Else. Else conceives of catharsis as a kind of purification of the tragic act, “by the demonstration that its motive was not morally repellent (439). This sort of catharsis, Else continues, is accomplished “by the whole structure of the drama, but above all by recognition” (439). In this way, it becomes clear that it is recognition as a structural device “which makes it possible for the hero to prove that he did indeed act through some error and so deserves our pity” (Keesey 200). As observed by Halliwell (356) this shows that even in Else’s theory affective implications cannot be avoided.

Complex or ‘holistic’ interpretations of catharsis

Although Keesey draws attention to the “fruitful ambiguity” and “shiftiness” of the word catharsis in Aristotle’s definition of tragedy (201-202), Laín Entralgo, is the only scholar who has advocated a complex or holistic interpretation of tragic catharsis. He operates with a four-layered structure of tragic catharsis and attempts accordingly to distinguish between four different stages of the state of mind of the tragic spectator. First, Entralgo suggests that in a religious-moral layer:

The interpretation of Aristotelian catharsis must have as its point of departure a fundamental fact: the essentially religious character of Greek tragedy from Thespis to the creations of the last tragic writers (204).

Consequently, the tragic situation around which a play is dramatically organized means that the spectator is faced with a conflict which is not only wrapped in religious drapery evoking religious emotions and memories in the spectator; it also originates from a conflict which is basically religious: the conflict between faithfulness and obedience to the gods and the hero's search for and will to self-determination. "And thus", Laín Entralgo argues, "not only in the tragic emotion of the spectator, in his fear and in his pity, is there an essential religious and moral moment, it is also present in the catharsis of those passions and in the pleasure that necessarily accompanies the latter." The fatal or fortunate outcome of tragedy reorders existence with respect to what is most central and decisive in its structure, namely its relation to divinity (231-232).

The second to the mind of a tragic spectator is the logical stage. It is the stage that gives voice to the spectator's knowledge of what is taking place in the play and at the same time in himself. Entralgo claims that:

Through recognition, the spectator learns to express in an orderly and satisfactory way what is happening on the stage and what is happening in his soul; he passes therefore from inarticulate confusion to articulate knowledge (233).

The third stage in the state of mind of the tragic spectator, and notably the one attributed with most prominence in Aristotle's conception of tragedy, is the pathetic or affective stage:

Tragic catharsis was no doubt the 'purging' or elimination of emotions that did not exist in the soul before the viewing of tragedy, and it occurred when the emotional tension reached its peak. But the impulse unshackling the cathartic process did not come to the spectator 'from below' – from his viscera and his humours I mean to say, even though the tragic state of mind might affect both – but from 'above', from the dianoetic enlightenment elicited by the *logos* of the poem. The words of the tragic poem, insofar as they concerned the beliefs

of the spectator, stirred up and promoted passions; insofar as they were expressive of a terrible, threatening, and surprising fate, the well-composed climax of those words made the emotional tension extremely great; insofar as they determined an enlightening knowledge, they swept confusion out of the soul and induced catharsis. Not only in philosophy; in tragedy as well the *logos* is superior to *êthos* and *pathos* (Entralgo 234).

Láin Entralgo labels the fourth and final distinction necessary to affect the state of mind of the tragic spectator the “somatic or medicinal point of tragic catharsis”. A play does not only make its impression on a spectator’s mind and soul; it raises the hair on his skin and affects his humors as well, in the sense that “the agent of tragic catharsis” such as the word:

...the crisis [admixture or composition] of the spectator to a more balanced and natural, hence more healthy and pleasurable, humouredly and thermal state than the one immediately preceding the cathartic process... (235).

Thus, it becomes obvious that the sort of cleaning or clearing up that tragic catharsis imparts, brings order and enlightenment, and thereby pleasure, to the whole of one’s nature.

Unfortunately, while Aristotle’s Tragic Mimesis and Catharsis seem to be very promising, very limited studies have been undertaken. It is the researcher’s ardent wish, through this research, to motivate readers to pay more attention and be more aware of their immediate environment, which might serve as their secondary experience where they could educate themselves of the moral lessons of life through observation.

Related Research

Jan Helge Solbakk in his research entitled “Catharsis and Moral Therapy II: An Aristotelian Account” as published in the Medicine, Health Care and Philosophy journal, claims that Aristotle’s poetic conception of catharsis may be of help in

enlightening the particular didactic challenges involved when training medical students to cope morally with complex or tragic situations of medical decision-making by reshaping authentic stories of sickness into tragic stories for their didactic potentials (141-142).

