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Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

The Jungle

by Upton Sinclair

written by Kay Hampson

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The Jungle

Objectives

By the end of this Unit, the student will be able to:

1. identify and interpret the metaphors and similes;

2. explain how the motif of corruption contributes to the development of the theme;

3. examine the symbolism of Packingtown and the stockyards;

4. examine the major themes:
   - capitalism is an evil system fraught with corruption
   - Socialism can overcome the evils of capitalism
   - outside forces beyond one's control determine one's life

5. investigate the various notions of Socialism;

6. investigate the various notions of capitalism;

7. identify the internal changes that take place in Jurgis;

8. understand the difference between muckraking and yellow journalism ;

9. find instances of Sinclair's life reflected in his writing.

10. analyze the structure of the plot and identify examples of exposition, rising action, climax, falling action, and resolution;

11. analyze Sinclair's mission in writing *The Jungle*;

12. analyze the use and evaluate the effectiveness of allusions to *Pilgrim's Progress*;

13. analyze the author's choice of setting and characters;

14. identify the structural and thematic purposes of the characters;

15. examine instances of social Darwinism in the novel;

16. respond to multiple-choice questions similar to those that will appear on the Advanced Placement English Literature and Composition Exam;

17. respond to writing prompts similar to those that will appear on the Advanced Placement English Literature and Composition Exam;

18. offer a close reading of *The Jungle* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the play.

Background Lecture

Upton Beall Sinclair, Jr. (1878—1968)

Born in Baltimore, Maryland, on September 20, 1878, to Upton Beall Sinclair and Priscilla Harden.

Priscilla's father was a wealthy businessman involved with the Western Maryland Railroad. Upton, Sr.'s, father came from a distinguished line of naval offers, but he himself lacked drive. He was a clothing salesman for a time and then became a seller of liquors.

Upton Beall Sinclair became an alcoholic and moved his wife, Priscilla Harden, and his son to New York City in 1888 to escape the presence of respectable family. While Upton, Jr., was young, the family subsisted in a series of boardinghouses.

Upton Jr., often spent time with his very wealthy grandparents.

Sinclair was a religious boy and a lover of literature. His heroes were Jesus Christ and Percy Bysshe Shelley. One of his favorite books was *Pilgrim's Progress* by John Bunyan.

He was an avid learner and, at fourteen years old, entered the New York City College.

By seventeen, Sinclair had published his first story in a national magazine and was writing for newspapers and magazines. He earned enough money to be on his own, about $40.00 per week.

Sinclair graduated from college in time to take part in the Spanish–American War. He was a patriotic young American and quite proud of his naval heritage.

Sinclair was committed to his being a virgin when he finally married. He threw himself into his interests: studies, violin, writing. Religion was an important factor in his decisions, but the rational powers of analysis and his belief that he was quite capable of spiritual insight kept him from embracing God as preached by the Church.

Henry David Thoreau, one of Sinclair's favorite writers, was a transcendentalist. Thoreau had believed that an ideal spiritual state transcended the physical realm, and that one achieved insight by personal intuition rather than religious doctrine. Sinclair embraced this ideal; it steered the course of his writing.

Sinclair's romance with Meta Fuller, a young girl he had known since he was thirteen, lasted throughout the summer of 1900. Meta's rich southern heritage resembled Sinclair's and, like Sinclair, she had spent much of her life residing in a boardinghouse. Although Sinclair was falling in love, he warned Meta that, as a true artist, he must be a monomaniac, having obsessive zeal for only a single thing: his writing. He said, "I do not believe I am a kind man. I have no patience with human hearts, their suffering and their weakness. There is only one thing that I value and that is my fidelity to my ideal." Later he said, "God made me for an artist and not for a lover!" If he were to marry, he felt it would be to perfect the woman, not to love her.

Though torn between the conventions of marriage, which he viewed as a trap for men and slavery for women, and "free love" indulgences, which he despised, he married Meta on October 17,1900. The arrangement of marriage was mainly to satisfy Sinclair's sexual urge, though he greatly feared the possibility of fathering a child. By April 1901, Meta was pregnant.

About that time, Funk and Wagnall agreed to publish *Springtime and Harvest* under the title, *King Midas*. This boost in confidence helped dispelled the fear of the upcoming baby, though so few books sold that it did little to better their living conditions.

Prince Hagen, a novel written during Meta's pregnancy, seemed promising, but after many attempts, was not published.

Meta's father stopped the $25.00 per month allowance he had been paying the couple and told Sinclair to get a "real job." Sinclair did not listen any more than when his uncle had offered him a job in a bank two years earlier. He believed was born to write and nothing, not even the realities of life, could change that.

Shortly after David Sinclair's birth on December 1, 1901, Meta's parents took her and the baby home with them.

Sinclair, living alone in a Harlem boardinghouse, began searching for someone to fill the gap that his alcoholic father had left unfilled. He met Leonard Abbot, an active Socialist, who gave him many pamphlets on social issues. One of the authors, George Herron, particularly interested Sinclair. He eventually met with Herror in an elegant hotel dining room. Herron, his mistress, and Gaylord Wilshire, another Socialist, were impeccably dressed, while Sinclair was shabbily attired. No one seemed to notice as they shared their Socialist views.

After the meeting, Sinclair penned *A Captain of Industry,* creating a viciously capitalistic villain. This sad story, quite more gruesome than *The Jungle*, would not be published until some time later. His purpose for writing is still not clearly understood.

Eventually, Sinclair concluded that the moral and social flaws of this world were economic in origin and not rooted in human nature. The contrasting worlds in which he had been raised, he argued, contributed to his developing Socialistic political and social views. He embraced the Socialist ideals partly because he had a real heart for the people and he felt that poor people, immigrants in particular, could be helped immensely by those ideals.

George Herron, after reading some of Sinclair's work, spied the making of a great artist and offered him a loan to write a novel about the Civil War.

Upton moved his wife and son to a farm near Princeton, New Jersey, in May 1903. They lived in a tent on the edge of a property and purchased what they needed by way of bread, eggs, milk, and butter from the owner. By winter, they had built a small cabin.

David Sinclair was on a special diet after contracting rickets. The diet led to bouts of diarrhea, and the boy's health remained compromised. David, covered first in boils, also suffered a bout with the measles. The winter was extremely cold; it was difficult to find enough blankets to keep David alive. When spring arrived, the rains flooded the woods around them; Meta was afraid for David to play on the porch, fearing he might fall off and drown.

Sinclair's work often kept him in his little hut near the cabin where he preferred to work alone. For days, he would remain outside with little or no contact with his wife and son. He bought her a gun for her protection during his absence. One evening he came to the cabin quite late and found her sitting with the gun in her lap. She had not been able to pull the trigger.

He submitted the Civil War story, *Manassas*, to Macmillan, and they agreed to publish it the following August.

Having published *Manassas*, Sinclair was free to spend the next year devouring the books given to him by Wilshire and Herron. He also spent much time in the Princeton Library. He read works by Karl Marx and Karl Kautsky, as well as many articles in *McClure's*, a monthly periodical popular at the turn of the century. His knowledge of Socialist economic theory grew. The ideas stated by Marx for reshaping society, for public ownership of production plants, became the driving force behind Sinclair's writing. In his own words, he would become a propagandist for the cause of Socialism.

Sinclair embraced the idea that people were naturally good; but due to exploitation by a bad system, they exhibited bad conduct. He completely rejected the idea of original sin as taught by the Church. Sinclair was, however, a Christian Socialist, one opposed to open violence. He joined the Socialist Party of America (SPA) in 1904.

In 1904, the Socialist magazine, *Appeal to Reason*, ran articles supporting the striking Chicago workers. Sinclair wrote a letter to the owner of the magazine, J. A. Wayland, a friend of Gaylord Wilshire's, encouraging the strikers not to give up. Sinclair also sent along a copy of *Manassas* and explained his idea that the "chattel slavery" of the blacks was like the "wage slavery" of the striking Chicago workers.

The editor of *Appeal to Reason*, Fred Warren, asked Sinclair to write a book for serial publication about the problem of "wage slavery." Sinclair agreed. He arrived in Chicago and introduced himself: "Hello! I'm Upton Sinclair! And I've come here to write the Uncle Tom's Cabin of the Labor Movement!"

Perceiving that middle-class Americans would not be too interested in the plight of immigrants, Sinclair decided to use Chicago's slaughterhouses as the setting; food was an issue that interested everyone. In fact, it was not the condition of the meat that interested him, but the capitalist system that gave rise to the "wage slavery." His book would blatantly promote Socialism.

On September, 17,1904, the first installment of *The Jungle* appeared in the magazine.

After rejection by six publishers, Sinclair decided to publish the book himself. Doubleday, after hearing of the great response to the magazine installments, decided to publish the book. It was an immediate success, selling over 150,000 copies.

President Theodore Roosevelt, having a grievance with the meat industry over their poisoning of his soldiers in Cuba, regarded meat trusts as among the worst. His reading of *The Jungle* spurred a response to Sinclair. While Roosevelt disagreed with the author's Socialist agenda, he did believe "radical action must be taken to do away with the efforts of arrogant and selfish greed on the part of the capitalist." Roosevelt also reminded the growing group of muckrakers not to paint the whole picture black, for while some men were evil and corrupt, not all were.

Because of Roosevelt's support of the passage of the Pure Food and Drugs Act (1906) and the Meat Inspection Act (1906), Sinclair proved that novelists could help change the law.

Sinclair, now a well-known figure, decided to run for Congress in New Jersey in 1905. He lost by a great margin, winning just 3% of the vote.

In 1911, Meta ran off with poet Harry Kemp. Sinclair married Mary Craig Kimbrough, a woman believed to have psychic abilities. After her death, Sinclair married his third wife, Mary Elizabeth Willis.

Sinclair tried to start a Socialist commune, but it burned down shortly after its inception.

Arguments arose within the Socialist party over the United States' involvement in WW I. Sinclair eventually resigned from the party; he believed the United States should become involved with the Allies. After the U.S. declared war in 1917, Congress passed the Espionage Act, and several of Sinclair's Socialist opponents were imprisoned. Sinclair took up their cause stating, "[It is] futile to try and win democracy abroad, while we are losing it at home."

Sinclair rejoined the SPA in 1926.

In 1934, he ran as their candidate for the governor of California. Although he fared better than in the previous Congressional attempt, he did not win. The program he started, "End Poverty in California," however, gained considerable support.

In 1943, Sinclair won a Pulitzer Prize for *Dragon's Teeth*. This was the eleventh novel in a series on American government, tackling the subject of the rise of Nazism.

Upton Sinclair, the most conservative of revolutionists, believed that a writer should have something to say and should say it with clarity. He wrote over ninety books in his lifetime; none remembered so well as *The Jungle*. He was a prominent muckraker of the early twentieth century.

In his old age, he went on to speak at crusades and universities and reinvented himself as an historical novelist.

He died on November 25, 1968.

KEY TERMS

Muckrakers—authors who specialized in exposing corruption, especially those who were active at the end of the nineteenth and beginning of the twentieth centuries; writers whose exposés of corruption in business and government aroused public opinion and encouraged Progressive-Era reforms. While, at first, President Theodore Roosevelt seemed to be supportive of the investigative journalists, he was not happy when a series of articles appeared in *Cosmopolitan* entitled "The Treason in the Senate." During Roosevelt's speech responding to the articles, he compared the investigative journalist with the muckraker in *Pilgrim's Progress*, written by John Bunyan: "…the man who could look no way but downward with the muck-rake in his hands; who would neither look up nor regard the crown he was offered, but continued to rake to himself the filth on the floor." Roosevelt felt that the muckrakers remained so focused on the evils of society that they lost sight of the good. After this speech, the breed of journalists exposing corruption was coined "muckrakers."

Yellow Journalism—is the reporting of news in a sensational fashion adding details and exaggerating portions in order to increase the sale of a newspaper. Yellow journalism came of age during the Spanish-American War in the late 1800s and continues today. It differed from muckraking in that it was more sensational and less based on fact.

***McClure's Magazine*, *Cosmopolitan* Magazine, and *Appeal to Reason*—**Three of the magazines printing investigative journalists' articles at the turn of the century. They were affordable and had large readerships. They printed much Socialist propaganda.

Progressive Era—a period of reform in response to the changes brought about by industrialization, lasting from the 1890s to the 1920s. This movement produced the 16th, 17th, 18th, and 19th Amendments to the U. S. Constitution. These amendments addressed income tax, the direct election of Senators, prohibition, and women's suffrage. Other legislation involved child labor laws and addressed working conditions in general. Progressives desired to enable the bulk of the citizenry to rule directly and to weaken the power of political bosses.

Socialism—any of various theories or systems of social organization in which the means of producing and distributing goods is owned collectively or by a centralized government that often plans and controls the economy. In this book, the author embraces Socialism and presents it as the savior of the masses.

Capitalism—an economic system in which the means of production and distribution are privately owned, and development is proportionate to the accumulation and reinvestment of profits gained in a free market. In this book, the capitalist is portrayed as something evil and corrupt, one who consumes the worker and spits them out when nothing is left.

1906 Pure Food and Drug Act—a federal law passed partly in response to Sinclair's work; it provides for the federal inspection of meat products and forbids the manufacture of any adulterated food products. This law applied to all interstate commerce.

1906 Meat Inspection Act—provided for the mandatory inspection of livestock before slaughter, the mandatory postmortem inspection of every carcass, sanitary standards for slaughterhouses and meat processing plants, and ongoing monitoring and inspection of all slaughter and processing operations.

Realism vs. Naturalism—Realism in literature is an attempt to portray an accurate and literal description of human behavior and surroundings: to represent figures and objects exactly as they act or appear in life. Realism was the predominant literary movement during the mid-19th century and was largely a response to Romanticism. It was limited, however, in that, while attempting to depict things as they were, it never attempted to offer a rational or scientific explanation for why they were that way. Naturalism was both an expansion of and a reaction to the realist fiction of the 1870s and 1880s. It is essentially founded upon the theory that literature should provide an objective, empirical presentation of human beings and apply a more scientific view of the human character. Naturalism rejects the doctrine of free will and embraces the idea of social Darwinism; the nature and quality of one's life is determined by biological and environmental forces beyond his or her control.

COMPARISONS WITH JOHN BUNYAN'S *PILGRIM'S PROGRESS*

Whether on purpose or not, there are many unmistakable similarities between Christian in Bunyan's *Pilgrim's Progress* and Jurgis in Sinclair's *The Jungle*. Interestingly enough, President (Theodore) Roosevelt noticed the similarities, quoting a portion of *Pilgrim's Progress* in a speech, which he gave shortly after reading *The Jungle*, addressing those involved in investigative journalism.

The silimarities are as follows:

1. Christian and Jurgis are both lost in a spiritual wilderness—the world—but will ultimately find salvation.

2. The Wicket Gate is the door to salvation for Christian, while Durham's gate is the salvation for the eager worker, Jurgis.
3. Christian's trek through the Delectable Mountains parallels Jurgis's work at the harvester plant.

4. The Meadow by the River of Life resembles the stream and fields near which Jurgis rests while wandering through the countryside.

5. Christian is plunged into the dungeon of Despair, while Jurgis is thrown into prison.

6. Both remain imprisoned until a "Key of Promise" opens the door.

7. Christian ultimately receives salvation at the cross; Jurgis by his conversion to Socialism.

NOTES ON SINCLAIR'S STYLE, SETTING, AND THEMES

Upton Sinclair was a master of description. He would sit and study a scene or situation, whether real or imaginary, until he was familiar with each detail, and then he would create on paper the exact image using words. His descriptions were both captivating and realistic. Sinclair wrote with a certain authority; authority derived from his in-depth study of a subject before embarking on his writing or from his own life. Because of his religious upbringing, Sinclair wrote with moral conviction. He agreed that just as a sermon could change the attitudes of people, so could a well-written novel.

The setting of *The Jungle* was obvious to him. Sent to Chicago to investigate "wage slavery," he realized that the majority of those affected by this "wage slavery" were immigrants. He understood, therefore, that in order to appeal to the main reading audience of middle-class Americans, he would need to couch the story in a topic that affected them. Understanding that food was a practical matter that would interest mainstream readers, he chose the slaughterhouses of Chicago as the setting. Interestingly enough, the issue of contaminated food far overshadowed his intended topic: the abuses of capitalism on the immigrant society.

Two writers who had published articles about the strikes in Chicago influenced Sinclair's writing. Algie Simons, a Socialist and inspector for the Chicago health department, had written a pamphlet, "Packingtown," which contained several of the details of the atrocities of the meat plants that showed up in Sinclair's book and contributed the name "Packingtown." Ernest Poole wrote an article about a Lithuanian named Antanas Kaztauskis. Antanas complained of the abuses of work in the stockyards and shared his story of dealing with crooked real estate agents. Poole later revealed that Antanas was a compilation of people and that the immigrant population in general inspired the story.

Sinclair's own travels through the stockyards and the streets surrounding them provided him with his main characters. One Sunday, he stumbled upon a Lithuanian wedding party in a saloon. He says he slipped in and sat watching each character, etching descriptions of all the happenings into his brain. One of the characters interested him very much: the violinist. He felt that the violinist provided a bridge between the old world and the new. The wedding itself provided a setting that would quickly endear the characters to the readers at an emotional level, establishing ties between character and reader. Many of the troubles that the main characters faced were troubles that Sinclair and his wife had faced while residing on the edge of the farm near Princeton. His inabilities to provide food and warmth for his son and wife as well as his ideas on sexuality and the bondage of marriage and children provided Sinclair with emotional ties to his characters that allowed him to write in a forceful, emotional fashion.

Sinclair chose to write this book in third person omniscient point of view. The third person point of view allowed him to use an educated vocabulary and not be limited to the ideas that could be conveyed using the voice of an uneducated, Lithuanian immigrant. The narrator, although not a character in the book, has an important influence in the development of the characters. He reveals only those things that are sympathetic to the Socialist cause, thus endearing the reader to the cause.

The use of metaphors is prevalent. Capitalism is compared to a beast that preys upon the innocent; animals and their situations in the slaughterhouse are representative of human conditions, and *vice versa*, stockyard employees and their conditions are likened to the animals. Just as the title suggests the competitive nature of capitalism, society turns into a "jungle" where social Darwinism prevails. Sinclair employs the use of many similes throughout the book. The majority relate to animals or animal behavior in some form or fashion.

The main themes of *The Jungle* can be summed up in two statements: Capitalism is an evil system that abuses and destroys people. Socialism can overcome the evils of capitalism. While these two are the main themes, there are several minor themes: One cannot control the outside forces of life; Willingness to work is not always enough; The American Dream is hollow.

CHARACTER LIST

Jurgis Rudkus—a Lithuanian immigrant, strong physically and determined mentally; he and his fiancé's family come to America believing in the American dream of self-betterment, but his physical stature and mental fortitude slowly erode because of the abuses of capitalism.

Ona Lukoszaite—Teta Elzbieta's stepdaughter and Jurgis's wife; physically and mentally frail, she is quickly destroyed by life in Packingtown. Her boss rapes her, but she does not tell Jurgis. It is what she must endure for the sake of her family.

Teta Elzbieta Lukoszaite—Ona's stepmother and the mother of six others; although she endures one tragedy after another, her strong will carries her onward. She symbolizes the redemptive power of family.

Marija Berczynskas—Ona's cousin; Marija travels to America to escape her unkind employer. She is strong and capable and represents the spirit of defiance.

Dede Antanas Rudkus—Jurgis's proud father; because of his advancing age, Dede is unable to find employment. He agrees to pay an employer a third of his paycheck for the privilege of working in an environment that will eventually kill him.

Phil Connor—Ona's boss; Connor is responsible for sexually harassing Ona. With connections in politics, business, and organized crime, he singlehandedly has the power to destroy everything in Jurgis's life.

Antanas Rudkus—son of Jurgis and Ona; named after the fictional character Ernest Poole had once written about, the young child dies after falling into a large mud puddle. His death symbolizes the death of hope in Jurgis' life.

Grandmother Majauszkiene—a Socialist and Lithuanian neighbor who has watched many families fall prey to the deplorable labor practices in Packingtown.

Stanislovas, Kotrina, Vilimas, Nikalojus, Juozapas, Kristoforas—Elzbieta's children; they are examples of the abuses to children during the industrial age. Each meets a premature death or succumbs to some evil of working at a young age.

Jokubas Szedvilas—a Lithuanian who owns a delicatessen and introduces Jurgis and his family to Packingtown; he helps them financially on a few occasions.

Tamoszius Kuszleika—a violinist and a potential suitor for Marija; the marriage, however, never takes place. Tamoszius's violin playing represents the bridge between the old world and the new world. Very early in the story, Sinclair writes: " His notes are never true, and his fiddle buzzes on the low ones and squeaks and scratches on the high; but these things they heed no more than they heed the dirt and noise and squalor about them—it is out of this material that they have to build their lives, with it that they have to utter their souls. And this is their utterance; merry and boisterous, or mournful and wailing, or passionate and rebellious, this music is their music, music of home."

Mike Scully—the Democratic boss of Packingtown, who is indirectly connected with the deaths of both Ona and Antanas; Jurgis, not knowing of his connection, considers Scully to be a powerful friend and ally.

Buck Holloran and Bush Harper—members of Scully's political machine.

Tommy Hinds—the hotelkeeper and Jurgis's final boss; he helps to organize the state's Socialist Party, while his hotel provides the stage for many Socialist discourses.

Lucas—a traveling speaker, who debates and defines Socialism at a dinner with Jurgis in attendance; Sinclair uses Lucas to vocalize his Socialist views.

Nicholas Schliemann—another voice that Sinclair uses to assert that Socialism is the cure for the evils of capitalism.

Practice Free-Response Items

PRACTICE FREE-RESPONSE QUESTION 1:

Read the following passage, excerpted from Chapter 1 of Upton Sinclair's *The Jungle*. Then, write a well organized essay analyzing the methods that Sinclair uses to develop the character of Berczynskas. Be certain not to summarize the plot or offer a mere character description.

> In this crisis, however, she is saved by Marija Berczynskas, whom the muses suddenly visit. Marija is fond of a song, a song of lovers' parting; she wishes to hear it, and, as the musicians do not know it, she has risen, and is proceeding to teach them. Marija is short, but powerful in build. She works in a canning factory, and all day long she handles cans of beef that weigh fourteen pounds. She has a broad Slavic face, with prominent red cheeks. When she opens her mouth, it is tragical, but you cannot help thinking of a horse. She wears a blue flannel shirt-waist, which is now rolled up at the sleeves, disclosing her brawny arms; she has a carving-fork in her hand, with which she pounds on the table to mark the time. As she roars her song, in a voice of which it is enough to say that it leaves no portion of the room vacant, the three musicians follow her, laboriously and note by note, but averaging one note behind; thus they toil through stanza after stanza of a love-sick swain's lamentation:—
>
> "Sudiev' kvietkeli, tu brangiausis;
> Sudiev' ir laime, man biednam,
> Matau—paskyre teip Aukszcziausis,
> Jog vargt ant svieto reik vienam!"
>
> . . .
>
> It was all Marija Berczynskas. Marija was one of those hungry souls who cling with desperation to the skirts of the retreating muse. All day long she had been in a state of wonderful exaltation; and now it was leaving—and she would not let it go. Her soul cried out in the words of Faust, "Stay, thou art fair!" Whether it was by beer, or by shouting, or by music, or by motion, she meant that it should not go. And she would go back to the chase of it—and no sooner be fairly started than her chariot would be thrown off the track, so to speak, by the stupidity of those thrice-accursed musicians. Each time, Marija would emit a howl and fly at them, shaking her fists in their faces, stamping upon the floor, purple and incoherent with rage. In vain the frightened Tamoszius would attempt to speak, to plead the limitations of the flesh; in vain would the puffing and breathless ponas Jokubas insist, in vain would Teta Elzbieta implore. "Szalin!" Marija would scream. "Palauk! isz kelio! What are you paid for, children of hell?" And so, in sheer terror, the orchestra would strike up again, and Marija would return to her place and take up her task.

She bore all the burden of the festivities now. Ona was kept up by her excitement, but all of the women and most of the men were tired—the soul of Marija was alone unconquered. She drove on the dancers—what had once been the ring had now the shape of a pear, with Marija at the stem, pulling one way and pushing the other, shouting, stamping, singing, a very volcano of energy. Now and then some one coming in or out would leave the door open, and the night air was chill; Marija as she passed would stretch out her foot and kick the door-knob, and *slam* would go the door! Once this procedure was the cause of a calamity of which Sebastijonas Szedvilas was the hapless victim. Little Sebastijonas, aged three, had been wandering about oblivious to all things, holding turned up over his mouth a bottle of liquid known as "pop," pink-colored, ice-cold, and delicious. Passing through the doorway the door smote him full, and the shriek which followed brought the dancing to a halt. Marija, who threatened horrid murder a hundred times a day, and would weep over the injury of a fly, seized little Sebastijonas in her arms and bid fair to smother him with kisses. There was a long rest for the orchestra, and plenty of refreshments, while Marija was making her peace with her victim, seating him upon the bar, and standing beside him and holding to his lips a foaming schooner of beer.

PRACTICE FREE-RESPONSE QUESTION 2:

Read the following passages from Chapter III and Chapter XXI of Upton Sinclair's *The Jungle*. Then, write a well-organized essay in which you analyze Sinclair's use of the extended metaphor and explain how the metaphors contribute to the development of the overall meaning of the work.

> They passed down the busy street that led to the yards. It was still early morning, and everything was at its high tide of activity. A steady stream of employees was pouring through the gate—employees of the higher sort, at this hour, clerks and stenographers and such. For the women there were waiting big two-horse wagons, which set off at a gallop as fast as they were filled. In the distance there was heard again the lowing of the cattle, a sound as of a far-off ocean calling. They followed it, this time, as eager as children in sight of a circus menagerie—which, indeed, the scene a good deal resembled. They crossed the railroad tracks, and then on each side of the street were the pens full of cattle; they would have stopped to look, but Jokubas hurried them on, to where there was a stairway and a raised gallery, from which everything could be seen. Here they stood, staring, breathless with wonder.
>
> There is over a square mile of space in the yards, and more than half of it is occupied by cattle-pens; north and south as far as the eye can reach there stretches a sea of pens. And they were all filled—so many cattle no one had ever dreamed existed in the world. Red cattle, black, white, and yellow cattle; old cattle and young cattle; great bellowing bulls and little calves not an hour born; meek-eyed milch cows and fierce, long-horned Texas steers. The sound of them here was as of all the barnyards of the universe; and as for counting them—it would have taken all day simply to count the pens. Here and there ran long alleys, blocked at intervals by gates; and Jokubas told them that the number of these gates was twenty-five thousand. Jokubas had recently been reading a newspaper article which was full of statistics such as that, and he was very proud as he repeated them and made his guests cry out with wonder. Jurgis too had a little of this sense of pride. Had he not just gotten a job, and become a sharer in all this activity, a cog in this marvelous machine?
>
> Here and there about the alleys galloped men upon horseback, booted, and carrying long whips; they were very busy, calling to each other, and to those who were driving the cattle. They were drovers and stock-raisers, who had come from far states, and brokers and commission-merchants, and buyers for all the big packing-houses. Here and there they would stop to inspect a bunch of cattle, and there would be a parley, brief and businesslike. The buyer would nod or drop his whip, and that would mean a bargain; and he would note it in his little book, along with hundreds of others he had made that morning. Then Jokubas pointed out the place where the cattle were driven to be weighed, upon a great scale that would weigh a hundred thousand pounds at once and record it automatically. It was near to the east entrance that they stood, and all along this east side of the yards ran the railroad tracks, into which the cars were run, loaded with cattle. All night long this had been going on, and now the pens were full; by to-night they would all be empty, and the same thing would be done again.

"And what will become of all these creatures?" cried Teta Elzbieta.

"By to-night," Jokubas answered, "they will all be killed and cut up; and over there on the other side of the packing-houses are more railroad tracks, where the cars come to take them away."

There were two hundred and fifty miles of track within the yards, their guide went on to tell them. They brought about ten thousand head of cattle every day, and as many hogs, and half as many sheep—which meant some eight or ten million live creatures turned into food every year. One stood and watched, and little by little caught the drift of the tide, as it set in the direction of the packing-houses. There were groups of cattle being driven to the chutes, which were roadways about fifteen feet wide, raised high above the pens. In these chutes the stream of animals was continuous; it was quite uncanny to watch them, pressing on to their fate, all unsuspicious a very river of death. Our friends were not poetical, and the sight suggested to them no metaphors of human destiny; they thought only of the wonderful efficiency of it all. The chutes into which the hogs went climbed high up—to the very top of the distant buildings; and Jokubas explained that the hogs went up by the power of their own legs, and then their weight carried them back through all the processes necessary to make them into pork.

"They don't waste anything here," said the guide, and then he laughed and added a witticism, which he was pleased that his unsophisticated friends should take to be his own: "They use everything about the hog except the squeal." In front of Brown's General Office building there grows a tiny plot of grass, and this, you may learn, is the only bit of green thing in Packingtown; likewise this jest about the hog and his squeal, the stock in trade of all the guides, is the one gleam of humor that you will find there.

After they had seen enough of the pens, the party went up the street, to the mass of buildings which occupy the centre of the yards. These buildings, made of brick and stained with innumerable layers of Packingtown smoke, were painted all over with advertising signs, from which the visitor realized suddenly that he had come to the home of many of the torments of his life. It was here that they made those products with the wonders of which they pestered him so—by placards that defaced the landscape when he traveled, and by staring advertisements in the newspapers and magazines—by silly little jingles that he could not get out of his mind, and gaudy pictures that lurked for him around every street corner. Here was where they made Brown's Imperial Hams and Bacon, Brown's Dressed Beef, Brown's Excelsior Sausages! Here was the headquarters of Durham's Pure Leaf Lard, of Durham's Breakfast Bacon, Durham's Canned Beef, Potted Ham, Deviled Chicken, Peerless Fertilizer!

