The Lieutenant

INTRODUCTION

BRIEF BIOGRAPHY OF KATE GRENVILLE

Grenville's father was a Sydney barrister and judge, and her mother was a pharmacist. Grenville completed her BA at the University of Sydney and then began working in the film industry editing documentaries. She lived briefly in Europe, where she wrote and supplemented her income by editing films. Grenville then attended the University of Colorado Boulder to complete her MA in Creative Writing. After returning to Sydney, Grenville wrote her first short story collection, *Bearded Ladies*. Grenville became most famous for her 2008 novel *The Secret River*, as Aboriginal and white Australians alike questioned if she had the right to write about the colonization of Australia like she did in the novel. Regardless, the novel is now widely read in high schools and colleges throughout Australia. Grenville currently lives in Sydney with her husband.

HISTORICAL CONTEXT

The basics of the story told in *The Lieutenant* are factual. Lieutenant Daniel Rooke is based on Lieutenant William Dawes, a young man who in 1787 accompanied the English First Fleet to New South Wales as their astronomer. Patyegarang, the young girl on whom the character of Tagaran is based, was anywhere between twelve and fifteen years old when she met Dawes. Accounts of the nature of their relationship differ. While some believe they were lovers, others, like Grenville, believe that their relationship was purely platonic. After the gamekeeper, John MacIntyre, was speared, Dawes initially refused Governor Arthur Phillip's command to participate in the punitive expedition, which was tasked with decapitating six Aboriginal Australians and bringing back their heads. Although Dawes finally agreed to participate, he afterward said publically that he regretted his involvement. He wished to stay in New South Wales, but Governor Phillip insisted that Dawes could only stay if he apologized for his statement about the punitive expedition, as well as one other offense. Dawes refused to apologize and returned to England. He served briefly as the governor of Sierra Leone, though his strong religious beliefs kept him from being an effective or well-liked governor. In 1813, he moved to Antigua in the Caribbean to work against the slave trade, and primarily opened schools for the children of slaves. Dawes died there in 1836. Sometime before 1800, Dawes gave his notebooks to the linguist William Marsden, who later left the entirety of his library to King's College London. The notebooks were transferred to the School of Oriental and African Studies in 1916, but weren't recognized as being particularly important until the 1970s. The originals are still at the school of Oriental and African Studies.

RELATED LITERARY WORKS

The Lieutenant is the second book of Kate Grenville's Colonial Trilogy. *The Secret River*, which precedes *The Lieutenant*, takes place about twenty years after Rooke's time in New South Wales and follows the story of an ex-convict attempting to settle the Hawkesbury River and figure out how to interact with Aboriginal Australians. The third book in the trilogy is *Sarah Thornhill*, and it's somewhat of a sequel to *The Secret River*. It follows the titular protagonist as she learns about her family's dark and violent past and its relationship with Aboriginal people. Jane Rogers's 1998 novel *Promised Lands* uses similar source material, as it's partly about William Dawes (the character on whom Rooke is based). Many novels explore how individuals learn languages and create friendships as they do so, including Amy Tan's *The Joy Luck Club*. *The Lieutenant* mentions that Rooke read Captain Cook's journals from his voyage to New South Wales, and complete scans of those journals (as well as of William Dawes's journals) are available in full online.

KEY FACTS

- **Full Title:** The Lieutenant
- **When Written:** 2005-2008
- **Where Written:** Sydney, Australia
- **When Published:** 2008
- **Literary Period:** Contemporary
- **Genre:** Historical Fiction
- **Setting:** Portsmouth, England and New South Wales, Australia, 1767-1790; Antigua, 1836
- **Climax:** Rooke abandons the punitive expedition
- **Antagonist:** British colonialism, the system of slavery, and the racist views that fuel those systems
- **Point of View:** Third person

EXTRA CREDIT

Success! The First Fleet is considered one of the greatest and most successful sea voyages to date. All eleven ships in the fleet completed the 15,000 mile journey to New South Wales in 252 days, and the death rate was just over three percent.

The Real Thing. William Dawes's notebooks are now available online for anyone to view as high quality images of the original

notebook pages, with an accompanying transcription of the text. While conducting research for *The Lieutenant*, Grenville was allowed to handle the original notebooks in London.

PLOT SUMMARY

Daniel Rooke first realizes he's different when he's five years old. Instead of following along with the multiplication tables in school, Rooke records prime numbers in a special notebook, which his teacher takes from him one day. Several weeks later, a man named Dr. Adair visits Rooke at home to ask him about the prime numbers. Dr. Adair sees potential in Rooke and, several years later, offers him a place at the Naval Academy. On his first night, Rooke is too upset to cry: nobody at the Academy cares about math, and the other boys torment him because his father is a clerk. As time goes on, Rooke learns to hide his cleverness. He learns four languages, discovers he loves astronomy and math, and learns to play the organ. All these subjects appeal to Rooke because of their satisfying logic. Rooke meets Dr. Vickery, the Astronomer Royal, when he's thirteen. Dr. Vickery is just as awkward as Rooke, which Rooke finds comforting. When Rooke finishes school two years later he writes to Dr. Vickery asking for a job, but Dr. Vickery informs him that jobs as an astronomer are few and far between.

Rooke joins the marines and is assigned to the ship *Resolution*. He meets Talbot Silk on his first day, and Silk declares that they'll be friends. Silk is an outgoing storyteller and with his example, Rooke learns how to make small talk and engage more effectively with others. When the *Resolution* stops in Antigua, Rooke encounters slaves for the first time and reflects that they're the same as other people, not objects of value. One afternoon, Rooke witnesses the hanging of a lieutenant who was planning a mutiny. The horrifying experience shows Rooke that the British military system will require him to be emotionless and inhuman. Later that year, the *Resolution* engages in battle with a French ship. Silk and Rooke see the entire lower half of Private Truby's body destroyed, and Rooke is also seriously injured. Rooke returns to Portsmouth to recover, where he feels as though he has no future.

Two years later, Dr. Vickery writes to Rooke and suggests that he volunteer to serve as the astronomer on the First Fleet's expedition to New South Wales. Rooke learns that Silk will also be joining, and he agrees immediately. When Rooke and Silk meet for the first time since the battle, they realize that their friendship deepened after seeing Private Truby's injuries. Silk shares that he's been commissioned to write an account of his time in New South Wales, and Rooke thinks they're both similarly unsuited to life in the military. On the way to New South Wales, Rooke is a diligent astronomer. He works with Lieutenant Gardiner and the commodore, James Gilbert. Gilbert suffers from chronic pain and seems joyless because of it. When the fleet arrives in New South Wales, Rooke makes sure he's on the first boat to shore with Gilbert, Surgeon Weymark, and Gardiner. When the men get to shore, they encounter five natives, whom they offer trinkets such as mirrors and beads. When the natives seem unimpressed, Weymark demonstrates his sharpshooting abilities and shoots through one of the native's shields. As the four Englishmen laugh, the natives disappear into the woods.

After a few weeks, Gilbert receives a commission appointing him governor of New South Wales, which he reads to all the prisoners and soldiers. Afterwards, to avoid having to police the prisoners, Rooke identifies a high cliff where he hopes to build an observatory. He finds the perfect spot, though Governor Gilbert initially tries to forbid Rooke from building it. Rooke manages to convince Gilbert that observing a comet predicted by Dr. Vickery is of the utmost importance, and Gilbert gives in. The observatory takes months to construct, but when it's done, Rooke feels as though he can finally be himself there. He joins the other officers for Sunday dinner every week, and does his best to avoid the governor, who sometimes joins them as well. One week, the governor announces that he's planning an expedition into the woods to look for more fertile land. Both Rooke and Silk volunteer. On the second day of the expedition, the governor finds a clearing that he deems suitable for farming. That night, a prisoner named Brugden returns from hunting with a black eye. Rooke believes he's lying when he tells Gilbert that the natives attacked him.

A week later, as Rooke takes readings at his observatory, Gardiner comes to visit. He tells Rooke that Gilbert commanded him to capture two native men so that the settlers can learn their language. Gardiner says he wishes he hadn't obeyed the order to violently kidnap them against their will. Rooke reminds Gardiner of their duty as soldiers, but wonders what he would've done in Gardiner's place. The next morning, Rooke goes to the settlement to see the captured natives. He finds Gilbert and Silk talking with the native men, both of whom are in shackles. One man looks curious, while the other looks filled with rage. When Rooke realizes that Silk is acting as a linguist, he becomes jealous and thinks that he'd like to be tasked with that duty. Several weeks later, Silk visits Rooke and informs him that the natives escaped. He then asks Rooke to tell him how they were captured, as Gardiner had refused to tell Silk himself. Rooke deflects, as he knows the truth is extremely dangerous.

When winter comes, Rooke begins sleeping during the day so he can watch for Dr. Vickery's comet at night. When it becomes clear that the comet won't come, Rooke turns to plotting new stars to justify staying at the observatory and away from the others. One morning, Rooke sees two native men standing outside his hut. He sits and waits, and eventually, Warungin comes over and sits next to Rooke and teaches him the name of his tribe (Cadigal). Soon, women and children arrive and look through Rooke's hut. One child, a young girl, seems to share

Rooke's enthusiasm for language. She teaches him the word for rain and introduces herself as Tagaran. Rooke organizes a system for recording the Cadigal language, and when the natives return a week later, Tagaran and two other children, Boneda and Worogan, teach Rooke different verbs and parts of the body. Both Tagaran and Rooke are thrilled that they're learning to communicate.

Silk visits Rooke a week later and complains that the governor is going to send him to oversee the farming at Rose Hill. Rooke thinks that he should tell Silk about Tagaran, but doesn't get the chance. Silk shares that Gardiner was sent to Norfolk Island to start a new farming colony there, and Rooke wonders if Gardiner is being punished.

As time passes, Rooke forms close friendships with the natives. Warungin gives Rooke vocabulary lessons, but Tagaran and Rooke have real conversations. One afternoon, she runs into the hut naked and shivering. He ascertains that she's been bathing, and tries to drape his jacket around her shoulders. She twirls out of it, and Rooke feels ashamed, as though he violated her privacy. Tagaran explains that she'll simply dry faster if she stays naked. A few minutes later, the other children arrive and excitedly watch Rooke shave. When he's finished, Tagaran experiments with washing herself in the warm water and Rooke jokes that if she keeps at it she'll become white. That night, she and Worogan spend the night in Rooke's tent. Rooke feels happy and content, and wonders if this is how parents feel about their children. He records the day's events in his log.

Rooke and everyone else in the settlement are summoned to witness a flogging of a prisoner who stole potatoes. Warungin attends as well, and when the flogger hits the prisoner, Warungin lunges forward and tries to stop it. Rooke realizes that the English system of justice isn't noble and impartial—it's just cruel. Silk returns from Rose Hill later that summer. He tells Rooke all about how boring it was as he rifles through things on Rooke's table. Rooke feels as though he has to tell Silk about Tagaran, but Silk discovers Rooke's notebooks before Rooke has the chance. Silk begins flipping through the notebooks, and soon comes across Rooke's account of the episode with Tagaran washing herself in his hut. Silk reads into Rooke's minimal notes and wrongly assumes his relationship with Tagaran is sexual. Rooke thinks he doesn't have the words to describe his relationship with Tagaran, but thinks that keeping it a secret has made it look bad. Silk warns Rooke that the governor is concerned for the settlement's safety, and reminds him to be careful with the natives.

A week later, Tagaran, Tugear, and Worogan run into Rooke's hut crying and tell Rooke that a soldier beat Tugear. Rooke tries to imagine himself confronting the responsible ship captain, but he can't. The girls seem to understand that Rooke won't stand up for them. A week after that, Tagaran asks Rooke to show her how his **gun** works. Hesitating, he meets her partway, firing the gun without actually shooting a bullet. When she tries to ask him to show her more, he forcibly stops her from grabbing the gun. She runs away, and Rooke thinks he's not going to see her again. He wonders what it's like to be her, and thinks that now the notebooks are all he has of their friendship.

Not long after, a native spears Brugden. Rooke isn't surprised, but is surprised when Silk stops in and asks Rooke to join him on a punitive expedition to capture Carangary, the native man who speared Brudgen, along with six other natives. Rooke refuses to join, but Silk insists that it's an order. He assures Rooke that they won't succeed in capturing any natives, who are too clever to be caught, and then departs. Worried about the expedition, Rooke asks Boneda to send Tagaran to speak with him. When she arrives, Rooke warns her that an expedition is coming to look for Carangary. She warms her hands by the fire, then takes Rookes hands in her own, warming them. She teaches him the word for this action: "putuwa." Rooke takes it as a sign of trust.

Rooke joins the punitive expedition the next morning. He's uneasy when he sees how eager Silk seems to trap the natives, and realizes that Silk's plan is a good one. Fortunately, Silk's plan doesn't work: when they reach the village, the natives are already gone. Warungin joins the settlers at their camp that night and shares fish with them. As Silk reaches into his pack, Rooke tries to help him but ends up dumping a hatchet and six bags out of the pack. Rooke forces Silk to explain that the governor commanded that Silk was to decapitate six natives and bring back their heads. This news makes Rooke vomit. He then goes to the beach alone to swim. While swimming, he decides he can no longer take part in such violence. He leaves for Sydney that night, and when he arrives, he informs the governor of his decision. The governor is incensed and sends him back to England on the first ship. On his last morning in New South Wales, Rooke sees Tagaran. She warms his hands again and watches his ship until it's gone. He thinks about her 50 years later on his deathbed in Antigua, where he spent much of his adult life freeing slaves. He thinks of Tagaran as a distant star, guiding him even if he can no longer see her.

CHARACTERS

MAJOR CHARACTERS

Lieutenant Daniel Rooke – Rooke is born in Portsmouth in 1962. His father is a clerk, and Rooke is a very intelligent child. His interest in prime numbers attracts the attention of Dr. Adair, who sends Rooke to the Naval Academy. Though the Academy is academically rigorous, the other boys bully Rooke and he feels as though he's little more than a shell of a person. Rooke finds that he has a knack for languages and learns four by the time he's fifteen. He also loves astronomy, and visits Dr. Vickery, the Astronomer Royale, when he's a teenager. After he finishes school, Rooke joins the marines and is briefly involved

in the American Revolutionary War. He sees military service as a way to continue his mathematical and scientific pursuits, although he soon learns that the military is a brutal machine when he witnesses a lieutenant's execution in Antigua. Rooke is injured in battle but two years later, he volunteers to go with the First Fleet to New South Wales as the official astronomer. Rooke feels as though New South Wales is the place where he can truly begin anew, and he takes astronomy very seriously. He constructs an observatory on a cliff a mile away from the main settlement. Rooke is very interested when Lieutenant Gardiner captures two natives to teach the settlers Cadigal, though he's scared when Gardiner later confesses to him that he regrets capturing the men. Rooke soon develops a relationship with a group of women and children who visit his hut. His best language tutor is a young girl named Tagaran, who shares Rooke's love of language and learning. At the beginning, Rooke takes a very scientific approach to recording the vocabulary and grammatical forms of Cadigal, but he soon abandons this system for a more freeform way of recording conversations. By the end of the novel, Rooke has a firm grasp of Cadigal. When a prisoner is caught stealing food, Rooke must attend the public whipping. Warungin attends as well and tries to stop the punishment, which makes Rooke see that the British military is cruel and violent. Rooke continues to distance himself from the settlement and from the British system, but is forced to confront that he is an English soldier when Tagaran asks him to show her how **guns** work. This process of distancing himself continues when Rooke warns Tagaran about the punitive expedition, and is completed when he decides to not continue with the expedition. Rooke spends the remainder of his life in Antigua, freeing slaves.

Tagaran / The Girl – Tagaran is a young Cadigal girl who lives in a camp near Rooke's hut. She's about twelve or thirteen years old, and she shares Rooke's love of language and learning. She and Rooke form a friendship centered around their language lessons. Unlike the other children, Tagaran doesn't get tired of repeating words slowly for Rooke, and she's very quick to pick up English. Tagaran is very curious and willing to try new things: she tries writing with Rooke's pen, and experiments with washing herself in warm water. She calls Rooke "kamara," which means friend. As their relationship develops, the greater relationship between the natives and the settlers sours. When a captain beats Tugear and Tagaran, Tagaran runs to Rooke's hut asking for help. Rooke expresses sympathy and anger for what happened, but he refuses to take action to protect his friends from the violently inclined settlers. Not long after, Tagaran pushes Rooke to show her how his **gun** works. Rooke finds this very disturbing, and he shows her most of how the gun works but doesn't actually load it so it expels a bullet. When Tagaran insists that he shoot the gun properly, Rooke uses physical force to stop her from grabbing at the gun. After this, Tagaran doesn't return to Rooke's hut of her own volition. Rooke begins to believe that Tagaran and the Cadigal people were only using him as a means to learn about the settlers and their guns, which he realizes is the exact same way he started out thinking about her. She does come when Rooke asks for her, and carries his warning about the punitive expedition to Warungin. During this meeting, Tagaran teaches Rooke the word "putuwa," which means warming one's hands to then warm someone else's hands. Rooke sees this as a clear example of trust and friendship, both between himself and Tagaran as well as inherent in the Cadigal culture. Rooke never forgets Tagaran and thinks about her often in his old age. He thinks of her as a southern star that he cannot see from Antigua.

Talbot Silk – When Rooke is assigned to the ship *Resolution* during the American Revolutionary War, Silk occupies the hammock next to his. The two quickly become friends, though they're very different. Silk is confident, gregarious, and skilled at storytelling; he can make even the most mundane event interesting. His confidence means that he's poised to quickly move up the ranks in the marines, though he's only a few years older than Rooke. Rooke uses Silk as an example as he learns how to appropriately handle casual interactions. Both Rooke and Silk witness the horror of Private Truby's injuries during their first sea battle, which impresses upon them the seriousness of their involvement in the military. Silk later volunteers to go with the First Fleet to New South Wales and convinces Rooke to go as well. When they get to New South Wales, Rooke learns that Silk has been commissioned to write a book of his adventures in the colony. This makes Rooke realize that Silk isn't necessarily a military man; the military just allows him to have the experiences that will help his career as a writer. However, Rooke soon finds that Silk's love of storytelling isn't as benign as he once thought. As Silk crafts his narrative, his desire for exciting things to happen (native attacks, prisoner uprisings) begins to disturb Rooke. Rooke believes that Silk is more intent on crafting a compelling story than he is in telling the truth. When Silk discovers Rooke's notebooks of the Cadigal language, Silk reads a sexual relationship into Rooke's words, making Rooke understand that keeping secrets isn't an effective way of preserving the truth. Governor Gilbert later chooses Silk to lead the punitive expedition. Silk agrees to carry the hatchet and the bags to bring back the heads of six natives, but assures Rooke that nobody will be harmed on the expedition. He insists it's merely theater.

James Gilbert / The Governor – Gilbert begins the novel as the commodore of the First Fleet. Once in New South Wales, he becomes the monarch by proxy and becomes the governor. He sails on the *Sirius* with Rooke, though he's never particularly warm or friendly. Though Rooke can't be sure, he believes Gilbert is this way because he's in constant pain; Surgeon Weymark performs regular treatments to try to relieve the pain, but nothing seems to help. Though Gilbert initially appears to fully intend to carry out the king's command to initiate friendly contact with the natives, his approaches tell a

different story. He first orders Lieutenant Gardiner to forcibly capture two native men, and when a native spears Brugden, Gilbert sends out a punitive expedition. The expedition is tasked with capturing or killing six natives. When Rooke later informs Gilbert that he regrets agreeing to go on the punitive expedition, Gilbert sends Rooke back to England.

Lieutenant Gardiner – Lieutenant Gardiner is Captain Barton's right hand man on board *Sirius*. Like Barton, Gardiner is exceptionally warm and kind. He's also not competitive about his sextant readings, and he and Rooke form a close friendship during the journey to New South Wales. Once there, Governor Gilbert sends Gardiner to capture two native men. Though Gardiner agrees and follows through, he later confides to Rooke that he regrets following the order. Not long after, the governor sends Gardiner to begin a new colony on a nearby island where the ground is more fertile. Rooke believes this order is truly an order of exile, and that Gardiner is being punished for his thoughts about capturing the natives.

Dr. Vickery – Dr. Vickery is the Astronomer Royale, or the official astronomer for the British government. When Rooke visits him as a young teenager, Dr. Vickery introduces him to the possibility that Rooke isn't necessarily an extremely abnormal individual. Like Rooke, Dr. Vickery is awkward and avoids eye contact, and cares more for the stars than he does for people or for anything that happens during the daytime. While with Dr. Vickery, Rooke first reads about New South Wales. Dr. Vickery convinces Major Wyatt that Rooke should be the official astronomer of the First Fleet, and asks that Rooke record a comet in the southern hemisphere.

Brugden – Brugden is a convict transported to New South Wales with the First Fleet. He's an extremely large and imposing man. In England he'd been a gamekeeper on a rich man's estate and in New South Wales, Governor Gilbert promotes Brugden to the role of his own personal gamekeeper. This means that Brugden is allowed to carry a **gun**, something that technically, only soldiers are allowed. Brugden is also given a great deal of freedom to hunt in the forests unsupervised, and these privileges cause the soldiers to dislike Brugden. On several of his unsupervised hunts Brugden runs into natives and shoots at them, and Rooke suspects that Brugden's stories of being attacked unprovoked are far from the truth. Brugden dies when Carangaray spears him, apparently unprovoked.

Warungin – Warungin is an old Aboriginal man, and is one of the men that Lieutenant Gardiner captures so that the Governor and Silk can learn the Cadigal language. Warungin is incensed by his capture, though he continues to have mostly friendly contact with the English settlers after he escapes. Occasionally, he teaches Rooke the words for different weapons, although Rooke realizes that Warungin doesn't like that Rooke writes down all the words. He occasionally brings a group of men to Rooke's hut, and Rooke listens to Warungin tell stories and imitate different Englishmen. Warungin attends the public whipping of a prisoner and instead of seeing the whipping as a just punishment, he sees it only as cruel. This causes Rooke to realize that English justice isn't fair.

Surgeon Weymark – Weymark is a large, jovial man who acts as the surgeon for the First Fleet. He spends much of his time caring for Governor Gilbert, who is always ill and in pain. Weymark is part of the first group to meet Aboriginal Australians in New South Wales, and uses one of the native's shields as target practice to demonstrate for the Aboriginal people what **guns** are capable of doing.

Lieutenant Timpson – Lieutenant Timpson is a very young soldier who shows everyone his miniature painting of his love, Betsy. Rooke is often willing to indulge Timpson and allows him to talk about Betsy, but he recognizes that Timpson is too young to understand that nobody is interested in a painting of someone else's girlfriend.

Lieutenant Willstead – Willstead is one of Rooke's fellow lieutenants in New South Wales. He's openly ambitious, which rubs everyone the wrong way. He often eagerly tries to earn Governor Gilbert's favor, but Gilbert regularly and methodically ignores Willstead in favor of Silk. Willstead believes that Gilbert should take harsh and violent action against the natives, and doesn't think very highly of the natives in general.

Boinbar – Boinbar is one of the Aboriginal men that Lieutenant Gardiner captures so the English can learn the Cadigal language. He's around 30 years old and seems just as interested in learning about his captors as his captors are in learning about him. He supposedly develops a taste for wine during his captivity, and even learns how to toast to the king of England.