It is also noteworthy to take into consideration Bradley Rubridge's research entitled "Catharsis through Admiration: Corneille, *Le Moyne*, and the Social Uses of Emotions." Rubridge explores the tragedy in Pierre Corneille's *Nicomede* (1651) and posits that tragedy in *Nicomede*, by arousing admiration, could possibly produce a more reliable purgation than those achieved through pity and fear. Consequently, a more permanent or a longer-lasting effect of purgation can be elicited in a person whose admiration has been aroused or excited.

CHAPTER III

PITY AND FEAR: THE MAIN FACTORS OF REDEMPTION

This chapter discusses how Oskar Schindler's feelings of pity and fear influenced him to live a life different from the Nazis, which was a strict and strong German political group he joined during World War II. In this period, the Jewish people, through a Nazi perpetrated horror, were victims of a massive slaughter known as the Holocaust. Oskar Schindler, a businessman and an active member of the Nazi Party, who happened to hire the cheap labor of Jewish workers, witnessed the inhuman acts of the Nazis. His witnessing of the Nazi atrocities induced him to feel pity for some Jews and fear for himself. To gain a deeper understanding of how the mechanism works the researcher employs G. E. Lessing's modification of Aristotle's mimesis.

Thomas Keneally depicts Schindler's conversion in an act denouncing his sworn function as a member of the Nazi Party (oppressor) and opting to follow the harder line of supporting some Jews (the Schindlerjudens) instead. Aristotle's tragic mimesis explains how the immensity of the Holocaust, a highly tragic event, arouses Oskar Schindler's (the witness's) pity for the misfortunes of the Jews at the hands of the Nazis as recounted in Thomas Keneally's Schindler's List. Serving as an eye-opener to Schindler is a call from his secretaries informing him of what happened to his office manager as Keneally recounts:

Abraham Bankier, is seen marching out of the ghetto straight to the Prokocim depot. Upon his arrival at the depot, the shocked Schindler noticed for the first time the juxtaposition of humans and cattle cars. Gauging from the age, health, outfit and the physical build of the people he met at the depot and from an invitation for bids for the construction of some crematoria in a camp southeast of Lublin, Schindler was certain that those loaded in cattle cars were meant for destruction. In response, Schindler, beginning from the engine,

moved along the line of more than twenty cattle cars, calling Bankier's name to the faces peering down at him from the open grillwork high above the slats of the cars (123).

In response, Schindler, beginning from the engine, moved along the line of more than twenty cattle cars, calling Bankier's name to the faces peering down at him from the open grillwork high above the slats of the cars (123). Schindler's attempt to save Bankier from being transported to a crematorium serves as an initial step to a metamorphosis of his passion into a virtue. Applying Aristotle's mimesis, one can understand the inherent nature of the onlooker and listener's (Oskar Schindler) emotions. As an onlooker, he was able to perceive the emotions of Bankier being held in the cattle train. Cruelty and injustice and the inability of the other Schindlerjudens to resist the Nazis and fight for their own rights were recognized by Schindler as part of the prevailing excessive human condition, pushing him towards the proper mode of having right value judgment. G. E. Lessing's modification of Aristotle's catharsis explains that each virtue stands between two extremes. For instance, Schindler's witnessing the experience of Bankier and other Jews in the cattle cars bound for Belzec crematorium exposes him to extremes of pity; between these extremes is a virtue. Following Aristotle's first requirement as to what emotion the audience should possess, Schindler learns to develop the correct emotional responses towards the right object or person at the right time and take the correct decisions by responding emotionally to the representation of his exposure or experience, in this case, the right decision to support the innocent Bankier of his own Nazi party. As Aristotle claims, catharsis affects everyone including Schindler, an oppressor since all humans are prone to excess in emotions to some degree.

In another brief but concise narrative, Keneally depicts how Oskar Schindler, while riding a horse with Ingrid on a hill, witnessed the brutality of the Nazis.

The Nazi Secret Service (SS) were using Jews to flog Jews. Families were forcibly separated into two lines – the adolescent to middle-aged parents in the first static line and the children and old members in the second line, where members were regularly marched away in segments around the corner of the street and then out of sight (128).