Entering one of the Durham buildings, they found a number of other visitors waiting; and before long there came a guide, to escort them through the place. They make a great feature of showing strangers through the packingplants, for it is a good advertisement. But ponas Jokubas whispered maliciously that the visitors did not see any more than the packers wanted them to.

They climbed a long series of stairways outside of the building, to the top of its five or six stories. Here were the chute, with its river of hogs, all patiently toiling upward; there was a place for them to rest to cool off, and then through another passageway they went into a room from which there is no returning for hogs.

It was a long, narrow room, with a gallery along it for visitors. At the head there was a great iron wheel, about twenty feet in circumference, with rings here and there along its edge. Upon both sides of this wheel there was a narrow space, into which came the hogs at the end of their journey; in the midst of them stood a great burly negro, bare-armed and bare-chested. He was resting for the moment, for the wheel had stopped while men were cleaning up. In a minute or two, however, it began slowly to revolve, and then the men upon each side of it sprang to work. They had chains which they fastened about the leg of the nearest hog, and the other end of the chain they hooked into one of the rings upon the wheel. So, as the wheel turned, a hog was suddenly jerked off his feet and borne aloft.

At the same instant the car was assailed by a most terrifying shriek; the visitors started in alarm, the women turned pale and shrank back. The shriek was followed by another, louder and yet more agonizing—for once started upon that journey, the hog never came back; at the top of the wheel he was shunted off upon a trolley, and went sailing down the room. And meantime another was swung up, and then another, and another, until there was a double line of them, each dangling by a foot and kicking in frenzy—and squealing. The uproar was appalling, perilous to the ear-drums; one feared there was too much sound for the room to hold—that the walls must give way or the ceiling crack. There were high squeals and low squeals, grunts, and wails of agony; there would come a momentary lull, and then a fresh outburst, louder than ever, surging up to a deafening climax. It was too much for some of the visitors—the men would look at each other, laughing nervously, and the women would stand with hands clenched, and the blood rushing to their faces, and the tears starting in their eyes.

Meantime, heedless of all these things, the men upon the floor were going about their work. Neither squeals of hogs nor tears of visitors made any difference to them; one by one they hooked up the hogs, and one by one with a swift stroke they slit their throats. There was a long line of hogs, with squeals and life-blood ebbing away together; until at last each started again, and vanished with a splash into a huge vat of boiling water.

It was all so very businesslike that one watched it fascinated. It was porkmaking by machinery, pork-making by applied mathematics. And yet somehow the most matter-of-fact person could not help thinking of the hogs; they were so innocent, they came so very trustingly; and they were so very human in their protests—and so perfectly within their rights! They had done nothing to deserve it; and it was adding insult to injury, as the thing was done here, swinging them up in this cold-blooded, impersonal way, without a pretence at apology, without the homage of a tear. Now and then a visitor wept, to be sure; but this slaughtering-machine ran on, visitors or no visitors. It was like some horrible crime committed in a dungeon, all unseen and unheeded, buried out of sight and of memory.

One could not stand and watch very long without becoming philosophical, without beginning to deal in symbols and similes, and to hear the hog-squeal of the universe. Was it permitted to believe that there was nowhere upon the earth, or above the earth, a heaven for hogs, where they were requited for all this suffering? Each one of these hogs was a separate creature. Some were white hogs, some were black; some were brown, some were spotted; some were old, some young; some were long and lean, some were monstrous. And each of them had an individuality of his own, a will of his own, a hope and a heart's desire; each was full of self- confidence, of self-importance, and a sense of dignity. And trusting and strong in faith he had gone about his business, the while a black shadow hung over him and a horrid Fate waited in his pathway. Now suddenly it had swooped upon him, and had seized him by the leg. Relentless, remorseless, it was; all his protests, his screams, were nothing to it— it did its cruel will with him, as if his wishes, his feelings, had simply no existence at all; it cut his throat and watched him gasp out his life. And now was one to believe that there was nowhere a god of hogs, to whom this hog-personality was precious, to whom these hog squeals and agonies had a meaning? Who would take this hog into his arms and comfort him, reward him for his work well done, and show him the meaning of his sacrifice? Perhaps some glimpse of all this was in the thoughts of our humble-minded Jurgis, as he turned to go on with the rest of the party, and muttered: "Dieve—but I'm glad I'm not a hog!"

***

So they began a tour, among sights that made Jurgis stare amazed. He wondered if ever he could get used to working in a place like this, where the air shook with deafening thunder, and whistles shrieked warnings on all sides of him at once; where miniature steam-engines came rushing upon him, and sizzling, quivering, white-hot masses of metal sped past him, and explosions of fire and flaming sparks dazzled him and scorched his face. The men in these mills were all black with soot, and hollow-eyed and gaunt; they worked with fierce intensity, rushing here and there, and never lifting their eyes from their tasks. Jurgis clung to his guide like a scared child to its nurse, and while the latter hailed one foreman after another to ask if they could use another unskilled man, he stared about him and marvelled.

He was taken to the Bessemer furnace, where they made billets of steel—a dome-like building, the size of a big theatre. Jurgis stood where the balcony of the theatre would have been, and opposite, by the stage, he saw three giant caldrons, big enough for all the devils of hell to brew their broth in, full of something white and blinding, bubbling and splashing, roaring as if volcanoes were blowing through it—one had to shout to be heard in the place. Liquid fire would leap from these caldrons and scatter like bombs below—and men were working there, seeming careless, so that Jurgis caught his breath with fright. Then a whistle would toot, and across the curtain of the theatre would come a little engine with a car-load of something to be dumped into one of the receptacles; and then another whistle would toot, down by the stage, and another train would back up—and suddenly, without an instant's warning, one of the giant kettles began to tilt and topple, flinging out a jet of hissing, roaring flame. Jurgis shrank back appalled, for he thought it was an accident; there fell a pillar of white flame, dazzling as the sun, swishing like a huge tree falling in the forest. A torrent of sparks swept all the way across the building, overwhelming everything, hiding it from sight; and then Jurgis looked through the fingers of his hands, and saw pouring out of the caldron a cascade of living, leaping fire, white with a whiteness not of earth, scorching the eyeballs. Incandescent rainbows shone above it, blue, red, and golden lights played about it; but the stream itself was white, ineffable. Out of regions of wonder it streamed, the very river of life; and the soul leaped up at the sight of it, fled back upon it, swift and resistless, back into far-off lands, where beauty and terror dwell.—Then the great caldron tilted back again, empty, and Jurgis saw to his relief that no one was hurt, and turned and followed his guide out into the sunlight.

They went through the blast-furnaces, through rolling-mills where bars of steel were tossed about and chopped like bits of cheese. All around and above giant machine-arms were flying, giant wheels were turning, great hammers crashing; travelling cranes creaked and groaned overhead, reaching down iron hands and seizing iron prey—it was like standing in the centre of the earth, where the machinery of time was revolving.

By and by they came to the place where steel rails were made; and Jurgis heard a toot behind him, and jumped out of the way of a car with a white-hot ingot upon it, the size of a man's body. There was a sudden crash and the car came to a halt, and the ingot toppled out upon a moving platform, where steel fingers and arms seized hold of it, punching it and prodding it into place, and hurrying it into the grip of huge rollers. Then it came out upon the other side, and there were more crashings and clatterings, and over it was flopped, like a pancake on a gridiron, and seized again and rushed back at you through another squeezer. So amid deafening uproar it clattered to and fro, growing thinner and flatter and longer. The ingot seemed almost a living thing; it did not want to run this mad course, but it was in the grip of fate, it was tumbled on, screeching and clanking and shivering in protest. By and by it was long and thin, a great red snake escaped from purgatory; and then, as it slid through the rollers, you would have sworn that it was alive—it writhed and squirmed, and wriggles and shudders passed out through its tail, all but flinging it off by their violence. There was no rest for it until it was cold and black—and then it needed only to be cut and straightened to be ready for a railroad.

It was at the end of this rail's progress that Jurgis got his chance. They had to be moved by men with crowbars, and the boss here could use another man. So he took off his coat and set to work on the spot.

PRACTICE FREE-RESPONSE QUESTION 3:

Read the following passage, excerpted from Chapters XXI andXXII of Upton Sinclair's *The Jungle*. Then, write a well-organized essay in which you explain how this episode can serve as a climax or turning point of the novel.

Do not merely summarize the passage or offer a definition of climax.

> And then, when he was able to use his hands, Jurgis took his bedding again and went back to his task of shifting rails. It was now April, and the snow had given place to cold rains, and the unpaved street in front of Aniele's house was turned into a canal. Jurgis would have to wade through it to get home, and if it was late he might easily get stuck to his waist in the mire. But he did not mind this much—it was a promise that summer was coming. Marija had now gotten a place as beef-trimmer in one of the smaller packing-plants; and he told himself that he had learned his lesson now, and would meet with no more accidents—so that at last there was prospect of an end to their long agony. They could save money again, and when another winter came they would have a comfortable place; and the children would be off the streets and in school again, and they might set to work to nurse back into life their habits of decency and kindness. So once more Jurgis began to make plans and dream dreams.
>
> And then one Saturday night he jumped off the car and started home, with the sun shining low under the edge of a bank of clouds that had been pouring floods of water into the mud-soaked street. There was a rainbow in the sky, and another in his breast—for he had thirty-six hours' rest before him, and a chance to see his family. Then suddenly he came in sight of the house, and noticed that there was a crowd before the door. He ran up the steps and pushed his way in, and saw Aniele's kitchen crowded with excited women. It reminded him so vividly of the time when he had come home from jail and found Ona dying, that his heart almost stood still. "What's the matter?" he cried.
>
> A dead silence had fallen in the room, and he saw that every one was staring at him. "What's the matter?" he exclaimed again.
>
> And then, up in the garret, he heard sounds of wailing, in Marija's voice. He started for the ladder—and Aniele seized him by the arm. "No, no!" she exclaimed. "Don't go up there!"
>
> "What is it?" he shouted.
>
> And the old woman answered him weakly: "It's Antanas. He's dead. He was drowned out in the street!"

Chapter 22

Jurgis took the news in a peculiar way. He turned deadly pale, but he caught himself, and for half a minute stood in the middle of the room, clenching his hands tightly and setting his teeth. Then he pushed Aniele aside and strode into the next room and climbed the ladder.

In the corner was a blanket, with a form half showing beneath it; and beside it lay Elzbieta, whether crying or in a faint, Jurgis could not tell. Marija was pacing the room, screaming and wringing her hands. He clenched his hands tighter yet, and his voice was hard as he spoke.

"How did it happen?" he asked.

Marija scarcely heard him in her agony. He repeated the question, louder and yet more harshly. "He fell off the sidewalk!" she wailed. The sidewalk in front of the house was a platform made of half-rotten boards, about five feet above the level of the sunken street.

"How did he come to be there?" he demanded.

"He went—he went out to play," Marija sobbed, her voice choking her.

"We couldn't make him stay in. He must have got caught in the mud!"

"Are you sure that he is dead?" he demanded.

"Ai! ai!" she wailed. "Yes; we had the doctor."

Then Jurgis stood a few seconds, wavering. He did not shed a tear. He took one glance more at the blanket with the little form beneath it, and then turned suddenly to the ladder and climbed down again. A silence fell once more in the room as he entered. He went straight to the door, passed out, and started down the street.

When his wife had died, Jurgis made for the nearest saloon, but he did not do that now, though he had his week's wages in his pocket. He walked and walked, seeing nothing, splashing through mud and water. Later on he sat down upon a step and hid his face in his hands and for half an hour or so he did not move. Now and then he would whisper to himself: "Dead! *Dead!*"

Finally, he got up and walked on again. It was about sunset, and he went on and on until it was dark, when he was stopped by a railroad-crossing. The gates were down, and a long train of freight-cars was thundering by. He stood and watched it; and all at once a wild impulse seized him, a thought that had been lurking within him, unspoken, unrecognized, leaped into sudden life. He started down the track, and when he was past the gate-keeper's shanty he sprang forward and swung himself on to one of the cars.

By and by the train stopped again, and Jurgis sprang down and ran under the car, and hid himself upon the truck. Here he sat, and when the train started again, he fought a battle with his soul. He gripped his hands and set his teeth together—he had not wept, and he would not—not a tear! It was past and over, and he was done with it—he would fling it off his shoulders, be free of it, the whole business, that night. It should go like a black, hateful nightmare, and in the morning he would be a new man. And every time that a thought of it assailed him—a tender memory, a trace of a tear—he rose up, cursing with rage, and pounded it down.

He was fighting for his life; he gnashed his teeth together in his desperation. He had been a fool, a fool! He had wasted his life, he had wrecked himself, with his accursed weakness; and now he was done with it—he would tear it out of him, root and branch! There should be no more tears and no more tenderness; he had had enough of them—they had sold him into slavery! Now he was going to be free, to tear off his shackles, to rise up and fight. He was glad that the end had come—it had to come some time, and it was just as well now. This was no world for women and children, and the sooner they got out of it the better for them. Whatever Antanas might suffer where he was, he could suffer no more than he would have had he stayed upon earth. And meantime his father had thought the last thought about him that he meant to; he was going to think of himself, he was going to fight for himself, against the world that had baffled him and tortured him!

So he went on, tearing up all the flowers from the garden of his soul, and setting his heel upon them. The train thundered deafeningly, and a storm of dust blew in his face; but though it stopped now and then through the night, he clung where he was—he would cling there until he was driven off, for every mile that he got from Packingtown meant another load from his mind.

Whenever the cars stopped a warm breeze blew upon him, a breeze laden with the perfume of fresh fields, of honeysuckle and clover. He snuffed it, and it made his heart beat wildly—he was out in the country again! He was going to *live* in the country! When the dawn came he was peering out with hungry eyes, getting glimpses of meadows and woods and rivers. At last he could stand it no longer, and when the train stopped again he crawled out. Upon the top of the car was a brakeman, who shook his fist and swore; Jurgis waved his hand derisively, and started across the country.

Only think that he had been a countryman all his life; and for three long years he had never seen a country sight nor heard a country sound! Excepting for that one walk when he left jail, when he was too much worried to notice anything, and for a few times that he had rested in the city parks in the winter time when he was out of work, he had literally never seen a tree! And now he felt like a bird lifted up and borne away upon a gale; he stopped and stared at each new sight of wonder,—at a herd of cows, and a meadow full of daisies, at hedgerows set thick with June roses, at little birds singing in the trees.

PRACTICE FREE-RESPONSE QUESTION 4:

Read the following passage excerpted from Chapters XXVIII and XXIX of Upton Sinclair's *The Jungle* and write a well-supported essay in which you analyze how Sinclair's diction, syntax, and imagery help him communicate "The Gospel of Socialism."

Do not merely summarize the passage or define the Gospel of Socialism.

Chapter 28

—Then suddenly Jurgis looked up. A tremendous roar had burst from the throats of the crowd, which by this time had packed the hall to the very doors. Men and women were standing up, waving handkerchiefs, shouting, yelling. Evidently the speaker had arrived, thought Jurgis; what fools they were making of themselves! What were they expecting to get out of it anyhow—what had they to do with elections, with governing the country? Jurgis had been behind the scenes in politics.

. . .

So Jurgis went on meditating; until finally, when he had been an hour or two in the hall, there began to prepare itself a repetition of the dismal catastrophe of the night before. Speaking had been going on all the time, and the audience was clapping its hands and shouting, thrilling with excitement; and little by little the sounds were beginning to blur in Jurgis's ears, and his thoughts were beginning to run together, and his head to wobble and nod. He caught himself many times, as usual, and made desperate resolutions; but the hall was hot and close, and his long walk and is dinner were too much for him—in the end his head sank forward and he went off again.

. . .

And then suddenly came a voice in his ear, a woman's voice, gentle and sweet, "If you would try to listen, comrade, perhaps you would be interested."

Jurgis was more startled by that than he would have been by the touch of a policeman. He still kept his eyes fixed ahead, and did not stir; but his heart gave a great leap. Comrade! Who was it that called him "comrade"?

He waited long, long; and at last, when he was sure that he was no longer watched, he stole a glance out of the corner of his eyes at the woman who sat beside him. She was young and beautiful; she wore fine clothes, and was what is called a "lady." And she called him "comrade"!

He turned a little, carefully, so that he could see her better; then he began to watch her, fascinated. She had apparently forgotten all about him, and was looking toward the platform. A man was speaking there—Jurgis heard his voice vaguely; but all his thoughts were for this woman's face. A feeling of alarm stole over him as he stared at her. It made his flesh creep. What was the matter with her, what could be going on, to affect any one like that? She sat as one turned to stone, her hands clenched tightly in her lap, so tightly that he could see the cords standing out in her wrists. There was a look of excitement upon her face, of tense effort, as of one struggling mightily, or witnessing a struggle. There was a faint quivering of her nostrils; and now and then she would moisten her lips with feverish haste. Her bosom rose and fell as she breathed, and her excitement seemed to mount higher and higher, and then to sink away again, like a boat tossing upon ocean surges. What was it? What was the matter? It must be something that the man was saying, up there on the platform. What sort of a man was he? And what sort of thing was this, anyhow?—So all at once it occurred to Jurgis to look at the speaker.

It was like coming suddenly upon some wild sight of nature,—a mountain forest lashed by a tempest, a ship tossed about upon a stormy sea. Jurgis had an unpleasant sensation, a sense of confusion, of disorder, of wild and meaningless uproar. The man was tall and gaunt, as haggard as his auditor himself; a thin black beard covered half of his face, and one could see only two black hollows where the eyes were. He was speaking rapidly, in great excitement; he used many gestures—he spoke he moved here and there upon the stage, reaching with his long arms as if to seize each person in his audience. His voice was deep, like an organ; it was some time, however, before Jurgis thought of the voice—he was too much occupied with his eyes to think of what the man was saying. But suddenly it seemed as if the speaker had begun pointing straight at him, as if he had singled him out particularly for his remarks; and so Jurgis became suddenly aware of his voice, trembling, vibrant with emotion, with pain and longing, with a burden of things unutterable, not to be compassed by words. To hear it was to be suddenly arrested, to be gripped, transfixed.

"You listen to these things," the man was saying, "and you say, 'Yes, they are true, but they have been that way always.' Or you say, 'Maybe it will come, but not in my time—it will not help me.' And so you return to your daily round of toil, you go back to be ground up for profits in the world-wide mill of economic might! To toil long hours for another's advantage; to live in mean and squalid homes, to work in dangerous and unhealthful places; to wrestle with the spectres of hunger and privation, to take your chances of accident, disease, and death. And each day the struggle becomes fiercer, the pace more cruel; each day you have to toil a little harder, and feel the iron hand of circumstance close upon you a little tighter. Months pass, years maybe—and then you come again; and again I am here to plead with you, to know if want and misery have yet done their work with you, if injustice and oppression have yet opened your eyes!

I shall still be waiting—there is nothing else that I can do. There is no wilderness where I can hide from these things, there is no haven where I can escape them; though I travel to the ends of the earth, I find the same accursed system,—I find that all the fair and noble impulses of humanity, the dreams of poets and the agonies of martyrs, are shackled and bound in the service of organized and predatory Greed! And therefore I cannot rest, I cannot be silent; therefore I cast aside comfort and happiness, health and good repute—and go out into the world and cry out the pain of my spirit! Therefore I am not to be silenced by poverty and sickness, not by hatred and obloquy, by threats and ridicule—not by prison and persecution, if they should come—not by any power that is upon the earth or above the earth, that was, or is, or ever can be created. If I fail to-night, I can only try to-morrow; knowing that the fault must be mine—that if once the vision of my soul were spoken upon earth, if once the anguish of its defeat were uttered in human speech, it would break the stoutest barriers of prejudice, it would shake the most sluggish soul to action! It would abash the most cynical, it would terrify the most selfish; and the voice of mockery would be silenced, and fraud and falsehood would slink back into their dens, and the truth would stand forth alone! For I speak with the voice of the millions who are voiceless! Of them that are oppressed and have no comforter! Of the disinherited of life, for whom there is no respite and no deliverance, to whom the world is a prison, a dungeon of torture, a tomb! With the voice of the little child who toils to-night in a Southern cotton-mill, staggering with exhaustion, numb with agony, and knowing no hope but the grave! Of the mother who sews by candle-light in her tenement-garret, weary and weeping, smitten with the mortal hunger of her babes! Of the man who lies upon a bed of rags, wrestling in his last sickness and leaving his loved ones to perish! Of the young girl who, somewhere at this moment, is walking the streets of this horrible city, beaten and starving, and making her choice between the brothel and the lake! With the voice of those, whoever and wherever they may be, who are caught beneath the wheels of the juggernaut of Greed! With the voice of humanity, calling for deliverance! Of the everlasting soul of Man, arising from the dust; breaking its way out of its prison—rending the bands of oppression and ignorance—groping its way to the light!"

The speaker paused. There was an instant of silence, while men caught their breaths, and then like a single sound there came a cry from a thousand people.—Through it all Jurgis sat still, motionless and rigid, his eyes fixed upon the speaker; he was trembling, smitten with wonder.

Suddenly the man raised his hands, and silence fell, and he began again.

"I plead with you," he said, "whoever you may be, provided that you care about the truth; but most of all I plead with working-men, with those to whom the evils I portray are not mere matters of sentiment, to be dallied and toyed with, and then perhaps put aside and forgotten—to whom they are the grim and relentless realities of the daily grind, the chains upon their limbs, the lash upon their backs, the iron in their souls. To you, working-men! To you, the toilers, who have made this land, and have no voice in its councils! To you, whose lot it is to sow that others may reap, to labor and obey, and ask no more than the wages of a beast of burden, the food and shelter to keep you alive from day to day. It is to you that I come with my message of salvation, it is to you that I appeal. I know how much it is to ask of you—I know, for I have been in your place, I have lived your life, and there is no man before me here to-night who knows it better. I have known what it is to be a street-waif, a boot-black, living upon a crust of bread and sleeping in cellar stairways and under empty wagons.

I have known what it is to dare and to aspire, to dream mighty dreams and to see them perish—to see all the fair flowers of my spirit trampled into the mire by the wild-beast powers of life. I know what is the price that a workingman pays for knowledge—I have paid for it with food and sleep, with agony of body and mind, with health, almost with life itself; and so, when I come to you with a story of hope and freedom, with the vision of a new earth to be created, of a new labor to be dared, I am not surprised that I find you sordid and material, sluggish and incredulous."

. . .

And the speaker's voice broke suddenly, with the stress of his feelings; he stood with his arms stretched out above him, and the power of his vision seemed to lift him from the floor. The audience came to its feet with a yell; men waved their arms, laughing aloud in their excitement. And Jurgis was with them, he was shouting to tear his throat; shouting because he could not help it, because the stress of his feeling was more than he could bear. It was not merely the man's words, the torrent of his eloquence. It was his presence, it was his voice: a voice with strange intonations that rang through the chambers of the soul like the clanging of a bell—that gripped the listener like a mighty hand about his body, that shook him and startled him with sudden fright, with a sense of things not of earth, of mysteries never spoken before, of presences of awe and terror! There was an unfolding of vistas before him, a breaking of the ground beneath him, an upheaving, a stirring, a trembling; he felt himself suddenly a mere man no longer—there were powers within him undreamed of, there were demon forces contending, age-long wonders struggling to be born; and he sat oppressed with pain and joy, while a tingling stole down into his finger-tips, and his breath came hard and fast. The sentences of this man were to Jurgis like the crashing of thunder in his soul; a flood of emotions surged up in him—all his old hopes and longings, his old griefs and rages and despairs. All that he had ever felt in his whole life seemed to come back to him at once, and with one new emotion, hardly to be described. That he should have suffered such oppressions and such horrors was bad enough; but that he should have been crushed and beaten by them, that he should have submitted, and forgotten, and lived in peace—ah, truly that was a thing not to be put into words, a thing not to be borne by a human creature, a thing of terror and madness! "What," asks the prophet, "is the murder of them that kill the body, to the murder of them that kill the soul?" And Jurgis was a man whose soul had been murdered, who had ceased to hope and to struggle—who had made terms with degradation and despair; and now, suddenly, in one awful convulsion, the black and hideous fact was made plain to him! There was a falling in of all the pillars of his soul, the sky seemed to split above him—he stood there, with his clenched hands upraised, his eyes bloodshot, and the veins standing out purple in his face, roaring in the voice of a wild beast, frantic, incoherent, maniacal. And when he could shout no more he still stood there, gasping, and whispering hoarsely to himself: "By God! By God! By God!"

Chapter 29

The man had gone back to a seat upon the platform, and Jurgis realized that his speech was over. The applause continued for several minutes; and then some one started a song, and the crowd took it up, and the place shook with it. Jurgis had never heard it, and he could not make out the words, but the wild and wonderful spirit of it seized upon him—it was the Marseillaise! As stanza after stanza of it thundered forth, he sat with his hands clasped, trembling in every nerve. He had never been so stirred in his life—it was a miracle that had been wrought in him. He could not think at all, he was stunned; yet he knew that in the mighty upheaval that had taken place in his soul, a new man had been born. He had been torn out of the jaws of destruction, he had been delivered from the thraldom of despair; the whole world had been changed for him—he was free, he was free! Even if he were to suffer as he had before, even if he were to beg and starve, nothing would be the same to him; he would understand it, and bear it. He would no longer be the sport of circumstances, he would be a man, with a will and a purpose; he would have something to fight for, something to die for, if need be! Here were men who would show him and help him; and he would have friends and allies, he would dwell in the sight of justice, and walk arm in arm with power.

PRACTICE FREE-RESPONSE QUESTION 5:

In many novels and plays, a seemingly common object or character becomes pivotal to the plot and takes on the significance of a symbol, thus impacting the meaning of the work. Choose such a symbol from *The Jungle* and write a well-organized essay in which you explain the significance of the item/character to the plot and how it functions as a symbol in the work.

PRACTICE FREE-RESPONSE QUESTION 6:

Many authors use literary allusions to summarize broad or complex ideas or introduce nuances to the narrative for the discerning reader. Identify a literary allusion in *The Jungle* and examine how Sinclair uses this reference to emphasize his point. Do not merely compare and contrast this novel with the work alluded to.

PRACTICE FREE-RESPONSE QUESTION 7:

Many authors use stock, conventional, or stereotypical characters to advance the plot and highlight certain aspects of the better-developed characters. In a well-organized essay, discuss the development and use of the such a character in *The Jungle*. Do not merely summarize the plot.

PRACTICE FREE-RESPONSE QUESTION 8:

Many novels and plays are written either to celebrate or condemn certain political or ideological systems. Plot, character, and setting all work toward this central social theme. Write a well-organized essay in which you analyze and evaluate the techniques Sinclair uses to advocate Socialism.

PRACTICE FREE-RESPONSE QUESTION 9:

Titles of novels and plays are carefully chosen to reflect some aspect of the work's plot, theme, or central conflict. Write a well-organized essay in which you analyze the significance of *The Jungle* as the title of this novel.

Practice Multiple Choice Questions

PRACTICE MULTIPLE CHOICE QUESTIONS 1—5:

Carefully read the following passage from Chapter I of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> Endlessly the dancers swung round and round—when they were dizzy they swung the other way. Hour after hour this had continued—the darkness had fallen and the room was dim from the light of two smoky oil lamps. The musicians had spent all their fine frenzy by now, and played only one tune, wearily, ploddingly. There were twenty bars or so of it, and when they came to the end they began again. Once every ten minutes or so they would fail to begin again, but instead would sink back exhausted; a circumstance which invariably brought on a painful and terrifying scene, that made the fat policeman stir uneasily in his sleeping-place behind the door.
>
> It was all Marija Berczynskas. Marija was one of those hungry souls who cling with desperation to the skirts of the retreating muse. All day long she had been in a state of wonderful exaltation; and now it was leaving—and she would not let it go. Her soul cried out in the words of Faust, "Stay, thou art fair!" Whether it was by beer, or by shouting, or by music, or by motion, she meant that it should not go. And she would go back to the chase of it—and no sooner be fairly started than her chariot would be thrown off the track, so to speak, by the stupidity of those thrice-accursed musicians. Each time, Marija would emit a howl and fly at them, shaking her fists in their faces, stamping upon the floor, purple and incoherent with rage. In vain the frightened Tamoszius would attempt to speak, to plead the limitations of the flesh; in vain would the puffing and breathless ponas Jokubas insist, in vain would Teta Elzbieta implore. "Szalin!" Marija would scream. "Palauk! isz kelio! What are you paid for, children of hell?" And so, in sheer terror, the orchestra would strike up again, and Marija would return to her place and take up her task.
>
> She bore all the burden of the festivities now. Ona was kept up by her excitement, but all of the women and most of the men were tired—the soul of Marija was alone unconquered. She drove on the dancers—what had once been the ring had now the shape of a pear, with Marija at the stem, pulling one way and pushing the other, shouting, stamping, singing, a very volcano of energy. Now and then some one coming in or out would leave the door open, and the night air was chill; Marija as she passed would stretch out her foot and kick the door-knob, and *slam* would go the door! Once this procedure was the cause of a calamity of which Sebastijonas Szedvilas was the hapless victim. Little Sebastijonas, aged three, had been wandering about oblivious to all things, holding turned up over his mouth a bottle of liquid known as "pop," pink-colored, ice-cold, and delicious. Passing through the doorway the door smote him full, and the shriek which followed brought the dancing to a halt. Marija, who threatened horrid murder a hundred times a day, and would weep over the injury of a fly, seized little Sebastijonas in her arms and bid fair to smother him with kisses. There was a long rest for the orchestra, and plenty of refreshments, while Marija was making her peace with her victim, seating him upon the bar, and standing beside him and holding to his lips a foaming schooner of beer.