Anne – Anne is Rooke's younger sister. She and Rooke are very close, and Rooke enjoys her company because she's clever enough to understand some of his scientific or mathematical concepts. He thinks about her often in New South Wales, and thinks that Tagaran, though much younger, is a lot like Anne: both are curious and fearless.

MINOR CHARACTERS

Captain Lennox – Lennox is one of the Navy captains with the fleet to New South Wales. Silk describes him as a walking string bean, and Rooke observes that Lennox is always at attention. Lennox is the first captain to oversee the farming at Rose Hill.

Lancelot Percival James – Lancelot Percival is one of Rooke's classmates at the Naval Academy. He's a bully and targets Rooke specifically. Though he's not particularly smart, he speaks at length about how the British Empire will crumble without slavery--his family's substantial fortune comes from the sugar and slave trades in the Caribbean.

Private Truby – In Rooke's first battle of the American

Revolutionary War, Private Truby suffers major injuries that destroy his body from the waist down. Both Rooke and Silk watch Truby attempt to get up, and the experience is life changing for both of them.

Major Wyatt – Major Wyatt is Rooke's direct superior in New South Wales. He's a loud and generally angry man, and Rooke doesn't believe that he cares much for science or astronomy.

Dr. Adair – Dr. Adair is the man who offers Rooke a place at the Naval Academy. He's interested in Rooke's affinity for numbers.

Captain Barton – Barton is the captain of *Sirius*, the ship that Rooke is assigned to for the journey to New South Wales. Though Barton is initially suspicious of Rooke, he turns out to be warm and compassionate when he discovers Rooke can navigate.

Mother – Rooke's mother. Though she's initially embarrassed by Rooke's intelligence, she's very proud of him when he begins attending the Naval Academy.

Father – Rooke's father, a clerk on Church Street. Both he and his wife are worried about and embarrassed by Rooke's intelligence, but he's extremely proud of Rooke when he's accepted to the Naval Academy. He never learns that his employment is the reason the other boys bully Rooke.

Worogan – Worogan is a shy Aboriginal girl about Tagaran's age. She's takes several months to truly warm to Rooke, but spends the night with Tagaran in Rooke's hut.

Boneda / The Boy – Boneda is a young Aboriginal boy who's around six years old. He's excitable, curious, and fearless. Rooke believes that Boneda has a particularly strong grasp of English.

Barringan – Barringan is one of the Aboriginal women who visits Rooke at his observatory. Though Rooke can identify that Barringan is a relative of Boneda's, he cannot figure out if she's an aunt or his mother.

Mauberry – Mauberry is the old woman who regularly visits Rooke with a group of Aboriginal Australians. Rooke believes she occupies a position of power within the tribe.

Tugear – An Aboriginal girl. She's possibly Ngalgear's sister, but Rooke can't be sure. When a British soldier from the *Charlotte* beats her, she and Tagaran seek out Rooke for help.

Ngalgear – An Aboriginal girl. She's possibly Tugear's sister.

Carangaray – The native man who spears Brugden.

Henrietta – Henrietta is a former slave that Rooke freed in Antigua. She remains in his service to care for him even after he can no longer pay her.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

LANGUAGE, COMMUNICATION, AND FRIENDSHIP

The Lieutenant tells the story of Lieutenant Daniel Rooke, who volunteers to go with the First Fleet to the British colony of New South Wales. The First Fleet is tasked with establishing a penal colony and making friendly contact with the native Aboriginal people of Australia. When a small group of Aboriginal people begins to visit Rooke at his observatory, Rooke begins to learn their language, Cadigal, and teaches the Aboriginal people English. As he learns to speak Cadigal, primarily with a young girl named Tagaran, Rooke is forced to reevaluate how he thinks about language. He realizes that language isn't just about identifying verb tenses and naming parts of the body; language is, first and foremost, a way to form a relationship with people.

As a child, Rooke is a lonely and bullied boy. His exceptional intellect comes at the expense of true friends, as he struggles to learn the appropriate language to communicate with his peers. At the Naval Academy, when other boys attempt to make small talk with Rooke about the weather, Rooke doesn't understand that the pleasantries are mostly polite words intended to fill silence. None of the boys really care to hear about, for example, Rooke's rain gauge or the weather patterns of Portsmouth. In this way, though Rooke technically communicates with his peers and classmates, he's unable to harness language to build lasting relationships with any of those boys. Instead, his inability to effectively communicate and carry on normal, everyday conversation isolates him and deprives him of any friendships with people his own age. However, Rooke soon finds that he has a knack for learning languages, and he learns to read five languages by the time he finishes school at the age of fifteen. Through foreign languages, Rooke learns to distill a form of communication down to various formulas of verb conjugation, moods, and tenses. Essentially, he learns to see language as something entirely separate from the people that speak or spoke these languages and instead, thinks of them in mathematical terms. Though the novel mentions that Rooke "made friends" with mathematical and scientific geniuses like Euclid and Sir Isaac Newton and learned to read multiple languages, doing so only improved his happiness with his solitude. Though he learned a form of communication, it doesn't actually help him to communicate.

When Rooke arrives in New South Wales, he's excited by the king's wish that his subjects learn the language of the native people in order to establish friendly relationships with them. However, the settler's methods for acquiring the native language call the true purpose behind learning the language into question. When the natives are unwilling to meet with the

white settlers, the Governor of New South Wales, James Gilbert, commands that several natives be "brought in" and forced to both share their language and learn English. Rooke soon learns from the man tasked with "bringing in" the natives, Lieutenant Gardiner, that this was a violent and heartbreaking event. This force betrays that the Governor's words cannot truly be taken at face value, as forcibly capturing natives certainly doesn't fit neatly within the definition of "friendly." This suggests that for the white settlers, language is something that can be taken by force and used for their own agendas. It's not communication so much as a way to gain and maintain power over the native people.

Though Rooke doesn't share the Governor's view regarding the power dynamic at play, he begins his relationship with the women and children who visit his observatory and teach him Cadigal with much the same thought process with which he approached the languages of his teen years. He initially sees Cadigal as simply a collection of nouns, verbs, and tenses that can be easily recorded and predicted. Through his relationship with Tagaran, Rooke learns that though language is something that technically can be distilled down to verb lists and the like, language is first and foremost a means of communication--something he didn't necessarily grasp through his solitary study of Latin and Greek. Tagaran and Rooke share jokes that are understood even with the language barrier, and even begin to appropriate words into their native tongues, thereby creating new uses and meanings for the words. As their grasp of the other's language grows, so does their friendship--Rooke even wonders at one point if the fondness and closeness he feels for Tagaran is the kind of relationship a parent enjoys with their child. More practically, Rooke's grasp of Cadigal means he's able to warn Tagaran about the punitive expedition and the threat to her tribe, something he'd never have dreamed of doing in the other four languages he can read but not speak. Essentially, Rooke learns that language doesn't offer true meaning unless it's used to build bridges, friendships, and understanding. In this way, the novel suggests that a nobler endeavor than power veiled as "friendly discourse" is to use language to build lasting, respectful relationships.

VIOLENCE AND RATIONALITY

As an astronomer, Rooke has a naturally scientific mind. He finds comfort in identifying patterns and making rational connections. Though this is a natural proclivity, the book links his love of science with violence, since he escapes into science and math when other students bully him at school. Furthermore, as an adult, Rooke joins the marines with the hope of continuing his scientific pursuits, but he soon finds that the British imperial machine is a highly rational system for committing unspeakable violence. In this way, the novel questions the consequences of systematizing violence and viewing acts of violence through a rational, rather than humane, lens.

During Rooke's first year in the marines, he works aboard a ship involved in the American Revolutionary War. Because the ship isn't initially involved in combat, Rooke gets to experience the war from a safe distance, while still technically participating in the greater (and inherently violent) system of British colonialism. This reprieve, however, is short-lived. While the ship is docked in Antigua, Rooke witnesses a public hanging of a lieutenant who began planning to mutiny. Further, the lieutenant's companions are dishonorably ejected from military service to live out the rest of their lives in Antigua as men marked by disloyalty and dishonor. This impresses upon Rooke that though he's not directly involved in battle or violence, he's complicit in a system that relies on violence to maintain its sense of power and authority. Further, Rooke realizes that he has little choice in whether or not to participate in this kind of violence. He recognizes that his choices are either to participate and be deprived of his humanity, or refuse to participate and face either death or expulsion from the military, which would end his life as he knows it.

In order to cope with this realization, Rooke rationalizes violence and focuses on understanding military strategy and the physics of how **guns** work. He finds that by making unspeakable violence fit within a neat and systematic framework, the violence becomes easier to stomach. Again, though Rooke is able to ignore the implications of his complicity for a while, his first brush with combat makes it abundantly clear that guns aren't just a pleasing exercise of physics. When he sees what they're capable of doing to bodies, it's almost a relief to suffer injuries that remove him from combat for the better part of two years, which conveniently removes him until after the end of the Revolutionary War. Experiencing this, however, doesn't keep Rooke from signing up for the First Fleet to New South Wales. Rooke is able to reconcile his distaste for violence with his participation in this adventure by joining the fleet as the official astronomer, a job that removes him from acting like a soldier for much of his time. Instead, he immerses himself in astronomy and language, while still technically using the inherently violent system of the military to skirt active participation.

This coping mechanism turns out to be untenable in the long run, particularly when Tagaran asks Rooke to show her how guns work. Prior to this request, Rooke is able to mostly ignore that he even has a gun. However, when faced with Tagaran's intense desire to learn the mechanisms of guns, Rooke becomes angry and uses physical force to stop her from grabbing at his gun. Rooke is disturbed both by Tagaran's desire to learn about the gun and by his own use of force to keep her from learning. What troubles him the most is the realization that whether he likes it or not, he is a part of the violence--his use of force against Tagaran shows him that, like a gun, he himself has the potential to damage human lives. This

realization becomes disturbing enough that Rooke tries to refuse to participate in the punitive expedition sent to capture six Cadigal men, and when he realizes the true purpose of the expedition is to kill those men, Rooke returns to Sydney alone. He's able to do this because he knows that the fledgling colony in Sydney isn't prepared to handle that kind of disobedience, which means he escapes the fate of the mutinous lieutenant in Antigua. Instead, Rooke is sent back to England at the first possible opportunity. Rooke finds, in the end, that the system he hoped would keep him from violence is inherently violent and in order to escape the violence, he must remove himself from it completely.

INDIVIDUALITY VS. COMMUNALITY

As a child, Rooke feels alone and misunderstood--an individual in the worst sense of the word. However, as he begins to amass the language he needs to understand math, science, and music, he begins to shift his attention from his own loneliness to his potential to play a role in the wider world. By thinking of himself as a part of a greater whole, Rooke explores what exactly an individual's role is in a community, and if, or how, an individual can exact change (or is kept from doing so).

In his youth, Rooke develops the idea that individuals don't necessarily matter: individual people (or musical notes, or numbers) are far more compelling and useful when they're a part of something much larger. Rooke first discovers this idea in church. Though he recognizes that his classmates see God as a father or a brother, Rooke sees God in a particularly mathematical light. He reasons that if a rational brain capable of understanding math is God-given, and the mysteries of the earth can subsequently be understood through mathematical means, then the world, and God in it, is inherently connected through mathematics. Following this logic, Rooke reasons that changing or damaging one person changes or damages all people--just as changing one number in an equation changes the entire rest of the equation. All of these ideas converge and allow Rooke to believe that his individuality matters very little. What matters is his part in the whole song, or mathematical equation, of the world.

Though Rooke's beliefs about the interconnectedness of the world don't change, he comes to realize that the system of which he is a part isn't as unwaveringly good as he once thought it was. Seeing slavery firsthand in Antigua, as well as witnessing the whipping of a prisoner caught stealing food in New South Wales, impresses upon Rooke that the greater British community is a violent and cruel one, both to individuals they deem "other" and to individuals technically within the community.

From the relative privacy of his observatory, Rooke has the unique opportunity to learn how the Cadigal people think of community, which changes how he thinks about his place in the world. Cadigal language and grammar in particular show him that a kinder sense of community is inherent to the Cadigal culture. Rooke is struck when Tagaran teaches him the word putuwa, which means to warm one's hands by a fire and then warm another's hands. He believes that the existence of a word that encompasses that kind of caring action is indicative of a culture that cares deeply for the individuals within the community, something he realizes is absent within his own English community. The combination of learning this word, coupled with learning the true purpose of the punitive expedition to capture Carangaray and kill six Cadigal men, causes Rooke to openly assert that he doesn't with to be a part of the English community in New South Wales anymore. When Rooke turns away from the English community, he goes on to dedicate his life to freeing slaves in Antigua: essentially, he uses his power as an individual to attempt to right some of the world's wrongs on a grander scale. In this way, Rooke confirms his old belief that individuals are connected to one another and that a person's actions can affect the world--however, he now believes that it's his moral responsibility to use that power for good.

IMPERIALISM, RACISM, AND MORALITY

Even as a child, Rooke's moral compass is highly developed. While in school, he is troubled by a classmate's assertion that the British Empire would crumble without slavery. Even though he's never met a black person at that point, he still understands that dehumanizing people because of the color of their skin is morally wrong. As Rooke matures and witnesses firsthand both slavery in the Caribbean and the racist attitudes of his fellow soldiers in New South Wales, he continues to develop his moral intuition that difference is not the same as superiority, and he begins to truly question the moral implications of the racial hierarchy set out by his companions.

Rooke occupies a somewhat precarious place in the conquering Western world. On one hand, he voluntarily joins the British marines and is absolutely complicit in the imperial violence of the British project of colonizing faraway lands. On the other, Rooke quietly and privately distances himself from the racist mindsets of many of his companions by turning to the emotionless pursuits of math and science. It's important to note that when Rooke joins the marines, he does so because he believes it will give him the opportunity to continue his morally superior scientific and mathematical pursuits and avoid violence. For a while, it appears as though Rooke's goals will all come true: he works in navigation during most of the American Revolutionary War, and occupies a position of relative power during the journey to New South Wales. During these times, however, Rooke sees himself as deserving of the lands he visits. Though he certainly doesn't feel entitled to the people in the same sense that the slaveholders do, Rooke does feel as though

he has a right to be taught the languages and customs of both the Caribbean slaves and the Cadigal people in New South Wales. This shows that even if Rooke sets out to do no harm, by virtue of participating in the military exercises of the British marines, Rooke forms the mindset that justifies entitlement to people, lands, and languages. Essentially, the violence perpetuated by the British military isn't just based on the strength of their weapons--it's rooted in a belief in the superiority of white, British people, and the consequent inferiority of everyone and everything else.

Though Rooke realizes in Antigua that the black slaves there are people like any other, it's not until he begins to form relationships with the Cadigal people in New South Wales that he truly begins to question the moral implications of his involvement with the British "imperial machine," as he calls it. Rooke's first few meetings with the Cadigal show that he still believes in his entitlement to the Cadigal language: rather than feeling horror that the governor ordered Lieutenant Gardiner to capture two native men and forces them to share their language, Rooke is only fascinated to see them up close. Similarly, when he sees native men walking near his observatory, he decides to insist on being acknowledged (though he never gets the opportunity): a selfish assertion that his desires are more pressing than whatever the men are doing.

Though the First Fleet is supposed to establish friendly contact with the natives, Rooke soon learns that "friendly contact" is often decidedly not friendly. He's shocked when Tagaran and Tugear arrive at his observatory one day bleeding from a beating at the hands of a white soldier, seemingly unprovoked. Similarly, though the Cadigal supposedly spear the gamekeeper Brugden without provocation, there's strong evidence that suggests the Cadigal speared him in retaliation of his own unconfirmed, but likely cold-blooded violence against the natives. Rooke does his best to ignore the rising tensions, but is finally pushed to action when he learns the true purpose of the punitive expedition: if the natives prove impossible to capture alive, the governor insists that the party bring back six severed heads to send a message to the natives. When he learns this, Rooke understands that the governor doesn't see the Cadigal as people worth reasoning with (or, for that matter, people who are understandably fed up with an extended stay of uninvited guests). Because Rooke truly believes that the Cadigal are people, not trophies waiting to be taken, he finally decides to remove himself from the imperial system and expresses regret that he participated in the expedition, which leads to his expulsion from the military. Rooke goes on to spend the last forty years of his life in Antigua, purchasing and then freeing black slaves. In doing this, Rooke tries to do his part to atone for his complicity in the British imperial system. This suggests, finally, that Rooke learned that the most effective way to be a morally righteous person in the world is to actively fight immorality, as complicity with violence is little different than carrying out the violence oneself.

STORYTELLING AND TRUTH

For the first few years of Rooke's friendship with Lieutenant Silk, Rooke creates a binary system to think about the relationship between storytelling and truth. He positions himself as a man of science; that is, he records undeniable, unquestionable, rational truth. Silk, on the other hand, is a storyteller. Though Rooke recognizes that the stories Silk tells contains nuggets of truth, he also believes that Silk is far more interested in crafting a compelling narrative than in telling the exact, scientific truth like Rooke does. When Rooke begins secretly recording Cadigal grammar and vocabulary in New South Wales, he starts doing so in a very scientific way--one that he believes will tell the whole, unadulterated truth of the language. However, as Rooke continues to keep what he's doing secret, he begins to realize that storytelling isn't necessarily out to undermine the truth. Rather, he realizes that secrecy will undermine both the actual truth and the story he tells about it.

During the American Revolutionary War, Silk tells stories during dinner with one purpose: to entertain. These stories amuse Rooke as well as the other soldiers, and Rooke comes to realize that crafting entertaining stories is a cathartic process for his friend, much as science and math had spared Rooke from emotional pain in the past. Therefore, Rooke begins to think of both storytelling and science as different ways to tell the truth and make sense of it. However, once in New South Wales, Rooke begins to question this assumption. The way that Silk talks about his commissioned narrative of New South Wales begins to trouble Rooke, as Rooke notices discrepancies in Silk's narrative. Rooke worries, then, that Silk is lying about his time in the colony in order to craft the most compelling narrative possible, which leads Rooke to wonder what Silk's true motives are. He's particularly concerned when Silk talks about what he wishes would happen for the sake of his narrative, such as prisoner uprisings or an attack by the natives. At that point neither event seems likely to happen, and the natives in particular have shown little of themselves or of any violent tendencies. This leads Rooke to believe that his own methods of recording truth in scientific terms are far superior to Silk's method of storytelling, as he sees that while Silk's stories are ripe for embellishment, his meteorological readings are impossible to turn into an embellished story.

As Rooke's trust in Silk begins to erode, his relationship with Tagaran and the other Cadigal women and children flourishes. Rooke records what he learns of the Cadigal language in two notebooks in a way that he believes is inarguably truthful: he organizes verb and vocabulary lists, as well as ways of organizing grammar rules. By creating a very scientific method of recording the language, Rooke hopes to avoid some of the embellishment and tendency towards untruth he sees in Silk's

narrative. However, as Rooke finds that his scientific system doesn't allow him to effectively record everything he hears and learns, he begins to develop his own method of storytelling. He starts simply recording conversations in Cadigal word for word, and then makes brief notes in English to describe what happened, what was said, or the meaning of specific words. To Rooke, his rudimentary notes are enough to convey what happened and what was said. Notably, Rooke never intends for anyone else to read his notes. They're only enough to jog his memory and this method of storytelling, coupled with the fact that Rooke keeps his studies and relationship with the Cadigal secret for so long, has disastrous consequences.

When Silk reads Rooke's notebooks, he does so without any of the knowledge that Rooke has about what happened. Because of this, Silk doesn't read the notebooks as unadulterated truth; he takes Rooke's bare-bones notes and reads extended narratives into them that were never actually there. He reads a disturbing sexual relationship between Rooke and Tagaran, but he does so because he doesn't have any of the background knowledge that Rooke does. Essentially, though Silk certainly creates a compelling story where there isn't one, he only has the opportunity to do so because Rooke didn't effectively convey a truthful narrative to begin with, either verbally or on paper. When Silk refuses to believe Rooke, Rooke learns the true consequence of his secrecy and his silence: he's no longer in control of the story his "truthful" notes can tell. Though Rooke goes on to keep his notebooks secret to prevent the same thing from happening again, Rooke learns that storytelling, particularly when done with care to convey the truth, most certainly has its place. His most important takeaway, however, is that a highly-embellished tale isn't the only way to obscure or compromise the truth; secrecy and silence have the potential to do just as much damage.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

GUNS

Guns are a symbol of power and destruction in *The Lieutenant*. Although Rooke finds guns to be satisfying examples of physics at work, he soon learns what guns can do to human bodies. The violence he sees in his first battle (in the American Revolutionary War) is horrific, and follows him for the rest of his life—though rather than disengage from the military, Rooke simply tries to never put himself in situations where he might have to use his gun. Rooke in turn applies this manner of thinking to his involvement in the military as a whole. By considering both the military and guns as simple machines—potentially harmless if handled right—Rooke ignores his own complicity in the violence that the military (and its guns) promotes. In this way, guns represent Rooke's uneasy relationship with violence, and his own conflicted feelings about his involvement in the military.

QUOTES

Note: all page numbers for the quotes below refer to the Grove edition of *The Lieutenant* published in 2008.

Part 1, Chapter 1 Quotes

Rooke puzzled about that idea as he puzzled at his primes. He had never seen a black man, so the issue was abstract, but something about the argument did not cohere. Think as he might, though, he could not find a path around Lancelot Percival's logic.

Related Characters: Lancelot Percival James, Lieutenant Daniel Rooke

Related Themes:

Page Number: 9

Explanation and Analysis

The narrator describes the individuals that Rooke meets at the Portsmouth Naval Academy, particularly Lancelot Percival James. Lancelot Percival's family is exceptionally wealthy thanks to their involvement in the sugar and slave trade in the Caribbean, and as such, he believes that the British Empire will crumble without the institution of slavery.

The fact that Rooke understands, even as a small child with no firsthand experience, that there's something inherently wrong with the concept of slavery shows how logical and moral Rooke is. Rooke doesn't feel emotional about this issue, but his extremely rational mind sees through the flaws in racist ideas—ideas that were widely accepted as normal in his time. In this way, Rooke often acts as a stand-in for modern readers, as he is usually able to detach himself from his culture's mindset and examine things scientifically. And though this sometimes keeps him from truly connecting with other people, it also allows him to think more morally about issues like slavery.

In Euclid's company it was if he had been speaking a foreign language all his life, and had just now heard someone else speaking it too.

Related Characters: Lieutenant Daniel Rooke

Related Themes:

Page Number: 10

Explanation and Analysis

At the Naval Academy, Rooke soon discovers the writings by mathematical and scientific geniuses such as Euclid and Sir Isaac Newton. These men make Rooke feel as though he's part of a greater community, as they all speak the same languages of math and science. This is the first time that Rooke forms friendships as he develops a language. However, this "friendship" with Euclid isn't a true friendship, as he never speaks or interacts with Euclid and never can. In this way, this early "community" only makes Rooke more accepting of his solitude, though it does help him understand that he's not the only one who thinks in such rational thought patterns. Though Euclid shows Rooke that he's not alone, he doesn't actually help Rooke be less alone.

To understand any aspect of the cosmos was to look on the face of God: not directly, but by a species of triangulation, because to think mathematically was to feel the action of God in oneself.

He saw others comforted by their ideas of God...what comforted Rooke, on the contrary, was the knowledge that as an individual he did not matter. Whatever he was, he was part of a whole...