Similarly, in another incident, Keneally portrays Oskar Schindler watching the SS men rampage through fetid apartments with their Doberman pinschers and shooting the Jews, who emerge flying out over the gutters at an impact of the bullets, with their blood gushing into the drains.

Schindler felt an intolerable fear for them, a terror in his own blood which loosened his thighs from the saddle and threatened to unhorse him. He looked at Ingrid... He could hear her exclaiming and begging beside him (129).

Both of these incidents produce a booster effect to the already morally-sensitized feelings of Schindler. As G.E. Lessing interprets, cathartic stages are homeopathic; both work on the emotions by arousing the emotions, just as we treat a fever by piling on blankets. Thus, through his moderate but regular exposure to extremes of passion, Schindler is able to educate himself of what is morally upright and embrace that goodness permanently. Moreover, these scenes strongly adhere to Aristotle's second requirement for tragic mimesis to proceed, which is distance between the audience and the tragic event. From the hill, Schindler is able to observe a model scene of inhuman acts and able to compare it with the serenity of the other parts of the area like the hill where he is. This dichotomy shows him that in between lies virtue.

The most catastrophic of the events portrayed by Keneally is when Schindler sees a child in scarlet witnessing the atrocities of the Nazis. The first is the shooting of a woman in the neck while the child in scarlet is watching. Another event is when an

SS officer jams a boot down on the head of a whimpering boy and shoots him while the child in scarlet looks on (129-130). Keneally describing the physical reaction of Schindler to these heinous events writes, “Schindler slipped from his horse, tripped and found himself on his knees hugging the trunk of a pine tree...throwing up his excellent breakfast...” (130).

Not only do the abovementioned events reinforce Aristotle’s first two requirements, but also they substantiate the third requirement of the spectator’s identification with the characters and the events in the scenes. Watching the events, Schindler reminisces about his younger days. As Keneally writes while referring to Rabbi Kantor’s two sons and the Schindler children (which include Oskar Schindler himself) at play:

These crew-cut German-speaking prodigies raced in knee pants around the summer gardens. Chasing the Schindler children and being chased....Geiger, Graetz and Lazarus flash in and out among the yew hedges.... lead enlightened lives, and greeted by German neighbors (34).

Contrary to the scene Schindler saw from the top of the hill, children should be enjoying their play time with their friends. Their innocence prompted Schindler’s feeling of pity towards them. He felt pity to the correct extent and to the right persons, which made him courageous. Keneally epitomizes Schindler’s metamorphosis that:

He...shut away for a time, finding the news too heavy to share with the day shift. Much later, in terms uncharacteristic of jovial Herr Schindler..., in terms, that is which showed – behind the playboy façade – an implacable judge; Oskar would lay weight on this day. 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 (133).

At this stage, Schindler has completely metamorphosed into a virtuous man regardless of his nationality, creed and associations after retorting that he would do everything he could to defeat the existing system of the Nazis. This culminates in his total saturation in virtue as a result of his exposure to extremes of emotions, to which

he reacts with moderation and calmness, thereby bringing him nearer to right level. Thus, Schindler's frequent exposure to the tragic experience of the Schindlerjudens provides him with a strong foundation and a rational scale to delineate good from evil. Undoubtedly, and as Aristotle and G. E. Lessing strongly posit, tragic mimesis plays an indispensable role in molding the right character in a person.

In summary, exploring Keneally's Schindler's List and linking it to Aristotle's Mimesis as modified by G. E. Lessing, it can be observed that there are important factors that helped Oskar Schindler in taking correct decisions that eventually help him acquire a noble character. Aristotle reiterates that in building a good character, one should develop a settled disposition to feel emotion correctly since this leads one to have sound decisions. In Aristotle's moral theory, a person becomes good by habitually doing good, so too by feeling emotion appropriately (towards the right object, at the right time, etc.), one becomes habituated to having the right emotional responses, those emotional responses which attain the mean between the extremes; these help one to take the correct decisions, so that he comes nearer to the mean, where virtue lies, and becomes virtuous in character. Oskar Schindler satisfies all the components of the first factor. Second, Schindler is able to feel the emotions lightly. He did not feel too much fear, avoiding being tagged as a coward, and he did not feel too little to be foolhardy. On the contrary, he felt fear to the appropriate extent, which made him courageous. Such appropriate reactions allow him to attain the proper level between the extremes of emotions. In Aristotle's view, this is where virtue lies. For instance, courage is the virtue lying at the mid-point between the extremes, namely cowardice and foolhardiness, which are both errors relative to it. Third, since catharsis could give rise only to knowledge and consolation drawn from tragedies that did not happen to the spectator, the criterion "distance" was observed by Schindler as he

watched the heinous crimes from the top of the hill. Finally, Schindler's identification with the young characters touched him and showed him the vague dichotomy between when he was a young boy playing with the Kantor's children and the Holocaust children portrayed in the novel.