In the meantime there was going on in another corner of the room an anxious conference between Teta Elzbieta and Dede Antanas, and a few of the more intimate friends of the family. A trouble was come upon them. The *veselija* is a compact, a compact not expressed, but therefore only the more binding upon all. Every one's share was different—and yet every one knew perfectly well what his share was, and strove to give a little more. Now, however, since they had come to the new country, all this was changing; it seemed as if there must be some subtle poison in the air that one breathed here—it was affecting all the young men at once. They would come in crowds and fill themselves with a fine dinner, and then sneak off. One would throw another's hat out of the window, and both would go out to get it, and neither would be seen again. Or now and then half a dozen of them would get together and march out openly, staring at you, and making fun of you to your face. Still others, worse yet, would crowd about the bar, and at the expense of the host drink themselves sodden, paying not the least attention to any one, and leaving it to be thought that either they had danced with the bride already, or meant to later on.

All these things were going on now, and the family was helpless with dismay. So long they had toiled, and such an outlay they had made! Ona stood by, her eyes wide with terror. Those frightful bills—how they had haunted her, each item gnawing at her soul all day and spoiling her rest at night. How often she had named them over one by one and figured on them as she went to work—fifteen dollars for the hall, twenty-two dollars and a quarter for the ducks, twelve dollars for the musicians, five dollars at the church, and a blessing of the Virgin besides—and so on without an end! Worst of all was the frightful bill that was still to come from Graiczunas for the beer and liquor that might be consumed. One could never get in advance more than a guess as to this from a saloon-keeper—and then, when the time came he always came to you scratching his head and saying that he had guessed too low, but that he had done his best—your guests had gotten so very drunk. By him you were sure to be cheated unmercifully, and that even though you thought yourself the dearest of the hundreds of friends he had. He would begin to serve your guests out of a keg that was half full, and finish with one that was half empty, and then you would be charged for two kegs of beer. He would agree to serve a certain quality at a certain price, and when the time came you and your friends would be drinking some horrible poison that could not be described. You might complain, but you would get nothing for your pains but a ruined evening; while, as for going to law about it, you might as well go to heaven at once. The saloon-keeper stood in with all the big politics men in the district; and when you had once found out what it meant to get into trouble with such people, you would know enough to pay what you were told to pay and shut up.

What made all this the more painful was that it was so hard on the few that had really done their best. There was poor old ponas Jokubas, for instance—he had already given five dollars, and did not every one know that Jokubas Szedvilas had just mortgaged his delicatessen store for two hundred dollars to meet several months' overdue rent? And then there was withered old poni Aniele—who was a widow, and had three children, and the rheumatism besides, and did washing for the tradespeople on Halsted Street at prices it would break your heart to hear named. Aniele had given the entire profit of her chickens for several months. Eight of them she owned, and she kept them in a little place fenced around on her backstairs. All day long the children of Aniele were raking in the dump for food for these chickens; and sometimes, when the competition there was too fierce, you might see them on Halsted Street walking close to the gutters, and with their mother following to see that no one robbed them of their finds. Money could not tell the value of these chickens to old Mrs. Jukniene— she valued them differently, for she had a feeling that she was getting something for nothing by means of them—that with them she was getting the better of a world that was getting the better of her in so many other ways. So she watched them every hour of the day, and had learned to see like an owl at night to watch them then. One of them had been stolen long ago, and not a month passed that some one did not try to steal another. As the frustrating of this one attempt involved a score of false alarms, it will be understood what a tribute old Mrs. Jukniene brought, just because Teta Elzbieta had once loaned her some money for a few days and saved her from being turned out of her house.

More and more friends gathered round while the lamentation about these things was going on. Some drew nearer, hoping to overhear the conversation, who were themselves among the guilty—and surely that was a thing to try the patience of a saint. Finally there came Jurgis, urged by some one, and the story was retold to him. Jurgis listened in silence, with his great black eyebrows knitted. Now and then there would come a gleam underneath them and he would glance about the room. Perhaps he would have liked to go at some of those fellows with his big clenched fists; but then, doubtless, he realized how little good it would do him. No bill would be any less for turning out any one at this time; and then there would be the scandal—and Jurgis wanted nothing except to get away with Ona and to let the world go its own way. So his hands relaxed and he merely said quietly: "It is done, and there is no use in weeping, Teta Elzbieta." Then his look turned toward Ona, who stood close to his side, and he saw the wide look of terror in her eyes. "Little one," he said, in a low voice, "do not worry—it will not matter to us. We will pay them all somehow. I will work harder." That was always what Jurgis said. Ona had grown used to it as the solution of all difficulties—"I will work harder!" He had said that in Lithuania when one official had taken his passport from him, and another had arrested him for being without it, and the two had divided a third of his belongings. He had said it again in New York, when the smooth-spoken agent had taken them in hand and made them pay such high prices, and almost prevented their leaving his place, in spite of their paying. Now he said it a third time, and Ona drew a deep breath; it was so wonderful to have a husband, just like a grown woman—and a husband who could solve all problems, and who was so big and strong!

1. Sinclair employs parallelism in the sentence, "Whether it was by beer, or by shouting, or by music, or by motion" in order to
   A. show comparable importance.
   B. add elements of poetry.
   C. identify universal properties.
   D. illustrate a moral lesson.
   E. solve a difficult problem.

2. "The *veselija* is a compact, a compact not expressed, but therefore only the more binding upon all." The nature of this compact was founded upon
   A. assimilation to an American lifestyle.
   B. xenophobia among the Lithuanian guests.
   C. a strong sense of community.
   D. the luxurious quality of the food and drink.
   E. the bride and groom's financial hardship.

3. "The saloon-keeper stood in with all the big politics men in the district; and when you had once found out what it meant to get into trouble with such people, you would know enough to pay what you were told to pay and shut up." This excerpt is an example of the
   A. the corruption of the American dream.
   B. symbolic significance of the saloon.
   C. motif of family and tradition.
   D. motif of political corruption.
   E. theme that capitalism is vital and vigorous.

4. The purpose of the polysyndeton telling the reader that Aniele "was a widow, and had three children, and the rheumatism besides, and did washing for the trades people on Halsted Street …" is to
   A. make the character more human.
   B. add a musical quality.
   C. allow the reader to come to a general conclusion.
   D. exaggerate Aniele's troubles.
   E. make the list seem endless.

5. What was the maxim of Jurgis Rudkus?
   A. "Do not worry!"
   B. "It is done!"
   C. "I will work harder!"
   D. "There is no use in weeping!"
   E. "God will provide for the hungry!"

MULTIPLE CHOICE QUESTIONS 6- 10:

Carefully read the following passage from Chapter III of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> Here and there about the alleys galloped men upon horseback, booted, and carrying long whips; they were very busy, calling to each other, and to those who were driving the cattle. They were drovers and stock-raisers, who had come from far states, and brokers and commission-merchants, and buyers for all the big packing-houses. Here and there they would stop to inspect a bunch of cattle, and there would be a parley, brief and businesslike. The buyer would nod or drop his whip, and that would mean a bargain; and he would note it in his little book, along with hundreds of others he had made that morning. Then Jokubas pointed out the place where the cattle were driven to be weighed, upon a great scale that would weigh a hundred thousand pounds at once and record it automatically. It was near to the east entrance that they stood, and all along this east side of the yards ran the railroad tracks, into which the cars were run, loaded with cattle. All night long this had been going on, and now the pens were full; by to-night they would all be empty, and the same thing would be done again.
>
> "And what will become of all these creatures?" cried Teta Elzbieta.
>
> "By to-night," Jokubas answered, "they will all be killed and cut up; and over there on the other side of the packing-houses are more railroad tracks, where the cars come to take them away."
>
> There were two hundred and fifty miles of track within the yards, their guide went on to tell them. They brought about ten thousand head of cattle every day, and as many hogs, and half as many sheep—which meant some eight or ten million live creatures turned into food every year. One stood and watched, and little by little caught the drift of the tide, as it set in the direction of the packing-houses. There were groups of cattle being driven to the chutes, which were roadways about fifteen feet wide, raised high above the pens. In these chutes the stream of animals was continuous; it was quite uncanny to watch them, pressing on to their fate, all unsuspicious a very river of death. Our friends were not poetical, and the sight suggested to them no metaphors of human destiny; they thought only of the wonderful efficiency of it all. The chutes into which the hogs went climbed high up—to the very top of the distant buildings; and Jokubas explained that the hogs went up by the power of their own legs, and then their weight carried them back through all the processes necessary to make them into pork.
>
> "They don't waste anything here," said the guide, and then he laughed and added a witticism, which he was pleased that his unsophisticated friends should take to be his own: "They use everything about the hog except the squeal." In front of Brown's General Office building there grows a tiny plot of grass, and this, you may learn, is the only bit of green thing in Packingtown; likewise this jest about the hog and his squeal, the stock in trade of all the guides, is the one gleam of humor that you will find there.

After they had seen enough of the pens, the party went up the street, to the mass of buildings which occupy the centre of the yards. These buildings, made of brick and stained with innumerable layers of Packingtown smoke, were painted all over with advertising signs, from which the visitor realized suddenly that he had come to the home of many of the torments of his life. It was here that they made those products with the wonders of which they pestered him so—by placards that defaced the landscape when he traveled, and by staring advertisements in the newspapers and magazines—by silly little jingles that he could not get out of his mind, and gaudy pictures that lurked for him around every street corner. Here was where they made Brown's Imperial Hams and Bacon, Brown's Dressed Beef, Brown's Excelsior Sausages! Here was the headquarters of Durham's Pure Leaf Lard, of Durham's Breakfast Bacon, Durham's Canned Beef, Potted Ham, Deviled Chicken, Peerless Fertilizer!

Entering one of the Durham buildings, they found a number of other visitors waiting; and before long there came a guide, to escort them through the place. They make a great feature of showing strangers through the packingplants, for it is a good advertisement. But ponas Jokubas whispered maliciously that the visitors did not see any more than the packers wanted them to.

They climbed a long series of stairways outside of the building, to the top of its five or six stories. Here were the chute, with its river of hogs, all patiently toiling upward; there was a place for them to rest to cool off, and then through another passageway they went into a room from which there is no returning for hogs.

It was a long, narrow room, with a gallery along it for visitors. At the head there was a great iron wheel, about twenty feet in circumference, with rings here and there along its edge. Upon both sides of this wheel there was a narrow space, into which came the hogs at the end of their journey; in the midst of them stood a great burly negro, bare-armed and bare-chested. He was resting for the moment, for the wheel had stopped while men were cleaning up. In a minute or two, however, it began slowly to revolve, and then the men upon each side of it sprang to work. They had chains which they fastened about the leg of the nearest hog, and the other end of the chain they hooked into one of the rings upon the wheel. So, as the wheel turned, a hog was suddenly jerked off his feet and borne aloft.

At the same instant the car was assailed by a most terrifying shriek; the visitors started in alarm, the women turned pale and shrank back. The shriek was followed by another, louder and yet more agonizing—for once started upon that journey, the hog never came back; at the top of the wheel he was shunted off upon a trolley, and went sailing down the room. And meantime another was swung up, and then another, and another, until there was a double line of them, each dangling by a foot and kicking in frenzy—and squealing. The uproar was appalling, perilous to the ear-drums; one feared there was too much sound for the room to hold—that the walls must give way or the ceiling crack. There were high squeals and low squeals, grunts, and wails of agony; there would come a momentary lull, and then a fresh outburst, louder than ever, surging up to a deafening climax. It was too much for some of the visitors—the men would look at each other, laughing nervously, and the women would stand with hands clenched, and the blood rushing to their faces, and the tears starting in their eyes.

Meantime, heedless of all these things, the men upon the floor were going about their work. Neither squeals of hogs nor tears of visitors made any difference to them; one by one they hooked up the hogs, and one by one with a swift stroke they slit their throats. There was a long line of hogs, with squeals and life-blood ebbing away together; until at last each started again, and vanished with a splash into a huge vat of boiling water.

It was all so very businesslike that one watched it fascinated. It was porkmaking by machinery, pork-making by applied mathematics. And yet somehow the most matter-of-fact person could not help thinking of the hogs; they were so innocent, they came so very trustingly; and they were so very human in their protests—and so perfectly within their rights! They had done nothing to deserve it; and it was adding insult to injury, as the thing was done here, swinging them up in this cold-blooded, impersonal way, without a pretence at apology, without the homage of a tear. Now and then a visitor wept, to be sure; but this slaughtering-machine ran on, visitors or no visitors. It was like some horrible crime committed in a dungeon, all unseen and unheeded, buried out of sight and of memory.

One could not stand and watch very long without becoming philosophical, without beginning to deal in symbols and similes, and to hear the hog-squeal of the universe. Was it permitted to believe that there was nowhere upon the earth, or above the earth, a heaven for hogs, where they were requited for all this suffering? Each one of these hogs was a separate creature. Some were white hogs, some were black; some were brown, some were spotted; some were old, some young; some were long and lean, some were monstrous. And each of them had an individuality of his own, a will of his own, a hope and a heart's desire; each was full of self- confidence, of self-importance, and a sense of dignity. And trusting and strong in faith he had gone about his business, the while a black shadow hung over him and a horrid Fate waited in his pathway. Now suddenly it had swooped upon him, and had seized him by the leg. Relentless, remorseless, it was; all his protests, his screams, were nothing to it— it did its cruel will with him, as if his wishes, his feelings, had simply no existence at all; it cut his throat and watched him gasp out his life. And now was one to believe that there was nowhere a god of hogs, to whom this hog-personality was precious, to whom these hog squeals and agonies had a meaning? Who would take this hog into his arms and comfort him, reward him for his work well done, and show him the meaning of his sacrifice? Perhaps some glimpse of all this was in the thoughts of our humble-minded Jurgis, as he turned to go on with the rest of the party, and muttered: "Dieve—but I'm glad I'm not a hog!"

The carcass hog was scooped out of the vat by machinery, and then it fell to the second floor, passing on the way through a wonderful machine with numerous scrapers, which adjusted themselves to the size and shape of the animal, and sent it out at the other end with nearly all of its bristles removed. It was then again strung up by machinery, and sent upon another trolley ride; this time passing between two lines of men, who sat upon a raised platform, each doing a certain single thing to the carcass as it came to him. One scraped the outside of a leg; another scraped the inside of the same leg. One with a swift stroke cut the throat; another with two swift strokes severed the head, which fell to the floor and vanished through a hole. Another made a slit down the body; a second opened the body wider; a third with a saw cut the breastbone; a fourth loosened the entrails; a fifth pulled them out—and they also slid through a hole in the floor. There were men to scrape each side and men to scrape the back; there were men to clean the carcass inside, to trim it and wash it. Looking down this room, one saw, creeping slowly, a line of dangling hogs a hundred yards in length; and for every yard there was a man, working as if a demon were after him. At the end of this hog's progress every inch of the carcass had been gone over several times; and then it was rolled into the chilling-room, where it stayed for twenty-four hours, and where a stranger might lose himself in a forest of freezing hogs.

Before the carcass was admitted here, however, it had to pass a government inspector, who sat in the doorway and felt of the glands in the neck for tuberculosis. This government inspector did not have the manner of a man who was worked to death; he was apparently not haunted by a fear that the hog might get by him before he had finished his testing. If you were a sociable person, he was quite willing to enter into conversation with you, and to explain to you the deadly nature of the ptomaines which are found in tubercular pork; and while he was talking with you you could hardly be so ungrateful as to notice that a dozen carcasses were passing him untouched. This inspector wore a blue uniform, with brass buttons, and he gave an atmosphere of authority to the scene, and, as it were, put the stamp of official approval upon the things which were done in Durham's.

Jurgis went down the line with the rest of the visitors, staring openmouthed, lost in wonder. He had dressed hogs himself in the forest of Lithuania; but he had never expected to live to see one hog dressed by several hundred men. It was like a wonderful poem to him, and he took it all in guilelessly—even to the conspicuous signs demanding immaculate cleanliness of the employees. Jurgis was vexed when the cynical Jokubas translated these signs with sarcastic comments, offering to take them to the secret-rooms where the spoiled meats went to be doctored.

6. In what tone does Sinclair write, "Our friends were not poetical, and the sight suggested to them no metaphors of human destiny…"?
   A. critical
   B. authorial
   C. narrative
   D. first person
   E. omniscient

7. The "metaphors of human destiny" in the above quotation suggest
   A. the plight of illiterate immigrants.
   B. a parallel between the slaughtered cattle and the exploited workers.
   C. a connection between the author, the characters, and the reader.
   D. the close-knit community among the Lithuanians.
   E. the reader's inability to grasp the conditions of the workers.

8. In the lines, "And yet somehow the most matter-of-fact person could not help thinking of the hogs; they were so innocent, they came so very trustingly; and they were so very human in their protests—and so perfectly within their rights!" Sinclair uses _____ to stir the emotions of the readers.
   A. poetry
   B. symmetry
   C. personification
   D. conceit
   E. chivalry

9. In this passage, the author develops the extended metaphor equating the
   A. life of the animals with the immigrant.
   B. immigrants' lack of innocence with the hogs.
   C. Socialistic political views with capitalistic political views.
   D. capitalist view of working children with adults.
   E. the motif of corruption with the hollow American dream.

10. The government inspector in Durham's who wears a blue uniform represents the
    A. corruption of big business.
    B. healthfulness of the meat.
    C. friendliness of the locals.
    D. corruption in government.
    E. exploitation of immigrants.

MULTIPLE CHOICE QUESTIONS 11—15:

Carefully read the passage from Chapter IX of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> One of the first consequences of the discovery of the union was that Jurgis became desirous of learning English. He wanted to know what was going on at the meetings, and to be able to take part in them; and so he began to look about him, and to try to pick up words. The children, who were at school, and learning fast, would teach him a few; and a friend loaned him a little book that had some in it, and Ona would read them to him. Then Jurgis became sorry that he could not read himself; and later on in the winter, when some one told him that there was a night-school that was free, he went and enrolled. After that, every evening that he got home from the yards in time, he would go to the school; he would go even if he were in time for only half an hour. They were teaching him both to read and to speak English—and they would have taught him other things, if only he had had a little time.
>
> Also the union made another great difference with him—it made him begin to pay attention to the country. It was the beginning of democracy with him. It was a little state, the union, a miniature republic; its affairs were every man's affairs, and every man had a real say about them. In other words, in the union Jurgis learned to talk politics. In the place where he had come from there had not been any politics—in Russia one thought of the government as an affliction like the lightning and the hail. "Duck, little brother, duck," the wise old peasants would whisper; "everything passes away." And when Jurgis had first come to America he had supposed that it was the same. He had heard people say that it was a free country—but what did that mean? He found that here, precisely as in Russia, there were rich men who owned everything; and if one could not find any work, was not the hunger he began to feel the same sort of hunger?
>
> When Jurgis had been working about three weeks at Brown's, there had come to him one noon-time a man who was employed as a night-watchman, and who asked him if he would not like to take out naturalization papers and become a citizen. Jurgis did not know what that meant, but the man explained the advantages. In the first place, it would not cost him anything, and it would get him half a day off, with his pay just the same; and then when election time came he would be able to vote—and there was something in that. Jurgis was naturally glad to accept, and so the night-watchman said a few words to the boss, and he was excused for the rest of the day. When, later on, he wanted a holiday to get married he could not get it; and as for a holiday with pay just the same—what power had wrought that miracle heaven only knew! However, he went with the man, who picked up several other newly landed immigrants, Poles, Lithuanians, and Slovaks, and took them all outside, where stood a great four-horse tally-ho coach, with fifteen or twenty men already in it. It was a fine chance to see the sights of the city, and the party had a merry time, with plenty of beer handed up from inside. So they drove down-town and stopped before an imposing granite building, in which they interviewed an official, who had the papers all ready, with only the names to be filled in. So each man in turn took an oath of which he did not understand a word, and then was presented with a handsome ornamented document with a big red seal and the shield of the United States upon it, and was told that he had become a citizen of the Republic and the equal of the President himself.

A month or two later Jurgis had another interview with this same man, who told him where to go to "register." And then finally, when election day came, the packing-houses posted a notice that men who desired to vote might remain away until nine that morning, and the same night-watchman took Jurgis and the rest of his flock into the back room of a saloon, and showed each of them where and how to mark a ballot, and then gave each two dollars, and took them to the polling place, where there was a policeman on duty especially to see that they got through all right. Jurgis felt quite proud of this good luck till he got home and met Jonas, who had taken the leader aside and whispered to him, offering to vote three times for four dollars, which offer had been accepted.

And now in the union Jurgis met men who explained all this mystery to him; and he learned that America differed from Russia in that its government existed under the form of a democracy. The officials who ruled it, and got all the graft, had to be elected first; and so there were two rival sets of grafters, known as political parties, and the one got the office which bought the most votes. Now and then the election was very close, and that was the time the poor man came in. In the stockyards this was only in national and state elections, for in local elections the democratic party always carried everything. The ruler of the district was therefore the democratic boss, a little Irishman named Mike Scully. Scully held an important party office in the state, and bossed even the mayor of the city, it was said; it was his boast that he carried the stockyards in his pocket. He was an enormously rich man—he had a hand in all the big graft in the neighborhood. It was Scully, for instance, who owned that dump which Jurgis and Ona had seen the first day of their arrival. Not only did he own the dump, but he owned the brick-factory as well; and first he took out the clay and made it into bricks, and then he had the city bring garbage to fill up the hole, so that he could build houses to sell to the people. Then, too, he sold the bricks to the city, at his own price, and the city came and got them in its own wagons. And also he owned the other hole near by, where the stagnant water was; and it was he who cut the ice and sold it; and what was more, if the men told truth, he had not had to pay any taxes for the water, and he had built the ice-house out of city lumber, and had not had to pay anything for that. The newspapers had got hold of that story, and there had been a scandal; but Scully had hired somebody to confess and take all the blame, and then skip the country. It was said, too, that he had built his brick-kiln in the same way, and that the workmen were on the city pay-roll while they did it; however, one had to press closely to get these things out of the men, for it was not their business, and Mike Scully was a good man to stand in with. A note signed by him was equal to a job any time at the packing-houses; and also he employed a good many men himself, and worked them only eight hours a day, and paid them the highest wages. This gave him many friends—all of whom he had gotten together into the "War-Whoop League," whose clubhouse you might see just outside of the yards. It was the biggest club-house, and the biggest club, in all Chicago; and they had prize-fights every now and then, and cock-fights and even dog-fights. The policemen in the district all belonged to the league, and instead of suppressing the fights, they sold tickets for them. The man that had taken Jurgis to be naturalized was one of these "Indians," as they were called; and on election day there would be hundreds of them out, and all with big wads of money in their pockets and free drinks at every saloon in the district. That was another thing, the men said—all the saloon-keepers had to be "Indians," and to put up on demand, otherwise they could not do business on Sundays, nor have any gambling at all. In the same way Scully had all the jobs in the fire department at his disposal, and all the rest of the city graft in the stockyards district; he was building a block of flats somewhere up on Ashland Avenue, and the man who was overseeing it for him was drawing pay as a city inspector of sewers. The city inspector of water-pipes had been dead and buried for over a year, but somebody was still drawing his pay. The city inspector of sidewalks was a bar-keeper at the War-Whoop café—and maybe he could make it uncomfortable for any tradesman who did not stand in with Scully!

11. This passage indicates that America differed from Russia in that
    A. rich men owned everything in America.
    B. the American government was like an affliction.
    C. hunger was more pronounced in America.
    D. the American government was a democracy.
    E. luxury items were less expensive in America.

12. Sinclair's description of the voting process indicates that many of the votes counted were cast
    A. by educated men.
    B. in saloons.
    C. by Scully himself.
    D. through legal means.
    E. in duplicate.

13. Mike Scully can be interpreted as a symbol of the
    A. sainted Socialist.
    B. cruel capitalist.
    C. tyrannical Marxist.
    D. beloved democrat.
    E. wealthy republican.

14. As used in the sentence, "All the saloon-keepers had to be 'Indians,' and to put up on demand, otherwise they could not do business on Sundays, nor have any gambling at all," *Indian* most likely means
    A. Native Americans or those who do business for them.
    B. the ethnic group from India that had settled in Chicago.
    C. the local scalpers.
    D. those belonging to the "War-Whoop League."
    E. any of the group who participates in democracy.

15. From this passage the reader can infer that
    A. all of the Lithuanians eventually found work.
    B. democracy worked in the city of Chicago.
    C. becoming a naturalized citizen was pricy.
    D. elections were rigged.
    E. laws were enacted to protect children.

MULTIPLE CHOICE QUESTIONS 16—20:

Carefully read the passage in Chapter XIV of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> Such were the new surroundings in which Elzbieta was placed, and such was the work she was compelled to do. It was stupefying, brutalizing work; it left her no time to think, no strength for anything. She was part of the machine she tended, and every faculty that was not needed for the machine was doomed to be crushed out of existence. There was only one mercy about the cruel grind—that it gave her the gift of insensibility. Little by little she sank into a torpor—she fell silent. She would meet Jurgis and Ona in the evening, and the three would walk home together, often without saying a word. Ona, too, was falling into a habit of silence—Ona, who had once gone about singing like a bird. She was sick and miserable, and often she would barely have strength enough to drag herself home. And there they would eat what they had to eat, and afterwards, because there was only their misery to talk of, they would crawl into bed and fall into a stupor and never stir until it was time to get up again, and dress by candle-light, and go back to the machines. They were so numbed that they did not even suffer much from hunger, now; only the children continued to fret when the food ran short.
>
> Yet the soul of Ona was not dead—the souls of none of them were dead, but only sleeping; and now and then they would waken, and these were cruel times. The gates of memory would roll open—old joys would stretch out their arms to them, old hopes and dreams would call to them, and they would stir beneath the burden that lay upon them, and feel its forever immeasurable weight. They could not even cry out beneath it; but anguish would seize them, more dreadful than the agony of death. It was a thing scarcely to be spoken—a thing never spoken by all the world, that will not know its own defeat.
>
> They were beaten; they had lost the game, they were swept aside. It was not less tragic because it was so sordid, because it had to do with wages and grocery bills and rents. They had dreamed of freedom; of a chance to look about them and learn something; to be decent and clean, to see their child grow up to be strong. And now it was all gone—it would never be! They had played the game and they had lost. Six years more of toil they had to face before they could expect the least respite, the cessation of the payments upon the house; and how cruelly certain it was that they could never stand six years of such a life as they were living! They were lost, they were going down—and there was no deliverance for them, no hope; for all the help it gave them the vast city in which they lived might have been an ocean waste, a wilderness, a desert, a tomb. So often this mood would come to Ona, in the night-time, when something wakened her; she would lie, afraid of the beating of her own heart, fronting the blood-red eyes of the old primeval terror of life. Once she cried aloud, and woke Jurgis, who was tired and cross. After that she learned to weep silently—their moods so seldom came together now! It was as if their hopes were buried in separate graves.

Jurgis, being a man, had troubles of his own. There was another spectre following him. He had never spoken of it, nor would he allow any one else to speak of it—he had never acknowledged its existence to himself. Yet the battle with it took all the manhood that he had— and once or twice, alas, a little more. Jurgis had discovered drink.

He was working in the steaming pit of hell; day after day, week after week—until now there was not an organ of his body that did its work without pain, until the sound of ocean breakers echoed in his head day and night, and the buildings swayed and danced before him as he went down the street. And from all the unending horror of this there was a respite, a deliverance—he could drink! He could forget the pain, he could slip off the burden; he would see clearly again, he would be master of his brain, of his thoughts, of his will. His dead self would stir in him, and he would find himself laughing and cracking jokes with his companions—he would be a man again, and master of his life.

It was not an easy thing for Jurgis to take more than two or three drinks. With the first drink he could eat a meal, and he could persuade himself that that was economy; with the second he could eat another meal—but there would come a time when he could eat no more, and then to pay for a drink was an unthinkable extravagance, a defiance of the age-long instincts of his hunger-haunted class. One day, however, he took the plunge, and drank up all that he had in his pockets, and went home half "piped," as the men phrase it. He was happier than he had been in a year; and yet, because he knew that the happiness would not last, he was savage, too—with those who would wreck it, and with the world, and with his life; and then again, beneath this, he was sick with the shame of himself. Afterward, when he saw the despair of his family, and reckoned up the money he had spent, the tears came into his eyes, and he began the long battle with the spectre.

It was a battle that had no end, that never could have one. But Jurgis did not realize that very clearly; he was not given much time for reflection. He simply knew that he was always fighting. Steeped in misery and despair as he was, merely to walk down the street was to be put upon the rack. There was surely a saloon on the corner—perhaps on all four corners, and some in the middle of the block as well; and each one stretched out a hand to him—each one had a personality of its own, allurements unlike any other. Going and coming—before sunrise and after dark—there was warmth and a glow of light, and the steam of hot food, and perhaps music, or a friendly face, and a word of good cheer. Jurgis developed a fondness for having Ona on his arm whenever he went out on the street, and he would hold her tightly, and walk fast. It was pitiful to have Ona know of this—it drove him wild to think of it; the thing was not fair, for Ona had never tasted drink, and so could not understand. Sometimes, in desperate hours, he would find himself wishing that she might learn what it was, so that he need not be ashamed in her presence. They might drink together, and escape from the horror—escape for a while, come what would.

16. "They were lost, they were going down—and there was no deliverance for them, no hope; for all the help it gave them the vast city in which they lived might have been an ocean waste, a wilderness, a desert, a tomb… It was as if their hopes were buried in separate graves." The primary purpose of this passage is to
    A. symbolize the death of their American dream.
    B. foreshadow the death of Elzbieta.
    C. support the theme that Socialism can cure all ills.
    D. indicate a need to purchase plots before the year's end.
    E. emphasize the sacrifice immigrants made in America.