That imposed a morality behind the terse handful of commands in the chaplain's book. It was to acknowledge the unity of all things. To injure any was to damage all.

Related Characters: Lieutenant Daniel Rooke

Related Themes:

Page Number: 14

Explanation and Analysis

Though Rooke attends church at the Naval Academy, he doesn't necessarily come up with his conception of God through church. Instead, he pieces together how he thinks about God, the world, and his place in it through his mathematical pursuits. Rooke's interest in math and music teaches him that individuals matter less than what they can do and be together; in effect, the whole is more important than any one individual part. This allows Rooke to believe that though he does have a moral imperative to do no harm, there's also very little he can do, exactly because he's a part of this grand machine that's much bigger than himself.

This belief also helps Rooke formulate his idea that the world is one large community, not necessarily individuals or smaller communities (like nations). Though he grasps that in theory here, it takes him the entirety of the novel to put it into practice. When he first encounters slaves in Antigua, he sees them as wholly different from himself; similarly, he sees the Cadigal in New South Wales as very different and not part of the same, global community. This then offers Rooke another starting point from which to develop. Here, he understands these ideas in theory; in the future, he'll learn how to apply them to the real world, where cut and dry theory is far less effective or useful.

Part 1, Chapter 2 Quotes

The slaves were utterly strange, their lives unimaginable, but they walked and spoke, just as he did himself. That speech he had heard was made up of no sounds he could give meaning to, but it was language and joined one human to another, just as his own did.

Related Characters: Lancelot Percival James, Lieutenant Daniel Rooke

Related Themes:

Page Number: 25

Explanation and Analysis

While Rooke's ship stops in Antigua, Rooke encounters black slaves for the first time. Though he finds them very different from himself, he also recognizes that they're people, not objects of value—as Lancelot Percival would've liked him to believe during their time together at the Naval Academy. This shows how Rooke begins to take his very theoretical understandings of morality and develop them further as he experiences how they apply in the real world.

Essentially, seeing the slaves for himself allows Rooke to discover that Lancelot Percival wasn't telling the truth; he was only telling stories. However, Lancelot Percival's stories undeniably influenced how others constructed their idea of what is truth and what isn't. His stories promoted a world in which the British Empire is the only thing worth promoting, a world that Rooke will go on to challenge over the next five years.

Rooke also hones into how language works here, which is interesting given how he later goes about cataloguing the Cadigal language. At this point, he realizes and understands that language is about communication. It's about telling

others about ideas and feelings, not just about learning how to conjugate verbs. This shows that later, Rooke's excitement at possibly being the first to unlock the Cadigal language throws him back to doing what he knows how to do (rationalizing, making it scientific) rather than going into his project with the very human understanding of language he exhibits here.

Part 1, Chapter 3 Quotes

❝ Of course their hair would grow back and they would continue to walk about, and breathe and eat: they were not dead. But they might as well be. They would never again have a place in the world.

Related Characters: Talbot Silk, Lieutenant Daniel Rooke

Related Themes:

Page Number: 28

Explanation and Analysis

After he watches the mutinous lieutenants dishonorably ejected from military service, Rooke understands that leaving the military means leaving a system and a community that guarantees people a place in the world. This in turn shows Rooke how the military system is violent and dangerous to those who participate as well as those who oppose it. Essentially, nobody who questions the righteousness of the system is safe from its violence. The system cannot function if the members don't fully support it.

These early experiences show how Rooke struggles to put his beliefs about a global community into practice in the real world. His realization here suggests that he sees the British military as the only community that offers people a place, which he'll later come to learn isn't exactly true. Further, he's already seen that it's not true: he witnessed the slaves creating community through language, and they're at the mercy of the British military, not a part of it.

❝ The firing, the reloading, the ramming, the priming, the firing again: all that was familiar from having been practiced so often. The theory of it was tidy: men firing and then calmly dropping to one knee to reload. What was happening on Resolution bore no resemblance to that.

Related Characters: Private Truby, Talbot Silk, Lieutenant Daniel Rooke

Related Themes:

Related Symbols:

Page Number: 31

Explanation and Analysis

When Rooke experiences his first battle aboard the Resolution, he learns that his rationalization of battle strategy and of guns isn't as clean-cut or as satisfying in an actual battle as it is during his training. This begins to suggest that Rooke's habit of thinking about things in an emotionless, scientific manner isn't always useful. Rooke's horror at what's happening throughout the rest of the passage shows that it never occurred to him that during his training, he was training to kill people—and that doing so in battle isn't easy, clean, or emotionless. In this way, the novel suggests that Rooke's rational mind doesn't prepare him very well for life in the real world, because life and battles are messy and emotional. This also shows how the systematic violence inherent in the British military breaks down when faced with actual humanity. Though the military evidently does a reasonable job of rationalizing and systematizing how its members act during battles, that system cannot hold up to actual warfare.

Part 2, Chapter 1 Quotes

❝ It was foreign to Rooke, the idea of taking the real world as nothing more than raw material. His gift lay in measuring, calculating, deducing. Silk's was to cut and embellish until a pebble was transformed into a gem.

Related Characters: Lieutenant Daniel Rooke, Talbot Silk

Related Themes:

Page Number: 47

Explanation and Analysis

In Rio, Silk reads Rooke a passage of his narrative. The passage is obviously embellished and exaggerated, which Rooke finds confusing. This begins Rooke's process of figuring out how Silk sees the world, and beginning to reconcile the scientific way that he sees the world with Silk's view that the world is simply source material.

At this point, Rooke isn't threatened by Silk's embellishments; he's just confused. This shows several things. First, it demonstrates just how rational Rooke's mind is, as he seems like he's never considered the possibility of

imposing his own thoughts or meanings onto what he sees. For him, the world is what it is; it's up to him to make sense of it, not to alter what he sees to make it make sense. Additionally, this initial introduction to the fact that people, Silk in particular, see the world this way plants the seed in Rooke's mind that truth isn't the same for everyone. Silk is able to influence the truth that other people will believe by the way he writes about their time in Rio. This in turn goes on to form the basis of the conflict between Silk and Rooke later in the novel, as their different ways of thinking about (and writing about) the truth clash.

Part 2, Chapter 3 Quotes

❝ A man on this promontory would be part of the settlement, but not in it. Present, but not forgotten. Astronomy would make a convenient screen for a self that he did not choose to share with any of the other souls marooned along with him.

Related Characters: Lieutenant Daniel Rooke

Related Themes:

Page Number: 69

Explanation and Analysis

Not long after arriving in New South Wales, Rooke decides that he'd like to build his observatory about a mile away from the settlement on a high cliff. This shows that Rooke's experiences during the American Revolutionary War have lasting effects: Rooke wishes to escape having to act like a soldier so that he can in turn escape being truly involved with the violence of the British imperial system. In this way, though science is a way for Rooke to escape emotions in other situations, here, it provides him a way to escape a system that he feels morally opposed to.

Further, Rooke's decision to live far away from the settlement calls his childhood worry that he's out of step with the world into question, since he's actively choosing to be out of step with the world by building the observatory so far away. This shows that Rooke is beginning to think of himself truly as an individual, not necessarily as a part of a whole. He wants to use his observatory as a place where he can discover himself, not where he can become a part of the greater community.

Part 2, Chapter 5 Quotes

❝ Gamekeeper! The word suggested the society that Lancelot Percival James had boasted of at the Academy: pheasants and deer in a park artfully planted to enhance the prospect, cheerful peasantry tipping their caps to the squires riding by.

But New South Wales was no gentleman's estate...and the gamekeeper was a criminal who had been given a gun.

Related Characters: Brugden, Lancelot Percival James, James Gilbert / The Governor, Lieutenant Daniel Rooke

Related Themes:

Related Symbols:

Page Number: 91

Explanation and Analysis

When the governor refers to Brugden as the gamekeeper, Rooke laughs before he realizes the governor is serious about the title. With this, Rooke is confronted with the realization that the governor is working very hard to make his vision of high society come true in New South Wales, though Rooke realizes that the governor is misguided in this attempt. This shows how storytelling can begin to construct and change people's perception of what's truth. For the governor, assigning Brugden to the role of gamekeeper and naming the farming settlement "Rose Hill" help him create the sense that the kind of life he remembers from England is indeed possible in New South Wales.

Rooke, with his scientific and rational mind, is only capable of seeing the truth (that the land is wild and untamed; that Brugden is just a prisoner). Because he's so insistent on seeing what's there in cut and dry, scientific terms, he's unable to grasp that telling stories like this is entirely necessary to build the kind of colony the king and the governor want. In this way, though Rooke surely understands that creating some version of England in New South Wales is entirely possible to do, he would go about doing so in a logical, step-by-step plan rooted in science—not by talking about the wilderness as though it's tame.

❝ Unrelenting newness made for something like blindness. It was as if sight did not function properly in the absence of understanding. Without his pack and his notebook, he hoped that his eyes might begin to make distinctions among all those trees and bushes.

Related Characters: Lieutenant Daniel Rooke

Related Themes:

Page Number: 96

Explanation and Analysis

While Rooke is out with the expedition tasked with finding a place suitable for farming, he steps away from the camp alone to look at the strange landscape around him. The particulars of this experience foreshadow how Rooke will later change as he learns the Cadigal language. Here, the pack and notebook he mentions leaving behind at the camp are symbols that tie him to the British military. By leaving them, he temporarily disassociates from the military and seeks to engage with the world around him as just a man, not as a soldier or colonist. Similarly, as he learns the Cadigal language later in the novel, his ties to the military become thinner and less robust. This is because learning Cadigal teaches Rooke how to be human, and shows him that moving through life as a soldier is blinding—hence why he must view the forest right now as a human, not as a soldier.

Part 2, Chapter 6 Quotes

Rooke could see that there was a dangerous ambiguity to the presence of a thousand of His Majesty's subjects in this place. No such understanding was possible without language to convey it, and persons to whom the news could be delivered. And yet it seemed that the silence might continue indefinitely.

Related Characters: James Gilbert / The Governor, Lieutenant Daniel Rooke

Related Themes:

Page Number: 108

Explanation and Analysis

The governor has just lamented the fact that the natives seem unwilling to speak with the settlers, and Rooke begins to understand that it's hard to claim land when the stewards of that land won't talk about it. In many ways, Rooke's word choice to describe this lack of language speaks to the nature of British imperialism: the presence of the British is something to be announced and then understood, not something that's up for debate—which is what the lack of communication might very well lead to. This shows that even though Rooke does have a sense that what the British are doing is wrong and violent, he also hasn't put it in quite those terms because he hasn't yet had to be violent. Despite this, Rooke does grasp the fact that in this world, language functions differently than it did when he was a child and used it to escape. Then, it allowed him to feel more comfortable in his loneliness; now, he understands that it's absolutely necessary to build a community in New South Wales.

Rooke said nothing more. There was a question forming in the back of his mind, which he did not want to hear. It was: What would I have done in the same place?

Related Characters: Warungin, Boinbar, James Gilbert / The Governor, Lieutenant Gardiner, Lieutenant Daniel Rooke

Related Themes:

Page Number: 113

Explanation and Analysis

After listening to Gardiner's regrets about his involvement in the expedition that captured Boinbar and Warungin, Rooke is forced to wonder how he would've reacted. This shows that prior to this moment, Rooke hasn't necessarily questioned his role in the British imperialist system. It also shows that he's beginning to realize that the entire system is immoral, which in turn raises the question of whether or not any involvement in that system is itself morally defensible. These questions all go to show that while Rooke's moral compass is very well developed as a child, that doesn't mean he doesn't have to think about questions of morality, and continue learning as an adult. Further, it's these questions he asks as an adult in New South Wales that lead him to his final realization that complicity with violence is as bad and wrong as carrying out the violence oneself. Here, the fact that this question bothers Rooke is proof of that—he's punished for Gardiner's actions by then asking these very uncomfortable questions himself.

Part 3, Chapter 1 Quotes

Silk's impulse was to make the strange familiar, to transform it into well-shaped smooth phrases.

His own was to enter that strangeness and lose himself in it.

Related Characters: Talbot Silk, Lieutenant Daniel Rooke

Related Themes:

Page Number: 139

Explanation and Analysis

After watching several native men explore Sydney, Rooke is taken aback by Silk's excitement at being able to write more of his narrative based on the experience. Rooke's language here shows how he's created a very binary system to make sense of how he and Silk process their experiences. For Silk, he wants to take what he sees and change it into a beautifully written, compelling narrative—something that Rooke sees as almost being in line with the goals of the British military in the way that it seeks to change what it encounters into something that makes sense to the colonizers. Rooke, on the other hand, wants to abandon his identity markers and immerse himself in what he sees. By doing this, he believes he can come closer to experiencing life how it truly is, not how he's supposed to see it as a British soldier.

Part 3, Chapter 2 Quotes

❝ But language was more than a list of words, more than a collection of fragments all jumbled together like a box of nuts and bolts. Language was a machine. To make it work, each part had to be understood in relation to all the other parts.

Related Characters: Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Page Number: 152

Explanation and Analysis

After Rooke's first encounter with the natives at his observatory, he looks at the few words and phrases he wrote down and decides that simply writing down words won't help him learn the language: he has to be able to take the language apart and learn how to put it back together again. This is Rooke at his most scientific, as thinking of language simply as a machine ignores the fact that language is a very human construction, and isn't always something that makes perfect, predictable sense. From here, Rooke is able to begin taking notes and learning the language, which in turn causes him to realize that language is often more freeform. True communication, essentially, leads Rooke to let go of some of his scientific inclinations.

Rooke's thought process here also suggests that he thinks more highly of himself than he does of Silk and the governor, who began recording Cadigal as simple lists of words. This shows that Rooke thinks he's more suited for the task of learning a language because he's so very scientific, and therefore can come up with a better version of the truth than his companions.

Part 3, Chapter 5 Quotes

❝ Language went in both directions. Without the benefit of notebooks or pencils repaired with string, the natives not only knew many words of English, but had already made them part of their own tongue, altering them as their grammar required. Bread was now breado, not simply borrowed but possessed.

Related Characters: Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Page Number: 177

Explanation and Analysis

As Rooke learns Cadigal, he delights in discovering that both he and the natives are adopting words of the other's language as their own. This process is indicative of how the relationship between Rooke and the natives, Tagaran specifically, is growing and developing. They're no longer strangers to each other; learning each other's language means that they're learning about each other in the process. Though it takes Rooke time, he does eventually realize that this is how friendship grows and develops. Through sharing language, they can then share experiences and thoughts on which to build a relationship. This is also how they can build a sense of community. As they learn language, both Rooke and the natives find a way to exist in the other's community, making a third, larger community in the process.

❝ What had passed between Tagaran and himself had gone far beyond vocabulary or grammatical forms. It was the heart of talking; not just the words and not just the meaning, but the way in which two people had found common ground and begun to discover the true names of things.

Related Characters: Worogan, Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Page Number: 186

Explanation and Analysis

Rooke attempts to record the jokes he and Tagaran shared in his notebook, but he finds he has a hard time conveying what truly happened. This represents a leap from Rooke's rational, mechanical way of thinking about language. Understanding jokes is contingent on understanding subtle meanings or second meanings, body language, and tone of voice. All of those qualities are difficult to convey in a scientific manner. This shows Rooke that though he began thinking about the Cadigal language as something to deconstruct and understand, what needs to happen is for him to abandon that rational way of thinking. Instead, he needs to immerse himself in the human aspect of language, which is the aspect of language that allows him to understand jokes and truly communicate with his friends.

Part 3, Chapter 6 Quotes

❝ Warungin was not thinking punishment, justice, impartial. All he could see was that the Berewalgal had gathered in their best clothes to inflict pain beyond imagining on one of their own. Seen through his eyes, this ceremony was not an unfortunate but necessary part of the grand machine of civilization. It looked like a choice. When those fine abstractions fell away, all that remained was cruelty.

Related Characters: Warungin, James Gilbert / The Governor, Lieutenant Daniel Rooke

Related Themes:

Page Number: 198

Explanation and Analysis

During the public flogging of a prisoner who was caught stealing potatoes, Warungin attempted to stop the violence. Afterwards, Rooke realizes that despite the governor's attempts to explain to Warungin that flogging like this is something normal and necessary to society, Warungin doesn't see it that way.

Though Rooke has already witnessed violence by the British military towards its own in Antigua, seeing the violence through Warungin's eyes is a life-changing experience for him. Because he's learned so much about Warungin's (overwhelmingly peaceful) society, Rooke knows now that this kind of cruelty isn't necessary for maintaining a society; it's just necessary for English society. Essentially, this is the moment in which Rooke realizes that there really is little good in the British military. It's an inherently violent system because it's cruel to people that it should, by all accounts, be helping—like the man who was flogged, who, Rooke notes, was only doing the biologically correct thing by stealing to feed himself.

❝ He had made that choice, because he was a lieutenant in His Majesty's Marine Force.

There it was, in the very words. Force was his job. If he was a soldier, he was as much a part of that cruelty as the man who had wielded the whip.

Related Characters: Warungin, James Gilbert / The Governor, Lieutenant Daniel Rooke

Related Themes:

Page Number: 199

Explanation and Analysis

As Rooke continues to think through what he saw during and after the flogging, he discovers that in addition to realizing that the British military is inherently violent and immoral, simply being a part of it makes him complicit in the violence as well. This is a major leap for Rooke; in Antigua, he only learned that it was essential to obey and that the military is violent. He never questioned his own role in the military, save that he must never outright disobey or risk suffering the same fate.

At this moment, Rooke becomes aware that he has a choice to make. The military, violent as it is, is a community—one that provides Rooke protection and opportunity, and maintains the status quo he has known his whole life. However, Rooke realizes here that he cannot continue his guise of being a scientist in the military if he wishes to be a truly moral man. He must reject what the military has to offer and become an individual once again, so that he's not implicated in the cruelty of the military or the imperialist system.

Part 3, Chapter 7 Quotes

❝ He must tell, otherwise what up till now had been simply private would take on the dangerous power of a secret. The task was to tell, but to minimize.

Related Characters: Tagaran / The Girl, Talbot Silk,

Lieutenant Daniel Rooke

Related Themes:

Page Number: 201

Explanation and Analysis

Rooke is thinking about how to tell Silk about his relationship with the natives. Notably, though Rooke knows he must tell the truth, he actively decides to tell an adulterated version of the truth. Rooke still positions himself as very different from Silk, yet this is a very Silk-like thing to do; Silk certainly has a great deal of control over what people focus on by either minimizing something or making it grander than the truth. This shows that Rooke understands that storytelling, particularly as it pertains to telling a story about the truth that's not quite the full truth, certainly has its place.

Rooke also recognizes that the unadulterated truth is ripe for misunderstanding, even if it only raises the question of why he kept his relationship with the natives a secret in the first place. Rooke understands that secrets mean that there's something wrong with what's happening, which he believes isn't the case with his relationship with Tagaran. In this way, Rooke's unwillingness or inability to tell the truth or a story in the first place means he's stuck dealing with the consequences of secrecy.

He had written as in despair in order to indicate that her despair was feigned. To him it had obviously been a joke. What native, even a child, would believe that washing would make them white? He had failed to record the joke on the page, in the same way he failed to note that they were breathing, or that their hearts were beating.

Related Characters: Tagaran / The Girl, Talbot Silk, Lieutenant Daniel Rooke

Related Themes:

Page Number: 207

Explanation and Analysis

When Silk reads Rooke's account of the joke he shared with Tagaran in which he teased her about becoming white if she washed herself, he completely misunderstands the emotion behind the exchange. Further, he doesn't understand that the entire thing was a joke.

As Rooke listens to Silk misunderstand everything about the exchange, he realizes that though he thought he was better than Silk for not telling stories, telling a story that made more careful notes of feelings and senses would've made the exchange clearer to a reader. In this way, Rooke becomes aware that his scientific, unemotional way of recording his exchanges with the natives isn't actually the best way to record them: essentially, his science isn't as superior or truthful as he believed it was. The consequence then of not telling a story and keeping the truth secret is a gross, uncomfortable misunderstanding.

Part 3, Chapter 8 Quotes

They all knew what he had turned his face away from: like it or not, he was Berewalgal. He wore the red coat. He carried the musket when he was told to. He stood by while a man was flogged. He would not confront a white man who had beaten his friends.

Related Characters: Tugear, Worogan, Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Related Symbols:

Page Number: 218

Explanation and Analysis

After Tagaran, Worogan, and Tugear run to Rooke when a soldier beats them, they all realize that Rooke believes that he's powerless to stand up for them. This is because Rooke realizes that whether he likes it or not, at this point he's very much a part of the British military. There's no escaping that fact unless he'd like to follow the mutinous lieutenant to death, or be flogged like the prisoner caught stealing potatoes. He believes that though he's complicit in the violence of the military, he's also powerless to change anything.

This hearkens back to Rooke's youthful discovery of the way the universe is organized. As a child, Rooke took comfort in the fact that he was a very small part of a vast whole, and as an individual, he mattered very little. Here, he uses that philosophy to explain to himself why he cannot go and confront the soldier who beat the girls: he's only a small and inconsequential part of the greater British military machine. That in turn means that though he's complicit in what happened to the girls, he also cannot fix it.

Part 3, Chapter 9 Quotes

But to shoot a piece of metal out of it that could penetrate a shield or a human body and expose the shambles within: that was of another order of experience. Another language. What it said was, I can kill you.

He did not want her to learn that language. Certainly not from him.

Related Characters: Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Related Symbols:

Page Number: 224

Explanation and Analysis

When Rooke shoots his musket for Tagaran, he doesn't shoot a bullet. He doesn't want her to see that kind of violence. Rooke takes the idea of language to a different level as he thinks about violence as its own language. Notably, violence is a language that crosses spoken language barriers. Earlier, Rooke recognizes that when Weymark shot his pistol through the native man's shield, he sent an unmistakable message that the white men are capable of doing horrendous damage, even if the natives didn't understand the words Weymark spoke.

This exchange only heightens Rooke's sense of complicity with the violence of the English settlers. Now that Tagaran insists on seeing the gun and what it can do, he can no longer ignore the obvious fact that he's inextricably connected to the colonialist military. It shows both of them that Rooke can be violent, just like the other soldiers, because he is a soldier. This also brings to light the fact that as a symbol, guns are inherently violent. Rooke understands that the gun itself sends a horrifying message, and it's capable of doing so whether it's actively killing or just making sparks and noise.

But written down like that, with its little full stop, the possibility of doubt was erased. The meaning would never be questioned again. What had felt like science was the worst kind of guesswork, the kind that forgets it is a guess.

Related Characters: Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Page Number: 232

Explanation and Analysis

Rooke begins to flip through his notebooks after he and Tagaran fight over shooting off his musket. As he does, Rooke realizes he's made many mistakes. This completely destroys Rooke's belief in the superiority of his scientific way of thinking about language. Thinking scientifically and rationally has blinded Rooke to the possibility that not everything he wrote down was correct. This is a humbling experience that changes the way that Rooke thinks about the truth. It impresses upon him the necessity of thinking of science and language as guesswork, and the importance of remembering that he might be wrong about things. This realization also begins to complete Rooke's transformation from soldier to individual bent on pursuing morality. When Rooke began collecting the Cadigal language, he had the hope of someday being recognized for his work. Now that he realizes his work was largely wrong, he also sees that he was chasing the language for the wrong reasons. What he got out of his time with Tagaran was friendship, which in her absence, he now realizes is far more worthwhile than the recognition of the governor.