How does catharsis lead to the virtuous act of personal redemption of Oskar Schindler and to what extent catharsis influences him as an individual in particular and the Schindlerjudens in general?

As a metamorphosed individual, in Chapter 35, Keneally accounts that Schindler denounces evil acts and decries inhuman activities of the Nazis by not supporting their armament production, though his company is concerned in producing war armaments. Keneally portrays that:

The Brinnlitz items always failed quality control. Oskar would show the complaining letters to Stern, to finder, to Pemper or to Garde. He would laugh uproariously, as if the men writing the reprimands were comic-opera bureaucrats (342).

A similar event was on Oskar Schindler's thirty-seventh birthday when he received a telegram from the armament assembly plant near Brno. Keneally depicts as follows:

It said that Oskar's antitank shells were so badly produced that they failed all quality control tests. They were imprecisely calibrated, and because they have not been tempered at the right heat, they split under testing. Oskar was ecstatic at this telegram, pushing it toward Stern and Pemper, making them read it... It's the best birthday present I could have got because I know now that no poor bastard has been killed by my product (342).

Schindler exhausted his resources for palm-greasing to camouflage his faulty armament factory and to bribe the Nazis to prevent Schindlerjudens from being executed. However, whatever strategy Oskar, together with the Schindlerjudens, employed to pass the several months of armaments inspection is below his ability to fully distinguish good from evil and his firm decision to condemn unrighteous acts. He undoubtedly expressed his love for humanity by doing his best to stop the killing

of the innocent through manufactured armaments. In doing so, he was able to acquire virtues leading to his own personal transformation.

It is also noteworthy that Schindler's personal transformation and ability to make the right choice between good and bad enable him to give sound pieces of advice "for unconditional order and discipline to avoid panic" (369), avoidance of any form of robbery and plunder, denouncing individual acts of revenge and terror, and rebuking any form of local vengeance (379). When he was warranted to testify, he was a scrupulous witness and did not hesitate to tell the truth to the tribunal (395). It is vivid that Oskar Schindler's personal redemption taught and motivated him to live a virtuous kind of life unaffected by the threats and dangers of the society.

In recapitulation, Oskar Schindler's metamorphosis to a virtuous man underwent a rigid process: tragic mimesis – catharsis – redemption. With tragic mimesis come three criteria: being spectator (onlooker), distance between the tragic event and the audience and the spectator's identification with the characters. First, acting as a spectator (onlooker) to the heinous crimes committed by the Nazi Germans to the Schindlerjudens opened the eyes of Oskar Schindler to the truth that his very own group of people was an oppressor inducing him to feel extreme emotions of pity and fear for the Schindlerjudens. Being an onlooker is further enhanced by the criterion distance. From the hill to the place where the SS men rampage through fetid apartments gave Oskar Schindler a bird's-eye-view or a panoramic view of his fellow Nazi's atrocities. He was able to recognize and compare the dichotomy between the peaceful area he was staying at that moment and the barbaric and chaotic village where the Schindlerjudens were staying. Finally, Oskar Schindler's personal identification with some characters such as to the child in scarlet strengthened further the extreme representations he encountered in the first two criteria (onlooker and

distance). Watching the child in scarlet and identifying himself with the scene, Oskar Schindler reminisced his younger days when as a boy, he happily played with their young Jewish neighbors. Thus, he was perplexed by the dichotomy he observed with the child in scarlet i.e., while still young, the child in scarlet did not enjoy the freedom of playing with her playmates or with other children in the neighborhood. Rather, she stayed in an area filled with inhuman activities.