17. "Little by little she sank into a torpor—she fell silent." In this sentence torpor most likely means a
    A. lengthy state of hibernation.
    B. healthy hopelessness.
    C. state of heightened perception.
    D. short, vocal outburst.
    E. state of mental inactivity.

18. The spectre that followed Jurgis was
    A. a ghost.
    B. an apparition.
    C. drink.
    D. prostitution.
    E. a nightmare.

19. Sinclair uses _____ to describe the saloons and make them seem more inviting.
    A. rhetoric
    B. metaphors
    C. similes
    D. personification
    E. hyperboles

20. The simile describing Ona, "who had once gone about singing like a bird," serves to
    A. emphasize the sweetness of her voice.
    B. establish connections between her and Jurgis.
    C. compare her present sadness to old happiness.
    D. further the idea of social Darwinism.
    E. identify her as an animal of the jungle.

MULTIPLE CHOICE QUESTIONS 21—25:

Carefully read the following passage from Chapter XXVI of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> After the elections Jurgis stayed on in Packingtown and kept his job. The agitation to break up the police protection of criminals was continuing, and it seemed to him best to "lay low" for the present. He had nearly three hundred dollars in the bank, and might have considered himself entitled to a vacation; but he had an easy job, and force of habit kept him at it. Besides, Mike Scully, whom he consulted, advised him that something might "turn up" before long.
>
> Jurgis got himself a place in a boarding-house with some congenial friends. He had already inquired of Aniele, and learned that Elzbieta and her family had gone down-town, and so he gave no further thought to them. He went with a new set, now, young unmarried fellows who were "sporty." Jurgis had long ago cast off his fertilizer clothing, and since going into politics he had donned a linen collar and a greasy red necktie. He had some reason for thinking of his dress, for he was making about eleven dollars a week, and two-thirds of it he might spend upon his pleasures without ever touching his savings.
>
> Sometimes he would ride down-town with a party of friends to the cheap theatres and the music halls and other haunts with which they were familiar. Many of the saloons in Packingtown had pool-tables, and some of them bowling-alleys, by means of which he could spend his evenings in petty gambling. Also, there were cards and dice. One time Jurgis got into a game on a Saturday night and won prodigiously, and because he was a man of spirit he stayed in with the rest and the game continued until late Sunday afternoon, and by that time he was "out" over twenty dollars. On Saturday nights, also, a number of balls were generally given in Packingtown; each man would bring his "girl" with him, paying half a dollar for a ticket, and several dollars additional for drinks in the course of the festivities, which continued until three or four o'clock in the morning, unless broken up by fighting. During all this time the same man and woman would dance together, half-stupefied with sensuality and drink.
>
> Before long Jurgis discovered what Scully had meant by something "turning up." In May the agreement between the packers and the unions expired, and a new agreement had to be signed. Negotiations were going on, and the yards were full of talk of a strike. The old scale had dealt with the wages of the skilled men only; and of the members of the Meat Workers' Union about two-thirds were unskilled men. In Chicago these latter were receiving, for the most part, eighteen and a half cents an hour, and the unions wished to make this the general wage for the next year. It was not nearly so large a wage as it seemed—in the course of the negotiations the union officers examined timechecks to the amount of ten thousand dollars, and they found that the highest wages paid had been fourteen dollars a week, and the lowest two dollars and five cents, and the average of the whole, six dollars and sixty-five cents.

And six dollars and sixty-five cents was hardly too much for a man to keep a family on. Considering the fact that the price of dressed meat had increased nearly fifty per cent in the last five years, while the price of "beef on the hoof" had decreased as much, it would have seemed that the packers ought to be able to pay it; but the packers were unwilling to pay it—they rejected the union demand, and to show what their purpose was, a week or two after the agreement expired they put down the wages of about a thousand men to sixteen and a half cents, and it was said that old man Jones had vowed he would put them to fifteen before he got through. There were a million and a half of men in the country looking for work, a hundred thousand of them right in Chicago; and were the packers to let the union stewards march into their places and bind them to a contract that would lose them several thousand dollars a day for a year? Not much!

All this was in June; and before long the question was submitted to a referendum in the unions, and the decision was for a strike. It was the same in all the packing-house cities; and suddenly the newspapers and public woke up to face the grewsome spectacle of a meat famine. All sorts of pleas for a reconsideration were made, but the packers were obdurate; and all the while they were reducing wages, and heading off shipments of cattle, and rushing in wagonloads of mattresses and cots. So the men boiled over, and one night telegrams went out from the union headquarters to all the big packing centers,—to St. Paul, South Omaha, Sioux City, St. Joseph, Kansas City, East St. Louis, and New York,—and the next day at noon between fifty and sixty thousand men drew off their working clothes and marched out of the factories, and the great "Beef Strike" was on.

Jurgis went to his dinner, and afterward he walked over to see Mike Scully, who lived in a fine house, upon a street which had been decently paved and lighted for his especial benefit. Scully had gone into semi-retirement, and looked nervous and worried. "What do you want?" he demanded, when he saw Jurgis.

"I came to see if maybe you could get me a place during the strike," the other replied.

And Scully knit his brows and eyed him narrowly. In that morning's papers Jurgis had read a fierce denunciation of the packers by Scully, who had declared that if they did not treat their people better the city authorities would end the matter by tearing down their plants. Now, therefore, Jurgis was not a little taken aback when the other demanded suddenly, "See here, Rudkus, why don't you stick by your job?"

Jurgis started. "Work as a scab?" he cried.

"Why not?" demanded Scully. "What's that to you?"

"But—but—" stammered Jurgis. He had somehow taken it for granted that he should go out with his union.

"The packers need good men, and need them bad," continued the other, "and they'll treat a man right that stands by them. Why don't you take your chance and fix yourself?"

"But," said Jurgis, "how could I ever be of any use to you—in politics?"

"You couldn't be it anyhow," said Scully, abruptly.

"Why not?" asked Jurgis.

"Hell, man!" cried the other. "Don't you know you're a Republican? And do you think I'm always going to elect Republicans? My brewer has found out already how we served him, and there is the deuce to pay."

Jurgis looked dumfounded. He had never thought of that aspect of it before. "I could be a Democrat," he said.

"Yes," responded the other, "but not right away; a man can't change his politics every day. And besides, I don't need you—there'd be nothing for you to do. And it's a long time to election day, anyhow; and what are you going to do meantime?"

"I thought I could count on you," began Jurgis.

"Yes," responded Scully, "so you could—I never yet went back on a friend. But is it fair to leave the job I got you and come to me for another? I have had a hundred fellows after me to-day, and what can I do? I've put seventeen men on the city pay-roll to clean streets this one week, and do you think I can keep that up forever? It wouldn't do for me to tell other men what I tell you, but you've been on the inside, and you ought to have sense enough to see for yourself. What have you to gain by a strike?"

"I hadn't thought," said Jurgis.

"Exactly," said Scully, "but you'd better. Take my word for it, the strike will be over in a few days, and the men will be beaten; and meantime what you can get out of it will belong to you. Do you see?"

And Jurgis saw. He went back to the yards, and into the work-room. The men had left a long line of hogs in various stages of preparation, and the foreman was directing the feeble efforts of a score or two of clerks and stenographers and office-boys to finish up the job and get them into the chilling-rooms. Jurgis went straight up to him and announced, "I have come back to work, Mr. Murphy."

The boss's face lighted up. "Good man!" he cried. "Come ahead!"

"Just a moment," said Jurgis, checking his enthusiasm. "I think I ought to get a little more wages."

"Yes," replied the other, "of course. What do you want?"

Jurgis had debated on the way. His nerve almost failed him now, but he clenched his hands. "I think I ought to have three dollars a day," he said.

"All right," said the other, promptly; and before the day was out our friend discovered that the clerks and stenographers and office-boys were getting five dollars a day, and then he could have kicked himself!

21. Jurgis's new attention to his clothing is ironic because
    A. he believes himself more important than he is.
    B. his clothing reveals that he is still a shabby laborer.
    C. his red tie is symbolic of Socialism.
    D. he could not afford the new clothing.
    E. his importance is only temporary.

22. When Scully advises Jurgis that something may be "turning-up," he most likely means that he
    A. knows that Jurgis will soon find his family.
    B. will soon get Jurgis a better-paying job.
    C. suspects the strike will soon start.
    D. will require Jurgis to become a Democrat.
    E. plans on leaving Chicago soon.

23. In light of the impending strike, the public became concerned that
    A. so many would be without a job.
    B. winter was fast approaching.
    C. the price of meat would skyrocket.
    D. they would not be able to purchase meat.
    E. the newspapers would lose advertising income.

24. Scully suggests that Jurgis work as a scab. A scab is probably one who
    A. stays at his job even though others are striking.
    B. sticks with union regardless of what comes his way.
    C. tears open old wounds exposing tender skin.
    D. turns to politics as the bandage to cure all wrongs.
    E. fluctuates between political parties depending on the need.

25. This passage is mainly about the
    A. plight and pay of the immigrant workers.
    B. working conditions endured by all.
    C. strength of the unions.
    D. causes of corruption in politics.
    E. importance of the newspapers.

MULTIPLE CHOICE QUESTIONS 26-30:

Read the following passage from Chapter XXXI of Upton Sinclair's *The Jungle* before selecting the best answers to the questions below:

> Nicholas Schliemann was familiar with all the universe, and with man as a small part of it. He understood human institutions, and blew them about like soap-bubbles. It was surprising that so much destructiveness could be contained in one human mind. Was it government? The purpose of government was the guarding of property-rights, the perpetuation of ancient force and modern fraud. Or was it marriage? Marriage and prostitution were two sides of one shield, the predatory man's exploitation of the sex-pleasure. The difference between them was a difference of class. If a woman had money she might dictate her own terms: equality, a life contract, and the legitimacy—that is, the property-rights—of her children. If she had no money, she was a proletarian, and sold herself for an existence. And then the subject became Religion, which was the Arch-fiend's deadliest weapon. Government oppressed the body of the wage-slave, but Religion oppressed his mind, and poisoned the stream of progress at its source. The working-man was to fix his hopes upon a future life, while his pockets were picked in this one; he was brought up to frugality, humility, obedience,—in short to all the pseudo-virtues of capitalism. The destiny of civilization would be decided in one final death-struggle between the Red International and the Black, between Socialism and the Roman Catholic Church; while here at home, "the stygian midnight of American evangelicalism—"
>
> And here the ex-preacher entered the field, and there was a lively tussle. "Comrade" Lucas was not what is called an educated man; he knew only the Bible, but it was the Bible interpreted by real experience. And what was the use, he asked, of confusing Religion with men's perversions of it? That the church was in the hands of the merchants at the moment was obvious enough; but already there were signs of rebellion, and if Comrade Schliemann could come back a few years from now—
>
> "Ah, yes," said the other, "of course, I have no doubt that in a hundred years the Vatican will be denying that it ever opposed Socialism, just as at present it denies that it ever tortured Galileo."
>
> "I am not defending the Vatican," exclaimed Lucas, vehemently. "I am defending the word of God—which is one long cry of the human spirit for deliverance from the sway of oppression. Take the twenty-fourth chapter of the Book of Job, which I am accustomed to quote in my addresses as 'the Bible upon the Beef Trust'; or take the words of Isaiah—or of the Master himself! Not the elegant prince of our debauched and vicious art, not the jeweled idol of our society churches—but the Jesus of the awful reality, the man of sorrow and pain, the outcast, despised of the world, who had nowhere to lay his head—"

"I will grant you Jesus," interrupted the other.

"Well, then," cried Lucas, "and why should Jesus have nothing to do with his church—why should his words and his life be of no authority among those who profess to adore him? Here is a man who was the world's first revolutionist, the true founder of the Socialist movement; a man whose whole being was one flame of hatred for wealth, and all that wealth stands for,—for the pride of wealth, and the luxury of wealth, and the tyranny of wealth; who was himself a beggar and a tramp, a man of the people, an associate of saloon-keepers and women of the town; who again and again, in the most explicit language, denounced wealth and the holding of wealth: 'Lay not up for yourselves treasures on earth!'—'Sell that ye have and give alms!'—'Blessed are ye poor, for yours is the kingdom of Heaven!'—'Woe unto you that are rich, for ye have received your consolation!'—'Verily, I say unto you, that a rich man shall hardly enter into the kingdom of Heaven!' Who denounced in unmeasured terms the exploiters of his own time: 'Woe unto you, scribes and pharisees, hypocrites!'— 'Woe unto you also, you lawyers!'—'Ye serpents, ye generation of vipers, how can ye escape the damnation of hell?' Who drove out the businessmen and brokers from the temple with a whip! Who was crucified—think of it—for an incendiary and a disturber of the social order! And this man they have made into the high-priest of property and smug respectability, a divine sanction of all the horrors and abominations of modern commercial civilization! Jewelled images are made of him, sensual priests burn incense to him, and modern pirates of industry bring their dollars, wrung from the toil of helpless women and children, and build temples to him, and sit in cushioned seats and listen to his teachings expounded by doctors of dusty divinity—"

"Bravo!" cried Schliemann, laughing. But the other was in full career—he had talked this subject every day for five years, and had never yet let himself be stopped. "This Jesus of Nazareth!" he cried. "This class-conscious workingman! This union carpenter! This agitator, law-breaker, firebrand, anarchist! He, the sovereign lord and master of a world which grinds the bodies and souls of human beings into dollars—if he could come into the world this day and see the things that men have made in his name, would it not blast his soul with horror? Would he not go mad at the sight of it, he the Prince of Mercy and Love! That dreadful night when he lay in the Garden of Gethsemane and writhed in agony until he sweat blood—do you think that he saw anything worse than he might see to-night upon the plains of Manchuria, where men march out with a jewelled image of him before them, to do wholesale murder for the benefit of foul monsters of sensuality and cruelty? Do you not know that if he were in St. Petersburg now, he would take the whip with which he drove out the bankers from his temple—"

Here the speaker paused an instant for breath. "No, comrade," said the other, dryly, "for he was a practical man. He would take pretty little imitation lemons, such as are now being shipped into Russia, handy for carrying in the pockets, and strong enough to blow a whole temple out of sight."

Lucas waited until the company had stopped laughing over this; then he began again: "But look at it from the point of view of practical politics, comrade. Here is an historical figure whom all men reverence and love, whom some regard as divine; and who was one of us—who lived our life, and taught our doctrine. And now shall we leave him in the hands of his enemies—shall we allow them to stifle and stultify his example? We have his words, which no one can deny; and shall we not quote them to the people, and prove to them what he was, and what he taught, and what he did? No, no,—a thousand times no!—we shall use his authority to turn out the knaves and sluggards from his ministry, and we shall yet rouse the people to action!—"

Lucas halted again; and the other stretched out his hand to a paper on the table. "Here, comrade," he said, with a laugh, "here is a place for you to begin. A bishop whose wife has just been robbed of fifty thousand dollars' worth of diamonds! And a most unctuous and oily of bishops! An eminent and scholarly bishop! A philanthropist and friend of labor bishop—a Civic Federation decoy-duck for the chloroforming of the wage-working-man!"

26. Nicholas Schliemann is a man who
    A. esteemes human institutions.
    B. rejects old ideas.
    C. disdains human institutions.
    D. embraces religious institutions.
    E. regards marriage highly.

27. The sentence, "The working-man was to fix his hopes upon a future life, while his pockets were picked in this one," supports the theme that
    A. Capitalism is an evil system.
    B. Socialism can overcome the evils of capitalism.
    C. outside forces control one's life.
    D. the American Dream is hollow.
    E. church and state contrived to oppress the workers.

28. The irony of Lucas's claiming that Jesus was the true founder of Socialism is that
    A. Socialists were supposed to be atheists.
    B. Jesus was a wealthy prince.
    C. Lucas was not an educated man.
    D. Schliemann is clearly a German Jew.
    E. the established Church deplored Socialism.

29. The message Lucas delivers might be titled
    A. "The Gospel of Socialism."
    B. "The Gospel of Jesus Christ."
    C. "The Gospel of Capitalism."
    D. "The Gospel of the Workingman."
    E. "The Gospel of the Educated."

30. The point of Lucas's criticism of the bishop is that
    A. contrary to Socialist teaching, the Church was a friend of the laborer.
    B. like a decoy, the bishop attracted people to their salvation.
    C. like a decoy, the bishop attracted people to their damnation.
    D. like a narcotic, religion coaxes the oppressed into contentment.
    E. contrary to Christian teachings, the working man relied too heavily on drugs.

Multiple Choice Answers and Explanations

1. In the stem, the student is told the rhetorical device is parallelism and therefore must discern why parallelism is employed. Since parallelism is used to show comparable importance, (A) is the correct answer. All of the other choices are definitions of other rhetorical devices. **Thus, (A) is the correct answer.**

2. The unexpressed compact was the expectation that all of the guests invited to the wedding would give money, either to help defray the expense of the *veselija* or as a gift to the bride and groom. (A) is eliminated by the fact that the *veselija* itself was a custom brought over from Lithuania, one of the last the characters have to hold onto. Furthermore, it is suggested that the young men's *refusing* to contribute is more of an Americanization than the expectation of contribution. While the bride and groom—and presumably most of the guests—are Lithuanian immigrants, nothing in the passage suggests that non-Lithuanians were unwelcome, thus eliminating (B). (D) is eliminated by the clear suggestion that, while there is ample food, and the family has gone to great expense, the food is common fare. (E) is tempting, but it is not clearly stated whether the money collected became a gift for the bride and groom or helped their families defray the cost of the celebration. **The compact, however, that each would contribute according to his means, despite his own poverty, illustrates the strong community in which these people were willing to share both celebration and expense. Thus, (C) is the best answer.**

3. While the corruption of the American Dream is certainly a theme of the novel, it is too broad an answer to satisfy in this case (A). If the saloon ever takes on a symbolic significance (B), that is certainly not evident in this passage. (E) might also tempt some who see corruption and capitalism as connected, but this connection is not inevitable in this passage. It is clear, however, that "to pay what you were told to pay and shut up" is a reference to bribery. **Thus, (D) is the best answer.**

4. The rhetorical device is a polysyndeton and is employed to make the list of troubles seem endless (E). Aniele had this problem and that problem and so on and so forth. All of the other definitions are definitions of other rhetorical devices: personification, alliteration, inference, and hyperbole. **Thus, (E) is the correct answer.**

5. The maxim of Jurgis Rudkus is stated more than once in the closing paragraph: **I will work harder (C).**

6. The quoted line of text is neither evaluation nor criticism, so (A) is eliminated. (C) is too broad, as *any* tone in which the story is told would be "narrative." "Our" is certainly a first person pronoun, but the rest of the line and the rest of the passage are still in the third person, thus eliminating (D). (E) is likewise true, but too broad. For much of *The Jungle*, Sinclair uses a straightforward third-person narrative. In this instance, however, and in several other cases, he steps even further from the story to address the reader directly in an authorial tone. **Thus, (B) is the best answer.**

7. The sight that "Our friends" are witnessing is the passage of animals to slaughter. Noting that Jurgis, Ona, and the others do *not* find a metaphor in this process, clearly suggests this metaphor to the reader. (B) and (C) are too vague, acknowledging that there is a metaphor at work without addressing the *nature* of the metaphor. (D) ignores the fact that one part of the metaphor involves the slaughter of animals who are unaware of their fate. (E) explains the reason for Sinclair's noting the metaphor but not the metaphor itself. (A), however, expresses the notion that the immigrants watching the slaughtering process are themselves in a situation very similar to the cattle being slaughtered—but they do not realize it. **Thus, (A) is the correct answer.**

8. Certainly, students might find the language of the quoted lines poetic (A), but this answer is too general to satisfy. The sentence moves from general to specific, thus eliminating any syntactic or logical symmetry (B). A conceit (D) is a forced or contrived metaphor, and the comparison between the innocent animals and the non-suspecting immigrants is almost inevitable. (E) is eliminated by the fact that the animals are trusting and innocent, chivalrous. (C), however is almost an obvious choice—almost too obvious—until the sentence ends describing the animals' acting "perfectly within their rights." In Sinclair's day, the idea of animal rights had not yet occurred to anyone, and the application of "acting within one's rights," when applied to animals, is personification. **Thus, (C) is the correct answer.**

9. The key to this question is in the extended metaphor, which compares the situations of the animals with the situation of the new immigrants (A). (B) is excluded by the fact that the immigrants are indeed "innocent," seeing the city and its industry only a glorious opportunities. (C) is eliminated by the fact that the contrasting political/ economic views have been barely introduced, let alone compared. Likewise, (D) and (E) are motifs and themes that will receive further development. They are not terms in the metaphor. **Thus, (A) is the correct answer.**

10. The student should quickly rule out (B) and (C) as they have positive connotations, and the uniform clearly does not represent something positive. The motif of corruption associated with the blue uniform is repeated throughout the book so (A) and (D) should quickly be identified as the most likely choices. (A) is ruled out because the uniforms in general aren't associated with big business but with arms of the government. **Thus, (D) is the correct answer.**

11. The passage mentions each of the choices but says that Russia *is the same as* America in that (A) the rich men owned everything, and (C) hunger was the same. (B) is written incorrectly as the passage says the Russian government was considered an affliction. (E) is suggested as true, but we are also told that these items were still out of reach for workers like Jurgis and his family. **(D) is the correct answer, "he [Jurgis] learned that America differed from Russia in that its government existed under the form of a democracy."**

12. Although many of the men voting may have been educated, it is indicated here that most could not even read and write English let alone understand what they were voting for so (A) is not correct. The votes were cast in a polling place not the saloons (B). Scully (C) is not mentioned as doing the voting himself. (D) indicates the legality of the votes, and since many were purchased and duplicated, they were not legal votes. **(E) is the correct answer as this passage indicates that many of the voters voted more than once.**

13. Two of the answers (A) and (D) include a positive adjective, and Scully is neither sainted nor beloved, although he is a Democrat. Although he may be wealthy, he is not a Republican (E). There is no suggestion of his being a tyrannical Marxist (C). **Therefore, the correct answer is (B), a cruel capitalist. This answer is also in keeping with Sinclair's theme that capitalists are cruel.**

14. The choices in question 14 contain several ideas associated with the term "Indian" but are not correct. (A) suggests Native Americans, (B) suggests natives of India, and (C) indicates scalpers. **(D) is the correct answer, as the "Indians" in this passage were members of the "War-Whoop League."**

15. (A) is not correct, as the reader is not told about *all* of the Lithuanians. (B) is not correct, as democracy is not about buying votes or multiple votes being cast by any one person. (C) is not correct, as naturalization did not cost the immigrant but actually paid the immigrants in money and/or time off. (E) is not correct even though as an indirect result of this writing child labor laws were passed. **(D) is correct as this passage is dealing with elections and their corruption.**

16. All of the symbolism in this passage points to death, but not to any specific character (B). The death imagery in the quoted lines does not suggest any cure (C). (D) is founded upon too literal a reading of the death imagery, and (E) misplaces the cause of the immigrants' status. Only (A), the symbolic death of the American Dream, satisfies. **Thus, (A) is the best answer.**

17. They key words in the quoted line are "little by little," "sank," and "silent." Even if "torpor" could be understood as hibernation (A), nothing in the quoted line suggests "lengthy." The fact that she "sank" into torpor might suggest "hopelessness," but nothing else in the line necessitates this interpretation. The idea of "sinking" and falling silent negate (C) and (D). Clearly, only (E) can be supported by examining the full context and considering the connotations of the words that anchor the word in question. **Thus, (E) is the best answer.**

18. (A) and (B) can be eliminated by the fact that they do nothing but restate the question. Prostitution (D) is not an issue yet for Jurgis. (E) is eliminated by the fact that the passage suggests that it is Ona who is experiencing the nightmares. Jurgis, however, has started to feel the lure of alcohol (C) and even wished that Ona would drink with him, so they could "escape" together. **Thus, (C) is the correct answer.**

19. Stretching out a hand, having personality, a friendly face, and a word of good cheer are all examples of **(D) personification.**

20. (A) is tempting, but too narrow to be supported by the full context of the passage. (B) is ironic, as Jurgis is lamenting the beginning of a distance between them. (C) is also tempting, but, again, the broader context of the novel limits the possibility of (C) as the best answer. (D) is eliminated by the fact that the family's present unhappiness is not in keeping with the extended metaphor. **The correct answer is (E).** Ona is one of the animals in the jungle. Many of Sinclair's similes compare one or more of the immigrants with something animal-like.

21. (A) is very tempting, but would be true without the detail of the greasy, red tie. This detail, therefore, eliminates (A). (C) is likewise tempting, but this understanding comes from the student's prior knowledge and not from his or her reading of the text. The passage contradicts (D) when the reader is told that Jurgis has three hundred dollars in the bank and is making eleven dollars a week. There is nothing in the text to suggest (E). The details of the "linen collar" and the "greasy red necktie" suggest that he is not well-dressed and "sporty," but still shabby. **Thus, (B) is the best answer.**

22. Nothing in the passage suggests (A) or (E). Jurgis is the one who mistakenly believes (B). (D) is contradicted in the passage when Jurgis *offers* to become a Democrat. (C), however, is clearly established when the passage says, "Before long Jurgis discovered what Scully had meant by something 'turning up.'" This sentence provides the transition into a discussion of the strike. **Thus (C) is the correct answer.**

23. (A) is true, but the general public is portrayed in the novel as indifferent at best to the plight of the workers, which was the primary motivation for Sinclair's writing the novel to begin with. Likewise, (B) is excluded by the public's indifference. (C) is tempting because it does point to the actual concern of the public, but it is a step toward understanding their concern, not the concern itself. Nothing in the passage suggests (E). The strike, however, would cause s shortage of meat, which would likely drive the price up, but would—more importantly— make it difficult to members of the public to buy meat. **Thus, (D) is the best answer.**

24. Given the context—Scully suggests that Jurgis continue on at his job, and Jurgis responds, shocked, that Scully would want him to be a scab—**(A) is the only possible answer.**

25. (A) is far too broad a statement to satisfy as the best answer. (B), likewise is too broad, and the focus of this passage is on the strike, not conditions generally. (D) is tempting, but, again, the focus of this particular passage is on the strike and its effects. (E) is a mere detail, too narrow to be the focus. **(C), however, is the best answer as the entire passage focuses on the strike and its effect on the workers and on society in general.**

26. The passage opens with this description of Schliemann: "He understood human institutions, and *blew them about like soap-bubbles*. It was surprising that *so much destructiveness* could be contained in one human mind." The rest of the passage provides specific examples of the ways in which Schliemann dismissed human institutions and held them in disdain. **Thus, (C) is the best answer.**

27. The quoted line points of what Sinclair saw as the irony of institutionalized religion and the Church's connivance with capitalism in the oppression of the working man. (A) denounces capitalism but ignores the involvement of the Church. (B) is not suggested in the criticism of capitalism. (C) is indeed one of the themes of the novel, but is not evident in this passage, and this passage provides a more pointed and specific criticism than a blanket rejection of the American Dream (D). Only (E) addresses both the hope for a better life to come (the Church) and the oppression of the worker in this life (the State). **Thus, (E) is the best answer.**

28. (A) might tempt some students, but is not suggested in this passage, instead requiring prior knowledge. (B) is a misread of Lucas's condemnation of the jeweled images of Jesus paraded around by churches on holy days. (C) is irrelevant, as the passage says that he did know his Bible. (D) is likewise irrelevant, as Schliemann holds the church in disdain, just as he holds all human institutions in disdain. (E) is the point of Lucas's speech. The body that claims to reverence the founder of Socialism despises the political/economic system he founded. **Thus, (E) is the correct answer.**

29. In Lucas's speech, Jesus is ultimately only an example for his point, thus eliminating (B). (C) is just about the opposite of a correct response. (D) might tempt some students, but is actually too narrow because Lucas's speech has more to do with the relationship between Socialism and the Church. (E) is ironic given that we know Lucas was *not* educated. Only (A), however, is a satisfactory answer, as Lucas's thesis that Jesus was the true founder of Socialism takes on the tone and tenor of a Gospel. **Thus, (A) is the best answer.**

30. (A) is a misread of the passage, since, according to Lucas and Schliemann, the Church was no friend of the worker. (B) brings in the metaphor of the decay, but one cannot be "trapped" or "seduced" into a positive state like salvation. (D) is a paraphrase of Marx's "opiate of the people." Nothing in the passage suggests (E). The decoy, however, is the trap, the enticement by which a bird (like a duck or goose) falls prey to the hunter. Lucas is equating this technique of duck hunting to the way the bishop lured innocent people into the church, only to exploit them further. **Thus, (C) is the best answer.**

The Jungle

Chapter I

1. Give a detailed description of the opening setting.

   The story opens with Marija Berczynskas rushing to the wedding feast of her cousin Ona Lukoszaite to Jurgis Rudkus; the wedding is to be a ceremony adhering to the customs and traditions of the Lithuanian countryside. One of the customs of the veselija or wedding feast was that no man, or child or dog for that matter, should leave hungry. The family has gone to great expense to honor their home custom, at least as much as one could be expected to in the stockyard district of Chicago. They serve ham and sauerkraut, duck and boiled rice, bologna and macaroni, and great piles of buns. There are pitchers of beer and bowls of milk and an open bar if one desired to drink. Like most weddings, there is a beautiful cake. The snow-white cake resembles the Eiffel Tower, and is covered with sugar roses, two angels, and a sprinkling of pink, green, and yellow candies. The celebration includes passionate violin music and much dancing.

2. Describe the bride and groom.

   Sixteen-year-old Ona, fair and blue-eyed, is wearing a white muslin dress and white cotton gloves. Twisted in the little shoulder-length veil are five pink paper-roses and eleven bright green rose leaves. Jurgis, a man of great size and strength, is dressed in a new black suit with a white flower in the buttonhole. He had great black eyes and thick, curly, dark hair.