What he had not learned from Latin or Greek he was learning from the people of New South Wales. It was this: you did not learn a language without entering into a relationship with the people who spoke it with you. His friendship with Tagaran was not a list of objects, or the words for things eaten or not eaten, thrown or not thrown. It was the slow constructing of the map of a relationship.

Related Characters: Tagaran / The Girl, Lieutenant Daniel Rooke

Related Themes:

Page Number: 233

Explanation and Analysis

When Rooke looks through his notebooks of the Cadigal language, he finally understands the true meaning and purpose of language. When the novel prefaces this by mentioning Rooke's command of Latin and Greek, it does so to underscore the fact that though Rooke can read in those languages, he never speaks them with anyone. For him, learning them was something he undertook in solitude, for his own pleasure. When learned that way, a language can

absolutely be broken down into lists and grammar rules, as one never needs to truly communicate in the language to "know" it. With Cadigal, on the other hand, Rooke found that he was unable to keep the lists and the scientific way of looking at it. Instead, he constructed relationships with Tagaran and the other Cadigal with whom he spoke. Essentially, though Rooke recognized during his time in Antigua that language ties people together, that idea doesn't become fully real for him until this point.

Part 4, Chapter 4 Quotes

❝ It was the simplest thing in the world. If an action was wrong, it did not matter whether it succeeded or not, or how many clever steps you took to make sure it failed. If you were part of such an act, you were part of its wrong. You did not have to take up the hatchet or even to walk along with the expedition.

Related Characters: James Gilbert / The Governor, Tagaran / The Girl, Talbot Silk, Lieutenant Daniel Rooke

Related Themes:

Related Symbols:

Page Number: 280

Explanation and Analysis

Rooke is on the punitive expedition and has just learned that Silk was tasked with bringing back the heads of six natives. As Rooke swims in the ocean, undergoing a kind of symbolic baptism, he comes to the realization that intending to do harm or being complicit in harm is just as bad as actually doing harm. This completes Rooke's transformation into a full, caring person concerned primarily with making the moral and righteous choice rather than going along with the status quo.

This realization also means that Rooke accepts his guilt and complicity in all the violence he's seen the British army carry out since he joined, and particularly what he's seen since they arrived in New South Wales. In this way, Rooke accepts that he truly does have the power to effect change in the world as a small part of a greater whole. He now sees it as his responsibility to do the right thing, no matter the consequences, since this shows him that he does indeed have power as an individual.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1, CHAPTER 1

On his first day of school, five-year-old Daniel Rooke is happy to experience more of the world. He's already been reading for a year, and is very confused when his teacher shows him an engraving of a cat with the word "cat" written underneath. When he can't figure out what his teacher wants him to do, she hits him. Later, when his class learns their multiplication tables, he's entirely uninterested and instead collects "special numbers" in a notebook. His special numbers are prime numbers, though he doesn't know that name for them yet. When his teacher seizes his notebook, Rooke is afraid she'll burn it, but she puts it in her pocket.

At five years old, Rooke already knows that he's different: the text implies that it's not necessarily normal that he already knows how to read, and he's already interested in working by himself to figure out patterns. This shows that Rooke's scientific tendencies and impressive intellect are things he was born with, not things he necessarily learned—they're just a part of who he is.

Weeks later, a man from the Portsmouth Naval Academy named Dr. Adair comes to Rooke's family home. Rooke doesn't understand why Dr. Adair is there, but knows this visit is important since Mother dressed him up and sent his younger sisters next door. When Dr. Adair asks Rooke if he knows about numbers that can only be divided by one and themselves, Rooke runs upstairs to his room and returns with a grid he drew. The grid shows the numbers 1-100, and the special numbers are written in red ink. He explains his grid to Dr. Adair and asks if Dr. Adair might be able to provide him with a larger sheet so he can draw a larger grid and identify the pattern.

Rooke takes his love of identifying patterns to an impressive level for a child so young, which is again indicative of just how intrinsic to his sense of self his scientific mind is. Dr. Adair makes Rooke feel as though he's not just a strange, lonely child—he knows about the "special numbers" too. The fact that Rooke's parents can arrange for such a meeting is indicative of his family's relative wealth and status, something that will provide Rooke some privilege going forward.

Rooke's father looks uncomfortable. Dr. Adair asks if he can take Rooke's grid to show it to someone who will be very interested in it. When the neighbor woman returns with Rooke's sisters, she comments that Rooke looks smart. Rooke blushes and thinks that it doesn't matter if he's stupid or smart—either way, he's out of step with the rest of the world and miserable because of it.

Despite learning that Dr. Adair knows about the "special numbers," Rooke still feels fundamentally alone and misunderstood. This shows that as a young child, Rooke doesn't see himself as being a part of any one community. He's an individual in the loneliest sense of the word.

When Rooke turns eight, Dr. Adair sends a letter offering Rooke a place at the Portsmouth Naval Academy. Rooke thinks the Academy won't be much different from his current school, but he's very wrong. He's too shocked to cry his first night there. When the other boys realize that Rooke's father is a clerk, they take it upon themselves to make Rooke miserable. They bully him and destroy his belongings, and he feels as though his spirit is gone. He walks home every Saturday to spend Sunday at home. Though Rooke loves being home, he can't tell his proud parents that he's miserable. When he has to head back to the Academy, his younger sister, Anne, holds his hands and cries for him to stay.

At the Academy, Rooke no longer occupies a place of privilege: having a father who's a clerk is something to be ashamed of, not proud of. These early experiences show that though Rooke turns to science and math to avoid his sadness and loneliness, he still has strong emotions and wants to be a part of something bigger than himself. These experiences also show that Rooke tends towards silence when things are bad, which sets him up to not speak out about injustices later in the novel.

Nobody at the Academy is interested in math like Rooke is. Rooke soon learns that truly smart people hide their cleverness. Conversation proves especially difficult for Rooke, as he can't figure out a happy medium between saying nothing and saying too much. When he returns to the Academy on Sunday afternoons, he looks to see if the window of a boy named Lancelot Percival James is lit, because Lancelot Percival often hides and either punches or spills ink on Rooke as he returns. His family is involved in the sugar trade in Antigua and Jamaica, and Lancelot Percival often speaks about how the British Empire will surely collapse if they abolish slavery. Rooke can't quite figure out this logic.

The fact that Rooke finds Lancelot Percival's beliefs about the British Empire troubling suggests that even though Rooke has little life experience, he already has a highly developed moral compass. Interestingly, he primarily achieves this through his sense for math and science, as he sees through the logical flaws inherent in racism. In this way Rooke also acts as a lens through which the modern reader can view the prejudices and errors that were generally accepted as true in this era.

Rooke slips down to a beach near the harbor when he can, where he keeps a collection of pebbles. He talks to himself about his pebbles. His loneliness eases some as he begins reading. Rooke enjoys Euclid's theories in particular, and feels as though Euclid speaks the same strange language he does. Later, he discovers the joys of Latin, Greek, French, and German. His favorite subject, however, is astronomy. He loves learning about the skies, and wishes scientists like Kepler and Sir Isaac Newton were still alive so he could talk with them. Rooke loves the way the scientists write about the world, because their vision of the world is orderly and has a place for everyone, even Rooke.

Here, Rooke begins to create his own imaginary community of figures who can keep up with his intelligence. Notably, however, this doesn't give Rooke a true sense of community and belonging. Instead, it just eases his loneliness, while showing him what kind of a community is theoretically possible. Notice as well that though he learns four languages, he does so by reading—again, it's a solitary pursuit. This divorces language from its role as a form of communication between living, speaking people.

When the chaplain discovers that Rooke has perfect pitch (i.e., the ability to recognize the pitch of a note), it initially seems like yet another curse. However, once Rooke is tall enough, the chaplain teaches him to play the organ. Rooke loves the logic and the science behind music theory, as well as the organ itself. He spends hours playing Bach's fugues in the chapel, listening to the different notes speaking to each other. His classmates tire of hearing the fugues and say they have no tune, which is exactly what Rooke likes about the fugues. Rather than possessing a singular melody, fugues are more of a conversation.

Rooke's mostly solitary pursuit of music (something that's inherently mathematical in nature, particularly as it pertains to the theory behind it) allows him to experience a sense of community within the notes themselves. Further, when the fugues' notes have "conversations" with each other, it suggests the true purpose of speech and conversation, foreshadowing Rooke's dive into language in New South Wales.

Rooke develops his conception of God while at the Academy. He realizes that for him, God isn't a father or a brother. Instead, God is in the logic of astronomy. Rooke comes to believe that since math is the key to understanding the skies, it's also the way to understand how God works. This leads Rooke to realize that everything in the world is unified, and to hurt one thing or person will inevitably hurt the entire system. Rooke dreams of one day leaving the Academy and finding a place for himself.

While others see God as a part of a very human community, Rooke takes comfort in seeing God and himself as parts of a rational system. This shows how Rooke seeks to understand emotional concepts through simplifying and rationalizing them. This system does in theory provide Rooke a place within it, though Rooke's desire to find a place for himself suggests that he still sees himself as a lonely individual, not as a part of a community.

PART 1, CHAPTER 2

When Rooke is 13, Dr. Adair takes him to meet Dr. Vickery, the Astronomer Royal, in Greenwich. When Dr. Vickery struggles to meet Rooke's eyes, Rooke recognizes that they're very much alike. Similarly, Dr. Vickery isn't bothered that Rooke is awkward. He draws Rooke's attention to a massive instrument on the wall. Over the two weeks of Rooke's visit, Dr. Vickery shows him how to use the instrument, shows him several telescopes, and teaches him to play chess. He gives Rooke free run of the library, where Rooke can barely concentrate on one book before becoming entranced by another. There, he reads Captain Cook's account of New South Wales. When it's time for Rooke to leave, Dr. Vickery gives him a copy of the 1775 Nautical Almanac.

Dr. Vickery represents Rooke's first realization that there are others like him in the world. Essentially, Dr. Vickery is proof that Rooke is capable of finding community and a sense of belonging among living, present people, and won't always be the obnoxiously intelligent misfit. Like music, chess is very mathematical in nature, which certainly would appeal to Rooke's love of the mathematical and the rational. Chess also takes two people to play—it's inherently a communal activity.

Two years later, when Rooke finishes school, he writes to Dr. Vickery and asks if there are any positions available where he might be able to watch the stars and perform solitary math. Dr. Vickery explains that there are no positions unless some other astronomer dies, so Rooke enlists in the marines. He's just in time to join the war with the American colonies, and is assured that the colonists are barefoot, wield sticks instead of **guns**, and will surely lose the war soon.

The way the British speak about the American colonists reflects the imperialist belief that the British are superior throughout the world, even to their own colonists. This is also Rooke's first real brush with a story that's constructed to obscure the truth, as the British do lose the war. However, Rooke is still young and naïve and doesn't know to question the story's validity.

Rooke makes a globe for his younger sisters out of wire and paper so he can show them where he'll be going. His youngest sister can't follow, but Anne grasps the concept of time zones quickly. Rooke realizes she's the one person in the world around whom he can be himself.

Rooke's friendship with his sister is borne of their ability to share some of the language of science and navigation. This shows Rooke that friendship is based on sharing language and being able to communicate.

Rooke receives his uniform and learns how to load his **musket**. He thinks the musket is satisfyingly logical in the way it works. Soon, he becomes a lieutenant and is assigned to the ship *Resolution*. On the ship, Rooke realizes that nobody knows him and he can reinvent himself. He's assigned a hammock next to a small man named Talbot Silk. Their first interaction is somewhat awkward, but Silk declares that they'll be friends.

At this early point, Rooke is fully able to divorce himself from the knowledge that his musket is capable of doing major damage to people. Rationalizing it allows him to ignore this fact. When Rooke decides he doesn't want to be the disliked boy anymore, it shows that Rooke now accepts that he must have some sense of community in order to be happy.

Everyone likes Silk, especially since he's a gifted storyteller. His charm has already helped him move up the ranks quickly, and he sees the war as an opportunity to become a captain. Rooke uses Silk's example and creates a version of himself that can exchange pleasantries and make eye contact. When he does reveal his intelligence, nobody teases him for it.

Here storytelling is a good thing, and Rooke isn't yet concerned with questioning the truth of any of the stories. He's simply pleased to be accepted into the community, which underscores just how lonely he was as a child.

For the first year of his service, Rooke isn't involved in fighting. *Resolution* carries supplies, and war seems leisurely. It also gives Rooke the opportunity to make use of his sextant and help navigate. When the ship stops in Antigua, Silk organizes a group outing to a brothel, and Rooke is happy to go. As Silk leads the party through the streets, Rooke stares at the slaves and listens to them speak an entirely foreign language. Rooke begins to think that Lancelot Percival's insistence that the British Empire would collapse without slavery doesn't hold up now that he's actually seen the black slaves, for although the slaves look different and speak a language he doesn't understand, they're little different from any other person. He thinks slaves are not the same as a horse or some other object of value.

Rooke makes several important observations about the slaves, though he misses several others. He understands first that language is something that ties people together, which shows that he's moving away from his solitary studies of Greek and Latin. He also now understands firsthand that people are people, regardless of the color of their skin—essentially, he realizes that white people aren't "superior" to black people. However, this new understanding doesn't force Rooke to take a look at his own involvement in the imperialist military, the force that's currently helping keep the slave trade alive.

PART 1, CHAPTER 3

One afternoon in Antigua, Rooke learns what the oath to serve and obey truly means. Some officers had begun to plan a mutiny. They hadn't done anything but talk about it, but their leader was sentenced to hang. Rooke watches as the man jerks on his rope, feeling as though he has to keep watching. When the man is finally dead and others cut him down, Rooke tries to take a deep breath but moans instead. The lieutenant's companions then stand in front of the assembly while their commander uses his sword to cut off their badges and their brass buttons. Then, they're shown out the gate. Rooke realizes that while those men are technically alive, they might as well be dead because they'll never be able to find a place in the world.

This experience shows Rooke that both words and secrets have enormous amounts of power—combined, they can result in symbolic or even physical death. By insisting that Rooke and his fellow soldiers witness this brutality, the military turns it into a communal event. This implicates Rooke and every other watching soldier in the violence, hence Rooke's extreme emotional reaction to seeing it. Rooke's realization that the two living soldiers are as good as dead suggests that Rooke currently sees the military as the only place he can find community.

Rooke thinks that every officer had watched the hanging because they had to, and nobody who watched would ever forget what they saw. He realizes that underneath the charm of the armed forces, there's horror and violence. Further, he realizes that he'll pay for his involvement in the "mighty imperial machine," and must suspend his emotion in order to continue to be involved.

Rooke knows now that the military doesn't just carry out violence against others; those who are a part of the military are at just as much risk of becoming a victim of violence themselves. By feeling implicated in this violence, he recognizes that he does have power to either accept or reject this kind of violence.

Late in 1781, Rooke prepares for his first battle against a French ship. He and Silk take their places, and Rooke reasons that combat is just a matter of distance and the trajectory of one's bullets. When the fighting starts, Rooke remembers practicing reloading his **gun**, but thinks that battle is entirely different from such practice. The deck becomes a confused mess of smoke and screams. A rope hits Rooke in the head and as he tries to get to his feet he's knocked sideways again by a blast. When he gets to his feet, he sees Private Truby lying on the deck, trying to get up. Truby's entire lower half is nothing more than a bloody, steaming mass. Rooke and Silk stare as Truby tries to figure out why he can't stand. Rooke doesn't remember being knocked unconscious minutes later.

This kind of violence is entirely irrational. For Rooke, Silk, and Private Truby, it's primarily emotional and, more than anything, terrifying. This makes it abundantly clear that there are limits to how much Rooke can rationalize violence successfully, no matter how logical he tries to be. Though Rooke is semi-successfully able to keep reloading his musket, the entire rest of the battle isn't something he can control. Through learning this truth, Rooke discovers that he can no longer believe anything positive about the military.

When Rooke wakes in the hospital in Portsmouth, the doctors tell him he's lucky to be alive. Anne sits with Rooke for hours on end, and he feels as though her hand holding his is all that keeps him from slipping away. When he's well enough to get out of bed, he begins walking the streets of Portsmouth and finds himself often on the pebble beach he visited as a boy. The first time he goes he tried to find his pebble collection, but it's long gone. When he cries, he reasons that the injury makes it so he feels like he has lost everything.

Rooke is right; the horrors he saw on Resolution *render him unable to think rationally or scientifically about things while he recovers. This again suggests that violence and rationality aren't necessarily compatible. While the British army can mechanize violence, experiencing it most certainly has a negative human toll that cannot be reasoned away.*

Rooke sits on the cold pebbles and watches the water, thinking that his life is suspended in time and he has no hope of a future now that he has seen the evil of battle. Two years after the battle on the *Resolution*, the war ends, the English having lost. When Rooke meets Silk not long after, he realizes that the war changed Silk, who seems defeated and bitter. Rooke realizes that their friendship was deepened after watching Private Truby struggle on the deck.

The fact that Rooke feels as though his life is entirely derailed by violence makes it very clear that though he uses unemotional, scientific thought processes to cope with life, he is also an inherently emotional person. This in turn suggests that one of Rooke's projects throughout the rest of the novel will be to learn how to accept the emotional person he truly is.

As Rooke's health improves, he begins to tutor students in math, astronomy, and languages. Their slowness irritates him, and Anne teases him often that his injury didn't do any good if it didn't make him stupid like everyone else. He teases her back, but wonders how he'll ever find a life for himself.

Once again, Rooke's intelligence alienates him from those he might build a community with. This shows that Rooke will also need to learn how to reconcile his intelligence with the thought processes of the rest of the world, if he wishes to truly become a part of it.

PART 1, CHAPTER 4

When Rooke is 24, the King of England decides that the British territory New South Wales should become a penal colony. Dr. Vickery writes to Rooke and suggests that the expedition—bringing British prisoners to New South Wales—might need an astronomer. Rooke writes back the same day. Dr. Vickery then explains to Major Wyatt, Rooke's superior, why Rooke must be brought along as an astronomer: Dr. Vickery predicts that a significant comet will return in 1788, will only be visible in the southern hemisphere, and that the event will be as significant as Halley's Comet. Rooke thinks that Major Wyatt isn't entirely convinced by all this but isn't willing to argue with Dr. Vickery.

Here, Rooke jumps at the chance to use the military system as an excuse for continuing his preferred pursuits, which shows that Rooke is not yet willing to look outside of social norms or structures, even within inherently violent systems like the military. The way that Dr. Vickery describes the comet shows storytelling doing Rooke a favor: it paints the observation of the comet as an absolute necessity, and Dr. Vickery uses his power as the Astronomer Royal to make this assertion true.

Rooke tries to think of the expedition to New South Wales as a fresh start, and thinks he might be the only astronomer to record Dr. Vickery's comet. Rooke knows that ten years ago he would've considered an opportunity like this as something owed to him, but he understands now that life gives, but also takes. He buys notebooks and for the first time in a long time, feels happy as he thinks about what he'll record in their pages.

Though Rooke does frame his involvement with the First Fleet as something that will benefit him as a person, his joy in the scientific discoveries shows that he still prioritizes rational, scientific thought over his emotional sense of humanity.

Rooke receives a letter from Silk at the same time he receives Dr. Vickery's letter. Silk encourages Rooke to volunteer for the First Fleet and says that he's already been promoted to the title of Captain-Lieutenant. Further, a man in Piccadilly has promised to publish whatever Silk writes about New South Wales. Rooke realizes that Silk isn't much of a soldier, either, and has been waiting for his chance to be a writer. He understands that Silk thinks about writing the same way Rooke thinks about numbers.

At this point, Rooke thinks of Silk's storytelling and his own love of science as two different ways of telling the truth. Yet though they're entirely different ways of thinking about it, they accomplish the same goal. This suggests that Rooke still thinks of Silk's narratives as being mostly factual and therefore on par with his science (which he also assumes to be objective and detached).

Anne pulls out the globe that Rooke made for her when he left for the war in America. He tells her that the sky is different in the southern hemisphere. She cautiously asks if he'll see the moon upside down, and he realizes she's afraid of disappointing him by sounding stupid. Anne promises she'll look at the moon and think of Rooke, and then smiles and adds that she'll stand on her head so they can look at it the same way. Later, when he takes out his red military jacket, Rooke feels nauseous smelling the gunpowder and sweat.

Rooke's uniform is a loud and clear symbol that he's a part of the British military. He cannot escape its legacy of violence when he wears the uniform, which is reinforced by his reaction to smelling the gunpowder on his jacket. His nausea is a very emotional, human reaction. It's a reflex, which drives home again that Rooke is very much an emotional individual, even if he tries to act otherwise.

PART 2, CHAPTER 1

Rooke makes sure to act the part of an astronomer on board the *Sirius*, the flagship of the fleet. Captain Barton is initially suspicious of Rooke's navigation skills, but when he finds that Rooke truly can navigate, turns out to be kind. The Captain's right hand man, Lieutenant Gardiner, is also very kind to Rooke. The three spend their days squinting into their sextants at the sun. Unlike the men Rooke remembers on the *Resolution*, they're not competitive about their readings.

Rooke seems to finds a community with Captain Barton and Lieutenant Gardiner which is, notably, held together by a shared inclination towards astronomy and navigation. This shows again that sharing some kind of language is often how people form community and friendship, particularly since the text implies that Rooke wouldn't have been accepted at all had he not known how to navigate.

Silk is on board the *Charlotte* at the rear of the fleet, and he and Rooke only see each other when they stop in various ports. When they meet in Rio, Silk grumbles about not being on the same ship, but Rooke privately thinks that he enjoys the navy men on *Sirius*. Silk pulls out his notebook and reads a passage he wrote. Rooke praises the passage, but questions its truth. Silk says he's taking poetic license, which is a foreign concept to the scientifically-minded Rooke.

Finally, Rooke begins to discover that storytelling isn't always equivalent to telling the truth. This also means that the truth isn't always sparkling or particularly engaging (like Silk's passage is). With this divide, the friendship between Rooke and Silk begins to erode.

Commodore James Gilbert is above Captain Barton in the chain of command. Gilbert is an angular and joyless man, though Rooke wonders if it's because he's always in pain. At dinner one night, Surgeon Weymark shares that Gilbert experiences constant pain in his kidneys or gallbladder, and none of his treatments work.

In the case of Gilbert, the human experience of physical pain causes him to disassociate from others, just as Rooke's childhood emotional pain caused him to isolate himself.

Every day at noon, Rooke, Captain Barton, and Gilbert make their way to the belly of the ship to the timekeeper, which is always set to Greenwich time. Gilbert winds the clock and then all three men tell the sentinel that the timekeeper has been wound. Rooke finds the ritual both humorous and wonderful: even though he's just a lowly officer, when they speak to the sentinel, Rooke is the commodore's equal.

With the clock winding ritual, Rooke finds a sense of community with Captain Barton and Gilbert. Again, this community is created because they share the language of telling the sentinel that the timekeeper is wound.

When the fleet reaches the shores of New South Wales, Commodore Gilbert decides that Botany Bay is an unsuitable place to settle. He directs the fleet north. Rooke and Gardiner stand at the rail and watch quiet bays go past, and see black men running with spears. Rooke doesn't understand what they're yelling, but he's fairly certain they're yelling at the ship to leave. When the first small boat is ready to leave for the shore, Rooke jumps at the opportunity to join the commodore, Captain Barton, and Surgeon Weymark.