Through these three criteria, Oskar Schindler had a better understanding of human nature leading to his catharsis or metamorphosis to a “changed” man. His exposure to the atrocities of the Nazis provides moral training by educating his emotions of what is virtuous and what is not. Consequently, his experience taught him by example or counter-example which helped him curb his own emotions and the faults which they may cause resulting to a person of better moral character or even the performance of noble deeds. Catharsis is clearly manifested on Oskar Schindler when Keneally vividly quotes Oskar Schindler saying, “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 (133).” Oskar Schindler, upon fully understanding human nature and suffering, changed attitude and heed towards a meritorious life leading to his own personal redemption or his metamorphosis from earthly activities to noble deeds. This is easily noticeable in the end of the novel as Oskar Schindler gives pieces of advice to the Schindlerjudens to advocate unconditional order and discipline to avoid panic (369), avoidance of any form of robbery and plunder, denouncing individual acts of revenge and terror, and rebuking any form of local vengeance (379) and when he was warranted to testify, he was a scrupulous witness and did not hesitate to tell the truth to the tribunal (395).

Interestingly, Oskar Schindler's understanding of human suffering and how he should conduct himself expanded his act of redemption to the extent of spending all his material resources and tapping all his connections to be a Good Samaritan to more than 1,100 Schindlerjudens without fearing any bad consequences in the end. In recognition of his magnanimous act, he was declared a Righteous Person, a title of peculiar Israeli honor based on an ancient tribal assumption that in the mass of Gentiles, the God of Israel would always provide a leavening of just men (394).

CHAPTER IV

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

The word *redemptio* is the Latin Vulgate rendering of Hebrew *kopher* and Greek *lytron* which, in the Old Testament means generally a ransom-price. In the New Testament, it is the classic term designating the "great price" (1 Corinthians 6:20) which the Redeemer paid for our liberation. Redemption presupposes the original elevation of man to a supernatural state and his downfall from it through sin. In The Catholic Encyclopedia, redemption refers to the restoration of man from the bondage of sin to the liberty of the children of God through the satisfactions and merits of Christ. In this study, a working definition of redemption is provided by the Longman Dictionary of Contemporary English. It states that redemption is a vague word that encompasses a process of healing or transformation from suffering or sin to wholeness (1375).

A good example is the personal redemption presented in Keneally's Schindler's List. Employing Aristotle's Theory of Tragic Mimesis (which includes catharsis) as modified by G. E. Lessing, one can easily understand the concept beyond Oskar Schindler's transformation from a well-known business profiteer and womanizer into a virtuous man. Most especially, the core of Schindler's redemption is his transformation into a changed man after his regular exposure to extreme emotions such as pity, fear, anger and others through the Holocaust perpetuated by the Nazi party.

Beyond Oskar Schindler's redemption are indispensable criteria that catalyzed his character formation: a settled disposition and the ability to feel emotions lightly. The former deals with emotional feelings appropriate towards the right object, at the

right time, and having habitual, appropriate emotional responses. Those emotional responses which attain the mean between the extremes help one to take the correct decisions. The latter explores the second factor which is “feeling emotions lightly.” For example, he did not feel too much fear, avoiding being tagged as a coward, and he did not feel too little to be foolhardy. The above factors coupled with different criteria: being spectator (onlooker), distance between the tragic event and the audience and the spectator’s identification with the characters are instrumental to Oskar Schindler’s understanding of human nature and suffering leading to his personal redemption.

The issue of personal redemption is of paramount importance most especially in today’s world where crime is rampant. Moreover, exposing oneself to tragic events as spectator not only provides the advantage of being transformed to a virtuous person without actually engaging oneself in the tragedy, but it can also serve as an accessible way of humanizing our environment, i.e. involving people in contemplating various inhuman activities and promoting the level of awareness.

Suggestions for Further Studies

Though an attempt was made to make this study complete, more interesting issues relevant to the title of the research evolve. Listed below are some that are noteworthy for further study.

1. Redemption presented in Thai novels and short stories should be studied.
2. Since the interpretations of catharsis overlap to some degree, an attempt should be made to combine them in analyzing a literary piece.

3. There should be a further study to find out if Aristotle's Tragic Mimesis is applicable and effective in a third hand experience, such as reading books, watching movies, listening to the radio, and the like.
4. Other works of Thomas Keneally should be studied and analyzed to understand his motives and ideas in assigning the oppressor as the hero of the novel.
5. An in-depth analysis of Thomas Keneally's Schindler's List should be done to explore the possibility of some Jews learning from the meritorious acts of Schindler to his Jewish brothers and sisters.