3. The author says of the music "It stretches out its arms to them…" What rhetorical device does he employ and why?

   The author personifies the music; it is alive. It is their music, the music of home, and as each one settles into listening, they are transported away from the metropolis of Chicago and back to their homeland where "there are green meadows and sunlit rivers, mighty forests and snow-clad hills," providing them with a place of rest. It is as if their homeland were reaching out to them with open arms, drawing them back to their roots.

4. What, if any, significance is there with "five" roses and "eleven" leaves?

   The number five symbolizes the Holy Spirit as the bearer of all life in Greek Orthodox Christian mysticism. The Jews use an amulet, shaped like a hand with five fingers to symbolize protection. In Arabic culture, the same symbol of the hand is used for protection from envy and evil.

   A number of traditions—some more grounded in authentic numerological systems than others—attribute a variety of meanings to the number eleven, the most likely being extravagance, exaggeration, and potential conflict.

5. Who is Tamoszius Kuszleika? What is "special" about him?

Tamoszius Kuszleika, standing just five feet tall, is a violinist and the leader of the musical trio at the veselija. His passion is unsurpassed. He plays his violin like one possessed. Every ounce of his being plays as though "the hands of the muses have been laid upon him." Twice, the author says that he "is an inspired man," and once says "…every inch of him is inspired." The denotation of inspired is "aroused, animated, or imbued with the spirit to do something, by or as if by supernatural or divine influence." Perhaps the author describes Tamoszius as inspired because his music transports many back in time to a more pleasant place and time, and because his movements are highly animated, virtually frantic.

6. Why is the *veselija* so important to the community?

The majority of the Lithuanians had given up everything they owned and everything they held dear, but they have not given up the veselija. "To do that [give up the veselija] would mean, not merely to be defeated, but to acknowledge defeat – and the difference between these two things is what keeps the world going." The veselija is the last connection to their roots.

7. Describe Marija Berczynskas.

Marija is short with a powerful build, brawny arms, a large mouth, and a booming voice.

8. What is the unwritten compact between friends and family at a veselija? How do the young men respond to the compact?

The unwritten compact is that each would contribute money towards the affair according to their station in life. In Lithuania, many would give more. However, it seems as if there is "some subtle poison in the air that one breathed here," for the young men drink and eat and then slip away without leaving any offering, or march away indifferently laughing openly at the host.

9. Included in the author's description of withered old Aniele is the polysyndeton—she "was a widow, and had three children, and the rheumatism besides, and did washing for the trades people on Halsted Street." What is the purpose of the polysyndeton?

Polysyndeton is used to slow the rhythm or pace of a passage. In slowing the passage, the list appears to be endless. She has this trouble and that trouble and the list goes on and on. On a larger scale, the author is conveying the idea that everyone's list of troubles is very long.

10. What can be discerned about the character of Jurgis from Chapter I?

Jurgis is a powerful man who does not often lose his temper. He loves his family and aims to protect them. If anything goes wrong, he will fix it. If there is not enough money, he will work more. He is not only physically strong, but is strong of character and aims to do what is right.

11. The morning following the wedding both Ona and Jurgis are required to report to work quite early. Jurgis cannot afford to be even a few minutes late lest he find his brass check turned to the wall. What is a "brass check"?

    A brass check is an indication of employment, which probably indicates a worker is present if the brass check or tag with the man's name or number is visible; if not, the worker is no longer employed. In addition, a 'brass check' is the coin used in a brothel, which the patron purchases and uses to pay for a prostitute. (Note: In 1920, Sinclair wrote The Brass Check *in which he compared American journalists to prostitutes.)*

Chapter II

1. Why is Jurgis able to find a job so quickly?

   The bosses pick him out of the lines because he is powerfully built and energetic. They perceive his readiness to work and discern that he could be made to work hard.

2. How does Jurgis's views on marriage reflect Sinclair's views?

   Jurgis believes that marriage is "a foolish trap for a man to walk into." However, like Sinclair, he had fallen in love and could consummate that love only in the institution of marriage.

3. How did Jurgis propose to Ona?

   The first time he proposed to her father, offering him two horses for his daughter's hand in marriage. Her father, a rich man, was not yet ready to part with his girl and certainly not to a poor farmer. When Jurgis returned half a year later, he found her father had died. Ona still would not agree to marriage as she loved her stepmother and would not leave her, but together they moved to America, where eventually they do marry.

4. Who proposes the family move to America? Why?

   Ona's brother Jonas proposes the family move to America. He believes in the American Dream.

5. Why did Jurgis and the family agree to go to America?

   They had heard that they might earn three rubles a day; that whether poor or rich, they would be free; that there was no requirement to join the army; that their money would not have to be paid to corrupt officials. In America, they would be able to come and go as they pleased and to count themselves as good as any other people.

6. Find examples within this chapter that are counterexamples to the family's original thoughts of America.

   From the outset, those in authority defraud the group of their precious money: first the agent on the ship, then some officials, then the police. In practice, these American officials are just as corrupt as the officials in their homeland. Because the price of living is so high, the higher wages do little to change their status in life; the poor are still poor.

7. How did Sinclair begin the story? What did the beginning accomplish?

   In Chapter II, the family is just arriving in Packingtown, and Jurgis and Ona are not yet married. The reader realizes that Sinclair began the story with a flash-forward to the wedding of Ona and Jurgis. The ceremony affects the reader at an emotional level and endears the characters to the reader from the onset.

8. Describe the conditions in Chicago.

   The flat landscape of Chicago gives the illusion of streets that run on forever with wretched little two-story framed buildings lining every side. Occasionally, there is a bridge over a filthy creek with muddy shores and dilapidated sheds. There are great factories with smoke pouring out of towering smokestacks, darkening the air and spewing ash on everything below. Indescribable odors rise from the garbage heaps. Children are everywhere. They scrounge in the garbage piles in search of food and line the muddy, rut-filled streets. Packingtown is aptly named for packed it was, with people and buildings and children and filth.

9. After touring the city, how do Jurgis and Ona feel?

   Ona and Jurgis are optimistic. They stand at the edge of the city as the sun sets. They view the city from a distance as a vision of power, as a place of employment, as a land of opportunity and freedom and hope.

10. Describe Sinclair's writing style and purpose.

    Sinclair writes using a realism born from journalism that clearly expressing his views. His purpose in this chapter is clear: to expose the misconduct on the part of businesses and their owners. It is his intention to expose the "wage-slave" abusers. A multitude of facts and details is included to drive home a message. He is not so much concerned with creating atmosphere or employing many literary devices. While the story is mostly narrated in third person, there are times when Sinclair uses the authorial voice to draw the reader into the experience with the character.

Chapter III

1. Who is Jokubas Szedvilas?

   Jokubas Szedvilas is the owner of the delicatessen, a fellow Lithuanian who hopes that he might help old Antanas and Jonas secure work.

2. After Jurgis secures a job and returns to the delicatessen, Jokubas takes the day off to show the newcomers the city. Describe the sights.

   They travel down the busy street toward the yards, passing pen after pen of animals. They do not stop until Jokubas has taken them to a raised gallery where they can view everything. The group is speechless. There are cattle-pens as far as the eye can see filled with more cattle than any of them had ever dreamed existed in the world. Next, they went to one of Durham's buildings where the butchering of the hogs takes place. Finally, they visit the building where the beef are killed. The process of killing and butchering the animals is described in graphic detail.

3. Why is Jokubas so proud?

   Having been a resident for some time, Jokubas feels pride in the way Packingtown has developed.

4. Why is Jurgis proud?

   Jurgis feels a sense of pride because he is part of this industrial wonder, "a cog in this marvelous machine."

5. Sinclair shifts to the authorial voice saying, "Our friends were not poetical, and the sight suggested to them no metaphors of human destiny; they thought only of the wonderful efficiency of it all." The narrator then describes in painstaking detail the process of the killing of the pigs and the beef. What is his purpose in inviting the reader to view these activities metaphorically?

   Sinclair is alerting the reader that although "our friends" see no metaphors of human destiny in the sights before them, the reader should. The fate of the animals being herded towards their death represents Sinclair's view of how the industry treats humans. The immigrants are the animals herded through the great chutes toward the factory and then are used until nothing remains that can be used. People being abused and used by others to squeeze out of them any surplus stirs up no more thought in those using them than the killing of the hogs and beef do.

6. At one point, the narrator describes the hogs as "so innocent…coming so trustingly… so very human in their protests…so perfectly within their rights." Why does Sinclair personify the hogs?

   Personification of the hogs further develops the metaphor of the animals representing what is happening to the immigrants. Personification allows the reader to identify with the hogs more fully. If the readers identify with the hogs, then they may identify with the fate of the immigrants, eventually leading them to view the industry machine as evil.

7. Explain the extended metaphor in the passage: "Each one of these hogs was a separate creature. Some were white hogs, some were black; some were brown, some were spotted; some were old, some young; some were long and lean, some were monstrous. And each of them had an individuality of his own, a will of his own, a hop and a heart's desire; each was full of self-confidence, of self-importance, and a sense of dignity."

   Just as the hogs have already been metaphorically compared to the "wage-slaves," here Sinclair is drawing a comparison between the hogs and the workers. Humans probably do not note the individuality of each hog led to slaughter—viewing each merely as a source of meat. In the same way, the owners of the slaughterhouses and meat packing plants did not view their wage-slaves as individual humans, only as sources of cheap labor.

8. What kind of company is Durham and Company in that it has amongst its maze of buildings several auxiliary plants contributing to its main industry, meatpacking?

   Durham and Company is a trust, a combination of firms or corporations under one directorship for the purpose of reducing competition and controlling prices throughout a particular business or industry. In the text Sinclair states: "There was scarcely a thing needed in the business that Durham and Company did not make for themselves. There was a great steam-power plant and an electricity plant. There was a barrel factory, and a boiler-repair shop. There was a building to which the grease was piped and made into soap and lard; and then there was a factory for making lard cans, and another for making soap boxes…"

Chapter IV

1. Describe the jobs that each secures. What are the expectations for the others?

   Jurgis works on the "killing beds." He follows the worker who draws out the entrails from the carcass of the steer and sweeps them away into a trap. He earns seventeen and a half cents per hour. One of the bosses has promised a job to Jonas. Marija secures a job that pays as much as two dollars a day painting cans. Only Antanas has not found work and has little hope of finding it due to his age. Jurgis hopes that both Ona and Teta Elzbieta can be keepers of the home while the children attend school.

2. In the early 1900s, there were few to no laws governing advertisements. They could make whatever claims they chose. How does the advertisement for the house differ from the house in reality?

   The pictured home is brilliantly painted and new. The trim is gold and the doors and windows red. There is a beautiful porch with a hammock and white lace curtains in the windows. The placard pictures a blissful family with nothing left to pay. The actual house looks far different from the advertisement. The colors are duller and the home much smaller. The houses surrounding them do not appear to be new at all. Both the attic and the basement are unfinished. The street is unpaved and unlighted. The "happy couple" in the advertisement is nowhere to be found.

3. Describe the process of the purchase.

   Ona and Elzbieta, along with Szedvilas, go to the agent's office. Szedvilas reads each word of the contract and is upset at twice finding the word "rental." Elzbieta decides they need to get a lawyer but wants to be certain the lawyer has no relationship with their agent. After an exhaustive search, they return to the real estate office, only to find that the lawyer and the agent know each other by name. The lawyer tells them the contract is properly worded. Therefore, with fear and trepidation, Elzbieta fumbles for the money pinned in her jacket and concludes the deal.

4. Why is the household in an uproar?

   After hearing the story of the purchase, Jurgis grabs the contract and runs out the door threatening to kill the agent. He finds another lawyer who confirms the contract has been written correctly. The women at the flat are greatly relieved when Jurgis returns without killing the agent.

Chapter V

1. How does the family furnish their home?

   They purchase the furniture on time, a new practice, which will grow more prevalent up until the 1929 stock exchange crash.

2. Why is Jurgis opposed to the unions?

   Jurgis is opposed to the unions mostly because he does not understand their purpose. He cannot comprehend that he has rights or that the employers are taking advantage of him. When he discerns there is a cost to belonging to the unions, he assumes they are another crooked establishment out to get his money.

3. What is the main objective of the unions?

   Their main objective is to put a stop to the habit of "speeding-up," as this practice killed those who could not keep up.

4. The narrator comments "Jurgis…would not have known how to pronounce '*laissez-faire*.'" What does it mean and why is it mentioned?

   Laissez-faire means noninterference in the affairs of others. The concept expresses Jurgis' point of view regarding the Unions; his job is not their business.

5. Why the allusion to Malthus?

   Thomas Robert Malthus, a British economist, minister, and scholar, wrote an essay describing his hypothesis that a population will grow until it exceeds the food supply. Malthus argued that aiding the lower classes by increasing incomes or improving productivity would be futile because an increased population would absorb any excess food production. He predicted that society would never achieve "perfectibility."

6. Explain the concept of grafting and its effect on Jurgis.

   Grafting is the process in which each of the bosses requires his workers to give them a certain part of their pay to remain employed. When a boss higher up would learn of it, he in turn will graft the boss under him. A boss in the pickle-rooms will secure Antanas a job if he will pay the boss one third of what he earns. Antanas accepts. Jurgis can hardly believe it; there is no place in Packingtown where a man counts for anything against a dollar. For the first time, Jurgis's faith in the American dream seems shaken. The crack in his faith comes while Dede Antanas is job hunting. No one will employ the hard working, determined and trustworthy old man; the crack widens when old Antanas secures a job he has to pay for.

7. Jurgis to this point still believes in the old-fashioned idea that hard work will lead to advancement. What does he discover about this concept?

   Hard-working men do not advance; they are used and tossed aside. The sneaky taleteller or spy will rise.

8. What is revealed about the way that Jonas and Marija come by their employment?

   Both Jonas and Marija replace someone who has fallen into hard times. A large heavy wagon crushes the man whom Jonas replaces. Illness overtakes the woman Marija replaces.

9. What atrocities of the meatpacking industry does Sinclair reveal in this chapter?

There are three atrocities revealed in this chapter. The first happens in the pickle-room where Antanas works. His job is to clean out the traps that catch the miscellaneous items of refuse dumped onto a filthy floor. He is to shovel their contents into one of the trucks with the rest of the meat. The other two happen where Jurgis works. Cows about to have calves or who had just had calves are not fit to be food. Many of these come through in a day. Usually one of the floor bosses is able to distract the inspectors while the carcass of the cow is cleaned and the unborn calf slid into the trap out of sight. These calves are butchered after hours with the "downers." The "downers" are cattle with broken legs or gored sides, or those that died before arriving. Although slated for disposal, the "downers" are raised to the "killing beds" by a special elevator, butchered, and added to the rest of the meat in the chilling-rooms after the inspectors leave for the evening.

10. Why does Sinclair first address the conditions of the workplace and then the packaging and distribution of diseased meat?

Sinclair addresses the conditions of the workplace first so the reader will identify with the immigrant worker and draw the conclusion that the same culprit victimizes them both: the immigrant worker's health is compromised by the working conditions, and the reader's health is threatened by distribution of contaminated meat.

Chapter VI

1. What prevents Jurgis and Ona from marrying?

In one word: tradition. In fact, tradition is all they have left of who they really are, and to let tradition go because it cost a little money may be the final blow to their psyche. Elzbieta will not consider omitting a veselija, for their family is of noble birth.

2. Why mention the babe of Bethlehem that stands on the family's mantel?

Sinclair, being a religious man, probably mentions Christ to establish the value system that the family shared.

3. What does the family glean from their conversation with Grandmother Majauszkiene?

They gain insight into the housing scandal and learn the truth about their "new" home.

4. What may the Grandmother's story foreshadow?

The grandmother's story about the house swindling may foreshadow the eventual eviction of Ona's family from their home.

5. How does the swindling of the immigrants by the real estate agents present a paradox?

The heartbeat of the American Dream is to own one's own home, the symbolic center of the family. The image of the real estate agents swindling the poor immigrants out of their homes suggests that capitalism turns the American Dream into a fraud.

6. What aspects anchor *The Jungle* in reality?

This chapter presents the waves of immigration in the late 19th and early 20th centuries, Germans, Irish, Bohemians, Poles, Lithuanians, and now Slovaks; the worker's strikes; the common falsification of birth certificates; and the high percentage of working children.

7. How does Sinclair begin and end Chapter VI? What may be the purpose?

Sinclair begins and ends Chapter VI with the same statement: "[Jurgis and Ona] were very much in love." The purpose may be threefold: to remind the reader that this novel is about people; to keep the reader's emotions softened towards the working class; to foreshadow the wedding event.

Chapter VII

1. What is the result of the wedding ceremony?

The result of the wedding ceremony is a new debt of over one hundred dollars and a week of exhaustion for the entire family.

2. What conclusions about the American Dream has Jurgis come to?

Jurgis has learned that he will never be a rich man; he is not free, and he still pays money to corrupt men in authority. He will no longer give feasts, but will wait for others to. He understands that those around him are out to get his money, and he should be suspicious of everyone.

3. What new atrocities that affect the family are exposed?

Under the house is a fifteen-year-old cesspool because the house lacks proper plumbing. The house is poorly constructed and cold.The milk is doctored with formaldehyde. The extracts from the drug store are adulterated. The tea and coffee, and sugar and flour, have been doctored; the canned peas are colored with copper salts; the jams are contaminated with aniline dyes.

4. How does the discourse regarding the poet the remind the reader of Sinclair's purpose?

   Inserted into the narrative following the quoting of the poet Sinclair writes: "How for instance, could any one expect to excite sympathy among lovers of good literature by telling how a family found their home alive with vermin, and of all the suffering and inconvenience and humiliation they were put to, and the hard-earned money they spent, in efforts to get rid of them?" It is in fact his purpose: to elicit sympathy among his readers by telling all the troubles that the "wage-slaves" encounter.

5. What brings about the demise of old Antanas? How does the allusion to a One-Horse Shay accurately describe Antanas?

   In the cold of the cellar, his cough grows worse every day and his fingers stay frozen. His feet, having soaked in chemicals, break out in sores that will never heal. He wraps his feet and continues to work until he literally drops into a heap on the floor. One-Horse Shay is used to describe a durable product that delivers reliable service all throughout its lifetime before failing. It then has zero scrap value. Old Antanas was a hard worker all of his life, but now he is done. A couple of workers help him home. He is put to bed and mercifully dies a short time later.

6. What new atrocities in the work place are exposed?

   The winter conditions that the workers face are even worse than conditions in the summer. The treks to and from work in the windy, snowy winters of Chicago are difficult for the men, but deadly for the women and boys. At times, even the men curl up in a snowdrift unable to go on. Many lose appendages to frostbite. Accidents increase. There is no heat provided and no place to wash up or to eat a meal.

7. What do the saloons offer the destitute workers? What is their price? Is Jurgis welcome? Why or why not?

   The author states "Jurgis either had to eat his dinner amid the stench or…rush…to any one of the hundreds of liquor stores which stretched out their arms to him." The saloons offer the men heat, warm food, a cold drink, and a clean place to sit and eat. They have names like "Home Circle" and "Cosey Corner." The one condition is that patrons must order a drink. In order to eat in the warm saloon, Jurgis would order just one drink, but he did not drink more because of Ona. Most of the barkeepers do not welcome him, as they know he will not buy more than the one drink.

8. What is ironic about the personification of the saloons?

   Sinclair writes that the liquor stores "stretched out their arms to" Jurgis and the other workers. Sinclair uses almost the same wording in Chapter I, when the music at the wedding wrapped the people in its arms. Then, the music was reminding the people of the homes they had left. Here, the saloons are enticing the men away from the homes they find intolerable.

9. How does Chapter VII conclude?

Chapter VII concludes with a lengthy personification of the cold, conveying the idea that each and every day the cold draws the poor immigrants closer to their day of reckoning.

Chapter VIII

1. What great adventure befalls Marija? What are the benefits of the relationship?

Marija's adventure is a relationship with Tamoszius Kuszleika, the violinist. Their friendship blossoms, and she becomes his companion. Accompanying Tamoszius to the places he plays offers two benefits: she has something fun to look forward to in her otherwise difficult existence, and she can eat her fill at the parties and bring home goodies in her pockets for the others.

2. Interpret the phrase, "Yet even by this deadly winter the germ of hope was not to be kept from sprouting…"

"Deadly winter and germ of hope" contrast each other, for the "dead of winter" cannot be truly dead if it contains the seed of life. Sinclair is saying that, just as spring is an inevitability even in the coldest day of a Chicago winter, so were better days inevitable in the lives of the immigrants and the workers.

3. To whom does Sinclair refer as "the capitalist of the party"? Why?

Sinclair refers to Marija as the capitalist of the party. In many ways, she has the mindset of a capitalist. She earns a good deal of money but also spends a good deal of money for anything she perceives they need. In a sense, she is in control of her earnings. While working harder did not advance Jurgis in his line of work, if she works harder, she earns more. She dreams of a better place and in her mind's eye, sees all the wonderful treasures that will be in her home.

4. What change occurs in Jurgis? What conditions provoke the change?

"Jurgis was no longer perplexed when he heard men talk of fighting for their rights"; he understands it is his fight. When approached by a union official, Jurgis decids to join. He is tired of standing around all day with no pay, only to work for an hour or two after he should already have left for home. He sees the injustice of losing a full hour's pay when he has lost only a part of an hour's work.

5. Analyze Sinclair's word choice when he writes, "…and so the struggle became a kind of crusade." What other words does Sinclair use to support this analysis?

There is an undeniable religious connotation to the word "crusade," so Jurgis's work with the union becomes much more than merely political. He has developed a sense of working for the good of the whole—a foundation of Socialist thought. In his mind, he equates the union meetings with the church, as he knew it, and since church had been "the right thing to do," so is this. Sinclair's use of religious terms, "wrestle in prayer" and "the gospel of Brotherhood," conveys to the reader how deeply rooted these new concepts are. It is at this point when Sinclair establishes the idea that the religion of Socialism may be the answer to all the problems the immigrants face.

Chapter IX

1. What effects does joining the union have on Jurgis?

"It was the beginning of democracy within" Jurgis. He desires to learn English and learn more about the United States. He becomes a naturalized citizen so he will have a say in things with his vote.

2. What kinds of corruption and scandal are exposed in this chapter?

Sinclair exposes corruption in the naturalization process, the voting process, the police force, the city government, the hiring practices of companies, the diversion of city water to plants, the corruption of the bureau of inspections, and the afflictions of the workers.

3. To what is the corruption of the naturalization process attributed?

In Packingtown, the corruption in the naturalization process is traced back to Scully, the Democratic boss who controls the mayor and holds the industrial bosses in his pocket. More simply, capitalistic greed is the root of the corruption.

4. Who are Dante and Zola? What does the allusion add to the text?

Émile Zola, born in Paris in 1840, devoted his life to exposing the influence of violence, alcohol, and prostitution during the Industrial Revolution. In his own words, he was sent "to live life out loud." He risked everything when he published a letter accusing the government in France of wrongfully imprisoning Captain Alfred Dreyfus. Zola was convicted but escaped to England. He returned just before the fall of the French government.

Dante Alighieri, more commonly known as Dante, was born circa 1265. He is the greatest Italian poet and an important writer of European Literature. He supported the White Guelphs, who desired to reunite Germany and Italy, but the Black Guelphs, who replaced all elected officials, including Dante, defeated them. He was charged with financial corruption in 1302 and condemned to death by burning. He spent the final years of his life exiled for his political views. He once said, "The hottest places in hell are reserved for those who, in time of great moral crisis, maintain their neutrality." Sinclair refers to these fellow writers, each of whom put the pen to the page and risked all of what they had to speak up for a cause they believed in.

5. Jurgis compares America to Russia. What does he compare and what is his conclusion?

Jurgis compares the politics of the two countries. He comes to understand that America is a form of democracy in which there is more than one political party and whoever can purchase the most votes will win the election. In America, the "affairs were every man's affairs, and every man had a real say about them," but in Russia there had not been any politics; "one thought of the government as an affliction like the lightning and the hail." The irony is evident, for surely the "government" of Chicago more resembled lightning and hail than everyone having a say. He is confused by the idea of a free country since American and Russia were precisely the same: "there were rich men who owned everything; and if one could not find any work, was not the hunger he began to feel the same sort of hunger?"

6. During the early 1900s, what laws governed advertising?

There were no laws governing what advertisements said. For example, Durham's advertised "potted chicken" but there were no chickens; it was a conglomeration of chemicals and pig and beef body parts.

7. Describe the dangers that Durham's various factories expose the workers to.

The dangers at Durham's are many, no matter where one worked. In the pickle-rooms, the smallest of cuts might lead to a sore that would cause the joints in the fingers to be eaten by acid. Those who work with knives seldom have more than a lump of flesh where their thumb had once been. The nails are often missing from the finger, and the knuckles so swollen the fingers look like fans. Those who work in cooking-rooms suffer from the germs of tuberculosis. Those who work in the chilling-rooms suffer from rheumatism. Those who work as wool-pluckers lose their fingers to the acid that cleanses the hides. Those who work with the tin cans have a maze of cuts on their hands, each representing a chance for blood poisoning. Those who work at the stamping-machines have to be very careful, or one misplaced stamp can chop off the entire hand. The workers in the killing-room suffer from stooping all the time, and eventually they walk more like a chimpanzee than a man. The worst of all jobs is in the fertilizer room. The room has large vats and often a man can be missing for days before someone realizes the worker has been sent out as Durham's Pure Leaf Lard.

8. After carefully reading Chapter IX, what would you consider Sinclair's main point?

Some students will respond the condition of the meat; some will respond the conditions of the workers. Remind the students that the main goal of his writing is to expose the plight of the worker. He couches the issue of the workers in the meat industry knowing that he will gain the attention of anyone who eats.

Chapter X

1. What are the problems associated with each season?

In the winter, the weather is dreadfully cold. In the spring, the cold rains turn the streets into bogs, making it impossible to travel to and from work. In the midsummer, the stifling heat turns the factories into a living hell; plague-like masses of flies cover the screens, if one has screens.

2. How does Sinclair use authorial voice?

Sinclair uses the authorial voice to appeal to the reader, contrasting the summer beauty the reader knows with the greenless, lifeless existence of the summer the immigrants know. Addressing his readers, Sinclair points out that blame for the evils of capitalism can be tied directly to them. They are not blameless. In the same paragraph, Sinclair points out that the managers and superintendants of these oppressed workers come from the ranks of the white, middle-class folk who live outside of the city; more directly – the overseers come from the ranks of the readers.

3. What injustices does Marija suffer first in her old job and then in her new?

   In her can-painting job, Marija's supervisor cheats her out of money by not reporting the correct number of cans. After Marija protests to the superintendant, she is discharged. She is hired five weeks later to trim beef. She receives half of what the man before her had been paid for the same job just because she is a woman.

4. Describe Ona's predicament. What does the statement "…Ona would not have stayed a day, but for starvation…" foreshadow?

   Ona is involved in a factory where most of the workers are also involved in a house of prostitution. Ona is not well liked, as she is a married, moral woman who refuses to become involved in the prostitution. The fact that starvation was never far from her, seems to foreshadow that there will be a time when she will have to compromise her values.

5. Interpret the statement "Things that were quite unspeakable went on there in the packinghouses all the time, and were taken for granted by everybody; only they did not show as in the old slavery times, because there was no difference in color between master and slave."

   Sinclair's mission is to examine the plight of the "wage-slave," so he draws the connection from the slavery of the blacks to the present group of immigrant workers. Before the Civil War, the injustices and atrocities were quite well known; now however, the injustices are not as easily identified: the color of skin is not different, the immigrants are not "owned" by someone; there is "payment" for the work. The condition of the "wage-slave" supports the Marxist argument that workers are no less exploited under capitalism than chattel slaves were.

6. How does Ona's pregnancy affect her?

   For the most part, Ona ignores her pregnancy as much as she can, right up until the day she delivers a healthy baby boy. One week later Ona goes back to work to save her job. She develops "womb-trouble," which means headaches, pains in the back, depression and neuralgia.

7. How is the birth of his son a decisive event for Jurgis?

   The birth of his son, little Antanas, makes Jurgis "irrevocably a family man." Jurgis is captivated with this amazing little creature. He wants nothing more than to be with him; yet, the chains of slavery never felt more tightly drawn.

8. What prevents the close-knit family that Jurgis desires?

   Sinclair portrays evil capitalism as the underlying factor preventing Jurgis from spending time with his family, in fact preventing any of the members from spending time together.

Chapter XI

1. How is the structure of the work force changed? What does this change foreshadow?

   Many more hands are hired for each job, so each person has less work and receives less pay. The opening paragraph foreshadows the upcoming strike. In effect, the men are training those who will someday break their strike.

2. Define "speeding-up."

   Speeding-up is an imposed increase in the rate of production of a worker without a corresponding increase in the rate of pay. In many instances, the worker's salary is cut, even though he is required to be more productive.

3. At the turn of the century, trusts were prevalent. What is a trust? What does the Beef Trust control?

   A trust is an illegal combination of industrial or commercial companies controlled by managers who make it possible to manage the companies as a singular unit, to minimize production costs, to control prices, and to eliminate competition. The Beef Trust controls the majority of the firms in Packingtown. The managers create one scale for the workers and one standard of efficiency. They also fix the price of beef, dressed and on the hoof, throughout the country.

4. What does "a run on the bank" mean? Why does it concern Marija? How does it start?

   "A run on the bank" is the event of a large number of depositors seeking to withdraw their money because they believe the bank might become insolvent. This occurred in the early part of the century before legislation was passed to insure depositors' investments. Marija, not understanding investments and the banking industry, is concerned when she spies a mob developing outside of the bank where all of her money is invested. She and many others do not understand that the disturbance is over a drunken man at a saloon next door to the bank and has nothing to do with the bank itself.