Here Rooke begins to think about other ways that language works. The natives convey a perfectly clear idea even if the words aren't intelligible, which shows Rooke that intention, body language, and context are necessary aspects to understanding what someone is saying.

On land, five native men step out from the forest. Rooke thinks they look very much like himself, but very strange nonetheless. They're naked and hold spears and shields. Gilbert reaches for a bag of trinkets and pulls out a string of beads. He calls excitedly to the natives, and Weymark pulls out a mirror. They call to the natives to approach, and tell Rooke to grab a trinket too. Rooke grabs a mirror and steps toward a man about his own age. The man steps forward quickly, grabs the mirror, and steps back again. He looks at the mirror with one of his companions and then drops it. The natives turn back to the sailors as though they're waiting for something.

The fact that Rooke thinks first that the native men look very much like himself shows again that his logical mind detaches him somewhat from the racist prejudices of his society—he sees things as they are, not as his culture tells him they should be, and this means recognizing the obvious humanity of the natives. The trinkets are intended to convey that the settlers come in peace, though the natives' reaction suggests that this isn't being effectively communicated.

After a minute, Weymark approaches one of the older men. He takes the man's shield and sticks it into the sand, steps back, and fires his **pistol** through the shield. The natives jump back and as the smoke clears they see that the bullet split the shield in half. The native man gestures to his own body, and Weymark assures the man jovially that a bullet would do the same to his body. Rooke laughs along with the others, but the natives frown. Weymark begins to whistle, and the natives collect their shield and disappear into the trees.

Unlike the miscommunication with the trinkets, Weymark's shooting demonstration communicates clearly that the settlers are capable of extreme violence. This causes Rooke to understand that violence is its own brutal yet powerful language that is able to transcend barriers. Further, this display doesn't make the natives want to stay and chat—though violence communicates something, it doesn't lend itself to facilitating other types of communication.

PART 2, CHAPTER 2

The bay is soon named Sydney Cove, and Rooke often looks around in wonder at the strange landscape. Rooke is fascinated by the plate-like rocks, and thinks they look like flaky pastry. He wonders how he'd describe them to Anne in a letter. Within two weeks, the prisoners clear the land and erect sagging tents.

As Rooke considers how to describe the rocks, he flirts with Silk's method of transcribing truth. Similes like this one are scientifically accurate, but they can convey a different kind of emotional or aesthetic truth that objective language does not.

After the land is cleared, the soldiers herd the prisoners into the clearing so that Commodore Gilbert can address everyone. Seeing all the prisoners, Rooke thinks that the balance of power is off: there are about 800 prisoners and only 200 soldiers. Rooke looks around and sees Silk, Major Wyatt, and Captain Gosden, the captain of the *Charlotte*, who looks unhealthy. When Major Wyatt gives the signal, the marines fire their **guns** to salute and stand upright. Rooke thinks he'd be happy if it was the last time he ever has to fire his gun.

Though Rooke is certainly right about the balance of power if one is looking only at simple math, he ignores the fact that guns are powerful enough to tip the balance in favor of the soldiers. Even if the soldiers aren't actively being violent to the prisoners, the guns convey to the prisoners that the soldiers are in charge. At the same time, this is a reminder of the constant threat of a prisoner mutiny.

Gilbert reads his commission from King George that makes him monarch by proxy: he's now Governor Gilbert. He then reads that the natives are "to be treated with amity and kindness," and says that the settlers must learn the native language in order to ensure the wellbeing of the colony. Gilbert finishes his address and calls the reverend to speak. A female prisoner guffaws and the rest of the prisoners begin shouting and whistling. Captain Lennox, a thin man, steps into the crowd and pokes the butt of his **musket** into a few people. The crowd immediately quiets. Seeing this, Rooke begins to plan how to he'll avoid ever having to police the prisoners.

The king's commission already raises questions about how the settlers are dealing with the natives: shooting through one of their shields wasn't kind by any means. This suggests that regardless of what the words say, the truth behind them is something entirely different—partly because the commission never defines what "amity and kindness" truly mean in this situation. By leaving out this important information, Gilbert and the soldiers can decide what those words actually mean.

The reverend begins his sermon, and Rooke thinks that the reverend's words are possibly intended to provoke the prisoners, who had no choice in coming to the colony. Governor Gilbert cuts the reverend off in the middle of a breath, and the prisoners soon return to their work. Rooke puts his head down and begins to walk briskly towards a high cliff where he thinks he might build his observatory. He hears Major Wyatt roaring at a prisoner, and turns to see Wyatt prodding a prisoner to work faster. Other prisoners appear to be working, but Rooke sees they're making no progress. He wonders whether they're stupid or just indifferent.

Though the prisoners and soldiers are supposed to feel a sense of community through their shared relationship with God, Rooke recognizes that the reverend has the power to use this relationship to dissolve the community. This shows that language can work both ways, to build community or destroy it. The reverend's words also recall Rooke's childhood experiences of feeling horribly alone, as it alienates the prisoners.

Rooke comes across Silk sitting on a rock and writing. Silk invites Rooke to sit with him and regales him with a story of an encounter with the natives. The natives apparently didn't know what sex the settlers were, and when a soldier pulled his pants down, the natives were astonished. Rooke praises Silk's retelling of the story, but secretly hopes that Silk doesn't include him in the book. Silk earnestly asks Rooke to help him with the book by telling him his own stories about what he sees in New South Wales. This surprises Rooke, and he realizes that Silk sees his time in New South Wales as an opportunity to become a writer.

The relationship between Rooke and Silk continues to erode as Rooke questions the truthfulness of Silk's narrative. Again, this shows that Rooke values the truth (which he sees as objective and achievable) above all else. However, this idea becomes complicated with Silk's request for Rooke's stories, as this is essentially an invitation for Rooke to shape the truth or look for other kinds of truth than strict facts. Rooke's surprise indicates that he sees Silk's storytelling and his own inclination towards scientific truth as entirely different things.

PART 2, CHAPTER 3

When Rooke is halfway up the hillside, he stops to look down. He hears the bell chime from *Sirius* that it's half past three, which means it's half past five in Greenwich. Rooke thinks that the clock at his parents' house shows the same time, and thinks of Anne asleep. He realizes how far away from home he is. When Rooke finally reaches the top of the hill and walks out to the point, he sees that there's a clear spot that will be a perfect location for his observatory. The point is about a mile away from the settlement, and Rooke thinks that, from here, he can be part of the settlement but not inhabit it. He can be himself here.

By choosing this particular spot for his observatory, Rooke begins to split hairs regarding what community truly means. He decides that community is partially contingent on proximity, and he'll be able to be a fully independent individual by not inhabiting the settlement. Thinking about Anne in the same thought, however, suggests that this logic is flawed: he still feels connected to her, even if he's halfway around the world.

As Rooke turns to head back, he notices two native men. They're not looking at him. Rooke calls to them, but they continue to ignore him and walk down to some pools of water below the point. Rooke rehearses what he'll say to them, but he finds himself unable to get their attention. He watches them spear fish in the pool and thinks that Silk or Gardiner wouldn't allow the native men to ignore them. Rooke continues to rehearse what he'll say when they pass back by him, but the men move away in a different direction.

Notice that Rooke feels entitled to speak with these native men. Even if Rooke is disenchanted with the British military and the starker racism of his society, he still shares the mindset that Britain has the right to these faraway lands and the people that inhabit them. Rooke is very much a part of the military and cannot escape the fact that he's a soldier on the side of colonialism.

When Rooke brings up his plans for building his observatory on the point with Governor Gilbert, Gilbert forbids him from doing so. Rooke is taken aback and argues, saying that the comet Dr. Vickery predicted is extremely important. Gilbert insists that Rooke can build his observatory closer to the settlement, but Rooke insists that the observatory must be in perfect darkness and that his "limited" abilities mean that he needs to work in complete silence. Both statements are lies, but Rooke watches Gilbert thinking it over. Finally, Gilbert agrees, but instructs Rooke to keep his **musket** loaded at all times. Rooke turns away and realizes that he must keep in mind how precarious his position is. He thinks he must keep his true desires secret from the governor, or the governor will surely make Rooke aware of his lowly status.

Once again, in order to get what he wants, Rooke fabricates truth. This shows that he's absolutely capable of the same kind of storytelling he believes Silk uses, where the truth is questionable or wholly absent. Gilbert's command to keep the musket loaded again calls the order to establish kind relationships with the natives into question. It suggests that the settlers are fearful or don't trust the natives to treat them with "amity and kindness," and that the language of violence might need to be employed to make things clear.

Rooke's plan for the observatory looks strange on paper. After some grumbling, Major Wyatt allows Rooke to take some men to erect a tent and build the observatory. The carpenter is wary and confused when Rooke explains the plan, and Rooke can tell he is offended by the structure's strangeness when the observatory is finally completed. It takes months to complete, even with Rooke working beside the prisoners, but Rooke is finally able to move onto the point. Alone there for the first time, Rooke feels as though the place is truly his own. Here, he can think out loud without being judged, and feels as though he can finally become himself.

As he did when he was a child, Rooke cultivates a personal environment in which he can pursue his own interests, while technically remaining a part of a greater community. This shows that Rooke hasn't yet come upon a sense of community with actual people that outweighs his desire to be alone and undisturbed. It's worth noting too that Rooke's communication skills are improving. Though the carpenter is offended, Rooke conveys what he wants and gets it.

It's still early in 1788 when Rooke finishes the observatory, but the comet isn't predicted to appear until the end of the year. Rooke realizes it's important to act the part of a dedicated scientist in the meantime, so he digs out the meteorological instruments Dr. Vickery provided and sets them up. Rooke sets up his ledgers to record his readings at six points throughout the day, and takes his first readings.

When Rooke notes that he must be seen as a scientist, he muddies the division between truth and storytelling. Both Rooke and the reader know by this point that being a scientist isn't just an act for Rooke; it's who he is—yet he has to falsify his activities to seem more necessary to the settlement. This thus shows Rooke using the truth to tell a story.

Rooke spends his nights peering through his telescope at the southern constellations, which he now knows as well as the stars he saw in Portsmouth. He looks at the moon and thinks of Anne looking at it too. At night, he knows that it's lunchtime at home, and thinks of his parents and sisters preparing for their meal. Rooke listens to the ocean and thinks that a drop of water could make the same journey that he did, from one side of the world to the other.

The moon is a way for Rooke to tie himself to his family at home, and his thoughts show again that distance doesn't mean he's not a part of that community. The ocean here becomes a metaphor for the greater human community; though people draw divisions, in actuality they're fluid and permeable.

PART 2, CHAPTER 4

Though Rooke lives at his observatory, he still joins the officers for Sunday dinner. One evening in winter, Rooke arrives to see Governor Gilbert sitting with Major Wyatt. The governor's presence is supposed to be an honor, but the soldiers must speak carefully when he joins them for dinner. Rooke sits between Silk and the young Lieutenant Timpson, a tedious man who goes on about how the female prisoners are all loose and immoral, while constantly bringing out a miniature painting of his sweetheart, Betsy. He doesn't realize that nobody cares to look at another man's love. Silk tells Rooke often that they'll surely see Timpson at the one brothel in the settlement before too long.

The way the officers think about the governor's presence again complicates the relationship between stories and truth: though they're told his presence is an honor, the truth is that his presence detracts from speaking their minds, or their own personal truths. In this case, the narrative actively obscures a number of truths.

Rooke is happy to admire Betsy's portrait if it means he can sit far away from Governor Gilbert. When the serving boys put plates down with a tiny amount of food on them, Silk cracks a joke about the miniscule ration. Everyone laughs. Someone in England had thought that the new colony would be able to produce its own food, but this has proven false. Between the sandy soil and the prevalence of theft, vegetables never grow to a decent size. Occasionally the governor's shooter brings back meat, and Surgeon Weymark paints the heads of those animals. Regardless, it's obvious to everyone that food is scarce, and the promised supply ships are late.

Though theft is mentioned in this passage as simply a matter of fact, it adds a somewhat ominous tone and suggests that the community the English are trying to create is shaky at best. Further, the promised supply ships now seem like lies, which in turn begins to erode the colony's trust in its homeland. All together, the food scarcity creates a situation in which the undeniable truth is that bad things will happen.

Timpson whines that he's homesick and hungry during the meal. When everyone is finished, Governor Gilbert rises and announces that he's putting together a party to find someplace where gardens will grow, and adds that he hopes the party will find natives more willing to speak with them. When the governor asks for volunteers, Rooke is the first to jump up. Silk stands next and later teases Rooke for being so quick. Silk goes on to list all the unpleasant things they'll surely encounter on their expedition, but says that he really needs to meet the natives in order to properly write his book.

Simply by nature, deciding to settle a second settlement for farming shows again that the English feel entitled to the land and the people of New South Wales, a product of England's imperialist goals of this time period. Silk's motives for volunteering are entirely self-serving; he wants to have exciting experiences to include in his narrative. He remains detached from reality, seeing everything and everyone through a lens of their dramatic potential, even as he uses "true" events to form his stories.

PART 2, CHAPTER 5

Rooke sits in the boat and watches Governor Gilbert sitting in the front. Silk and another lieutenant, Willstead, sit behind the governor. Willstead is obviously and obnoxiously ambitious, and the governor regularly addresses Silk instead of Willstead. The governor's lumbering, massive shooter, named Brugden, sits behind Rooke. The boat rounds a corner and the party spots a group of natives sitting around a fire. The governor commands Gardiner, who's steering, to turn in so they can speak to the natives, but the natives get up and disappear into the forest by the time the boat gets close enough.

Comparing Willstead and Silk begins to reveal how obscuring truth can work in one's favor, or not: Willstead's obvious ambition makes him unlikeable. Silk is just as ambitious, but because he's better about downplaying that ambition, he's better liked and will presumably go further than Willstead. This drives home that there's a great deal of power in being able to control one's image through careful storytelling.

Willstead offers to run after the natives, but Gilbert ignores him and commands Gardiner to continue onward. Finally, Gardiner steers the boat to shore in a river, and everyone disembarks. Gilbert tells Gardiner to have the boat ready to collect the party in three days, and shouts out the marching order. Gilbert tells the privates to march with "the gamekeeper" (referring to Brugden), and Rooke laughs before realizing that Gilbert was dead serious when he used the term. Rooke thinks that calling Brugden the gamekeeper recalls high English society, and that New South Wales is nothing like a gentleman's manicured estate. Furthermore, Brugden is nothing more than a prisoner with a **gun**.

Gilbert's choice of terminology shows that he's attempting to turn this ideal into reality through language. He can do this because of his status; Rooke cannot voice his disbelief without being disrespectful. In combination with with the previous passage, this continues to show that individuals can be in control of how others see them and how others see their goals by insisting that others acknowledge only one particular facet of of reality.

Rooke brings up the rear of the party to record the steps and direction of the march. The terrain is difficult, and they have to change direction often to avoid mud or thickets. When Gilbert calls a halt for the night, Rooke watches as a sergeant reluctantly gives Brugden a **gun** to hunt for dinner. When Brugden asks for more powder and bullets the sergeant tries to refuse, but Gilbert snaps that Brugden should have what he needs. Brugden smiles and walks away. When Gilbert notices Rooke watching, he explains that Brugden was an exceptional gamekeeper in England. Willstead asks what will happen if Brugden wanders off, and Gilbert snappily asks where Brugden could possibly go.

Willstead's question suggests that he thinks more emotionally about the Brugden situation than Gilbert does. Gilbert is well aware that Brugden has poor chances of surviving if he doesn't return; it simply doesn't make sense to even consider the possibility that Brugden would wander. This begins to develop similarities between Gilbert and Rooke (they're both inherently rational), though their goals are entirely different. Gilbert has bought into the military mindset entirely, while Rooke is still intent on figuring out who he is as an individual.

Rooke returns to his records of the march and calculates that they marched four and five eighths miles. When he tells Silk, Silk is delighted. Silk tries to get Willstead to share in his delight, but Willstead is too engrossed in tending to his blisters. Rooke decides to walk along the stream, making a great show of using his compass. In reality, Rooke just wants to be able to look at the strange landscape.

When Rooke strikes out alone to look at the forest, he shows again that he learns things better in solitude. In this way, this walk mirrors both his childhood spent reading and his decision to build the observatory far away from the settlement. He is an introverted person who gathers strength in being away from others.

Brugden returns with parrots and an opossum. When Rooke rolls himself into his blanket after dinner, he thinks that there's no place he'd rather be. The next day, the party finds the river again, as well as a footpath. Gilbert is thrilled at the possibility of coming across natives. Rooke wonders how they might interact with the natives, and thinks that maybe more words and fewer trinkets would work better. He rehearses his dialogue in his head, but they don't find natives. They find an encampment, but it's empty. Gilbert irritably wonders where the natives are and why they hide.

Gilbert's irritation continues to demonstrate that he feels entitled to the natives' time and conversation. The possibility that the natives don't want to talk, or are possibly scared to, isn't even on Gilbert's radar; he thinks only of himself and his goals. Rooke shows that he's beginning to shift away from this line of thinking when he wonders if more language would work better. He thinks that more understanding, rather than more authority, would help.

A bit later, the party finds an open, grassy clearing. Gilbert digs up a handful of dirt and asks Rooke to note this spot, as he believes the soil will be good for agriculture. That evening, Brugden boasts that he'll bring back better game. Rooke and the others hear a shot a short time later, and not long after that, Brugden bursts into the clearing with a black eye. He yells that the natives stoned him. Gilbert snaps at Brugden to explain what happened, and Rooke thinks that Brugden looks shifty as he tells Gilbert that he'd been hunting and then the natives started throwing stones unprovoked.

Rooke, and likely Gilbert as well, know full well that Brugden is lying about at least some parts of his story. This further erodes the others' trust in him, and creates an environment of fear. While this does heighten the sense of community among the soldiers, it also brings up the fact that one individual's lies or steps out of line can harm the entire community—as the British will support one of their own over the natives no matter what.

Gilbert asks Brugden if he shot at the natives. Brugden again seems to be hiding the truth as he admits that he did shoot, but his life depended upon it and he doesn't know if he hit anyone. With quiet anger, Gilbert reminds Brugden that the wellbeing of the settlement depends on friendly relations with the natives. A sense of fear descends upon the party. A sergeant loads all the **guns** and lays them out, and a private stands guard. Rooke knows that something happened out there, and Brugden isn't telling. He also knows that if the natives attack, the muskets won't help at all.

Again, Brugden is certainly lying about what happened. This shows a situation in which one's storytelling isn't *successful (though it's not successful because Brugden doesn't have the power to make it truth). Rooke understands that given the circumstances, the muskets are little more than symbols of power. They're hopeless to do anything but convey that in theory, the English are stronger—while in practice, these guns take about two minutes to reload, and will be relatively useless.*

The night proves to be uneventful, and in the morning the party makes its way back to Gardiner and the boat. Gilbert praises Rooke as a "first-rate navigator." Gilbert tells Silk that the area they found was exactly what he's looking for, and it will become "the breadbasket of the colony."

Rooke's navigational prowess earns him favor with the governor, which will help him keep up the image of himself as being fully a part of the settlement. It situates him as an integral part of the community.

PART 2, CHAPTER 6

The following Sunday, Governor Gilbert joins the officers for dinner again. He addresses them and describes the land found on the expedition, and says it will be called Rose Hill. Rooke privately thinks the name is ridiculous, as Gilbert says that Captain Lennox will establish a second settlement there and begin cultivating crops. Rooke thinks that the governor might be delusional, but realizes that his pay depends on being optimistic.

As when Gilbert first called Brugden a gamekeeper, Rooke recognizes that naming things as though they're still in England is one way for Gilbert to feel in control of what happens and influence what becomes truth. Like Silk, Gilbert is also paid to do this. This introduces the idea that messing with the truth can be a valuable business.

Gilbert makes a joke, and when the officers quiet he announces that two more prisoners will join Brugden as gamekeepers. Rooke thinks that they'll soon decimate the animal population in the surrounding woods. Gilbert continues, saying that the natives' silence will soon be rectified. Rooke realizes that the settlement's presence is ambiguous and possibly dangerous if they can't talk to the natives about it, and thinks that even war would communicate better than silence.

Gilbert's mention of "rectifying" the natives' silence positions their silence as a problem to be solved. It dehumanizes the natives and insists that there's no valid reason why they wouldn't speak, thereby minimizing whatever the natives' actual reasons are for not speaking. Again though, Rooke recognizes that violence can communicate through the language barrier. It's one way to "fix" the situation.

One day, as Rooke records his readings in his ledger, he looks up to see Gardiner coming up the path. Gardiner seems preoccupied, but finally starts talking uneasily about something that "was not well done." Rooke is confused, and Gardiner explains that Gilbert asked him to seize two natives by force so they can learn the language. He describes the capture and how the two men cried to their families on the shore. Gardiner finally says that they call the natives savages, but their feelings are just the same as anyone else's.

Gardiner's insistence that the natives are people worthy of being treated as such turns him into an even more sympathetic figure. The purpose for capturing the natives again shows that the settlers feel entitled to the natives' language, and even feel entitled to take the knowledge of language against the will of the natives themselves. Taken together, this reinforces that the British mindset in general is one that dehumanizes anyone it considers "other."

Gardiner shakily stands, and then comes back to the table to pour himself another drink. He continues, saying that the natives are now behind the governor's house in shackles. Rooke tries to comfort Gardiner by saying he did his duty in the kindest way, but Gardiner won't be comforted. He says the governor is saying the natives were "brought in," but the truth of the matter is that the natives were violently kidnapped against their will, and nobody will tell the truth about it. Finally, Gardiner shamefully admits it was the most unpleasant order he has ever followed.

Gardiner's insistence on the truth attacks both the governor specifically and the military system at large. Though the governor is absolutely manipulating the story, this once again shows that his power allows him to get away with this sort of thing. Should it come out that Gardiner spoke like this, he'll surely be swiftly punished. These lies, then, are shown to be necessary for the military to continue as it is.

Rooke wonders if he has ever received an order that would shame him, but he can't think of any. Gardiner shouts that he wishes he hadn't obeyed, and Rooke realizes the danger of those words and tries to quiet Gardiner. Rooke remembers that the lieutenant who was hung in Antigua had only spoken about mutiny, and begins to remind Gardiner of their duty as soldiers. With difficulty, Gardiner smiles and agrees with Rooke. Rooke wonders what he would've done in Gardiner's position.

Though Rooke fears for Gardiner's safety, he also fears for his own—listening and bearing witness to Gardiner's guilt makes Rooke just as guilty. As Rooke begins to question what he would've done, it continues to move him further away from the community created by the military, as the military functions by punishing those who ask questions like this.

PART 2, CHAPTER 7

The next morning, Rooke heads down to the settlement, filled with curiosity about the captured natives. They're not difficult to find: they're walking with the governor and Silk, wearing shackles. One man is about 30, and seems intrigued to find himself in the settlement. The other man is older and looks unspeakably angry that he's here. Gilbert is smiling and asks the younger man, Boinbar, what the native word is for "hand." As Rooke watches, he becomes jealous and thinks that Silk is no linguist. He hopes that eventually, the governor will ask him to take over Silk's duties as the keeper of the native language.

For all of Rooke's discomfort from hearing about how the natives were captured, his curiosity here betrays that his sense of entitlement to meet the natives on his terms outweighs his (currently latent) belief that the natives are people worthy of respect. His jealousy that Silk has been given the role of linguist reinforces this, as it shows that Rooke believes that he alone can properly extract language from the shackled natives.