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APPENDICES

APPENDIX A

SCHINDLER'S LIST TIMELINE

April 28, 1908 - Oskar Schindler is born in Zwittau, an industrial city in Moravia, a province of the Austro-Hungarian Empire. Moravia nestles between Bohemia in the north and Slovakia in the south. The region is also known as the Sudetenland.

August 1, 1914 - The First World War begins. Austria-Hungary joins with Germany to fight France, Britain, Italy and (in 1917) the United States.

November 11, 1918 - First World War ends with collapse of three empires: Russia, Germany, and Austria-Hungary. Moravia, which included Schindler's hometown of Zwittau, is detached from Austria and annexed by the new republic of Czechoslovakia. As a result of the war, several million Sudeten Germans find themselves a minority people in the new Czechoslovak state. Schindler is ten years old. Schindler attends German-language school--gymnasium-- in Zwittau. Among his classmates and playmates are two Jewish boys, sons of the local rabbi.

1920's - Schindler works as salesman for his father's farm-machinery factory.

May, 1928 - Schindler races motorcycle, a Moto-Guzzi, in high class competition.

In this year, Schindler marries Emilie. His father disapproves of the marriage, and apparently Schindler leaves his job working as a salesman as a result of a tiff. He becomes a salesman for Morovia Eklectric and travels to Poland on business.

January 30, 1933 -Hitler is appointed Reichschancellor in Germany.

1935 -Schindler family factory goes bankrupt. Oskar's parents separate. Schindler joins the pro-Nazi Henlein party in Czechoslovakia.

September 29, 1938 - Hitler meets British Prime Minister Chamberlain and French Premier Daladier in Munich, Germany. The western leaders step back before Hitler's threats of war and force the Czechoslovak government, an ally, to cede the Sudetenland to Nazi Germany. The Jews and Czechs of the Sudetenland are summarily expelled and their property confiscated. They flee to Prague and to the regions of the rump Czech state not yet occupied by the Nazis. That would come six months later.

Autumn 1938 -Schindler joins German military intelligence, Abwehr, under Admiral Canaris. As a salesman, Schindler travels to southern Poland and reports to Abwehr regarding points of military importance in Poland. His affiliation with Abwehr excuses Schindler from military service.

November 9, 1938 - Kristallnacht, The Night of Broken Glass. Throughout the Greater German Reich (Germany, Austria, and the Sudetenland), Nazi storm troopers smash and burn Jewish shops and synagogues. The glass littering the street in the aftermath gave the event its name: The Night of Broken Glass. Tens of thousands of Jewish men are arrested and sent to the concentration camp, Buchenwald.

March 15, 1939 - German troops occupy the rump state of Czechoslovakia and enter Prague to the gloom of the populace. Slovakia becomes a cooperative satellite of the Nazis. The Czech lands of Bohemia and Moravia are absorbed into the Reich and named the Reichsprotectorate of Bohemia and Moravia.

September 1, 1939 -German troops attack Poland. Three and a half million Jews live in Poland. The southern Polish city of Krakow, the ancient seat of Polish kings, is occupied on September 6, 1939. Oskar Schindler arrives shortly thereafter.

October 12, 1939 - The Nazis establish Krakow as the seat of their General Government of occupied Poland. Hans Frank, Hitler's lawyer, is designated

Reichsfuehrer of Nazi-occupied Poland. He orders the "voluntary" departure of all but "work-essential" Jews from Krakow. After several months, the Germans take matters into their own hands and expell 32,000 Jews to Warsaw, Lodz, other Polish cities, and the nearby countryside. Schindler makes initial contact with Itzhak Stern.

December 3, 1939 - Schindler informs Stern of an impending SS raid in the Jewish ghetto of Kazimierz, a suburb of Krakow. "Tomorrow, it's going to start," he said. "Jozefa and Izaaka Streets are going to know all about it!"

December 4, 1939 - SS Einsatzgruppen descend on Jewish ghetto at Kazimierz, a suburb of Krakow. They terrorize Jews on Jozefa and Izaaka Streets, searching for diamonds and gold and then set fire to the synagogue of Stara Boznica, the oldest in Poland.

January 1940 - Schindler opens Deutsche Emailwaren Fabrik factory at 4 Lipowa Street in Krakow neighborhood of Zablocie.

April - June 1940 - Hitler attacks and conquers Western Europe.