5. Marija's fear of being weighed down in the mud by her money is a metaphor for what?

   Marija's fear of being weighed down in the mud by her money is a metaphor for the evils of capitalism. The money is a physical representation of capitalism; both work as weights in her life.

6. Identify and interpret the metaphor and alliteration that appear in the paragraph beginning "That blizzard knocked many a man out, for the crowd outside begging for work was never great…" which appears about midway through the chapter.

The metaphor is "the soul of Jurgis was a song." Sinclair develops the metaphor about a song with an alliteration, which is a rhetorical device used for musical effects. "So it might be with some monarch of the forest that has vanquished his foes in fair fight, and then falls into some trap…" Jurgis has a song in his heart for a change, since he feels some pride in that he has been the master of his fate during the winter storms.

7. What accident befalls Jurgis? How does it affect him?

A steer, not quite stunned before being dropped, charges about the "killing-floor." Jurgis sprains his angle attempting to stay out of the steer's way. By the time he is on his way home, he can hardly walk. He returns to work the next day, but by mid-day Jurgis is sent home and confined to bed. The confinement is most difficult as his active mind never stops, but his body will not respond.

8. What practice was illegal in Europe?

In Europe, it was illegal to add to the sausage "potato-flour," which are the remains of potatoes after the starch and alcohol have been extracted. As a result, thousands of tons were shipped to America each year. The Americans have no idea that the smoked sausage contains chemical fillers and potato flour, which has zero food value.

Chapter XII

1. How, according to Sinclair, is capitalism to blame for the destruction of the family and their value system?

According to Sinclair, capitalism is the root of all evil, including the destruction of the family. Because of the need to eat, everyone, including the women and children, has to work all of the time. Because of the corruption that surrounded them, they found the need to tell lies and the need to keep secrets. Because of the weighty prospect of losing what income they had, Jurgis, who used to be patient and longsuffering, even beat the boy Stanislovas to make him walk to work.

2. What happens to Brother Jonas?

Brother Jonas disappears. The author never specifies what happened to him but explores two options: he walked out of town to find the green grass and never returned, or he fell into a vat at the factory and was ground into meat.

3. How is Brother Jonas' income replaced?

   The family has no choice but to send the ten and eleven-year-old boys to work selling newspapers.

4. What revelation dawns on Jurgis after his many attempts to secure work are futile?

   The bosses do not want him anymore because he is no longer the powerful, energetic specimen he had been but is now thin, haggard, and dressed in rags. It dawns on him that they had used him, drained him by their speeding-up and carelessness, and now they are throwing him away.

Chapter XIII

1. In the last few chapters, how has Sinclair conveyed the idea of social Darwinism?

   The constant struggle for survival conveys the idea of social Darwinism. For every job, there are hundreds of applicants. If one should be slow or wounded, he is tossed aside for someone more able. Securing food is paramount. When the sickly and crippled Kristoforas dies, the family quietly rejoices. Everyone except Teta Elzbieta realizes Kristoforas's death means one less mouth to feed. Besides, he was and always would be a consumer and never a producer.

2. "All this while that he was seeking for work, there was a dark shadow changing over Jurgis; as if a savage beast were lurking somewhere in the pathway of his life, and he knew it, and yet could not help approaching the place." What work is this quote an allusion to? Why did Sinclair employ this allusion?

   This is an allusion to John Bunyan's Pilgrim's Progress. It was one of Sinclair's favorite books as a youth. Being a religious book helps to set the stage for the concept of preaching the gospel of Socialism.

3. Where do the lowest workers on the social Darwin ladder work? What is produced there?

   The lowest man is employed at the fertilizer works—away from the other factories. The tankage and bones are sent to the fertilizer works to be dried out. The blood is made into albumen, a simple water-soluble protein found in many animal tissues and liquids. After drying, the tankage is ground into a fine powder along with a mysterious brown rock and sent out into the world as some type of phosphate fertilizer.

4. What is Jurgis's new job? What are the conditions under which he worked? How do they affect him?

   He is to shovel the fine powder into wagons. The swirling powder fills his eyes and ears and fills the room so that the only indication of others present is the sound of their shovels. There are no words to describe the stench. The phosphates permeate every pore giving Jurgis a headache as he has never had before and cause him to vomit for most of the afternoon. He barely drags himself home each night.By the end of the week, however, he can eat again, and he learns to endure the never-ending headache.

5. How are the two boys, aged ten and eleven, changing?

   They have taken up a number of bad habits while on the streets. They swear, smoke, and gamble. They also are well acquainted with the houses of prostitution and saloons. They seldom come home anymore.

6. During this season of "prosperity," what changes does the family make?

   Jurgis requires the two boys, Vilimas and Nikalojus, to go back to school and stop selling newspapers. Teta Elzbieta is to go to work and Little Kotrina, her youngest daughter, will take over the care of the house and her crippled brother.

7. What job is Elzbieta able to secure? How does it affect her?

   She becomes a servant of a "sausage-machine." Because of the chemicals, she is afflicted with a chronic headache and turns the color of the "fresh country sausage" she helps to make.

Chapter XIV

1. How does Packingtown deal with spoiled meats?

   Pickled hams that spoil are re-injected with more "pickling chemicals" or rubbed with soda to take away the smell, so they can be sold on free-lunch counters. When a smoked ham spoils, the bone is cut out of the middle, as this is where the majority of spoiling takes place, and a heated iron is inserted to sear the bad part. Meats that were returned from Europe, white and moldy, are added to the sausage bins and recycled.

2. Describe the ingredients found in packages of sausage.

Regardless of how spoiled they are, all hams are placed in large dicers that cut the meat up into small pieces and mix the contaminated meat in with a half-ton of other meats. Some of the meats thrown into the vat are from the floor where dirt and sawdust and worker's germ-infested spit abound. Meat that has been stored in great piles under leaks in the roofs or where thousands of rats can run over it is added also. In fact, the poisoned bread placed out for the rats, as well as the rats themselves, often fall into the hoppers. Men wash their hands in the water that is ladled onto the sausage. Cleaning out the waste-barrels is a particularly disgusting job, but these barrels of "dirt and rust and old nails and stale water" are added to the hoppers as well. The chemistry department helps with the "smoking" by adding borax and color. Some of the packages are labeled "special" although the only difference is the ability to charge more for a package of it.

3. Interpret the statement "…they use everything of the pig except the squeal."

While at one time some laughed at this old Packingtown joke, Jurgis and his family now realize that it is not a joke but indeed truth. EVERYTHING that comes from the pig is ground up and put into the sausage. EVERYTHING.

4. Why does Sinclair write: "This is no fairy story and no joke…"

Since the writing of this book is in the early 1900s, Sinclair wants to be sure that his audience understands he is not a yellow journalist creating a sensational story or exaggerating something that may be only marginally true, but wants to remind the readers that he is reporting truths and relaying facts.

5. How has the American dream changed for Jurgis and his family?

The dream of freedom is at times a fleeting memory but the weight of the memory is so intense that the gates have to be closed. They are lost, no hope, no deliverance. Death.

6. Interpret the metaphor "for all the help it gave them the vast city in which they lived might have been an ocean waste, a wilderness, a desert, a tomb."

When they Jurgis and his family first arrived in Chicago, they saw the city as a golden thing, with limitless possibilities. Now, for all of its expanse and busy-ness, it offers them no more hope or opportunity or help than would a wilderness or a tomb.

7. What simile shows how separate Jurgis and Ona have become?

"It was as if their hopes were buried in separate graves." They have grown so far apart that even their dreams, which at one time were the same and involved each other, have no connection.

8. What other change takes place in Jurgis? Why?

Jurgis becomes a drinking man. He suffers great headaches and pains from the chemicals and finds respite in a drink. He finds that while he has no hopes or dreams left, drinking stirs some feelings. He can laugh and joke and feel like a man again.

9. Why does the drinking trouble him?

The drinking troubles him because of its effect on his family. It is only for their benefit that he tries to control himself.

10. What parts of this chapter reflect Sinclair's life or views on marriage and children?

Two parts reflect Sinclair's life and views: the sickly child that cries unmercifully and the idea that men would be better off if they did not marry.

Chapter XV

1. Interpret the meaning of the two similes in first paragraph.

Both similes indicate the people, Ona and Jurgis, have animal-like qualities. Ona's eye is "like the eye of a hunted animal," and Jurgis, who ceased to worry about important things like his wife, "lived like a dumb beast of burden, knowing only the moment in which he was." The beginning of this chapter clearly defines for the reader that these people have passed to animal-like existence, that all hope is gone. The title seems more apt than ever.

2. Earlier, Jurgis was happy to be a cog in the wonderful machine of Packingtown. How has this changed?

He is no longer happy about it. Now not only is Jurgis a cog in the machine but also "Marija and Elzbieta and Ona are part of the machine." The burden is no longer like the burden shared by two horses in a yoke but more aptly as a few people expected to move a great truck and not get run over in the process.

3. Describe the first episode when Ona does not come home. Where do you suspect she spends the night?

Ona does not return home from work one snowy night. Elzbieta wakes Jurgis, and he goes out into the cold to hunt for her. Not knowing where to begin his hunt, he waits near her work and shortly after seven; he spies her running towards the entrance. She is extremely agitated and appears to be ready to break into one of her crying fits. She says she spent the night with a friend, Jadvyga, but her nervous actions, ghastly white face, and haunted eyes indicate differently. The suggestion is fairly clear that she has been drawn into the prostitution ring run or facilitated by her boss.

4. The second time Ona is missing, Jurgis sets out in the early morning to Jadvyga's home. What does he find out? What causes him to be cold and merciless?

   Jurgis finds that Ona is not there and never had been. He goes to Ona's work, but she never shows up. Jurgis finally spies her getting off the train and follows her home. Both Elzbieta and Ona lie to him about the time of her arrival and he cannot tolerate a lie. A lie is morally wrong, and there is little left to them but morals. He is cold and merciless as Ona screams and cries and shudders, but eventually she is able to say that she has been raped.

5. Why is there such intensity in this scene?

   Sexual immorality was one of the issues that Upton Sinclair had no tolerance for. He was a strict moralist, and writing about the violation of Ona was his way of portraying to the reader the utter baseness to which the characters had been subjected. There was no farther to fall. Her capitalist boss has taken everything from her.

6. What aspects of Sinclair's style convey the utter baseness to which Jurgis has fallen?

   The author uses multiple similes and references portraying Jurgis as a wild animal: [he breathed] "like a wild bull," "he stood waiting,…crouching as if for a spring," "he understood he was losing his prey," "he sunk his teeth into the man's cheek; and when they tore him away he was dripping with blood, and little ribbons of skin were hanging," "he fought like a tiger."

7. How does this chapter work to further the basic ideas that Sinclair is conveying?

   This chapter furthers the theme that capitalism is an evil system filled with corruption, and outside forces control one's life. This chapter furthers the extended metaphor of the factories of Chicago being a jungle. It shows the complete destitution of the subjects at the hands of the capitalists. It furthers the idea that wage slavery is every bit as dark as the chattel slavery of the pre-abolition United States.

Chapter XVI

1. Why does Jurgis settle down when he spies the blue uniforms of the policemen? What will happen if he challenges them?

   Having spent his anger on Connor, he is exhausted and half dazed. He understands that the blue uniform of the policeman is representative of corruption. Nothing may happen here in public, but when they return to their" lair," Jurgis may be beaten to a pulp or end up with a cracked skull that will simply be blamed on his drunkenness.

2. What is the nightmare that haunts Jurgis throughout the night?

   He realizes that his momentary gratification has placed his family in a very vulnerable position, for although he may be in jail for some time, warm and fed, his family will likely lose everything they have, including their home. They will probably be unable to find employment because of Connor's connections.

3. For what thematic purpose does Sinclair continue to insert his authorial voice?

   Sinclair uses the authorial voice to remind the reader that Jurgis is "our friend" and that our friend is going to face a judge who sits on the bench for no other reason than party power. This judge also has a great contempt for "foreigners."

4. What is the outcome of Jurgis's trial?

   Jurgis is unsure of what the outcome is, but the judge says something about $300.00 and sends him back to prison.

5. Why does Jurgis start in a cell of his own? Why does he remain alone?

   At first, he has a cell of his own because he stunk from the fertilizer plant. He is left alone because of his animal-like behavior: pacing throughout the night, flinging himself against the walls, and beating his hands against them.

6. What is the purpose of posing the following rhetorical questions: Would the family know that he was in jail, would they be able to find out anything about him? Would the family be allowed to see him or would they be kept ignorant of his whereabouts? Would they [the legal authorities] let them [his family] lie down in the street and die? Would the family wander about until they froze? Would any man in his sense have trapped a wild thing in its lair, and left its young behind to die?

   These questions are to stir the emotions of the reader and to cause the reader to see the depravity of the capitalist system that would prey on women and children, the helpless and the poor.

7. Sum up the author's exclamation regarding the law of the land.

   He says that the law has no justice and is simply a tyranny, reckless and unrestrained.

8. What is the tone with which Sinclair inserts the line, "So wrote a poet, to whom the world had dealt its justice," between the stanzas of the poem at the end of this chapter?

The poem, "The Ballad of Reading Gaol," was written by Oscar Wilde after his release from prison. Wilde's sentence included two years of hard labor. He was an avid Socialist and a contemporary of Upton Sinclair. While many of Wilde's contemporaries disapproved of his lifestyle, they were nonetheless upset by the press's treatment of him and the severity of his sentence, given the charges levied against him. By inserting his line between the stanzas, Sinclair is sarcastically stating his disapproval of how the world metes out justice.

Chapter XVII

1. Describe Jurgis's cellmate.

Jack Duane is a dapper young man who appears to be twenty-two or twenty-three but is actually thirty. He is college-educated and from the East, but after the death of his father and the theft of an invention that he went bankrupt trying to retrieve, he became a safe cracker. This time he is jailed for disorderly conduct. He does not seem to mind being sent to jail and considers it a time for rest. Although he is educated, he does not mind speaking to Jurgis, a lowly laborer. Duane introduces Jurgis to more than half of those in the jail, many of whom he knew by name.

2. How does the allusion to Noah's Ark contribute to the idea of *The Jungle*?

In the Old Testament, Noah's Ark provided safe transport through the Great Flood to animals of all kinds. In a remote way, the jail provides similar elements of safety to the "animals" of Chicago. All different species are represented: murderers, forgers, bigamists, pickpockets; old and young and poor and rich, both men and boys. While jail isn't exactly safe, it does provide the inmates with a warm place and warm food.

3. Interpret the final antitheses in this statement: "All life had turned to rottenness and stench in them [the prisoners]—love was a beastliness, joy was a snare, and God was an imprecation."

The antitheses contrast the three ideas of love, joy, and God with their direct opposites. Affection for others is described as nasty. Great delight becomes a trap for the likes of small animals. God, who should be worshiped and revered, is depicted as one who calls down evil. If love, joy, and God have all turned evil, are there any redeeming virtues of mankind?

4. What takes place in court? Who is present?

   Jurgis is led into the courtroom and toward the prisoner's pen. He spots Elzbieta and little Kotrina but does not attempt to communicate with them. Just before he is led to the bar, Connor is brought in and seated at the judge's railing. The judge asks Connor and Jurgis what happened. Connor denies any dealings with Jurgis's wife, and the judge has little patience for Jurgis's story. The judge does not care at all who speaks truth and quickly sentences Jurgis to thirty days in jail.

5. What is "Bridewell"?

   Bridewell is a jail or prison for minor offenses; the name is from a detention center near St. Bride's Well in London that was once a royal palace.

6. What news does Stanislovas bring to Jurgis? Why does the family send him?

   Stanislovas tells Jurgis that Ona is very sick, Marija has hurt her hand and may need it amputated, the man for the rent has come and threatened them, Kotrina has to sell papers with the boys, there is no coal for heat, and there is no more food. The family sends Stanislovas to see if the jail has some provision for the families of those imprisoned. Jurgis informs him there is no provision, and he still has three weeks before his release.

7. What does Jurgis give Stanislovas?

   Jurgis gives Stanislovas the last fourteen cents that he has in his pocket.

Chapter XVIII

1. How is Jurgis like his clothing?

   Both Jurgis and his clothing are worn out and thin.

2. How does Jurgis finally find his way home?

   At first, a boy sends him in the wrong direction. Next, a man driving a loaded cart directs him to turn around and head back to the city whence he came. He walks about twenty miles, over tracks and crowded streets, before finally arriving back at his home.

3. What does he find when he reaches his doorstep? Who lives inside the house now?

   He finds that the house has been painted new colors, the rotted weatherboards are replaced, the broken glass is fixed, and new shingles cover the hole in the roof. New, white curtains hang in the window. A stout Irish woman and a young boy are in the house.

4. Why is the Irish woman just as surprised as Jurgis?

   She is just as surprised because she thought that she had purchased a new home but learns from Jurgis that this was not a new home—she has been deceived.

5. How much time has passed since Jurgis and his family first purchased the home?

   Three years have gone by since the purchase of their home.

6. Where and in what condition does Jurgis find his family?

   He finds his family at Aniele's house, two miles away from his old home. As the door opens, he hears a wild, horrible scream coming from Ona and eventually learns that she is giving birth to their second child. He hardly recognizes Marija. He learns that the children no longer come home at night, that every cent is gone, that no doctor is willing to help them, that they are all starving, and that they owe two weeks' rent to Aniele.

Chapter XIX

1. Describe the "midwife."

   The midwife is an enormously fat German woman by the name of Madame Haupt. She lives up a flight of dingy stairs atop a saloon. She wears a filthy blue wrapper and her teeth are black.

2. The argument about money between the German woman and Jurgis support what theme?

   This tussle over money while a life is at stake highlights the theme of the evils of capitalism. That the argument is taking place between two immigrants shows the depth to which the evils of capitalism have penetrated; not just the bosses or the rich are infected, but also the lower rungs on the social ladder.

3. Jurgis, sent out into the night so the midwife and ladies could deliver the baby, goes where?

   He heads to a saloon he had frequented when he had money to spend. The saloonkeeper takes pity on him and gives him some whiskey, something to eat, and a back hall to sleep in for the night.

4. What happens to Ona and the baby?

   The baby, born arm first, is dead. Ona is lying on her pallet in the attic and a priest is administering her last rites. She opens her eyes but for an instant and then dies.

5. How old is Ona when she dies?

   Ona is only eighteen.

6. How does Sinclair use the past two chapters to refocus the reader's thoughts on the plight of the immigrants and their demise at the hands of capitalism?

   Since Sinclair is writing this book to bring the plight of the immigrant to the reader's attention, he refocus the reader's attention on the loss of basic needs: a home to live in, food to eat, and family. He stirs the reader's emotions by contrasting what should be the most joyous time in a family's life, the birth of a new baby, with the horrific screaming of his wife; the lack of a safe, warm place to receive it; and the lack of even a midwife to aid in its safe arrival. After securing a midwife who seems less than qualified, both his wife and the baby die. The midwife hoists herself down the ladder and reminds Jurgis he still owes her even though they both are dead or dying. It is still all about the money: not enough money to meet their basic needs and not enough money to get help.

7. Who brings money home? What does Jurgis spend it on?

   Kotrina comes home with nearly three dollars from selling newspapers. Jurgis demands she give it to him and he promptly spends it on a bottle of whisky at a saloon three doors away.

Chapter XX

1. After returning to sobriety, what is Jurgis's response to Ona's death?

   He crawls up into the attic and sits by the body. He can think of no one but Ona. He sheds no tears, for he is ashamed of himself. He realizes how "the battles with misery and hunger had hardened and embittered him," but had not changed her. He regrets the harsh words he spoke and his selfish acts towards her. Shame and loathing consume him.

2. In the sentence "Marija said not a word to Jurgis; he crept in like a whipped cur, and went and sat down by the body," what does the word cur mean?

   A cur a dog usually of mixed breeding—a mutt— especially an ill-tempered, growling one.

3. What two primitive creatures is Elzbieta compared to? How do they aptly describe her?

   Sinclair compares Elzbieta to the angleworm and a hen. Angleworms continue living even after they have been cut in half. It seems that Elzbieta has the same capacity. Even though life has cut her multiple times in many ways, she seems to find a way to keep living. Hens, though deprived of their young, will mother as long as there is one left. Elzbieta would do the same. Although her chicks have been plucked from her one by one, she continues to mother, shifting her focus to her remaining children.

4. How does Elzbieta help Jurgis begin to come out of his despair?

   Elzbieta reminds Jurgis that although Ona is gone, it is up to him to care for the one she has left him, Antanas. He needs not worry about the others.

5. Why is Jurgis unable to get work? What is blacklisting?

   Connor has blacklisted Jurgis. Blacklisting is the process by which all companies in an industry agree not to hire certain persons who are disliked by any one of them.

6. What is deceptive about the advertisements for job openings?

   There are not really job openings. Applicants, hoping to secure a job, pay a deposit of a dollar or two to "invest" in the business. Of course, after the investment, there are still no available jobs.

7. Why is nothing done about the "fake" advertisements?

   Nothing is done because there were no laws at that time governing the advertising industry. Advertisers could make any claim they desired to make.

8. When and why did laws regarding truth in advertising come about?

   Legislation regarding truth in advertising was one of the effects of muckraking. Advertising regulations were introduced about the time of meat packing regulations food and drug regulations, and antitrust regulations, and were embraced by the business community at large since truth-in-advertising leveled the playing field.

9. How does Jurgis finally find work?

   Jurgis runs in to an old-time acquaintance from his union days who helps him.

10. What is a "trust"? What was the Harvester Trust? Where might Marija work?

    A trust is a now-illegal combination of companies whose stock is controlled by a central board of trustees, making it more feasible to manage the companies and to control prices, minimize production costs, and eliminate competition. The Harvester Trust produced mowing machines using Henry Ford's idea of the assembly line. According to the January 18, 1912, edition of the New York Times*, the Harvester Company was an illegal combination run by the "big five": the Beef trust, the Sugar Trust, the Steel Trust, the Oil Trust, and the National City Bank. The article states that many years ago, a gentleman was sent to Chicago to promote an organization of independent harvester concerns to force down steel prices, but a few of the larger companies stood together, freezing the small companies out of the market. One of the charges against the company involved its activity with state legislatures, trying to prevent the making of binder-twine in state penitentiaries. It was in the binder-twine industry that Jurgis hoped Marija would be able to find work.*

11. What brings hope back to Jurgis?

    He has secured a job in a place that is clean and warm and boasts a lunchroom. He begins to feel as if he is perhaps a human being after all.

Chapter XXI

1. What underlying principle of capitalism causes the plant Jurgis has found work in to close?

   The underlying principle of supply and demand causes the plant to close.

2. What does Little Juozapas contribute to the family? Where does he find his job?

   Little Juozapas wanders down to Mike Scully's dump three or four blocks away from the house and finds wagonloads of garbage. He gorges himself and brings home a newspaper full of old food that he feeds to Antanas.

3. What are "settlement-workers"? What is their mission in the streets of Chicago?

   Settlement-workers are those who run settlement houses that sprang up in the late nineteenth century. They functioned as neighborhood social-welfare agencies, providing the neighborhood with activities for children, clubs, classes, and sports teams. They also offered career counseling and helped to secure work for many. They worked towards reform legislation and were active in establishing child labor laws and worker compensation laws. Chicago's Hull House founded by Jane Adams was one of the first of its kind.

4. What sentence expresses the feelings the settlement-worker experiences as she views the destitution of this family?

   Sinclair penned, "that she [felt as though she] was standing upon the brink of the pit of hell and throwing in snowballs to lower the temperature."

5. Where does the settlement-worker send Jurgis to find work? Describe the factory.

   Jurgis is sent to the steel mills about fifteen miles from where he lives. After waiting two hours to be seen, he is ushered through the loudest, brightest, most frightening place he has ever seen: white-hot masses of metal, explosions of fire, small engines honking and moving this way and that seem to threaten his very existence. He finds work at the end of the line moving rails with crowbars.

6. What is the Bessemer furnace? Who brought this process to the United States?

   The Bessemer furnace is a large furnace capable of injecting air into a vat of molten iron to burn out the impurities. The result is steel. Andrew Carnegie, realizing that the age of steel had arrived, moved quickly to establish the technology in his steel mills.

7. Compare/contrast the working conditions and pay between the slaughterhouses and the steel mills.

   Both the slaughterhouses and the steel mills are dangerous places to work . The owners care very little for a worker if they were hurt or injured, however, the pay at the steel mill is more consistent and the conditions inside, although dangerous, are much more tolerable.

8. In what way does Sinclair's description of the steel mill sound like his description of the slaughterhouses?

   The descriptions are metaphors for the fate of the immigrant populations. In the slaughterhouses, Sinclair speaks of the herding of the innocent animals through each of the stations only to find their demise at the end of the line. In the steel mills, he describes the ingot as almost a living thing; a thing that "did not want to run this made course, but it was in the grip of fate, it was bumbled on, screeching and clanking and shivering in protest…a great red snake escaped from purgatory…there was no rest until is was cold and black."

9. What significance is there in the fact that Jurgis eats his lunches at a free-lunch counter? Consider that Sinclair is a believer in Socialism and is quite religious.

   Sinclair, the Socialist, begins to introduce the aspects of Socialism that he believes will cure the ills of capitalism. The free-lunch counter is the beginning of his preaching.

10. Describe Jurgis's relationship with his son.

    Jurgis loves Antanas. Although he must be away and comes home for only one day of the week, he thoroughly enjoys his time with Antanas, who seems to be stronger and smarter with each visit home. During the time Jurgis spends at home after burning his hand, he shares many funny pictures from the newspapers with Antanas and tells him stories. Antanas retells the stories in his own funny fashion. Truly, Antanas is the delight of his father's soul.

11. How does the chapter end? Where does Sinclair get the idea?

    Antanas drowns in a gully in the street. Remember earlier in Sinclair's life- the rains flooded the wood about them; Meta was afraid for David to play on the porch fearing he might fall off and drown.

Chapter XXII

1. What is Jurgis's response to his son's death?

   He interrogates Marija and then exits down the ladder and out the door. He says nothing; he does not cry. After walking a ways, he sits on a step for a short time repeating to himself: "Dead!" He picks himself up and walks until it is dark. He finds himself near a train track and jumps on the train, in a vain attempt to leave everything far behind him.

2. What are the accursed weaknesses that Jurgis decides to leave behind him?

   The weaknesses that Jurgis decides to leave behind him are tears and tenderness. Hr thinks, "They [tears and tenderness] had sold him into slavery!"

3. What is the significance of the garden metaphor Sinclair uses to describe Jurgis's grief?

   Earlier, Jurgis considered that the forces in, and conditions of, his life had killed his soul. Then he found his soul again and had hope and knew joy. Now that joy is extinguished, Jurgis is destroying whatever life and beauty are left in his soul—tearing up the "garden of his soul."

4. How does plan to leave his weaknesses behind? What act demonstrates his intent?

   He is going to think of himself and fight for himself against the world. When denied dinner, he proceeds to uproot a whole row of small peach trees.

5. What are the responses he receives from the farmhouses he approaches for meals?

   The first fellow is willing to feed him if he will work or if he can pay. Jurgis purchases a meal from him. The evening brings him to a second farmhouse that will have nothing to do with him. He finds a third farmhouse, and the farmer is willing to feed him and give him a bed—for a price.

6. In what way(s) is Jurgis a dynamic character?

   A dynamic character is one who undergoes an internal change because of the action of the plot. This chapter shows strong evidence of Jurgis's growth. He was once a romantic and a dreamer. His solution to every obstacle was, "I will work harder." He was caring and considerate of others. Before marrying his wife, Jurgis was not one to be found with a woman. Now, he has made the decision to be more concerned with himself than others. He intentionally harms the crop of one farmer, and he turns down opportunities for honest work. He even stoops so low as to spend his money on a prostitute.

7. Find an example of social Darwinism.

Describing the tramps are drifting about in the cities, finding what jobs they can: shoveling, unloading ships, digging ditches, Sinclair writes, "There were often more of them on hand than chanced to be needed, the weaker ones died off of cold and hunger, again according to the stern system of nature." Another example may be the idea that the young and beautiful girls had plenty of work (servicing the men) until they were older and not so beautiful, and were then replaced with a new group of younger girls.

8. What does the life of a tramp consist of? How does this kind of life treat Jurgis?

During the summer, the tramps often sleep in the forest or slip into a barn to sleep on a pile of hay. They eat from gleaning the fields they pass or harvesting berries from the many kinds that grow wild. The tramps often find work in the summer in the South and then follow the crops northward ending as far north as Manitoba. Some may find work in the big lumber camps while others crowd into the cities doing any odd jobs that they can find. Jurgis fares well with this lifestyle. The opportunity to breathe the clean air and enjoy God's good earth away from the dirt and filth of the city restores him to a youthful vigor, and renewed health.

9. What is harvest-work? What is the pay?

Harvest-work happens in the later part of July, when the crops come due for harvest. They have to be harvested quickly before they over-ripen and rot. The farmers search for anyone to help and pay the laborers well, up to two or three dollars a day, including board.

10. Why does Jurgis run out of the Slav's house?

Seeing the mother bathing the young boy opens up the "tomb of memory" for Jurgis. He runs out of the house because of his embarrassment over the tears and the shameful vilenesss he feels.

Chapter XXIII

1. What is ironic about Jurgis's realization that he must return to Chicago?

When he can no longer keep himself warm at night in the hay, Jurgis realizes the "joy" has gone out of tramping. It is a long time since Jurgis has admitted to feeling anything akin to joy.