Gilbert asks the older man, Warungin, the native word for "thumb," but Warungin won't meet the governor's eyes. Rooke thinks that these men aren't as dark as the slaves he saw in Antigua, and they carry themselves proudly. He thinks that isolation has kept them from being swallowed by the imperial machine.

Again, though Rooke has these thoughts that acknowledge that the natives are proud people, the fact that he doesn't seem troubled that they're in shackles and angry about it shows that to a degree, Rooke has bought into the imperialist mindset.

Rooke meets Boinbar's eyes, and thinks of how strange it must seem for him to be wearing clothes. Rooke feels excitement at learning about the unknown, and thinks he detects the same kind of excitement in Boinbar's eyes. Gilbert leads the natives back to his house. Rooke finds excuses to go down to the settlement over the next few weeks, but he never sees more of the native men. For the first time, Rooke regrets his isolation and thinks it's keeping him from sharing language with the natives.

The way that Rooke talks about learning the native language shows that he still thinks of language as simply something to acquire and know, not necessarily as a form of communication. This mindset comes from Rooke's solitary studies in Latin and Greek, and it shows that he isn't yet thinking about language as it pertains to anyone but himself.

Rooke begins to formulate an excuse to visit Gilbert's house so that he might see Boinbar and Warungin again. Before he has a chance to go, Silk shows up at the observatory. The two men sit with brandy and Silk explains that sadly, Boinbar and Warungin escaped in the night. He says that Boinbar was fairly happy with the arrangement and that they've put together an extensive vocabulary. He pulls out his notebook and throws out several words, including the suffix “-gal,” which he thinks means either "tribe" or "place." Silk explains that Boinbar referred to himself as Cadigal, and then pointed across the water and said Cammeragal. Rooke only replies with, "I see."

Rooke's jealousy is secret, and this secret is one of the things that compromises his friendship with Silk. With this, the novel suggests that secrets can be the enemy of both storytelling and truth, as here, keeping the jealousy secret keeps Rooke from sharing something vulnerable and true with Silk—an act that would bolster their friendship. Once again, the way that Rooke and Silk speak about the natives like they're prisoners is indicative of their racist colonialist mindset.

Silk continues to talk about how Boinbar and Warungin adjusted to their captivity, and shares more words of the native language. He stands and admits that his time with the natives will be valuable to his narrative, but says he needs to know the story of how they were captured. He says that Gardiner wouldn't share, and asks Rooke if Gardiner told him the story. Rooke jumps back and feigns adjusting the leg of his table before telling Silk that Gardiner only said the capture was a success. Silk presses, and Rooke continues to sidestep the question.

When Silk confirms Rooke's suspicions that he's primarily interested in crafting a compelling narrative, it shows Rooke that Silk is less interested in telling the whole truth. Further, the way Silk speaks about the natives as though they're merely interesting props in his story suggests that it's likely he wouldn't like Gardiner's account, which recognizes that the natives are human first and foremost.

Rooke is uncomfortable with Silk's questioning, and thinks that Silk just wants an interesting tidbit to add to his book. Rooke knows that if Silk were to find out how Gardiner truly felt about capturing the native men, it would bring on catastrophe: Governor Gilbert would suspend Gardiner from duties, send him back to England, and Gardiner's life would be over. Rooke again insists he knows nothing about what happened, and remembers Gardiner saying that he wishes he hadn't obeyed. Rooke thinks he must forget those words.

Here, Rooke makes the connection that in order to remain part of the military, one must buy fully into the mindset that colonized peoples are less than human. This mindset is necessary for the military to carry out its goals of colonizing, as accepting that the native people are as human as the English would also mean accepting that they have rights to their own land and society.

PART 2, CHAPTER 8

October arrives, which is the earliest possible month that Rooke might see Dr. Vickery's comet. He spends every night peering through his telescope and carefully scanning the sky. He begins sleeping during the day so he can spend his nights watching, but he doesn't see the comet. By Christmas, Rooke is anxious and worried that if the comet doesn't appear, Major Wyatt and Governor Gilbert will force him to leave his observatory and join the other soldiers.

Silk's prying about Gardiner's story was a transformative experience, as now Rooke is even more keen to avoid any involvement with the actively militant aspects of the military. The comet provides a convenient excuse for Rooke to take on the role of astronomer as much as he possibly can and distance himself from his status as a soldier.

Rooke only comes down from his observatory for the Sunday lunch. He barely listens to the officers talk about how prisoners continually rob the gardens, Brugden finds fewer and fewer animals, and the natives are becoming bolder and attacking settlers. A few officers suggest that Gilbert shouldn't have captured the native men, while Lennox and Willstead insist that the governor should make a grander display of his force. Rooke fears that the governor will recall him from the observatory and make him take shifts standing guard with the other marines.

The differing opinions among the officers show that though the military is supposed to be one unified force, the individuals that comprise that force are not yet devoid of opinions or individuality, or indeed, humanity. Though the novel doesn't name names of those who question the governor, the fact that the openly ambitious Willstead advocates violence shows that violence is often linked to promotion in this system.

Rooke considers asking Silk for advice, but finds he doesn't trust him now that he knows how intent Silk is on writing a compelling narrative. Instead, Rook asks Gardiner for help. Gardiner and Rooke recalculate the track that Dr. Vickery predicted for the comet. Theirs differs slightly from the original, but the comet still doesn't appear on either track. One afternoon in January, Gardiner climbs to the observatory as Rooke is preparing his telescope for the night. Gardiner insists that Rooke take a break and come fishing. Rooke agrees.

Recalculating the comet's track shows that Rooke is capable and willing to question both hard science and what truth is, as Dr. Vickery's track isn't truthful if the comet doesn't cooperate. Notably, what brings this questioning on is the threat of returning to the marines, which sets the precedent that Rooke questions things when he feels threatened.

Out on the boat, Rooke thinks that he's been looking through his telescope for too long. Gardiner catches a fish and suggests that Rooke write to Dr. Vickery about the comet. When Rooke returns to his observatory later, he cooks his fish and then pulls out paper to write the letter. His writing obscures the truth that the comet isn't appearing, but Rooke folds it anyway and hopes that the comet will arrive so he can tear up the letter. He feels better after writing it. Instead of going up to the telescope, Rooke goes to sleep.

Even if Rooke dislikes Silk's habit of obscuring the truth, his letter shows that he recognizes that writing in that style has its place. The fishing trip reminds Rooke of his own humanity and encourages him to not cling too heavily to science and rationality. The fact that Rooke does indeed feel better afterwards suggests that part of his growth will be to learn to embrace his humanity.

By April, it's clear that the comet isn't going to appear. To justify staying at the observatory, Rooke decides to pick up where the astronomer Lacaille left off, mapping the stars of the southern hemisphere. Rooke knows that Gilbert doesn't care about stars that can only be seen through a telescope, but he works diligently anyway. He finds it eerie to look at a sky that Dr. Vickery has never seen, and wonders if something unseen truly exists. Rooke wonders in the back of his mind if he could create constellations with his newly discovered stars and name them. He wonders too if in the future someone with a more powerful telescope will find even more stars, and wonders if there's no end to the sky and what can be seen.

The way that Gilbert and Rooke think about the stars and the sky is indicative of how they think about community in terms of scale. Gilbert cares only for what he can see and what's in front of him—he wants control over the known, which, by necessity, means that his community is one of a relatively small scale. Rooke, on the other hand, still believes that he's a very small and insignificant part of a whole. By mapping stars, he brings them more fully into his community, but recognizing that the unseen stars are there acknowledges that there are larger forces that he can't necessarily see or comprehend.

PART 3, CHAPTER 1

One day, a drummer boy comes running up to Rooke's observatory. Rooke believes that boy will have a note asking Rooke to leave the observatory, but the boy recites a very different message: Silk asks Rooke to come down to the settlement, as the natives have come. Rooke follows the boy down to the settlement and sees four native men walking with Silk behind them. Silk is trying out some words of their language, but the native men don't acknowledge him at all. Rooke thinks that Silk looks surreal next to the naked men.

Again, the fact that Silk won't take the hint that talking at the obviously uninterested natives is a poor way to communicate betrays his sense of superiority. Continuing to demand attention shows that he believes that he's entitled to speak with these people, regardless of their desires. This is also an example of unspoken language being ignored, as Silk ignores the natives' body language.

Silk tells Rooke that the natives have been trickling in, and he pulls Rooke along to follow the natives as they walk through the settlement. One older native man walks into a hut without knocking, and Silk and Rooke peer in. There's a woman inside holding a baby, and she looks terrified. The man inspects her belongings, and Rooke is aware that he's witnessing something special: never again will this man encounter a fork for the first time. Rooke thinks he's watching one universe encounter another.

By referring to both his own world and the natives' world as universes, Rooke places the two cultures on the same level in his mind. This shows that he's rediscovering his belief that all people are, first and foremost, people: though they're different, they don't have any more or less value than he does.

The natives wander out of the hut and down the street. They turn away from Brugden and approach the barber's hut. The barber is in the middle of shaving a private, and he makes a show of it as the natives watch. When the barber is done, the private jumps up and invites the natives to feel his smooth cheeks, though they refuse. The barber gestures for one of the natives to sit down and have a shave, but after the one interested man tests the sharp blade, he decides against it.

These interactions are distinctly human; they're not interactions that can be thought about or recorded using traditional logic or a scientific method. The truth here, too, is that both parties (English and native) are exceptionally curious about the other. This begins to open up the settlement to engage in the kind of discourse the king supposedly commanded.


Willstead comes up next to Rooke and Silk and comments that the "savages" are dirty. The men seem to understand Willstead's tone, and they leave the settlement. Silk turns to Rooke and remarks that the natives' visit will be a new chapter in his narrative. Rooke nods, but doesn't understand how Silk can see what they saw and want only to turn it into a story. He realizes that Silk wants to make something that's strange seem familiar by writing about it, while Rooke wants to immerse himself in the strangeness.

Rooke's phrasing here suggests that he's come to believe that stories are inherently untruthful and are incapable of fully conveying the magic and wonder of reality. Scientific and/or rational thought, on the other hand, Rooke believes to be entirely truthful. This suggests the conflict between storytelling and truth as being one of transformation (storytelling) versus transcription (truth).




PART 3, CHAPTER 2

The next morning, Rooke emerges from his hut and sees two natives standing at the top of the hill. Rooke regrets how he greeted the natives before with friendly speech. He looks at them for a long moment and then sits down against his hut to wait. Rooke busies himself thinking about clouds for a while and realizes that the men have come closer. He surreptitiously looks in their direction and catches Warungin's eye. Warungin comes and sits down near Rooke. He puts a hand out and begins to say something. Rooke tries to mimic the sounds until he finally comes out with "bere-wal," and Warungin nods.

Even if Rooke doesn't conceptualize it as such, he's already learning the language when he accepts that talking at the uninterested natives isn't effective. This is an early indicator that learning a language is a transformative process and requires the student to rethink how exactly they communicate and interact with other people. In this way, Rooke has already surpassed Silk, which in turn shows that Rooke is far more open to change and development over the course of the novel than Silk is.

Warungin mimes using a telescope, gestures into the distance, and says "berewal" again. Rooke mimics Warungin and finally understands that "berewal" means something along the lines of "a great distance away." Warungin points out to sea and says "Cammera-gal," and then to himself and says "Cadigal." Rooke realizes that Warungin must be of the Cadigal tribe. Warungin touches Rooke's chest and says, "Berewal-gal," and Rooke understands that he himself is of the Berewalgal tribe, or the "great-distance-off tribe." Though Rooke is thrilled to have a name, he's also shocked to realize that even with all the skills and belongings that the white men have, to the Cadigal, they're just another tribe.

Rooke shows that he has a long way to go towards truly living his belief that all people are equal: his shock that Warungin doesn't think of the white settlers as being anything but just another tribe is absolutely rooted in imperialist ideas. Warungin's conceptualization of the settlers as another tribe also suggests that there's a greater sense of community and less of a focus on hierarchy in the native culture, since he also doesn't position his own tribe as superior.

Rooke wants to learn more, but Warungin gets up. Though Rooke doesn't detect any signal, a group of natives, including women and children, file down the hill and stop in front of the hut. Rooke listens as Warungin gives some sort of speech, and then the men sit down with Warungin. An old woman walks towards Rooke's hut and he gestures for her to come inside. She looks around and doesn't seem to find it interesting, but calls to the other women. They all crowd inside and inspect Rooke's belongings. When a woman picks up one of Rooke's books, he wonders if they understand the idea of a square, and if they have a Euclid of their own who has discovered geometry.

For Rooke, the mathematical discoveries of the Western world are one of the reasons it's superior; wondering if the Cadigal have made any of the same discoveries suggests that he's open to accepting that the Western possibly doesn't have a monopoly on science and math. The fact that Rooke understands that Warungin gave some sort of signal shows that he's also becoming more attuned to the natives and how they communicate, which in turn shows that he's becoming more open with them.

The children hide behind the women's legs, but Rooke catches the eye of a young boy and manages to wink at him. The boy darts towards Rooke and touches one of the buttons on his jacket. When the boy realizes the button won't hurt him, he begins touching and pulling at other parts of Rooke's jacket and shouting. The women begin speaking to Rooke with the few English words they've learned, mostly greetings. Rooke replies to them. It's all merry until one woman picks up Rooke's shaving razor. He jumps up, grabs it from her, and tries to demonstrate that the razor is very sharp, but the joyful spell is broken.

The fact that Rooke and the native women share some words enables this joyful experience. This suggests that relationships aren't just contingent on sharing language; they can also come about through shared experiences and openness. Rooke's jump for the razor, however, ruins the experience because it implies he doesn't trust them to figure out or understand that the razor is sharp.

It begins to rain. Rooke looks outside, sticks his hand out to catch a few drops, and then turns to the women and asks what they call the wet. One of the young girls comes forward and touches Rooke's palm. As they look at each other, Rooke thinks he recognizes the same kind of excitement to learn new things in her as he has within himself. She strokes his palm and speaks, and then purses her lips at Rooke. Rooke repeats what she says—"marray"—and the girl smiles. She says the word again and motions to the rain.

Here, Rooke's recognition that the young girl is curious continues to develop the idea that friendship often comes out of a shared sense of curiosity about the other and about how to share things with the other. Without this curiosity and some openness, language doesn't actually work well, as evidenced by the uneasy standoff between the governor and the natives for the first half of the book.

Rooke comments in English about the downpour, and wonders why he can make small talk now but never when he actually needs to. The girl looks seriously at Rooke and speaks slowly and clearly. Rooke struggles to mimic the sounds, and finally manages to speak the phrase. The women smile and nod when he finally gets it, and Rooke wonders what exactly the phrase means.

Rooke struggles with small talk because it doesn't actually communicate much; it's as much a way to fill silence as anything else. Here, he struggles to communicate and feels the pressure for the first time to fill silence, hence his sudden proficiency with small talk.

The rain stops, and the young boy and two women saunter out of the hut. The girl speaks another word that Rooke struggles to repeat. He doesn't know what it means, but he thinks that the clear message is that both he and the girl want to speak to each other. The old woman brings Rooke's fire back to life, and Rooke puts his hand on his chest and says his name. The girl understands immediately, places a hand on her own chest, and speaks, though Rooke must work to finally make sense of it. Finally, he gets it: the girl's name is Tagaran. She smiles when he says it.

Learning about a community the way that both Tagaran and Rooke would like to means they must start by learning about each other. Now that Rooke has both the name of the community (Cadigal) and of an individual willing to speak with him (Tagaran), he can begin to fill in the in-between spaces to piece together how the language works, as well as how individuals function within their community.

Rooke pulls down a notebook and writes down Tagaran's name as well as the two other phrases. He reads the phrases back to her, and she smiles with delight. The old woman calls for the children to go, and Rooke says goodbye to them. The hut suddenly feels empty. Rooke sits back down with his notebooks and thinks that language isn't just lists of words. It's a machine, and in order to understand it, one must dismantle the machine. Rooke knows he's capable of this, and feels as though this is his destiny. He pictures the day when he presents the governor with his notebooks, and thinks that what he'll learn is as important as Galileo's discoveries. Learning the language will allow him to truly understand the Cadigal society.

True to his nature, Rooke decides to develop a very scientific, rational way of learning and thinking about something that's very human and arbitrary. On a bare bones level, Rooke is right in doing this: thinking about language as a machine is how many people, even today, learn language. However, at some point, a language student understands that the machine can't teach them everything. For Rooke, learning that he needs to sit and wait is one of those silent parts of language that isn't necessarily encompassed in the machine.

Rooke draws up columns in his notebooks to organize the words he learns alphabetically. Then, he pulls out a second notebook and organizes a system for collecting Cadigal grammar. When he's finished, he admires his notebooks and thinks that he's setting off into the unknown. He again feels as though this is his destiny.

As he develops his system in his notebook, Rooke shows that he's thinking about the Cadigal language in much the same way he thinks about Greek and Latin: as something he'll simply read and understand, not necessarily in terms of conversation potential or a different culture or worldview. This is still a solitary, not communal, endeavor for him.

PART 3, CHAPTER 3

The natives don't return for a week, and Rooke is almost angry, but when the little boy barrels down the path towards Rooke, his anger leaves him. The women leisurely saunter down with their babies and start a fire, and the boy, Tagaran, and the other shy girl from before come into the hut. The boy shouts at Rooke, as though volume is the thing keeping Rooke from understanding. Rooke points to his ear and asks him for his word for it, but the boy just laughs. The girls talk to each other and Tagaran reaches for Rooke's sextant. Rooke stops her from touching it and she draws back. He tries to tell her what it is, and then mimes peering up to the sky.

For the little boy, a friendship of sorts isn't necessarily contingent on sharing language, hard as he tries. This shows again that friendship is built on experiences and openness as much as it's built on shared language. Further, for the boy, the language barrier isn't frustrating, it's hilarious—being in Rooke's company is something exciting and funny, and sharing language or experiences isn't emotionless or purely rational (like Rooke thinks about learning language).

Rooke points to himself and says his name, and then points to Tagaran and says her name. He gestures to the boy and the other girl. The other girl is very shy, and Rooke wonders if he's frightening to her. Finally, the girl murmurs something, and Tagaran slowly repeats it: the girl's name is Worogan. The boy is fearless and says his name too fast. Rooke finally catches that the boy's name is Boneda. Rooke writes down the names and Tagaran watches closely. Rooke offers her the pen, and she draws several marks on the page.

It's worth noting that when Rooke records the Cadigal language in writing, he's divorcing it from inflection, tone, context, and body language—all things that are essential to understanding what's truly being said. With this in mind, it suggests that Rooke's notebooks won't be an entirely truthful account of the language, as it necessarily leaves out much of what makes language work (and also undercuts Rooke's previous beliefs that only scientific transcription, rather than storytelling, can convey truth).

Rooke points to his head and makes a curious face. Tagaran understands immediately, and begins pointing to different parts of her head and face and offering words. Boneda and Worogan soon become bored, so Rooke picks up a piece of bread and mimes eating. Tagaran immediately throws out a word, and when he hands her the bread and motions for her to eat, she offers a different form of the verb. Rooke realizes the language is conjugated (meaning its verbs have different forms depending on who is performing the action and when). He is thrilled at his discovery. He and Tagaran smile at each other.

For now, learning language is easy. Now that Rooke understands that the language is conjugated, he'll be able to develop a system for recording the other conjugations of the verb. Further, this means that Rooke will be able to predict how other verbs conjugate, as they often follow a predictable pattern. This all means that at this point, when learning the language is simply a matter of learning verbs and how to conjugate them, language easily fits within Rooke's rational system—but that rationality can't last for long in something as human and mutable as a living language.

Rooke begins acting out other verbs, which sends all of them into fits of laughter. Even shy Worogan laughs, and Boneda can barely catch his breath. Rooke thinks it's strange that as an adult, he's finally learning how to be silly. Rooke takes off his jacket to escape the fleas and the heat of the afternoon. The children grab his jacket and pinch one of the fleas. Rooke mimes a flea jumping, and Tagaran gives the word "burudu." She picks up the jacket and seems to ask what it's called. After Rooke answers, she mimes taking off a jacket and seems to ask why he took it off. He says "burudu," and Tagaran exclaims "burudin." Rooke realizes that she said something to the effect of "because of the fleas," and marks it down in his grammatical forms.

Rooke isn't just learning language, he's learning how to be a person. This supports the idea that language is something that creates relationships and ties people together; it doesn't exist only on paper. In the same vein, Rooke is also learning how to communicate ideas without using speech, which continues to complicate and expand how the novel defines language. Further, it's important that Rooke isn't the only one learning—Tagaran is too. The exchange of culture and language goes both ways, and though in the larger scheme of things Rooke is part of an oppressive society that is antagonizing and invading Tagaran's society, as individuals they can (for now) seek to escape the wider environment of colonialism and simply experience each other's cultures person to person.

Rooke takes his jacket back, puts it on, and takes it off again. Tagaran copies the motions of shrugging off a jacket and offers a word. She stops Rooke from writing it down and splits the word into two parts as she mimes: the first part refers to putting the jacket on, while the second refers to taking it off. Rooke is thrilled. Tagaran says something slowly, and Rooke recognizes both the word for "mouth" and one of Silk's words, which means "good," and believes that Tagaran praised him. As the sun begins to set, the women gather the children. Rooke gestures at Tagaran and asks her to come the next day. He can't tell if she understands, but they call "goodbye" to each other as the natives head up the path.

When Tagaran stops Rooke from writing things down immediately, it shows that she recognizes that he loses something when he insists on recording things on paper. On paper, the language loses nuance and life; that life can only be conveyed through actions and body language. Greetings (goodbye) seem to be the English words of choice for the Cadigal, which reinforces the idea that language ties people together—greetings are the first thing people say to each other.

When Rooke takes his shoes off later, he realizes his feet are extremely dirty. He then realizes his feet are dirty because of the shoes, and that the natives' feet, though barefoot, are always clean. As he heats water to wash his feet, he marvels that having shoes requires one to be able to wash one's feet, while the natives' culture doesn't require such things. He wonders what the word for "foot" is.

This is a light bulb moment for Rooke, as he begins to question how and why his culture does certain things and questions norms he has taken for granted all his life. In this way, he begins to understand different cultures through a lens of relativity, not through a lens of superiority or hierarchy. It's simply a matter of a certain practice necessitating another certain activity; he doesn't assign those activities relative value or "rightness."

PART 3, CHAPTER 4

A week later, the Cadigal haven't yet visited Rooke again. Silk arrives, looking upset, and explains that Lennox has been complaining to Governor Gilbert that he (Lennox) has spent more than his fair share of time at Rose Hill, but another captain is too ill to take his place. Rooke feels as though he's missing something, and Silk finally spits out that he has been commanded to go and oversee Rose Hill. Rooke points out that it might be a way to get a promotion, and Silk unenthusiastically agrees.

Silk's disinterest in the possibility of promotion suggests that Rooke is correct about his intentions, and he does seem to care more about his narrative than moving up the ranks in the marines. This also begins to chip away at the sense of community Rooke noticed among his fellow marines during the Revolutionary War. Now, those same men are prioritizing themselves over the common goal.