August 1, 1940 - Hans Frank issues deadline for all but "work-essential" Jews to depart Krakow voluntarily. There is a mad scramble as Jews search for "essential" jobs. Through the urging of Stern, Schindler accepts 150 Jews as employees at his factory.

October 1940 - Hans Frank, in a speech, says, "My dear comrades, I would not eliminate all lice and Jews in one year (public amused, he notes in his diary), but in the course of time, and if you help me, this end will be attained."

November 1, 1940 - By this date, 23,000 Jews have been expelled from Krakow.

November 10, 1940 -Nazis issue decree: "All Jews and Jewesses over the age of nine through the General-Government must wear a four inch arm band in white, marked with "the star of Zion" on the right sleeve of their inner and outer clothing."

February 1941 - Two Krakow rabbis, Kornitzer and Rappaport, are sent to Auschwitz and killed for having protested the expulsions from Krakow.

March 20, 1941 - Jewish ghetto established in Krakow in neighborhood of Podgorze. As historian Lucy Dawidowicz has written, "The Krakow ghetto was enclosed within walls in the form of Jewish tombstones, symbols of a terrifyingly literal character."

The Jewish police in the ghetto, the OD (or Ordnungsdienst) is formed.

June 22, 1941 - Hitler attacks the Soviet Union.

End of 1941 - Schindler is arrested by Gestapo for black market activities. He manages to be released by way of his high-ranking friends and bribery.

December 1941 - Hans Frank, in a speech, says, "As far as the Jews are concerned, I want to tell you quite frankly that they must be done away with in one way or another . . . Gentleman, I must ask you to rid yourself of all feelings of pity. We must annihilate the Jews. Difficult to shoot or poison the three and half million Jews in the General-Government, but we shall be able to take measures which will lead, somehow, to their annihilation."

April 28, 1942 - Schindler's thirty-fourth birthday. He kisses a Jewish girl at his birthday party.

April 29, 1942 - Schindler arrested a second time, having been denounced as "a Jew kisser." He again wins his release.

June 1, 1942 - Beginning of first Krakow deportation to Belzec.

June 3, 1942 - Schindler goes to Krakow train station to rescue his office manager, Abraham Bankier, and other workers from deportation to Belzec. (In the film, Itzhak Stern is given the role of the rescued.)

June 4, 1942 - Seven thousand Jews are deported from Krakow ghetto. In the afternoon, Schindler hires two horses and he and his mistress watch the SS's

liquidation of the ghetto from a nearby hill. Schindler becomes fixated on a little Jewish girl dressed in red who stands out from the crowd of Jews being herded to the train.

October 28, 1942 - 2000 Jewish children and 6000 Jewish adults are deported to Belzec death camp.

End of October 1942 - Six Jews killed in forests near Krakow, having been betrayed by local peasants.

Autumn 1942 - Schindler travels to Budapest, Hungary, to inform Jewish leaders there of the extermination campaign going on in Poland. In general, Hungarian leaders do not believe him. It is, says one, "an insult to German dignity."

Forced labor camps established at Plaszow, a suburb of Krakow. Amon Goeth is commandant.

December 22, 1942 - The Jewish Fighting Organization blows up several cafes in the heart of Krakow that are frequented by German officers. They are led by Jewish commander Adolf Liebeskind. "We are fighting for three lines in a history book," he said.

By February 1943, all members of Jewish Fighting Organization in Krakow are arrested or killed.

March 13, 1943 - Final liquidation of Krakow ghetto begins.

March 14, 1943 - Several hundred small children shot in entrance of house, and several hundred old people and sick are killed in street. Two thousand Jews sent to Auschwitz-Birkenau. Children and old people are slaughtered at Jewish hospital. Dr. Zygmunt Fischer is ordered to abandon his patients, but he refuses and is shot with his wife and child. The patients are killed in the wards. Schindler establishes a Jewish sub-camp (a Julag) at his Emalia factory.

Spring 1944 - At Chujowa Gorka forest, Nazis unearth and burn bodies of Jews executed earlier. Jews await deportation to death camp, but Schindler goes to train station and arranges through Goeth for a fire brigade to spray the cattle cars with water.

July 20, 1944 - German officers attempt to assassinate Hitler. The effort fails. Emalia factory ordered dismantled, the prisoners sent to Plaszow. Schindler plays a game of cards with Goeth for Helen Hirsch.