2. How does Jurgis gain employment? What job does he get?

After nearly a month of standing many hours in lines, he answers an advertisement that at first he suspects is just another fake. A big Irishman, who asks him first if he had ever worked in Chicago before, interviews him. Jurgis lies and says no. He is hired to dig tunnels for telephone wires.

3. Why does the tunnel system seem odd to Jurgis?

   The tunnels, at eight feet high and eight feet wide, with a level floor, seem too big and meticulous for only telephone wires. Jurgis also wonders why the tunnels are lit and run with small-gauge railroad tracks.

4. Describe the government corruption regarding the tunnels. What is the intent of the railroad system?

   The City Council passed a bill allowing the construction of telephone conduits. Several city industrialists seized the opportunity to build the small-gauge railroad in addition to the phone system. Whenever rumors of the railroad surfaced, one or more of the industrialists would bribe one or more of the city officials, and the rumors would die down again.

   The small gauge railroad system is intended to break the teamsters' union. Teamsters are the workers who load and unload freight trucks and trains. With this underground freight system, the industrialists could transport their goods without involving the teamsters.

5. Describe the quality of Jurgis's life while he is working on the "telephone tunnels."

   Jurgis is lonely and bored. He works from before sunrise to after sunset, so he never sees daylight. He has no family and no companions. He has nothing to do except to drink and gamble.

6. What is ironic about the reason Jurgis does not go to church?

   Jurgis knows that he is too poor and dirty and will not be welcome in church. This is ironic because Jesus taught love for the poor and exploited.

7. What dangers arise in this new work? What happens to Jurgis?

   On the average, one person a day loses his life and many are mangled. The news of the accidents did not travel far. Jurgis is hit by a loaded car coming around a ninety degree turn. It mangles his shoulder and knocks him out.

8. What small element of humor does Sinclair inject into the scene of Jurgis's time in the hospital?

   They feed Jurgis the same tinned meat he helped to make in Packingtown. Jurgis reflects that "no man who had ever worked in Packingtown would feed [this meat] to his dog."

9. Interpret the simile "He was like a wounded animal in the forest."

   Jurgis, after being turned out of the hospital with nowhere to go, is compared with a wounded animal, which maintains the theme suggested by the title, The Jungle, *and is in keeping with the theme that outside forces control one's life. "He was forced to compete with his enemies upon unequal terms" highlights the idea of social Darwinism.*

10. What is the job of a "sitter"?

    A sitter is one with hard luck who will have the privilege of sitting by the fire warming himself in a saloon in the hopes that someone up on their luck would come in, engage in conversation with the sitter, and order drinks for himself and the other.

11. What benefit is the religious revival? How does Jurgis feel about religion?

    The religious revival offers a warm seat and shelter from the elements from seven-thirty until eleven o'clock. Jurgis feels that these well-groomed rich men have no business talking about sin and suffering, for surely they know little of what that means. If they really want to help, then perhaps they could feed and house the poor. In general, the crowd considers those who respond to such a message as traitors.

12. How does Jurgis survive through the winter months?

    He sleeps in tenement houses, public buildings, and, if he cannot find any of these, he will spend a nickel to sleep in a lodging-house. A saloon feels most like home, and with his begging proceeds, he buys drinks so he will be allowed to stay in the saloon for long periods.

13. What words reinforce Sinclair's metaphor of the city to a jungle?

    The police "herded them together…[they had] beastly faces…bark[ed]like dogs…gibber[ed]like apes…"

Chapter XXIV

1. What is the purpose of Jurgis's "adventure" with Freddie Jones?

    Up until now, Sinclair has shown his reader the evils of Capitalism from the viewpoint of the exploited worker. The episode with Freddie provides the opportunity to show the irresponsibility and wastefulness of those who live off of the labor of the wage-slaves.

2. What compromise to his naturalist themes does Sinclair make in order to create irony in this episode?

    Until now, Sinclair has been fairly careful to present things, if not as they were, *then certainly how they might have been. In this episode, however, for the sake of irony, Sinclair contrives a thoroughly unlikely chance meeting between Jurgis and the son of the meat packer he worked for when he first came to Chicago.*

3. Define insouciance. What does it describe?

   Insouciance means indifference. Insouciance describes Freddie's attitude as he sits and chats with Jurgis.

4. For the last several chapters, Sinclair has not spoken of the slaughterhouses. Why?

   Sinclair used slaughterhouses to gain the reader's attention, but now has shifted the focus more upon Jurgis as a representative of the abject poverty of immigrants. Sinclair not only exposes the atrocities of the food industry, but also the corruption in government.

Chapter XXV

1. What happens to the one hundred dollar bill?

   Knowing he cannot possibly get change for a hundred dollar bill in a lodging-house, Jurgis decides to try to get it changed in one of the saloons. Finding one where the saloonkeeper is alone, he steps inside and asks him to make change. He warily hands over the bill and asks for a beer. The bartender gives him change for a one-dollar bill and Jurgis responds with a fistfight. The bartender calls for help and Jurgis is dragged off to jail for the night and to the court the next morning.

2. What arrangements does the bartender have with the police and judge?

   The owner pays the policeman five dollars a week for Sunday privileges and general favors, and is a trusted henchmen of the Democratic leader of the district having helped to hustle out votes for this magistrate not too many months before.

3. Serving his time in jail, Jurgis learns about the ways that many keep themselves alive in the world. What is his plan when he leaves?

   Jurgis's plan includes finding Jack Duane, securing himself a place to live, and beginning a new kind of employment: robbery.

4. Where does he find Jack Duane?

   He finds Duane living in a cellar, a dive at the back of a pawnbroker's shop.

5. Describe the first robbery. How does it turn out?

   The first time that Duane and Jurgis go out together, they blow out the street lamp and wait for someone to pass who looks like he might have some money. They hit him over the head and then go through his pockets. They find some cash and sell some of the other items to the pawnbroker; Jurgis and Duane each earn about $55 that night. The next day they read in the paper that the man had yet to regain consciousness because of the hard hit and that surely a gang must be operating in the area.

6. Who runs the city of Chicago?

   A large army of high-class criminals, the businessmen, run the city of Chicago.

7. What does "graft" mean?

   Graft is the acquisition of money or advantage by dishonest or illegal means, particularly through the abuse of one's position in politics or business.

8. How do all the agencies of corruption work together?

   The agencies all work in league with each other and with the politicians and police. Often, the head of police is also the owner of the brothel that he may at times raid and the politician is in charge of the saloons that open against the law on Sundays. In fact, anyone who has a means of getting "graft" and is willing to pay part of it to someone else with higher status can usurp any law imaginable including unsanitary tenement conditions, fake papers for a "doctor," or the selling of diseased meat.

9. Why does Jurgis's status in life change?

   Since Jurgis has established himself as one who can keep quiet, men like "Buck Halloran" put him to work picking up false paychecks and helping in other unlawful endeavors.

10. One night when Jurgis is drunk, he is arrested again. How is this jail experience different from his prior arrests?

    This time Jurgis sends for his friend, Halloran, who makes a few arrangements and has Jurgis bailed out before the sun rises. When he goes before the judge, he is charged a small fine that is suspended, and he is released.

11. Explain the Racing Trust and how they control horse racing.

    The Racing Trust owns the legislatures in every state and many of the newspapers. It has but one real opponent, the Pool-room Trust. The Racing Trust builds magnificent racing parks to attract gamblers and, because of the organized games, robs them of hundreds of millions of dollars a year. The Trust also fixes horse races. They affect the outcome by doping or doctoring the horses, under training or overtraining the horses, or causing the horse to stumble or fall down. The news as to who was to win is leaked out into the poolrooms and bets would be based accordingly.

12. Why is Jurgis listed as a Democrat? What causes him to become a Republican?

    Jurgis is a Democrat simply because Buck is a Democrat, but Jurgis does not think the Republicans are such bad fellows. When Scully, the Democratic alderman, proposes to elect a harmless Republican as the other alderman, in exchange for his own reelection the following year, Jurgis changes parties, goes back to Packingtown, and works the crowd to solicit votes for Doyle.

13. What does the term "sheeny" refer to?

    "Sheeny" is a derogatory term for Jew.

14. What does the narrator explain to the reader regarding Scully that Jurgis does not understand?

    The narrator connects the dots for the reader: that Scully owns the brickyards, dump, and ice pond, that Scully is to blame for the unpaved street where Antanas drowned, that Scully is an owner in the company that sold Jurgis the ramshackle tenement and then robbed him of it.

15. What is the new political party introduced? What does Jurgis remember about the Socialists? Why is this point important?

    In this chapter, Sinclair mentions that in the last few years, a new party has sprung up: the Socialists. Jurgis remembers that Tamoszius tried to explain to him who the Socialists were, but he could only remember "the Socialists were the enemies of American institutions—could not be bought, and would not combine or make any sort of a 'dicker.'" This thought is important, as Sinclair contrasts the corruption in the Democratic and Republican parties with the "purity" of a party that cannot be bought for a price. Sinclair himself was a Socialist and desired to paint Socialism in a positive light.

16. What are the qualifications for the elected officials during this period?

    It seems that the elected politicians have no qualifications. Crooks, criminals, rich men, and even ten-pin setters can be elected.

17. What problems is Sinclair addressing in this chapter?

    Sinclair is addressing the problems of a corrupt police department and rigged elections, both of which affect the reader at some level.

Chapter XXVI

1. Jurgis is wearing a greasy red tie. What is the red tie symbolic of?

   Red is symbolic of Socialism and remains associated with parties on the left of the political spectrum. Jurgis's wearing of the red necktie indicates his conversion to the Socialist ranks.

2. What is ironic about Jurgis's statement: "I thought I could count on you"?

   Jurgis makes the statement to Scully who is indirectly related to some of the most significant horrors of Jurgis's life: his repossessed home and his dead son.

3. What is the "Beef Strike"? What role does Jurgis play?

   The Beef Strike happens in June when the union men in all the packing-house cities walk out of the slaughterhouses and refuse to work unless their demands for higher pay and better working conditions are met. Jurgis, after consulting Scully who rebuked him for not sticking by his job, becomes a scab, a worker who leaves the union and returns to work.

4. What benefits come to Jurgis since he returns to work?

   First, he receives three dollars a day, a cot, and three ample meals a day. Everything he needs is inside the stockyard gates, except perhaps a glass of beer, and inside the gates, he is safe from peril. Not long into the strike, he is promoted to a "boss" of the killing-room and is paid five dollars a day. His pay increases as he accepts bribes to ignore those who are signed up to work in more than one place.

5. What is ironic about Sinclair's assessment of the men Jurgis is to supervise? What might Sinclair be suggesting?

   Sinclair describes them as "a throng of stupid black negroes, and foreigners who could not understand a word that was said to them." The irony is that Jurgis himself was a foreigner who could not understand a word that was said to him not that very long ago. Sinclair is suggesting, perhaps, that, just as the previous generation of immigrants quickly forgot what their parents had suffered and became oppressors themselves, so was Jurgis forgetting.

6. How does Sinclair portray society's opinion in the early 1900s of the black man? How is the description of the Negro more degrading that the description of the foreigners?

   Sinclair uses degrading terms or images such as "stupid black Negroes," "toughs" that did not want to work, those not easily managed or controlled, and thieves who lifted all the steel knives as quickly as they could hide one in their boot. While he described the traditions of the Lithuanians with admiration and sympathized with Jurgis's family and friends for wanting to hold onto as much of those traditions as possible, Sinclair makes it a point to remind the reader that the ancestors of the Negroes were "savages" and slaves. The religious practices of the Negroes is described as "witchlike," with " convulsions of terror and remorse."

7. How does the first strike end?

   The packers realize they must make settlement and take the question at issue to arbitration. Within ten days, the unions accept the arbitration, and the strike is called off. All men are to return to work within forty-five days and not be discriminated against.

8. Why is there a second strike?

   There is a second strike because the packers go through the lines of returning men and appoint non-union leaders to the jobs, thus violating the agreement of non-discrimination.

9. How does Packingtown replace the workers the second time? How are the packers able to house them?

   The vast majority of workers are untrained and inexperienced from the cotton districts of the South. Although there are particular laws forbidding the use of the buildings as lodging-houses, the packers use them anyway, stuffing hundreds of men into windowless rooms with nasty bare-springed cots. When the clamor of the public leads to an investigation, the mayor decides to enforce the law, but the packers are able to secure a judge who will not allow the mayor to interfere.

10. Sinclair arrived in Chicago with a mission to expose the "wage" slavery and likened it to pre-abolition "chattel" slavery. What portion of this chapter is directly related to this specific idea?

    Sinclair refers to the prize-fighting Negroes as once being chattel slaves, held down by a community ruled by traditions of slavery, but now they are free to do whatever they want, including sacrificing their bodies and fulfilling every passion—for a price. The descendents of chattel slaves have been converted to wage-slave neither condition truly better than the other.

11. Jurgis, a dynamic character, has undergone many changes. Name a few from this chapter. Does Jurgis realize how he has changed?

Jurgis has become a scab. He no longer takes orders, but gives them. He is a drinker and has developed a villainous temper. He storms around cursing and raging, driving his men to exhaustion. He even has become a thief, willing to rob an old woman. Jurgis feels the changes happening "like the starting up of a huge machine." He has gotten used to his new station.

12. "This called for punishment, of course; and the police proceeded to administer it by leaping from the truck and cracking at every head they saw." What called for punishment? Was the punishment justified?

Earlier in the day, a couple of steer had gotten lose and were prowling about the streets. The very hungry families and out-of-work strikers killed one of the steers and began to butcher it to feed their hungry families. The punishment administered is not justified; the policemen and Jurgis's men crack any head they see and chase people into homes and businesses beating them. Jurgis and a couple of policemen run into a bar, beat up the owner, steal some bottles of liquor, and empty the cash register. They load the cut up steer and take it back to the factory.

13. What lands Jurgis in jail? What is the outcome?

Jurgis bumps into Connor and, remembering that Connor raped his wife, sent him to prison, and wrecked his home, he seizes him by the throat and begins to pummel him. When he is finally separated from Connor, Jurgis is thrown into jail. He sends for his friend "Bush" Harper, who does not get the message until after Jurgis has gone before the judge and bail is set at five hundred dollars. When Harper hears that it is Phil Connor he beat up, he informs Jurgis that there is no way to get off. Phil is an important person, more important than Jurgis. He works out a deal to get Jurgis off the hook for the time being and tells him he had better flee Packingtown. Jurgis turns over his money for bail and leaves with a few dollars in his pocket.

Chapter XXVII

1. Interpret the following statement and apply it to Jurgis's life. "There is one kind of prison where the man is behind bars, and everything that he desires is outside; and there is another kind where the things are behind the bars, and the man is outside."

The first type of prison is, of course, the literal prison; and Jurgis has been in this type of prison more than once. The other type, however, is metaphoric, and Jurgis has been in this type more than once as well. Everything Jurgis desires is in Packingtown—his job, the lifestyle to which he has grown accustomed—and he is barred from it.

2. What is a "free-soup kitchen"? Why were they opened?

   A "free-soup kitchen" is just that—a kitchen that supplies a bowl of free soup to the unemployed, destitute hobos. Some feel that the kitchens were opened by the newspapers for the advertising; others said the kitchen was opened so the people who read the newspapers would not die.

3. What about the political rally brings tears to Jurgis's eyes?

   It is not the rally that brings tears to his eyes; but is the memory of the good money and golden hours he had spent as one of the elect.

4. Reread the paragraph when the senator is explaining the system of Protection. In it, he says: It is because of "it" that Columbia is the gem of the ocean. What is Columbia? What does "it" refer to?

   Columbia, the Gem of the Ocean is a patriotic song written by David T. Shaw and sung in the early 1900s. Columbia refers to the United States of America. "It" represents the idea of capitalism, though in this passage presented by the senator, Sinclair continues to paint the system as foolish.

5. How does Jurgis find Marija? How does this event compromise Sinclair's naturalist intent?

   One night while begging for money, he approaches a young woman under a lamppost and begins his usual speech. He soon realizes that she is one of those that attended his wedding, and she informs him where he can find Marija. He finds her working in a brothel.

   Just like his coincidentally meeting the son of the meat packer for whom he used to work, Jurgis's meeting—and recognizing—the woman who attended his wedding and knows where to find Marija is a bit contrived.

6. How does Jurgis end up in jail again?

   Just after he enters the brothel in search of Marija, a young woman yells, "Police" and runs past Jurgis trying to get out. The police have the back door and front door covered. They round up the girls in a "business as usual" fashion and cart them and all the men off to the jail.

7. What has happened to the rest of the friends and family? What is Sinclair's point in providing this exposition?

   Stanislovas was eaten by rats; Tamoszius lost a finger and, because he couldn't play violin anymore, went away; the rest lived not far from the brothel where Marija lived. Once again, Sinclair is emphasizing how capitalism has destroyed the dreams and lives of good people who came to America willing to work hard and sacrifice in order to build better lives for themselves and their families.

8. Describe the gamut of thoughts that Jurgis has as he lay in his jail cell.

   Jurgis's thoughts range from the distant memories of decency and independence, through the awful things that have affected his family, concluding that decency and independence, the very ideas connected with manhood, are dead forever.

Chapter XXVIII

1. What is morphine? Why is Marija using it?

   Morphine is an addictive substance derived from opium. Marija informs Jurgis that the only way she can endure life as a prostitute is by taking drugs or drinking alcohol.

2. How do many of the girls become prostitutes? Why do they not leave the brothels?

   Many of the girls are foreigners who have been duped into coming by being told they are being hired for various legitimate positions. They are taken to the brothels, stripped of their clothes, and drugged until they submit. When they try to leave, they are informed that they will need to pay off the high bills they have run up.

3. The French girl with the yellow hair has crazy fits as a result of drinking absinthe. What is absinthe? Structurally, why is Sinclair introducing morphine and absinthe into the story at this point?

   Absinthe is a distilled, highly alcoholic, anise-flavored liquor.It contains wormwood, a known hallucinogenic. It was known as an addictive psychoactive drug and was banned from production in the United States and many other countries by 1915.

   Sinclair is raising the stakes and increasing the suffering of the people. It is one thing to be an alcoholic, another thing altogether to be addicted to a heavy narcotic. Alcohol is dangerous enough, absinthe is potentially deadly.

4. After his visit with Marija, what plans does Jurgis have and where does he end up?

   He leaves and decides that he shall look for work one more day and then perhaps he will head home. That evening he stumbles down the same street past the same hall where the senator spoke just a few days earlier, and he decides to go in for a listen.

5. Compare and contrast this second meeting in the hall with the first. What might Sinclair be suggesting by the contrasts?

   At the entrance of the hall before the first meeting, there had been a fire burning and a band playing, drawing the attention of many; the hall had also been decorated. At this second meeting, there is simply a sign announcing the meeting; the hall is undecorated. Both of the shows are free, have a platform upon which the speakers sit, and are fairly well-attended. At both of the meetings, most of the crowd is attentive, but Jurgis falls asleep. At the first meeting, he is awakened and removed; at the second he is awakened by a gentle and sweet voice. At the first meeting, the speaker is a well-dressed politician, but the second meeting's speaker is tall, gaunt, and almost as haggard as Jurgis.

   As the first meeting was a political rally that seemed to hold no relevance for Jurgis, and the second was almost a life-altering experience for him, Sinclair is probably pointing out the frivolity of the American/capitalist political structure and the true importance of Socialism.

6. Compare and contrast the messages delivered at the two meetings.

   Both messages are passionately delivered. The speaker from the first night, however, is refined and speaks eloquently about a system that makes no sense whatsoever to Jurgis. The second speaker is not so eloquent and gesticulates with his long arms as he speaks. His message makes so much sense to Jurgis it seems as if the man is speaking directly to him.

7. What word does Sinclair use that alerts the reader that the message in the hall on the second night is associated with Socialism?

   has the woman who wakes Jurgis call him a comrade. "Comrade" means "friend" or "ally." Its use was made popular by the Socialist Workers' Party of Germany in the mid-19th century.

8. With his choice of vocabulary and figurative language, Sinclair creates a religious atmosphere. Cite examples from the text.

From the onset of the meeting, there is a sense of friendliness. The woman who sits by Jurgis has a "gentle and sweet voice." Her face shines with "excitement," and there is was a "faint quivering of her nostrils." "Her bosom [rises and falls] as she breathe[s]," as one who can hardly contain the ecstasy of the message. The speaker's voice is "deep, like an organ." He does not actually speak, but he preaches. His message sounds as if it has been lifted from the Bible. "There is no wilderness where I can hide from these things, there is no haven where I can escape them; though I travel to the ends of the earth, I find the same accursed system,—I find that all the fair and noble impulses of humanity, the dreams of poets and the agonies of martyrs, are shackled and bound in the service of organized and predatory Greed! And therefore I cannot rest…Of the everlasting soul of Man, arising from the dust; breaking its way out of its prison—rending the bands of oppression and ignorance – groping its way to the light!" The speech continues and speaks of sowing and reaping. He even states, "I come with my message of salvation." Late in the passage, Sinclair uses the term "prophet" to refer to the speaker. His hand gestures, the way he raises his arms, are reminiscent of an evangelical preacher's. After his "sermon," there is even a rousing hymn.

9. Why does Sinclair liken this Socialist meeting to a religious revival?

First, Sinclair was a religious man, so this type of meeting would be strong in his background. Second, he is beginning to introduce his belief that Socialism is the true "religion," founded by Jesus Himself. Thus, it is almost inevitable that Jurgis's conversion to Socialism would be portrayed in religious terms.

Chapter XXIX

1. How does the previous chapter transition into this chapter?

The transition is the continuation of the evangelical tone. After a moving sermon on any Sunday morning, the congregation will join in singing. That is precisely what happens after the moving speech by "the Prophet." The crowd breaks into song. Jurgis is stirred as if "a miracle…had been wrought in him." A collection follows.

2. "But the wonderful spirit of it seized upon him—it was the Marseillaise!" What was the Marseillaise? Why is it referred to in this episode?

The Marseillaise was the rallying song of the French Revolution and eventually became the French National Anthem. Its reference may suggest to the reader that the seeds of revolution are being planted, that it is time for the oppressed workers to rise up and take arms against their capitalist oppressors.

3. Who is Tolstoi? Why does Sinclair mention him?

   Leo Tolstoy was a Russian born novelist of the realist movement. As such, he would have been a significant artistic influence to Sinclair. Tolstoy was also an ethicist and essayist. Taking the teachings of Jesus, especially as expressed in the passages commonly called "The Sermon on the Mount," he saw Jesus as essentially a Socialist. His writing on nonviolent resistance to unjust laws had a significant impact on Ghandi and Martin Luther King, Jr. Clearly the brief allusions to Tolstoy emphasize Sinclair's belief in the "Gospel of Socialism," and perhaps weaken the call to revolution he suggested in having the Marseillaise sung at the rally.

4. After the meeting, Jurgis does not leave but goes to find the energetic and enthusiastic speaker. Describe the speaker when Jurgis finds him. Why is he that way? What does Jurgis want to say?

   Jurgis finds the speaker sitting in a chair with one arm lying limp at his side and his shoulders sunk together. His face is ghastly pale, almost greenish in hue. He has spoken every night for the last month and is completely exhausted. Jurgis wants to thank him for the inspiring speech, but stumbles over his words.

5. The orator realizes that Jurgis does not know what he is thanking him for and sums it up for him: "You want to know more about Socialism?" Why is this the first time Sinclair sums up the ideals presented as Socialism?

   Throughout the book, Sinclair has woven Socialist ideals but waits until near the end to blatantly declare the message as Socialism, understanding that many in his audience are opposed to the ideas of Socialism and associate them directly with communism. For others, he chose to wait until he had presented a clear case for the ideals before defining what they were in hopes of converting them.

6. Summarize Ostrinski's explanation of Socialism.

   Ostrinski begins his explanation of Socialism with the competitive wage system under which a worker can earn only what the lowest man will consent to, thus consigning everyone to poverty. The competition creates two distinct classes: a capitalist class with large fortunes though few in number and a proletariat enslaved by unseen chains. The sole problem is educating the thousands of proletariat to go to the polls, seize power of the government, and put an end to private ownership of the means of production.

7. What plan have the Socialists devised to accomplish their goal?

   Knowing that they must organize, must become "class-conscious," they devise a plan of "locals." Local groups are already running in big cities, but are now moving to smaller towns. They publish a weekly newsletter in several languages and issue many pamphlets and books on Socialism. They are beginning to spread their gospel.

8. Interpret the word choice by Sinclair included in his description of Socialism: "…just when Socialism had broken all its barriers and become the great political force of the empire…" "…had no bosses…" "…an organization of all mankind to establish liberty and fraternity…"

   By using words like "great" and by indicating that Socialism "broke…barriers," Sinclair hopes to influence his readers. After readers see the effects of the bosses portrayed, "no bosses" would surely influence many. In addition, the idea of liberty is one that particularly appeals to Americans.

9. After Ostrinski finishes explaining Socialism to Jurgis, why does it appeal to Jurgis?

   Socialism appeals to Jurgis because he realizes that thousands of working men just like him are involved; they have created this wonderful machinery of progress.

10. How does Sinclair equate the teaching of Socialism with religion?

    He declares that Socialism is the new "religion of humanity" since it applies all the teachings of Jesus. Earlier Sinclair also uses elements of a church service in his description of the rally.

11. What is "the spirit of Capitalism made flesh"? What rhetorical device does Sinclair use in his description of it?

    The Beef Trust is "the spirit of Capitalism made flesh." Sinclair uses several metaphors: "it was the incarnation of blind and insensate Greed. It was a monster devouring with a thousand mouths, trampling with a thousand hoofs, it was the Great Butcher…it sailed as a pirate ship."

12. According to Ostrinski, what are the effects of this "Capitalism made flesh" in the city government of Chicago?

    Bribery and corruption are the effects of Capitalism in Chicago. More specifically capitalism steals billions of gallons of city water, dictates to the courts the sentences to pass, forbids the mayor to enforce building laws, prevents inspection of products, falsifies government reports, violates the rebate laws, controls other interests such as trolleys, and gas and electric light franchises…

13. In conclusion, Sinclair restates the task of Socialism as seizing "the huge machine called the Beef Trust, and us[ing] it to produce food for human beings." Why does Sinclair return to the issue of the meat packing industry?

    In the beginning of the book, the issues of the immigrant problems and the ideals of Socialism were neatly hidden behind the issue of the atrocities of the meat packing industry so that he could reach a broad reader base. Now, Sinclair is showing his readers that Socialism will benefit them as well because it will correct the meat packing practices.

Chapter XXX

1. What might Elzbieta symbolize?

   Elzbieta may symbolize the redemptive power of family. After realizing Jurgis has returned to stay and is willing to work, she embraces him fully and humors his new views.

2. Why good luck finally befalls Jurgis?

   Jurgis finds a job at Hinds's Hotel, working for the state organizer of the Socialist party.

3. Why does Sinclair choose this setting?

   This setting is reminiscent of Sinclair's introduction to Socialism. He met Leonard Abbot, an active Socialist, who gave him many pamphlets on social issues. One of the authors, George Herron, particularly interested Sinclair. He eventually met with Herrom in an elegant hotel dining room. Herron, his mistress, and Gaylord Wilshire, another Socialist, were impeccably dressed, while Sinclair was shabbily attired. No one seemed to notice as they shared their Socialist views.

4. Jurgis's securing of a job seems contradictory to Socialist ideals. Why?

   In order for Jurgis to become the porter at the hotel, another man would have to be fired. Therefore, he was.

5. How does Sinclair convince the reader that Tommy Hinds, the Socialist, is a good man?

   Sinclair describes him as the kindest-hearted man ever, enthusiastic, "a great fellow to jolly along a crowd." Tommy Hinds began life low on Darwin's social ladder, but climbed his way up. He even fights to preserve the union.

6. To what does Hinds attribute his rheumatism and the death of his brother?

   Hinds attributes his rheumatism to capitalism and his brother's death to a faulty gun produced by a shoddy capitalist.

7. Interpret Hinds's muttering: "Capitalism, my boy, capitalism! '*Écrasez l'Infâme*!'"

   The phrase is a quote by Francois-Marie Arouet de Voltaire, a French writer and satirist, who is popular for his work, Candide*; Voltaire's quote refers to Christianity, which he believed to be a supernatural and unreasonable religion. Science, he believed, led to truth and happiness. The phrase literally translates to "Wipe out the infamous!" Infamous means having a reputation of the worst kind. Hinds considered capitalists to be the worst of all kinds.*

8. What is a Bryanite?

   A Bryanite was a follower of Williams Jennings Bryan who was a popular politician, nominated and defeated three times as presidential candidate for the Democratic Party. Bryan fought for railroad regulation, increased taxes on the wealthy, and legal action against trusts.

9. How does Sinclair present Socialism as the cure to all levels of society, not just the hard-working underdog?

   Sinclair makes it clear that Hinds has traveled to many places, spreading the message to many: hotel-keepers' conventions, Negro businessmen's banquets, and Bible society picnics. Later, Sinclair states, "[Socialism] is a thing for all, not for a few!" Sinclair switches to the authorial voice in the paragraph in which he shows how normal the Socialist revolutionaries are by stating that some of them drink, some of them swear, and some of them eat their pie with their knives; these revolutionaries are just like the rest of us.

10. According to Hinds, who controls the United States government?

    Hinds states that the Railroad Trust runs the United States.

11. Who was Henry D. Lloyd?

    In 1894, Henry D. Lloyd delivered the speech "Wealth versus Commonwealth" in which he accused the Standard Oil Company of manipulating the poor.

12. Define Paternalism.

    The term "Paternalism" is used in a derogatory sense to characterize political systems thought to deprive one of freedom while only nominally serving the individual, and, instead pursuing its own interests. The fundamental principle of Paternalism is that the government, acting like a parent, works in the "best interest" of the individual who might not even know what his or her best interest actually is.