Silk turns the conversation to his narrative, and says that parts of it are truly "sparkling." He wonders what might be interesting out at Rose Hill, and mentions sarcastically that an uprising from the prisoners or an attack by natives would be fantastic. Rooke thinks that he should tell Silk that the natives have been visiting him, but thinks that what had passed between him and Tagaran was private. Rooke says instead that he hopes there are no attacks or uprisings, and that he hopes Silk can return to civilization soon.

Though the natives have made some violent overtures towards the settlers, they've been relatively quiet—which in turn makes Silk's suggestion that an attack would be a good thing seem as though Silk isn't just less interested in serving the marines, he's also less interested in preserving his own safety in the name of excitement. Again he seems detached from reality for the sake of his narrative.

Silk asks Rooke if he has heard that Lieutenant Gardiner is being sent to Norfolk Island with some prisoners to farm, as the soil there is more fertile. Rooke is shocked and tells himself that this is an ordinary assignment, not a punishment for Gardiner's dangerous words. Silk laments Gardiner's departure, as he still hasn't been able to convince Gardiner to speak to him about capturing the natives. He mentions that both Gardiner and Rooke have a knack for disappearing.

Notice that Silk feels entitled to his fellow soldiers' stories, just as he feels entitled to the native language. This is again indicative of his imperialistic mindset that insists he deserves things like this. It's this mindset that also makes his friendship very difficult for Rooke to stomach, which shows that the imperialistic mindset is in direct opposition to true friendship.

Rooke thinks that he has allowed himself to feel as though he's his own man, when in reality, he's at the mercy of Governor Gilbert and King George. As Silk leaves, Rooke realizes that he has decided to keep what happens at the observatory a secret. He wonders what the consequences will be, and understands that this happy time will someday end.

With the realization that like it or not, he's part of the English community in the colony, Rooke understands that breaking away from that community by keeping secrets isn't going to serve him in the long run. Further, his association with the colonizers will eventually cause him to come into conflict with the natives, and he will have to make a difficult choice.

PART 3, CHAPTER 5

Rooke learns the names of several women who visit the observatory. The tall woman is Barringan, and she's either Boneda's mother or aunt. The older woman is Mauberry, and she reminds Rooke of his grandmother. The women sit by their fire a little way away with their babies in their laps, making fishhooks and cords. Some days Warungin leads the procession to the observatory. He sits with Rooke and ignores him when he tries to say something, which is a humbling experience for Rooke.

As Rooke learns the names of the natives and their relationships to each other, his thinking starts to shift further towards considering them as more like himself—these people have grandmothers and aunts, just like he does. Warungin teaches Rooke more of the nonverbal language of the Cadigal, though when the novel doesn't mention Rooke writing this down, it shows he still doesn't consider it "true" language.

When Warungin comes with other men, he abandons his stern face and tells stories. Rooke can't follow, but he does recognize some of the settlers that Warungin mimics. Occasionally, Warungin gives Rooke a language lesson, teaching him the names of tools and weapons. He doesn't appreciate Rooke's need to write the words down, but he patiently allows him to do so.

When Warungin allows Rooke to record things, it shows that just as Rooke is learning the nonverbal communication that allows him to form friendships, Warungin is similarly allowing Rooke his quirks and desires. He might not understand it, but allowing it shows he cares for Rooke as a person.

After Warungin's lesson, the children join Rooke at the hut. Tagaran, Boneda, and Worogan always come, sometimes accompanied by two girls named Tugear and Ngalgear who are possibly sisters, though Rooke isn't sure. When the other children grow tired of the word games, Rooke and Tagaran have real conversations. She starts calling him “kamara,” which means "friend." Rooke recognizes that Tagaran is a born leader, unlike himself. She fearlessly engages with the world.

The tone of the text conveys that Rooke finds his conversations with Tagaran very exciting, which in turn suggests that Rooke is very happy to be building friendship and community with the natives. Calling Rooke "kamara" gives the relationship a name and makes it real, just as mapping stars makes them similarly real in Rooke's mind.

As Tagaran gives Rooke more words, he abandons his system and starts using a pencil rather than ink. He only writes down as much English as he needs to remember what was said, and he finds the process exhilarating. He's delighted when he realizes the natives are already appropriating some English words and applying their own grammar rules to them. When Rooke finds that he's doing the same, he realizes that the two languages are melting into each other and dissolving boundaries.

Rooke's switch to pencil is symbolic of a step in his journey towards seeing language as spoken and fluid, not just neatly written and rational—pencil is faster, looser, and most importantly, allows him to speak and listen more. The appropriated language shows that Rooke's theoretical world community truly is real, as the boundaries between smaller communities are easy to dissolve.

One afternoon, Tagaran runs into the hut, wet and covered in goose bumps. She tells Rooke to get out of her way of the fire, and says a word that Rooke understands to mean that she's been swimming or bathing. He tells her it's too cold for bathing, and when she catches his tone—that of an older brother—she gives him an exasperated look. Rooke grabs his jacket to put it around Tagaran's shoulders, but she gracefully twirls out of the jacket and hands it back to him.

It's important to note and remember how important tone of voice and body language are in this exchange, as Rooke will later fail to record this in his notes with disastrous consequences. This continues to show that Rooke's scientific method, while it was initially useful, is running its course and is becoming less useful by the day as his human relationships progress.

Rooke instantly regrets that he touched Tagaran, and thinks of how he'd feel if some native man had touched Anne like that. He steps back and apologizes, and then takes his time hanging up his jacket and moving as far away from her as he can. Tagaran mulls this over, and finally acts out something that makes Rooke understand that she knows she'll get warm faster if she's naked. He realizes that she's correct, and that she also seems to understand why he feels ashamed and uneasy.

Rooke's regret shows that he thinks of the natives as people with private bodies, just like him. This belief stands in stark contrast with how other soldiers speak about the natives throughout the novel (dirty, less than human, sexualized), differentiating Rooke from them and, in turn, from the military and the imperialist mindset.

Rooke takes his time recording their conversation. When he's done, Tagaran is dry and he has stopped blushing. She follows Rooke to his water source, where he begins filling the kettle. When Boneda joins them, Rooke allows him to finish filling the kettle. In the hut the children help stoke the fire, and then they watch Rooke shave. Worogan points to Rooke's nose and laughs, and Rooke understands that she and Tagaran either have some private joke about shaving or are being cheeky to him.

Rooke's understanding that Tagaran and Worogan have a private joke (as well as his disinterest in figuring it out) shows that he no longer feels so entitled to the natives' language. By being willing to let that joke be something between them, he's becoming more respectful of their agency as people, and is slowly shedding his racist thought processes.

When Rooke finishes, Tagaran picks up the kettle and asks permission to pour the leftover warm water into the basin. She puts her hands into the basin and Rooke puts his hand in next to hers, thinking that his pink hand looks unfinished next to her dark skin.

Rooke's observation about his hand continues this process of shedding the idea that he's superior because he's white--here, Tagaran's "finished" hand is indeed thought of as being superior.

Rooke takes Tagaran's hands and lathers them with soap. He gently wipes her face with a cloth and then hands it to her, gesturing for her to wash the rest of her body herself. He watches the surprise on her face at the strange feeling of warm water, and jokes that if she washes herself often, she'll become white. Rooke doesn't know if she understands, but thinks it's an absurd enough joke that she'd appreciate it. Tagaran scrubs at her arm and then throws the cloth down, exclaiming something as she does so. Rooke thinks the exclamation is some sort of a denial of his joke and curses himself for making a poor joke, but she winks at him. Rooke laughs when he realizes she was only continuing their joke, but also realizes that things could go wrong quickly.

Putting aside the fact that all parties do *get the joke and find it humorous, the joke itself implies a racist attitude of positioning white skin as the baseline, and dark skin as consequently abnormal (or even "dirty"). However, when Tagaran understands the joke and runs with it, it shows that both she and Rooke are becoming very proficient in the unspoken aspects of language that allow them to successfully make jokes. Their friendship is also strong enough by this point to make such jokes acceptable.*

As evening comes, the women pick up their babies. Rooke sees Tagaran and Worogan whispering together, and Tagaran speaks to Rooke and makes a sleeping gesture. Rooke works out that she's asking to sleep in his hut. He goes to Mauberry and Barringan and tries to explain, and they confirm that Tagaran and Worogan can sleep in the hut. They laugh, though he doesn't understand what they're saying. Rooke remembers the novelty of sleeping somewhere new, and recalls asking to sleep in a tent behind his house in Portsmouth.

Throughout this passage, Rooke is able to fully universalize the childhood desire to sleep somewhere new and different, which in turn shows that children are children, regardless of where they grow up and what language they speak. This continues to provide more evidence to Rooke that the natives are not so different from the British settlers.

Rooke shares his dinner with Tagaran and Worogan, and makes sweet tea with the warraburra leaves. They find the teacups extraordinary. When it's time for bed, Worogan lies down in front of the fireplace. Tagaran points to one of Rooke's blankets and makes Worogan get up so they can spread the blanket on the floor. The girls lie down and Rooke records "warraburra" in his notebook, but Tagaran sits up and asks Rooke to cover her with a blanket. Rooke thinks that she won't like the texture of the scratchy blanket, but he covers her anyway. He thinks that she'll learn for herself, and wonders if his father felt about him like he feels about Tagaran now. He wants to protect her, but knows he has to let her learn her own way.

Rooke's parental feelings complete his process of universalizing both childhood experiences and familial experiences. It drives home the fact that love and caring are universal. This event is also indicative of the trust that's sprung up between Rooke and the natives, a necessary part of true friendship. On the other hand, it also throws Rooke's mindset into sharp relief when compared to the still-racist attitudes of the other settlers, which shows just how far Rooke has strayed from his military and British cultural training.

Rooke records the joke he and Tagaran shared earlier in his notebook, and adds an explanation of what was happening. He realizes that his explanation cannot convey exactly what happened and wonders how he could possibly write the full truth. He thinks that he'd have to be like Silk, but decides what he wrote will have to suffice. Rooke gets down his overcoat and covers himself with it in bed. He picks up a book and begins reading, thinking that his hut feels cozy with the girls here.

Here, Rooke understands that in order to understand what the truth really is, one has to experience it firsthand. Neither recording these experiences in his scientific way nor turning them into more of a narrative à la Silk will effectively convey the subtlety of the joke. Because of this, the joke aspect of the exchange will exist entirely in Rooke's head, which means it will be much harder to share it with others.

A few minutes later, Tagaran calls to Rooke. When he asks in her language why she isn't sleeping, she asks him to "put out the blanket" in her language. Rooke is confused, but gets up to uncover her. Tagaran glares at him, and finally realizes she made a mistake with her vocabulary. She points to the candle, and Rooke jokingly blows on the blanket as though to blow out a candle. Tagaran whispers something about having made a mistake, and Rooke agrees but assures her that mistakes are normal. As she closes her eyes, he thinks that the person he is with Tagaran is very unlike Lieutenant Daniel Rooke, but that this person must have been inside him all along.

Rooke and Tagaran's friendship is strong enough now that language mistakes help, not hinder. This in turn shows that they're now conversational enough in the other's language to be able to move past mistakes like this and, most importantly, it's okay to make these mistakes without awful consequences. All of this shines light on Rooke's sense of emotion. When compared with his lifelessness in the military, it suggests he'll soon have to choose between the military/British colonialism and this kind of cross-cultural friendship.

Rooke feels warm with the girls sleeping in the hut. He gets up, pours himself a brandy, and goes outside to look at the moon. He thinks about the way that Tagaran calls him “kamara,” and wonders if this is how it feels to be a parent. He thinks that when he does have children, he'll remember this time, but realizes that there aren't words for his friendship with Tagaran.

Though Rooke is well aware of the word "kamara" and knows what it means, the fact that he's unable to articulate to himself, in English, that he and Tagaran are friends shows that his rational mind is keeping him from fully allowing himself to enjoy the friendship. The desire to define is constricting.

PART 3, CHAPTER 6

Silk sends Rooke letters from Rose Hill describing how boring and quiet it is. Rooke finds the letters entertaining and wonders if Silk made copies for his narrative. One afternoon after receiving a letter, a messenger summons Rooke to the parade ground in the settlement to witness a flogging. A prisoner was caught stealing potatoes. Rooke understands that theft is wrong, but also knows that everyone in the settlement is starving. He thinks that stealing food is the only correct response to starvation, biologically speaking. Rooke must obey the summons, but he wishes the prisoner hadn't been caught.

Rooke is coming up against two different kinds of truth: food is absolutely necessary, but to the English, so is punishing wrongdoing. By reasoning this out, Rooke demonstrates that he's still not fully finished rationalizing violence—he still finds it helpful—though his wish the prisoner hadn't been caught is an indicator that Rooke's humanity is taking up almost as much space in his mind as the detached, purely rational part.

All the marines, most of the prisoners, and Warungin attend the flogging. Rooke sees that the thief is already sweating in fearful anticipation. Warungin seems unconcerned, as if he doesn't know what he's about to witness. Rooke cautiously scans the trees, hoping that Tagaran isn't watching. He wonders if he does catch sight of her if he would break ranks and cover her eyes or ears. Rooke begins to sweat.

Rooke's thoughts continue to show that his emotions and humanity are becoming more pronounced, as thoughts like this simply didn't cross his mind when he witnessed the hanging in Antigua. His sweat is a reflex responding to pain and anxiety, underscoring the human (irrational) nature of this event.

Governor Gilbert explains to Warungin that the man is bad because he stole food. He says simply that if people steal, they must be punished. Rooke can't tell whether Warungin understands. The flogger appears, and Rooke turns his attention to thinking about his spine and gravity to distract him from the horror he's about to see. When the flogger hits the prisoner, both the prisoner and Warungin cry out. Warungin tries to rush forward, but the governor holds him back. He meets Rooke's eyes and shouts, but Rooke looks away. He can only think that everything needs to stop.

Warungin evidently doesn't *understand, given his reaction. This shows how the language barrier makes it exceptionally difficult to convey abstract ideas like justice. This is in part because ideas of what constitutes justice vary by culture. The settlers are also less interested in truly sharing culture, and more in simply imposing their own "correct" (in their eyes) culture—a result of assuming themselves to be superior. In this tragic moment, Rooke shows Warungin that he's fundamentally a colonist and a part of the military before he's a friend.*

Gilbert continues to try to explain to Warungin why the prisoner must be punished. Warungin looks away from the prisoner, but flinches with every lash. Rooke thinks that this is supposed to be noble, impartial justice, but realizes it doesn't seem that way in practice. The prisoner endures 74 lashes before Surgeon Weymark declares that the man has endured all he can. At some point in the future, he will receive 126 more.

Now that Rooke has seen how others live without this kind of violence, he sees that it's not actually necessary. Though he already knew that the military was inherently violent, he now sees that it's also cruel and immoral—even "savage," as the colonizers accuse the natives of being. Gilbert's lack of empathy for Warungin underscores how entrenched he is in the military mindset.

Rooke looks to Warungin, who looks almost ready to vomit. Gilbert touches Warungin's arm and offers some food, but Warungin jerks away and walks into the woods. Rooke thinks that Warungin didn't witness impartial, necessary justice. Rather, he saw the settlers *choose* to cruelly torture one of their own. Rooke knows that he's complicit in the violence, and that as a marine, force and violence are part of his job. He feels as guilty as the flogger, even if he only watched.

Rooke starts to see that even if he is just a small part of a whole, he's responsible for the things that the whole does—even if he doesn't actually do the bad things himself. This shows that his belief of how he functions in the world is changing, and he's beginning to understand that he can only escape an association with the cruelty of imperialism by doing something drastic.

PART 3, CHAPTER 7

Governor Gilbert calls Silk back from Rose Hill at the beginning of summer. When Silk complains to Rooke about how boring it was, Rooke assures him that he'll be able to make something interesting out of the experience. Rooke wonders how he should tell Silk about his experiences with the natives as Silk asks what Rooke has been up to. Rooke knows that he must tell, or his friendship with Tagaran will become a dangerous secret.

Rooke, unfortunately, isn't fully aware that the friendship is already a dangerous secret, if only because it's changing him so much in a way that's not conducive to continuing on with the British military. Regardless of this, Rooke's desire to tell shows that he does know that telling will, in theory, allow him to shape the truth.

As Rooke tries to organize his thoughts to tell Silk, Silk finds Rooke's notebooks of the Cadigal language in a pile on the table. Silk asks permission to open the notebooks, and Rooke can't think of how to tell him no. Rooke tries to sidestep and asks Silk if there were any "encounters" at Rose Hill, and for a few minutes, he succeeds in distracting Silk. Silk recounts several attacks and disappearances and says that he believes trouble is coming. Rooke realizes he's been too caught-up in his own world to think about the wider world, and thinks his ignorance is dangerous.

Rooke is realizing the danger of having one foot in each culture. This suggests that his "isolation" at the observatory wasn't actually isolation—it was a rare opportunity for him to experience two different modes of forming community. Silk's fears suggest too that the "amity and kindness" isn't working as well as hoped, which continues to reinforce that the settlers are using the ambiguity of these words to their advantage.

Silk finally opens Rooke's notebook and begins reading. He praises Rooke's work and sits back. Rooke unhappily thinks he'll have to get used to having no privacy. Silk tells Rooke he wants to include a chapter on the native language in his book, and asks Rooke if he plans to publish his notebooks. Rooke is taken aback and thinks of how different Silk is from him. Silk doesn't see the purpose of working hard on something if one doesn't mean to publish it, while Rooke only wanted to learn. Awkwardly, Rooke says that he believes his work wouldn't be of much interest, except to a few scholars.

With Silk's question, Rooke starts to see that the relationship between truth and storytelling is somewhat dependent on audience: for Rooke as his own solo audience, his truth is absolute. But as he shares his truth with others, from Silk to the wider world, the truth can and will change depending on how those others interpret it. This shows that what's considered truth isn't necessarily something that Rooke can control, hard as he tries.

Silk seems to relax and then admits that he wanted to include more of the language in his narrative. Silk asks if Rooke would be open to adding the contents of his notebooks to Silk's narrative as an appendix, with full credit and a fair share of the profit. Rooke suddenly becomes angry and says he doesn't care about the money. He thinks the notebooks are a record of the best time of his life, and they're priceless. Rooke calms himself and suggests they wait to see if there's enough to include. Silk absentmindedly tells Rooke that he'll hold him to that and begins flipping through the other notebook.

Silk's focus on storytelling and publishing with the goal of making a profit is easy to conceptualize here as being exploitative, both of his friendship with Rooke and of Rooke's relationships with the natives. In this way, the differences between Rooke and Silk come clearly to the surface: Silk is very much a British colonist, in that he believes in his right to the native language and culture. For Rooke, his relationship with the natives is something personal that benefits only him, and commodifying it would cheapen or destroy it.

Rooke watches surprise cross Silk's face. Silk reads out loud what Rooke wrote about the joke he shared with Tagaran about becoming white if she washed herself. Silk doesn't understand it was a joke, and Rooke hastily tries to explain. He realizes he failed at recording the joke. Silk continues flipping through the notebook and reads Rooke's description of Tagaran standing by Rooke's fire after bathing, and then an exchange about not desiring someone's company. Rooke feels stupid for writing the exchanges down in such detail. Silk seems almost envious as he asks Rooke if the girls at the brothel in the settlement aren't enough.

Though Rooke thinks of his care in recording things word for word as where he went wrong, what actually influences Silk's disturbing reading is that Rooke didn't record emotion, tone of voice, and nonverbal cues in his notebooks. Those nonverbal aspects of language are what make jokes work. Similarly, the fact that Rooke kept all of this a secret only amplifies Silk's unwillingness to be convinced that these exchanges are entirely innocent.

Rooke is confused for a moment, and then understands Silk's meaning. He blushes and then yells "No!" Silk smiles, and Rooke knows that Silk believes that his relationship with Tagaran is sexual. Rooke tries to calmly explain that two children had been arguing and one didn't want to be in the other's company. Silk seems unconvinced, and Rooke tries to explain that "one of them" is a great language tutor. He feels ashamed for referring to Tagaran as "one of them," but thinks that doing so will protect her. Silk insists that he doesn't need an explanation, as both of them are "men of the world."

Rooke dehumanizes and depersonalizes Tagaran by referring to her as "one of them." In doing so, Rooke desperately tries to reclaim his identity as an imperialist-minded English soldier who thinks little of the natives, an identity he knows will protect him. Though this is very clearly not how he actually feels, it shows him trying to warp the truth, like Silk does, in order to make it seem more acceptable and comfortable.

Rooke thinks that if he were a man of the world, he would've realized how Silk would read his notes. He thinks that Silk doesn't think that it's possible to share intimacy with a native girl that's not sexual in nature, and realizes too that he doesn't have the English words to describe his relationship with Tagaran. Rooke feels as though his decision not to tell anyone about his friendship with the natives has made everything look secretive. Silk admits that the native girls are charming, but warns Rooke that Gilbert is concerned for the settlement's safety. Rooke thanks Silk for his concern and takes his notebooks.

This is one of the final clinchers in the demise of Rooke and Silk's relationship, as it becomes clear to Rooke that Silk is fundamentally racist and won't be convinced otherwise. As Rooke struggles to find the word for his relationship with Tagaran, he forgets the joy he felt in the mutual exchange of language. Were he to remember that, "kamara" would describe their relationship just fine. This shows that Rooke still craves the rationality of English.

PART 3, CHAPTER 8

A week later, Tagaran, Tugear, and Worogan race down the path to Rooke's hut, yelling for him. They're breathless and crying, and Tagaran's arm is covered in blood. Rooke ushers them inside, settles them next to the fire, and gets them water and bread. Tagaran tries to tell Rooke what happened, but suddenly Tugear and Tagaran start laughing. Rooke asks the girls to tell him what happened. Tagaran slowly tells Rooke in Cadigal that a white man beat Tugear. Rooke feels himself shrinking as Tagaran acts out what happened and shows him her hurt arm, hand, and Tugear's back.

This event shows how Rooke's perception of violence and his sense of community interact. Now that English violence is hurting people he actually knows and cares deeply about, the violence is much less abstract. This also makes it clear that the settlers are absolutely not following the king's supposed wish to treat the natives well.

Rooke takes Tagaran's hands in his own and gently inspects her swollen hand. Tagaran pulls her hand back and says something in an accusatory tone. Rooke tries to inspect Tugear's back, but she turns away in fear. He carefully asks Tugear in Cadigal why she's afraid, and she answers that she's afraid of the men. Tagaran again acts out what happened and points to the wounds as though Rooke doesn't understand that they hurt. He suspects that she heard about the flogging. She's angry, and Rooke knows that she wants him to be angry too and deal with the man who hurt them.

It's important to note here that this isn't a language lesson anymore; Rooke and the girls are fully able to communicate about all of this. This means there's no way to hide from the truth, as there's no real barrier to understanding. Tugear's fear, coupled with her phrasing that she's afraid of "the men," implies that Rooke is a part of that grouping. Essentially, Rooke cannot escape his association with the violent settlers, even if he is friends with the victims of those settlers.

Rooke tells the girls that he's very angry, but he knows he doesn't sound angry. Tagaran asks if he's angry with them, which shocks him. He insists he's not angry with the girls, but realizes that Tagaran only asked the question to make him look at her. Rooke meets Tagaran's eyes and she asks him to speak. Rooke realizes that for the first time, this isn't a language lesson: they understand each other, and he cannot hide. Rooke asks who she wants him to speak with, and Tagaran asks him to speak to the man from the *Charlotte* who beat them.