Autumn 1944 - Schindler prepares a "list" of Jews that he argues are "essential" workers and are needed at his new factory in Czechoslovakia.

Schindler establishes factory at Brunnlitz, Czechoslovakia.

September 13, 1944 - Amon Goeth is arrested by the SS and charged with black market activities.

300 Schindlerjuden are sent to Auschwitz-Birkenau instead of to Brunnlitz.

November 1944 - Schindler women are transferred from Auschwitz-Birkenau to Brunnlitz. Schindler greets them, "You're safe now; you're with me."

April 28, 1945 - Schindler's thirty-seventh birthday. (He delivers a speech.)

May 8, 1945 - Schindlerjudens give Schindler gold ring. The gold is extracted from the bridge in a prisoner's mouth and engraved with the inscription: "He who saves a single life saves the entire world." Schindler and his wife, Emilie, both dressed in prison uniforms, flee the Russians in a Mercedes. They are accompanied by eight Schindlerjuden who are there to protect them. A letter, written by the Jews, testifies to Schindler and Emilie's actions.

May 11, 1945 - Brunnlitz camp is liberated by lone Russian officer on a horse.

September 13, 1946 - After a trial, Amon Goeth is hanged in Krakow by Polish authorities. He dies unrepentant.

1949 - Schindler departs Germany for Argentina to try his hand at a nutria factory.

1957 - Schindler's nutria farm goes bankrupt. B'nai B'rith purchases the Schindlers a house in San Vicente, a southern suburb of Buenos Aires.

1958 - Schindler returns to West Germany, leaving his wife and mistress behind. With funding from Joint Distribution Committee and "loans" from a number of Schindler Jews, Schindler establishes a cement company.

1961 - Schindler's cement factory goes bankrupt. Schindlerjudens invite Schindler to Israel. Eichmann's trial is underway.

April 28, 1962 - Schindler is awarded honor Righteous Gentile.

October 9, 1974 - Schindler dies in Frankfurt, West Germany. He is buried at the Latin cemetery on Mount Zion in Jerusalem.

APPENDIX B

THOMAS KENEALLY'S BIOGRAPHY

Born in Sydney in 1935, Thomas Keneally completed his schooling at various schools on the New South Wales north coast before commencing theological studies for the Catholic priesthood. He abandoned this vocation in 1960 and turned to clerical work and school teaching before publication of his first novel in 1964. Since that time he has been a full-time writer with the odd stint as lecturer (1969-70) and writer in residence. Thomas Keneally was awarded the Order of Australia in 1983 for his services to Australian Literature. He is married with two daughters and lives in Sydney.

Keneally's career is built on historical novels of popular acclaim and critical distinction. He is best known for Schindler's List (1982), winner of the L.A. Times Fiction Prize and Booker Prize, and the basis of Steven Spielberg's Oscar-winning film. Other works include Bring Larks and Heroes (1967), about Australia's early years as a penal colony; The Chant of Jimmy Blacksmith (1972), which received the Royal Society of Literature Award and was made into a successful Australian film; Blood Red, Sister Rose (1974), about Joan of Arc; Season of Purgatory (1977), about Yugoslavian partisans during World War II; Confederates (1980), which treats the Civil War from a southern perspective and was chosen as a "notable book of 1980" by the American Library Association; A Family Madness, about the impact of World War II on later generations of Australians; To Asmara (1989), which dramatizes the African guerilla warfare of the 1980's; Woman of the Inner Sea

(1992) based on the true story of a bereaved woman who resettles in the Australian outback; and A River Town (1995), based on the turn-of-the-century experiences of the author's grandparents as Irish immigrants to New South Wales.

On the Australian front, Keneally has won the Miles Franklin Award twice with Bring Larks and Heroes and Three Cheers for the Paraclete. It might be considered strange that he hasn't won the major Australian Literary Award more often, but it must be remembered that the Miles Franklin is awarded for literary works depicting Australian life and settings. A number of Keneally's later works have reflected his wider range of interests and deal with subjects, which are not confined to a specific Australian context. In addition, there appears to have been a move away from older, more established writers such as Keneally by the Miles Franklin judges.

Recently, he wrote a nonfiction work, The Great Shame: A Triumph of the Irish in the English-Speaking World, is an epic history of the Irish Diaspora. It encompasses the modern Irish experience in all concerns of the globe, and includes the story of the author's forebears, immigrants to Australia.

CURRICULUM VITAE

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