13. Sinclair states, "…tens of thousands of them…obey the orders of a steel magnate, and produce hundreds of millions of dollars of wealth for him, and then let him give them libraries…" To whom is Sinclair referring?

    Sinclair is referring to Andrew Carnegie, who made his money in steel and spent much of it establishing libraries and schools.

14. Jurgis has his first encounter with "Appeal to Reason." What is it?

    "Appeal to Reason" was a Socialist newspaper during the early twentieth century that produced articles about resistance to employers, Socialist political victories, and criticism of capitalism. "Appeal to Reason" had commissioned Sinclair to write about "wage slavery" and originally published The Jungle *as a serial.*

15. What genre is *The Jungle*?

    The Jungle *is a novel, more specifically a problem novel. Because Sinclair takes a political stand at the end, and since it first appeared in "Appeal to Reason," a propaganda paper, it could be interpreted as a piece of progagandistic literature.*

16. Who was the "pitchfork senator?" How did he earn that name?

    The pitchfork senator was Benjamin Tillman, a South Carolina Senator who earned his name in a speech he made on the Senator floor in 1896. In this speech, he made several references to pitchforks and even threatened to prod then-President Grover Cleveland with a pitchfork to get him moving. The senator was a white supremacist and a member of the Democratic Party.

Chapter XXXI

1. Why is Jurgis invited to the home of the millionaire-turned-settlement-worker?

    Jurgis is invited to the home of the millionaire-turned-settlement-worker because the millionaire is a Socialist sympathizer and is having an editor of a big Eastern magazine visit him. The editor writes against Socialism, but does not really understand it. The millionaire thinks that Jurgis can inform him about the subject of "pure food," a topic the editor is very interested in.

2. Jurgis and his family are noticeably less important as the book ends. What do you believe is Sinclair's purpose for his characters?

    In the beginning of the book, Sinclair develops the characters in depth, but as the book ends, the characters are nothing more than background. He develops the characters initially to capture the hearts of the reader, but once the characters have fulfilled their purpose, he dismisses them and pursues his Socialistic agenda.

3. According to Nicholas Schliemann, what is the nearest that one can approach to independence "under capitalism"?

    Nicholas Schliemann states that the nearest one can approach to independence "under capitalism" is working just long enough to secure the money needed to feed oneself for the remainder of the year.

4. How does Schliemann define the difference between marriage and prostitution?

    Schliemann states that marriage and prostitution are both the "predatory man's exploitation of the sex-pleasure." The only difference is that a woman with money can dictate her terms, and the other must sell herself for an existence.

5. According to Lucas, who is the true founder of the Socialist movement? Why does Sinclair weave so much scripture into this chapter?

   Lucas states that Jesus is true founder of the Socialist movement. Sinclair is a truly religious man and in fact, one of his heroes while growing up was Jesus. He believes that the message Jesus preached was indeed synonymous in many ways with the ideals of Socialism.

6. How has Sinclair prepared his reader to accept Lucas's assertion about Jesus and Socialism?

   Jurgis's first introduction to Socialism was at a rally that resembled a religious revival. One of the men he met there, Ostrinski, explained Socialism in religious terms, calling it the "the fulfillment of the old religion, since it implied but the literal application of all the teachings of Christ." Thus, it is a natural progression of ideas for Lucas now to claim that Jesus was the first Socialist.

7. Compare and contrast the view of Lucas and Schliemann regarding Socialism.

   Lucas and Schliemann agree, "a Socialist believes in the common ownership and democratic management of the means of producing the necessities of life; and, second, that a Socialist believes that the means by which this is to be brought about is the class-conscious political organization of the wage-earners." Lucas, the religious zealot, however, believes the cooperative commonwealth is the New Jerusalem and is within each individual, while Schliemann, "a philosophic anarchist," feels Socialism is "simply a necessary step towards a far-distant goal, to be tolerated with impatience."

8. What does Schliemann consider to be of monumental waste?

   While there are many instances of wastefulness mentioned by Schliemann, he mentions the fact that we produce many useless articles or we produce so many varieties of one article when one version should be sufficient for everyone's needs.

9. How should the price of an article be determined? Is payment for all jobs equal? What about intellectual production?

   The price of an article should be derived from the principles of arithmetic, according to Schliemann. If jobs were all paid equal amounts, no one would want to do the harder jobs; so if the wages were left the same, the hours must be varied. Those who wish to consume intellectual production should pay for it. For instance, if one wishes to listen to a certain preacher, then one may join with others who want to listen and support him financially.

10. What would be a benefit to the abolition of wage slavery?

    One benefit to the abolition of wage slavery would be that one could earn some spare money.

11. Who is Friedrich Nietzsche? What is his gospel?

    Friedrich Nietzsche was a German philosopher, one of the first existentialists. His gospel challenges traditional morality, governmental authority over human action, and Christianity.

12. What does Schliemann mention as the positive economies of cooperation?

    Science and inventions are lauded and an Industrial Republic esteemed. Schliemann mentions many different machines that would take the pressure off human workers and create a healthier, more productive society. Some of his ideas are dishwashers, a great machine to do the planting on the farm or to harvest the goods. He even suggests that many human ills can be corrected by not overfeeding.

13. Schliemann says that preventable diseases kill off half our population. Who is blamed?

    A person's dying from a preventable disease is "one of the consequences of civic administration by ignorant and vicious politicians."

14. When the returns from the election come in, how do the Socialist movement fare? What surprises the leaders most?

    When the returns from the election are counted, the Socialist vote is up about 350%. Most surprising is the increase in returns from Packingtown.

15. How does Sinclair end the story?

    The story ends with an orator addressing a crowd at the big hall, encouraging the listeners to continue to organize, so that the one step forward will not turn into two steps backward at the next election.

16. Although the theme remains the same throughout the book, Sinclair focuses on three distinct issues in the course of the narrative. What are the issues?

    Sinclair begins with the plight of the immigrant, exposes the atrocities in the meat packing industry, and then focuses on the Socialist party.

The Jungle

Chapter I

1. Give a detailed description of the opening setting.

2. Describe the bride and groom.

3. The author says of the music "It stretches out its arms to them…" What rhetorical device does he employ and why?

4. What, if any, significance is there with "five" roses and "eleven" leaves?

5. Who is Tamoszius Kuszleika? What is "special" about him?

6. Why is the *veselija* so important to the community?

7. Describe Marija Berczynskas.

8. What is the unwritten compact between friends and family at a veselija? How do the young men respond to the compact?

9. Included in the author's description of withered old Aniele is the polysyndeton—she "was a widow, and had three children, and the rheumatism besides, and did washing for the trades people on Halsted Street." What is the purpose of the polysyndeton?

10. What can be discerned about the character of Jurgis from Chapter I?

11. The morning following the wedding both Ona and Jurgis are required to report to work quite early. Jurgis cannot afford to be even a few minutes late lest he find his brass check turned to the wall. What is a "brass check"?

Chapter II

1. Why is Jurgis able to find a job so quickly?

2. How does Jurgis's views on marriage reflect Sinclair's views?

3. How did Jurgis propose to Ona?

4. Who proposes the family move to America? Why?

5. Why did Jurgis and the family agree to go to America?

6. Find examples within this chapter that are counterexamples to the family's original thoughts of America.

7. How did Sinclair begin the story? What did the beginning accomplish?

8. Describe the conditions in Chicago.

9. After touring the city, how do Jurgis and Ona feel?

10. Describe Sinclair's writing style and purpose.

Chapter III

1. Who is Jokubas Szedvilas?

2. After Jurgis secures a job and returns to the delicatessen, Jokubas takes the day off to show the newcomers the city. Describe the sights.

3. Why is Jokubas so proud?

4. Why is Jurgis proud?

5. Sinclair shifts to the authorial voice saying, "Our friends were not poetical, and the sight suggested to them no metaphors of human destiny; they thought only of the wonderful efficiency of it all." The narrator then describes in painstaking detail the process of the killing of the pigs and the beef. What is his purpose in inviting the reader to view these activities metaphorically?

6. At one point, the narrator describes the hogs as "so innocent…coming so trustingly… so very human in their protests…so perfectly within their rights." Why does Sinclair personify the hogs?

7. Explain the extended metaphor in the passage: "Each one of these hogs was a separate creature. Some were white hogs, some were black; some were brown, some were spotted; some were old, some young; some were long and lean, some were monstrous. And each of them had an individuality of his own, a will of his own, a hop and a heart's desire; each was full of self-confidence, of self-importance, and a sense of dignity."

8. What kind of company is Durham and Company in that it has amongst its maze of buildings several auxiliary plants contributing to its main industry, meatpacking?

Chapter IV

1. Describe the jobs that each secures. What are the expectations for the others?

2. In the early 1900s, there were few to no laws governing advertisements. They could make whatever claims they chose. How does the advertisement for the house differ from the house in reality?

3. Describe the process of the purchase.

4. Why is the household in an uproar?

Chapter V

1. How does the family furnish their home?

2. Why is Jurgis opposed to the unions?

3. What is the main objective of the unions?

4. The narrator comments "Jurgis…would not have known how to pronounce '*laissez-faire*.'" What does it mean and why is it mentioned?

5. Why the allusion to Malthus?

6. Explain the concept of grafting and its effect on Jurgis.

7. Jurgis to this point still believes in the old-fashioned idea that hard work will lead to advancement. What does he discover about this concept?

8. What is revealed about the way that Jonas and Marija come by their employment?

9. What atrocities of the meatpacking industry does Sinclair reveal in this chapter?

10. Why does Sinclair first address the conditions of the workplace and then the packaging and distribution of diseased meat?

Chapter VI

1. What prevents Jurgis and Ona from marrying?

2. Why mention the babe of Bethlehem that stands on the family's mantel?

3. What does the family glean from their conversation with Grandmother Majauszkiene?

4. What may the Grandmother's story foreshadow?

5. How does the swindling of the immigrants by the real estate agents present a paradox?

6. What aspects anchor *The Jungle* in reality?

7. How does Sinclair begin and end Chapter VI? What may be the purpose?

Chapter VII

1. What is the result of the wedding ceremony?

2. What conclusions about the American Dream has Jurgis come to?

3. What new atrocities that affect the family are exposed?

4. How does the discourse regarding the poet the remind the reader of Sinclair's purpose?

5. What brings about the demise of old Antanas? How does the allusion to a One-Horse Shay accurately describe Antanas?

6. What new atrocities in the work place are exposed?

7. What do the saloons offer the destitute workers? What is their price? Is Jurgis welcome? Why or why not?

8. What is ironic about the personification of the saloons?

9. How does Chapter VII conclude?

Chapter VIII

1. What great adventure befalls Marija? What are the benefits of the relationship?

2. Interpret the phrase, "Yet even by this deadly winter the germ of hope was not to be kept from sprouting…"

3. To whom does Sinclair refer as "the capitalist of the party"? Why?

4. What change occurs in Jurgis? What conditions provoke the change?

5. Analyze Sinclair's word choice when he writes, "…and so the struggle became a kind of crusade." What other words does Sinclair use to support this analysis?

Chapter IX

1. What effects does joining the union have on Jurgis?

2. What kinds of corruption and scandal are exposed in this chapter?

3. To what is the corruption of the naturalization process attributed?

4. Who are Dante and Zola? What does the allusion add to the text?

5. Jurgis compares America to Russia. What does he compare and what is his conclusion?

6. During the early 1900s, what laws governed advertising?

7. Describe the dangers that Durham's various factories expose the workers to.

8. After carefully reading Chapter IX, what would you consider Sinclair's main point?

Chapter X

1. What are the problems associated with each season?

2. How does Sinclair use authorial voice?

3. What injustices does Marija suffer first in her old job and then in her new?

4. Describe Ona's predicament. What does the statement "…Ona would not have stayed a day, but for starvation…" foreshadow?

5. Interpret the statement "Things that were quite unspeakable went on there in the packinghouses all the time, and were taken for granted by everybody; only they did not show as in the old slavery times, because there was no difference in color between master and slave."

6. How does Ona's pregnancy affect her?

7. How is the birth of his son a decisive event for Jurgis?

8. What prevents the close-knit family that Jurgis desires?

Chapter XI

1. How is the structure of the work force changed? What does this change foreshadow?

2. Define "speeding-up."

3. At the turn of the century, trusts were prevalent. What is a trust? What does the Beef Trust control?

4. What does "a run on the bank" mean? Why does it concern Marija? How does it start?

5. Marija's fear of being weighed down in the mud by her money is a metaphor for what?

6. Identify and interpret the metaphor and alliteration that appear in the paragraph beginning "That blizzard knocked many a man out, for the crowd outside begging for work was never great…" which appears about midway through the chapter.

7. What accident befalls Jurgis? How does it affect him?

8. What practice was illegal in Europe?

Chapter XII

1. How, according to Sinclair, is capitalism to blame for the destruction of the family and their value system?

2. What happens to Brother Jonas?

3. How is Brother Jonas' income replaced?

4. What revelation dawns on Jurgis after his many attempts to secure work are futile?

Chapter XIII

1. In the last few chapters, how has Sinclair conveyed the idea of social Darwinism?

2. "All this while that he was seeking for work, there was a dark shadow changing over Jurgis; as if a savage beast were lurking somewhere in the pathway of his life, and he knew it, and yet could not help approaching the place." What work is this quote an allusion to? Why did Sinclair employ this allusion?

3. Where do the lowest workers on the social Darwin ladder work? What is produced there?

4. What is Jurgis's new job? What are the conditions under which he worked? How do they affect him?

5. How are the two boys, aged ten and eleven, changing?

6. During this season of "prosperity," what changes does the family make?

7. What job is Elzbieta able to secure? How does it affect her?

Chapter XIV

1. How does Packingtown deal with spoiled meats?

2. Describe the ingredients found in packages of sausage.

3. Interpret the statement "…they use everything of the pig except the squeal."

4. Why does Sinclair write: "This is no fairy story and no joke…"

5. How has the American dream changed for Jurgis and his family?

6. Interpret the metaphor "for all the help it gave them the vast city in which they lived might have been an ocean waste, a wilderness, a desert, a tomb."

7. What simile shows how separate Jurgis and Ona have become?

8. What other change takes place in Jurgis? Why?

9. Why does the drinking trouble him?

10. What parts of this chapter reflect Sinclair's life or views on marriage and children?

Chapter XV

1. Interpret the meaning of the two similes in first paragraph.

2. Earlier, Jurgis was happy to be a cog in the wonderful machine of Packingtown. How has this changed?

3. Describe the first episode when Ona does not come home. Where do you suspect she spends the night?

4. The second time Ona is missing, Jurgis sets out in the early morning to Jadvyga's home. What does he find out? What causes him to be cold and merciless?

5. Why is there such intensity in this scene?

6. What aspects of Sinclair's style convey the utter baseness to which Jurgis has fallen?

7. How does this chapter work to further the basic ideas that Sinclair is conveying?

Chapter XVI

1. Why does Jurgis settle down when he spies the blue uniforms of the policemen? What will happen if he challenges them?

2. What is the nightmare that haunts Jurgis throughout the night?

3. For what thematic purpose does Sinclair continue to insert his authorial voice?

4. What is the outcome of Jurgis's trial?

5. Why does Jurgis start in a cell of his own? Why does he remain alone?

6. What is the purpose of posing the following rhetorical questions: Would the family know that he was in jail, would they be able to find out anything about him? Would the family be allowed to see him or would they be kept ignorant of his whereabouts? Would they [the legal authorities] let them [his family] lie down in the street and die? Would the family wander about until they froze? Would any man in his sense have trapped a wild thing in its lair, and left its young behind to die?

7. Sum up the author's exclamation regarding the law of the land.

8. What is the tone with which Sinclair inserts the line, "So wrote a poet, to whom the world had dealt its justice," between the stanzas of the poem at the end of this chapter?

Chapter XVII

1. Describe Jurgis's cellmate.

2. How does the allusion to Noah's Ark contribute to the idea of *The Jungle*?

3. Interpret the final antitheses in this statement: "All life had turned to rottenness and stench in them [the prisoners]—love was a beastliness, joy was a snare, and God was an imprecation."

4. What takes place in court? Who is present?

5. What is "Bridewell"?

6. What news does Stanislovas bring to Jurgis? Why does the family send him?

7. What does Jurgis give Stanislovas?

Chapter XVIII

1. How is Jurgis like his clothing?

2. How does Jurgis finally find his way home?

3. What does he find when he reaches his doorstep? Who lives inside the house now?

4. Why is the Irish woman just as surprised as Jurgis?

5. How much time has passed since Jurgis and his family first purchased the home?

6. Where and in what condition does Jurgis find his family?

Chapter XIX

1. Describe the "midwife."

2. The argument about money between the German woman and Jurgis support what theme?

3. Jurgis, sent out into the night so the midwife and ladies could deliver the baby, goes where?

4. What happens to Ona and the baby?

5. How old is Ona when she dies?

6. How does Sinclair use the past two chapters to refocus the reader's thoughts on the plight of the immigrants and their demise at the hands of capitalism?

7. Who brings money home? What does Jurgis spend it on?

Chapter XX

1. After returning to sobriety, what is Jurgis's response to Ona's death?

2. In the sentence "Marija said not a word to Jurgis; he crept in like a whipped cur, and went and sat down by the body," what does the word cur mean?

3. What two primitive creatures is Elzbieta compared to? How do they aptly describe her?

4. How does Elzbieta help Jurgis begin to come out of his despair?

5. Why is Jurgis unable to get work? What is blacklisting?

6. What is deceptive about the advertisements for job openings?

7. Why is nothing done about the "fake" advertisements?

8. When and why did laws regarding truth in advertising come about?

9. How does Jurgis finally find work?

10. What is a "trust"? What was the Harvester Trust? Where might Marija work?

11. What brings hope back to Jurgis?

Chapter XXI

1. What underlying principle of capitalism causes the plant Jurgis has found work in to close?

2. What does Little Juozapas contribute to the family? Where does he find his job?

3. What are "settlement-workers"? What is their mission in the streets of Chicago?

4. What sentence expresses the feelings the settlement-worker experiences as she views the destitution of this family?

5. Where does the settlement-worker send Jurgis to find work? Describe the factory.

6. What is the Bessemer furnace? Who brought this process to the United States?

7. Compare/contrast the working conditions and pay between the slaughterhouses and the steel mills.

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8. In what way does Sinclair's description of the steel mill sound like his description of the slaughterhouses?

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9. What significance is there in the fact that Jurgis eats his lunches at a free-lunch counter? Consider that Sinclair is a believer in Socialism and is quite religious.

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10. Describe Jurgis's relationship with his son.

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11. How does the chapter end? Where does Sinclair get the idea?

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Chapter XXII

1. What is Jurgis's response to his son's death?

2. What are the accursed weaknesses that Jurgis decides to leave behind him?

3. What is the significance of the garden metaphor Sinclair uses to describe Jurgis's grief?

4. How does plan to leave his weaknesses behind? What act demonstrates his intent?

5. What are the responses he receives from the farmhouses he approaches for meals?

6. In what way(s) is Jurgis a dynamic character?

7. Find an example of social Darwinism.

8. What does the life of a tramp consist of? How does this kind of life treat Jurgis?

9. What is harvest-work? What is the pay?

10. Why does Jurgis run out of the Slav's house?

Chapter XXIII

1. What is ironic about Jurgis's realization that he must return to Chicago?

2. How does Jurgis gain employment? What job does he get?

3. Why does the tunnel system seem odd to Jurgis?

4. Describe the government corruption regarding the tunnels. What is the intent of the railroad system?

5. Describe the quality of Jurgis's life while he is working on the "telephone tunnels."

6. What is ironic about the reason Jurgis does not go to church?

7. What dangers arise in this new work? What happens to Jurgis?

8. What small element of humor does Sinclair inject into the scene of Jurgis's time in the hospital?

9. Interpret the simile "He was like a wounded animal in the forest."

10. What is the job of a "sitter"?

11. What benefit is the religious revival? How does Jurgis feel about religion?

12. How does Jurgis survive through the winter months?

13. What words reinforce Sinclair's metaphor of the city to a jungle?

Chapter XXIV

1. What is the purpose of Jurgis's "adventure" with Freddie Jones?

2. What compromise to his naturalist themes does Sinclair make in order to create irony in this episode?

3. Define insouciance. What does it describe?

4. For the last several chapters, Sinclair has not spoken of the slaughterhouses. Why?

Chapter XXV

1. What happens to the one hundred dollar bill?

2. What arrangements does the bartender have with the police and judge?

3. Serving his time in jail, Jurgis learns about the ways that many keep themselves alive in the world. What is his plan when he leaves?

4. Where does he find Jack Duane?

5. Describe the first robbery. How does it turn out?

6. Who runs the city of Chicago?

7. What does “graft” mean?

8. How do all the agencies of corruption work together?

9. Why does Jurgis’s status in life change?

10. One night when Jurgis is drunk, he is arrested again. How is this jail experience different from his prior arrests?

11. Explain the Racing Trust and how they control horse racing.

12. Why is Jurgis listed as a Democrat? What causes him to become a Republican?

13. What does the term “sheeny” refer to?

14. What does the narrator explain to the reader regarding Scully that Jurgis does not understand?

15. What is the new political party introduced? What does Jurgis remember about the Socialists? Why is this point important?

16. What are the qualifications for the elected officials during this period?

17. What problems is Sinclair addressing in this chapter?

Chapter XXVI

1. Jurgis is wearing a greasy red tie. What is the red tie symbolic of?

2. What is ironic about Jurgis's statement: "I thought I could count on you"?

3. What is the "Beef Strike"? What role does Jurgis play?

4. What benefits come to Jurgis since he returns to work?

5. What is ironic about Sinclair's assessment of the men Jurgis is to supervise? What might Sinclair be suggesting?

6. How does Sinclair portray society's opinion in the early 1900s of the black man? How is the description of the Negro more degrading that the description of the foreigners?

7. How does the first strike end?

8. Why is there a second strike?

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9. How does Packingtown replace the workers the second time? How are the packers able to house them?

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10. Sinclair arrived in Chicago with a mission to expose the "wage" slavery and likened it to pre-abolition "chattel" slavery. What portion of this chapter is directly related to this specific idea?

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11. Jurgis, a dynamic character, has undergone many changes. Name a few from this chapter. Does Jurgis realize how he has changed?

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12. "This called for punishment, of course; and the police proceeded to administer it by leaping from the truck and cracking at every head they saw." What called for punishment? Was the punishment justified?

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13. What lands Jurgis in jail? What is the outcome?

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Chapter XXVII

1. Interpret the following statement and apply it to Jurgis's life. "There is one kind of prison where the man is behind bars, and everything that he desires is outside; and there is another kind where the things are behind the bars, and the man is outside."

2. What is a "free-soup kitchen"? Why were they opened?

3. What about the political rally brings tears to Jurgis's eyes?

4. Reread the paragraph when the senator is explaining the system of Protection. In it, he says: It is because of "it" that Columbia is the gem of the ocean. What is Columbia? What does "it" refer to?

5. How does Jurgis find Marija? How does this event compromise Sinclair's naturalist intent?

6. How does Jurgis end up in jail again?

7. What has happened to the rest of the friends and family? What is Sinclair's point in providing this exposition?

8. Describe the gamut of thoughts that Jurgis has as he lay in his jail cell.

Chapter XXVIII

1. What is morphine? Why is Marija using it?

2. How do many of the girls become prostitutes? Why do they not leave the brothels?

3. The French girl with the yellow hair has crazy fits as a result of drinking absinthe. What is absinthe? Structurally, why is Sinclair introducing morphine and absinthe into the story at this point?

4. After his visit with Marija, what plans does Jurgis have and where does he end up?

5. Compare and contrast this second meeting in the hall with the first. What might Sinclair be suggesting by the contrasts?

6. Compare and contrast the messages delivered at the two meetings.

7. What word does Sinclair use that alerts the reader that the message in the hall on the second night is associated with Socialism?

8. With his choice of vocabulary and figurative language, Sinclair creates a religious atmosphere. Cite examples from the text.

9. Why does Sinclair liken this Socialist meeting to a religious revival?

Chapter XXIX

1. How does the previous chapter transition into this chapter?

2. "But the wonderful spirit of it seized upon him—it was the Marseillaise!" What was the Marseillaise? Why is it referred to in this episode?

3. Who is Tolstoi? Why does Sinclair mention him?

4. After the meeting, Jurgis does not leave but goes to find the energetic and enthusiastic speaker. Describe the speaker when Jurgis finds him. Why is he that way? What does Jurgis want to say?

5. The orator realizes that Jurgis does not know what he is thanking him for and sums it up for him: "You want to know more about Socialism?" Why is this the first time Sinclair sums up the ideals presented as Socialism?

6. Summarize Ostrinski's explanation of Socialism.

7. What plan have the Socialists devised to accomplish their goal?

8. Interpret the word choice by Sinclair included in his description of Socialism: "…just when Socialism had broken all its barriers and become the great political force of the empire…" "…had no bosses…" "…an organization of all mankind to establish liberty and fraternity…"

9. After Ostrinski finishes explaining Socialism to Jurgis, why does it appeal to Jurgis?

10. How does Sinclair equate the teaching of Socialism with religion?

11. What is "the spirit of Capitalism made flesh"? What rhetorical device does Sinclair use in his description of it?

12. According to Ostrinski, what are the effects of this "Capitalism made flesh" in the city government of Chicago?

13. In conclusion, Sinclair restates the task of Socialism as seizing "the huge machine called the Beef Trust, and us[ing] it to produce food for human beings." Why does Sinclair return to the issue of the meat packing industry?

Chapter XXX

1. What might Elzbieta symbolize?

2. Why good luck finally befalls Jurgis?

3. Why does Sinclair choose this setting?

4. Jurgis's securing of a job seems contradictory to Socialist ideals. Why?

5. How does Sinclair convince the reader that Tommy Hinds, the Socialist, is a good man?

6. To what does Hinds attribute his rheumatism and the death of his brother?

7. Interpret Hinds's muttering: "Capitalism, my boy, capitalism! '*Écrasez l'Infâme*!'"

8. What is a Bryanite?

9. How does Sinclair present Socialism as the cure to all levels of society, not just the hard-working underdog?

10. According to Hinds, who controls the United States government?

11. Who was Henry D. Lloyd?

12. Define Paternalism.

13. Sinclair states, "…tens of thousands of them…obey the orders of a steel magnate, and produce hundreds of millions of dollars of wealth for him, and then let him give them libraries…" To whom is Sinclair referring?

14. Jurgis has his first encounter with "Appeal to Reason." What is it?

15. What genre is *The Jungle*?

16. Who was the "pitchfork senator?" How did he earn that name?

Chapter XXXI

1. Why is Jurgis invited to the home of the millionaire-turned-settlement-worker?

2. Jurgis and his family are noticeably less important as the book ends. What do you believe is Sinclair's purpose for his characters?

3. According to Nicholas Schliemann, what is the nearest that one can approach to independence "under capitalism"?

4. How does Schliemann define the difference between marriage and prostitution?

5. According to Lucas, who is the true founder of the Socialist movement? Why does Sinclair weave so much scripture into this chapter?

6. How has Sinclair prepared his reader to accept Lucas's assertion about Jesus and Socialism?

7. Compare and contrast the view of Lucas and Schliemann regarding Socialism.

8. What does Schliemann consider to be of monumental waste?

9. How should the price of an article be determined? Is payment for all jobs equal? What about intellectual production?

10. What would be a benefit to the abolition of wage slavery?

11. Who is Friedrich Nietzsche? What is his gospel?

12. What does Schliemann mention as the positive economies of cooperation?

13. Schliemann says that preventable diseases kill off half our population. Who is blamed?

14. When the returns from the election come in, how do the Socialist movement fare? What surprises the leaders most?

15. How does Sinclair end the story?

16. Although the theme remains the same throughout the book, Sinclair focuses on three distinct issues in the course of the narrative. What are the issues?

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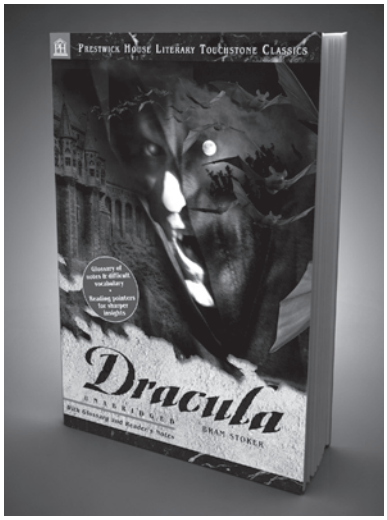

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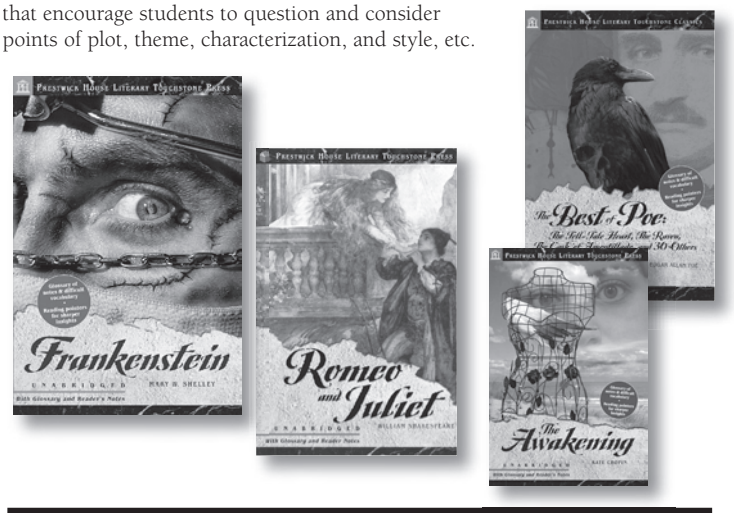

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