Rooke's realization that this isn't a lesson anymore makes him aware that he's inarguably complicit in what happened to the girls; he cannot deny his involvement by association unless he's willing to take drastic action against the other colonists. Though they never identify exactly the man who beat them, it's worth noting that Silk sailed on the Charlotte and it's possible that he did this. This continues to complicate Rooke's friendship with him and indeed, with any of the other soldiers.

Rooke imagines approaching the captain of the *Charlotte* and reporting the incident. He imagines the soldier in question insisting that the girls stole something small and inconsequential. Rooke can't imagine himself in the scene. Worogan asks if she can have some of the leftover biscuit, and Rooke realizes the girls understand perfectly that he's not going to stand up for them. He playacts trying to break the biscuit and finally cuts it with his hatchet. Worogan and Tugear laugh, but Tagaran isn't amused.

In Rooke's imagination, he very clearly sees that the soldier's story will be taken as truth, while the actual truth will be mocked—as will Rooke, for even suggesting the girls didn't deserve the beating. This again gets at the power dynamics that influence what's taken as truth and what isn't. The girls have no power with the soldiers, and therefore their truth isn't considered real.

Rooke asks Tagaran if her finger is better, and he thinks her reply means that her finger is worse. After the girls eat, Tagaran shows Worogan and Tugear around the hut. When she shows them the sextant, she cautions them to not touch it and indicates that it's for looking at the stars. Rooke can tell she's purposefully ignoring the **musket**. Suddenly, the girls are off. They yell goodbye from the top of the rocks.

The mention of the musket foreshadows the possibility of violence to come. It also suggests that Rooke won't be able to ignore the fact that he's a British soldier who's paid to carry a gun for much longer.

Alone, Rooke feels as though he has failed. He imagines again approaching the captain of the *Charlotte* and reporting the sailor, and knows it's impossible. He wonders if Tagaran's request was a test she knew he would fail, and he understands that they all know he's Berewalgal—and this means that he stands by when members of his tribe are cruelly punished, and he doesn't stand up for his friends. Rooke realizes that he's been pretending otherwise, but it's impossible for him to continue doing so.

Rooke's final character shift now seems inevitable with the realization that he cannot pretend to be two different things. He'll have to make a choice between the "rational" violence of the military, and the emotional friendship he shares with Tagaran—between the racist mindset of imperialism and the empathetic mindset of friendship and cultural exchange. Now that Tagaran knows Rooke won't stand up for her, their friendship may also suffer, just as Rooke's friendship with Silk deteriorated in the absence of trust.

PART 3, CHAPTER 9

Rooke considers destroying his notebooks after making copies that omit parts that would be easily misunderstood. He decides against it when he realizes that in order to do so he'd need to distort the entries himself, which would make them "real" but not "true." Later when he sees the women and children coming down the path, he's glad to see them, but he also detects a sense of dread in his heart. Tagaran enters the hut and picks up Rooke's **musket**. Rooke tries to stop her, but she picks it up and pretends to sight and shoot. He wonders where she'd seen someone shoot, and remembers the day he came ashore and Surgeon Weymark shot through the shield. Rooke thinks he didn't find it funny, and wonders why he laughed. He thinks that Tagaran probably heard about it.

By deciding not to make copies of his notebooks, Rooke subconsciously decides that he's never going to share them. This will prevent others from misreading them, and allow only him to look at them as a record of his relationship with Tagaran. Tagaran's interest in the gun is disturbing, given that she's so young and guns aren't an inherent part of her culture, but her interest shows that the violence of the settlers is insidious. Language isn't the only thing that goes both ways; violence, both real and theoretical, does too.

Rooke takes the **gun** from Tagaran, but she picks it back up and, with gestures, asks how it works. Rooke thinks of the governor's orders that no one can show the natives how guns work, particularly that they must be loaded. Rooke tries to distract her, but her curiosity seems more intense today. Finally, Rooke pulls down his bullets and offers her one to inspect before loading it into the muzzle. As he loads it, Rooke wonders how he could've ever seen a gun as simply a marvelous example of mechanics. He sees fascination on Tagaran's face and wants to tell her that a gun is nothing to admire.

Tagaran's curiosity throughout this sequence shows that the governor's orders are inherently flawed and racist, as they imply that the natives will simply be happy to believe that the guns work through some sort of magic. Rooke's shift towards being fully human is imminent, as evidenced by his horror that he ever thought the guns were pleasing.

Somehow, Tagaran knows there's more. Rooke shows her how the **gun** creates a spark, but Tagaran insists on seeing the powder. Rooke carefully shakes some into his palm and puts some in the gun, but he doesn't put any powder behind the bullet. This way, the gun cannot fire a bullet, and Rooke technically isn't breaking the rules. Tagaran follows Rooke outside. The women and other children are gone, and Rooke rationalizes that the noise would frighten the women's babies if they'd been there. Rooke makes Tagaran stand back as he pulls the trigger. The gun goes off and Tagaran jumps and screams with delight, which disturbs Rooke. He turns around and asks her if she's happy now.

It's worth noting that part of Rooke's discomfort with all of this comes from seeing aspects of himself (curiosity, a mechanically inclined mind, logic) reflected in Tagaran. Though this doesn't bother him at other times, now that she's interested in using her own rational mind to learn about violence, he sees again how wrong he was to ever rationalize violence in the first place. This experience also likely colors how Rooke thinks about his military training, as this is very similar in that there's no real enemy, just abstracted symbols of violence.

Tagaran isn't fooled. She knows that the bullet didn't leave the barrel. Rooke wishes she were stupid as she mimes what she wants to see. Rooke refuses. He thinks that the noise and the flash are fun, but shooting a bullet is another language that conveys the ability to kill. He doesn't want her to learn that from him. Tagaran pouts and grabs at the **gun**. In English, he begs her to stop. He puts the gun behind him, grabs her wrist, and cries for her to stop asking.

Rooke's new understanding of the implications of the language of violence (like the ability to kill) connects to his realization that nonverbal language is essential to communicate. When Tagaran's desire to learn about violence turns into an emotionally charged, painful experience, it drives home that rationalizing violence isn't at all positive.

Rooke realizes he's angry. Tagaran spits out angry words that Rooke can't understand in reply, and he lets her go and steps back. He realizes this isn't a game. Rooke thinks he never thought he'd speak angrily to her or use force, and doesn't understand exactly what happened. He thinks that he should've just fired the **gun**. Tagaran turns away, and Rooke calls after her to come tomorrow. Without looking at him she says, "kamara, goodbye." She disappears over the ridge.

Rooke now learns the consequences of behaving violently, even with objectively good intentions: the possible end of a friendship. When he thinks that he should've fired the gun for her, it shows that he's becoming willing to totally disregard the orders from the governor, and is therefore now willing to distance himself from the military in action as well as thought.

Rooke sits on his bed and wonders why Tagaran wanted to know how to fire a **gun**. He wonders if she'd been chosen to learn English, the culture of the Berewalgal, and how guns work. Rooke thinks that Tagaran would be the perfect choice for such a mission, as she's curious but innocent. He realizes that he'd been flattered by her friendship, and thinks that she used him. Rooke's throat feels constricted as he thinks that she didn't actually enjoy spending time with him and only valued him for what he could give her—which is how he had started out thinking of her.

Just as rationalizing violence isn't sustainable, neither is rationalizing friendship. In realizing that he initially thought of Tagaran more as a tool than as a person, Rooke is confronted with the ugly truth: he is *Berewalgal, whether he likes it or not. As he thinks through this, he tells himself a story that distorts a friendship he thought of as truth (though the novel will go on to prove that his story here actually obscures the truth).*

The next day, Rooke follows the track the natives normally take towards their settlement. When he's close enough to see their camp, he sees that their huts are empty. He sits down on a rock and watches the sunset. As he does, he thinks that he doesn't understand how this world of New South Wales works like Tagaran does, and thinks that Tagaran would be similarly blind and lost in Portsmouth.

Here, Rooke considers how he and Tagaran function within their communities. Their communities provide them their identities and influence how they move through the world, and changing or losing communities means losing a sense of identity.

Rooke recalls telling Tagaran about Portsmouth. He'd told her that there's a harbor, and he'd remembered being a boy on the pebble beach. That boy wanted to be someplace where he could remake himself, and Rooke realizes that New South Wales was that place of his boyhood dreams. He'd told Tagaran that Portsmouth was a good place and she'd nodded, but he thought that it wasn't the full truth.

Rooke lied to Tagaran; the novel made it very clear that Portsmouth wasn't that great for Rooke. He was lonely, he was bullied, and he learned to rationalize violence and retreat within himself to escape sadness and loneliness.

Rooke wonders what it's like to be Tagaran and walk around naked and barefoot. He looks around and makes sure he's totally alone before taking off his shoes and socks. He takes a few steps before stepping on a twig that stops him in his tracks, and wonders if a tiny twig is enough to stop him from walking like Tagaran. Rooke feels unsettled and realizes that he's no longer happy in his own company. He longs for Tagaran's company. He thinks that he was foolish to not show Tagaran how the **gun** worked, and should have fired it and let her learn.

This realization that he's not happy with his own company represents a turning point in Rooke's journey: he's no longer a wholly solitary individual like he was in Portsmouth. His friendship with Tagaran has shown him that community, even if it's just a community of two, is essential to happiness and, indeed, to feeling fully human.

At his hut, Rooke gets out his notebooks. He understands that Tagaran likely won't return, and the notebooks are all he'll have of their friendship. He opens a notebook to a random page. It's his first entry, when he recorded "marray, wet." Rooke feels chilled at how confident he'd been as he made those first entries. He realizes that marray could mean any number of things: raindrop, mud, or skin, but the way he wrote it erases any other possibilities. He also knows now that marray *doesn't* mean wet. In fact, it's a modifier, like "very."

Finally, Rooke understands that by writing down language in his scientific style, he deprives it of nuance. In this way, the novel shows that Rooke wasn't just rationalizing language; he rationalized communication and divorced it from emotion. By questioning these early entries, Rooke discovers that the notebooks also tell the story of his own transformation from dedicated but blind scientist to feeling, emotional friend.

Rooke edits several of his entries to encompass some of his doubt, including the one about Tagaran standing by his fire after bathing. He realizes he made a mistake in his translation and fixes it. As he does, Rooke thinks about how he used to think he was superior to Silk. He realizes that both he and Silk thought learning a language is about learning one-to-one translations, something he now knows is foolish. Rooke thinks that learning Cadigal has taught him "the language of doubt," and is teaching him to admit when he's unsure of something. He realizes, too, that Latin and Greek never taught him that learning a language means forming a relationship with the people who speak the language, not just amassing lists of verbs.

Learning the language of doubt opens Rooke up to truly doubt the purpose, morality, and righteousness of everything else—including his involvement in the British military. In this way, the novel also suggests that truth isn't something static. Rooke initially thought he was recording truth, when in reality he recorded his own lack of understanding. By questioning that, he realizes that his early misunderstanding is the real truth, while his initial thoughts about his notebooks are nothing more than a story like Silk's.

PART 4, CHAPTER 1

A messenger boy runs to Rooke's hut and tells him that the natives have speared Brugden and he's going to die. Rooke isn't surprised. The boy continues his message and says that Major Wyatt has asked for Rooke to come to the barracks that evening, no matter what. Later, the mood in the barracks is dark. Rooke knows that nobody liked Brugden, but everyone knows that things will change after this incident.

As when Worogan, Tugear, and Tagaran were beaten, Brugden's spearing puts a known face to the consequences of abstracting violence. It also shows how community functions: the attack on Brugden will influence the entire settlement.

Silk regales everyone with the story: the gamekeepers were near Botany Bay when they saw armed natives creeping towards them. Brugden had put down his **musket** and spoken to the natives in Cadigal, but one of the natives jumped without warning and speared Brugden. Rooke wonders if Silk's account is the truth. Silk continues and says that Brugden is still alive, but will die soon. Timpson mutters something as the crowd erupts, but Silk speaks over them and says that Warungin was brought to the hospital. Warungin told them that the spear belongs to a man named Carangaray. The room erupts again, and Rooke tries to shrink to nothing. He wishes Brugden would live.

Remember how shifty Brugden was when explaining to the governor what happened on the Rose Hill expedition: Rooke figured he was lying, which suggests that Brugden has a history of being violent to the natives and then obscuring the truth. Because the success of the settlement depends on doing away with any threats to community members, however, those in power will inevitably believe Brugden's tale over the more likely truth that the natives were justified in their actions.

Lennox shouts that the natives only understand **guns**, and a few deaths would end this problem outright. Major Wyatt ignores this, and Silk assures everyone that Governor Gilbert is considering what should be done. Rooke sees Willstead roll his eyes, and Willstead quietly asks how long the governor will wait to punish the natives, since he should've done so a long time ago. Major Wyatt silences Willstead, and Lennox continues to suggest that it'd be easy to round up a few natives and shoot them to set an example.

Major Wyatt's silence allows Rooke to observe someone else's complicity with violence. Regardless of Wyatt's true feelings, his reaction when Willstead questions the governor suggests that Wyatt is far more concerned with preserving the status quo and going along with this violence, if it means that England will be able to continue colonization.

Willstead begins an angry tirade about how the natives never fight fairly. He insists that the word "treachery" isn't even in their vocabulary. Rooke thinks he doesn't know if this is true or not, but he thinks that even in English the word means more than it should. He thinks that it's easy enough to see how Warungin might see the situation: guests who were initially pleasant overstayed their welcome and changed his home without asking. Rooke thinks of his grandmother saying that fish and visitors stink after three days.

Willstead's thoughts on "treachery" become a study in the intersection of science and truth: at this point, his belief is nothing more than an untested hypothesis at best, and a malicious story at worst. Rooke is now able to question the entire project of colonizing New South Wales, which shows that he's still trying to figure out if and how to disassociate with the military.

The next day, Rooke jumps up when he hears footsteps, hoping it's Tagaran. It's Silk, with a serious look on his face. Silk explains that they're being sent to Botany Bay on a punitive expedition, and he's been chosen to lead it. Rooke sees that despite Silk's seriousness, his eyes are bright. He congratulates Silk, and confirms that he's after Carangaray. Silk raises a toast and explains that he is tasked with bringing in six natives from the Botany Bay area. Rooke is aghast that Gilbert wants more than just Carangaray, and Silk confides that the governor initially wanted Silk to bring back ten men, but Silk talked him out of that.

If one follows Rooke's earlier assertion that people are people, and all are worthy of life and respect, Silk talking the governor down to six men becomes ridiculous. It shows that Silk truly believes that he did a good thing, when the truth of the matter is that he's still going to be the one to bring either captivity or death to six innocent people. The way he constructs his story, however, obscures this truth; he's using careful storytelling to serve his own desires.

Silk says that he told Gilbert that Rooke would certainly join the expedition, along with Willstead and 30 privates. Rooke tries to imagine them all marching through the woods, but cannot imagine himself joining. Without thinking, Rooke refuses to go. Silk ignores this, and reminds Rooke that the governor is already aware that Rooke will join: refusing isn't an option. Rooke thinks of Tagaran watching him march through the woods.

The way that Silk handles Rooke's refusal shows that even if Rooke questions their friendship, Silk still cares about Rooke enough to protect him from punishment. The fact that Rooke refuses without thinking suggests that this decision isn't rational; it's emotional. Rooke is finally embracing his full humanity.

Rooke tries to distract Silk by telling him that Cadigal grammar uses the dual plural and dual plural pronouns, like in Greek. He exclaims that English doesn't even do that; it uses clunky phrases like "you and me" and "me and these others but not you." Silk isn't amused. He says again that Gilbert has Rooke's name and the expedition leaves on Wednesday. Rooke looks at his feet and thinks that he can't tell Silk that he can't go because he's too fond of Tagaran. Instead, he asks Silk to not ask this of him. Silk clears his throat and insists that it is an order.

Though Rooke doesn't verbalize it in as many words, he sees the presence of dual plural pronouns as being indicative of an inherent sense of community within Cadigal culture. It allows them to more easily talk about groups of people, while English makes it awkward and difficult—just as this order makes it difficult for Rooke to want to be a part of the English community.

Silk says warmly that the natives hide so well, they'll never find anyone. Rooke thinks that this is true, and 33 men stomping through the woods will be impossible for the natives to miss. Silk tells Rooke to think of it as theatre. He says that a show of force must be made, but they surely won't capture any natives. Silk doesn't wait for Rooke to agree, but shakes his hand and leaves.

Rooke's desperate acceptance of Silk's logic shows that he's not quite ready yet to truly separate himself from the British colonialist system. He'd like to believe that theatre does no harm, but the evidence thus far suggests that this mission will not end well, and at the very least will degrade Rooke's moral character.

As Rooke reads that evening, he wishes Gardiner were there to give him advice. Rooke remembers their last conversation about capturing the natives, and thinks that Gardiner would spell out the consequences of refusing the order, just as he had done then. Rooke thinks that he now knows that serving humanity and serving the king aren't the same thing. He wishes he could apologize to Gardiner for how he spoke.

When Rooke uses language to actually verbalize the choice he'll have to make (serve the king, or serve humanity), it again shows that spoken language is transformative and powerful.

Rooke thinks that he had never allowed himself to stop and wonder what he's actually doing with his life. He thinks that Silk's logic that capturing a native is impossible is somewhat faulty, and realizes he's speaking out loud. He says to himself that he could ensure that no native is caught.

Speaking out loud helps Rooke make the choice to serve a greater community, just as speaking with Tagaran helped him realize the true meaning of friendship. For Rook at least, the act of speaking is more nuanced and powerful than writing.

PART 4, CHAPTER 2

Rather than seek out Warungin or Boinbar, Rooke walks towards the settlement and hopes he runs into one of the natives. He comes across Boneda, who proudly and excitedly shows Rooke a lizard he caught. Rooke bluntly tells Boneda that he wants to see Tagaran, and asks him if he'll pass on the message. Rooke doesn't understand Boneda's reply, but the boy bounds away. Rooke goes back to his hut, lights a fire, and waits.

Rooke's actions after telling Boneda demonstrate what he learned from the natives in terms of nonverbal communication: he's willing to wait to speak on Tagaran's terms instead of insisting that things happen on his personal timeline. This also continues to show that Cadigal culture is often more respectful than British culture.

Tagaran appears in the doorway. The two hesitantly sit at the table and after a moment of silence, Rooke asks Tagaran in English why the black man hurt the white man. In Cadigal, she replies that they're angry. When Rooke asks her why, she responds that they're angry because the white men have settled here. Rooke watches her rub her arm where the man from the *Charlotte* hurt her. Without looking at him, Tagaran says that the Cadigal are afraid.

This final conversation represents the final shift in Rooke's transformation, as well as the final shift in his relationship with Tagaran. They speak as equals about their respective cultures with the goal of understanding and, for Rooke, of helping.

Rooke reminds Tagaran of when she asked him to show her how the **musket** worked. He asks her why she wanted to know, but she doesn't answer. Rooke asks her why the Cadigal are afraid, and she looks directly at him as she says that they're afraid of the guns. Rooke feels as though he's been shot. He says that Brugden will die, and Tagaran's unwillingness to look at him tells him that she already knew. Rooke says that they're going out to capture Carangaray. This catches Tagaran by surprise.

Now Rooke uses this mode of conversation to help the Cadigal and, by extension, the greater world community. By using language to (hopefully) avoid future violence, Rooke continues to separate himself from the British military's goals and its imperialist mindset. However, it's worth noting that he's also telling himself a questionably truthful story that he truly believes that this will fix everything.

Rooke continues, and says that tomorrow, they're going out after six men. He asks Tagaran in Cadigal if she will tell Warungin. Rooke sees that Tagaran understands that it's significant that he's telling her this information. She confirms Rooke's information, and then Rooke admits that he will be a part of the party. He asks what's to become of his friendship with her, but he knows that the question is beyond her understanding of English.

When Rooke admits that he's a part of the party and warns Tagaran, he seeks to absolve himself of responsibility for the racist, violent intentions of the mission, as well as what might happen. When he sees that Tagaran understands the significance of this, it shows he's fully accepted that nonverbal communication is just as important as speech.

Tagaran goes to the fire and warms her hands. She returns to Rooke and gestures for his hands, and then warms his with hers. She says "putuwa," and he repeats it. Rooke understands that “putuwa” is the action of warming her own hands and then warming his. He thinks that describing the action in English takes many words, and the concept doesn't even translate, because in England people simply warm their hands and put them in their pockets. Rooke feels as though his entire life is being boiled down to the feeling of her hands.

Like the dual plural, putuwa shows Rooke that the Cadigal culture is potentially more caring and communal in its nature than his own society, as that sense of community is embedded in the language. With this, Rooke realizes that one can tell how a culture thinks about community by looking at how they talk about it.

Tagaran tells Rooke she has to go. They look at each other, and Rooke thinks they both understand that this is the last time they'll see each other. He follows and waves to her when she reaches the top of the ridge. Rooke imagines following her to her camp, and the daydream is so vivid he's surprised when he realizes he hasn’t actually followed her. Rooke thinks that something ugly is coming, but thinks he'll never forget the trust she communicated when she taught him "putuwa."

Emotionally, Rooke feels as though he's becoming a part of the Cadigal culture now that he's realized how they think about community. His daydream, and the truth that it was just a daydream, suggests that his emotions are impossible to turn into reality, but "putuwa" shows him how he needs to think about the human community and his role in it.

PART 4, CHAPTER 3

At the parade ground the next morning, Rooke and Willstead listen to Silk enthusiastically describe his plan to trap the natives on a promontory. Rooke thinks it's a surprisingly good plan and without his warning to Tagaran, it might have worked. Rooke remembers Silk insisting that he think of it as theatre as he notices how thrilled Silk seems with his plan, and he reasons that even theatre needs to be convincing.

When Silk demonstrates how seriously he takes his role as commander, it raises major questions about whether or not he told Rooke the truth that the mission definitely isn't going to succeed. Rooke's rationalizing shows that he's scared for the outcome of this mission, though definitely not yet willing to call Silk out on his possible lies.

The party marches for four hours before taking a break at the hut that Brugden built to use during his hunting expeditions. Rooke thinks about Brugden and the other gamekeepers sitting here, and realizes that just like he's a free man at his observatory, Brugden and the others could be free men here.

With all that Rooke has learned through his relationship with the natives, he can now think of even unlikeable Brugden as human and part of the greater human community—and therefore as deserving of freedom and happiness.

Finally, the party emerges at Botany Bay. Silk calls a halt and tells the men to rest for an hour before they attack the camp. Rooke lies down and wishes the expedition were over. In his mind, he goes over the possible outcomes of the expedition. He tries to tell himself that the chances of capturing anyone are minimal, but continues to try to calculate the odds nonetheless. He remembers how Dr. Vickery used to joke about waiting for night and feels as though this will all be over once night falls.

Rooke's calculations are a nervous habit that will, in theory, make him feel better. The fact that they don't help at all suggests that Rooke's ability to successfully rationalize violence is ending and instead, he's becoming more feeling and more connected to others.

When the rest hour is up, the party marches to the neck of the promontory. Silk stops everyone and whispers the plan: the three lieutenants will each take ten men in a different direction and they'll all advance in ten minutes to form a human chain. Rooke leads his men to the north and after ten minutes leads them forward. When they meet up with the rest of the party at the village, they find that, although the maneuver was executed perfectly, the natives aren't in the village.

The end result is satisfying proof that rationalizing violence (in this case, through military strategy) isn't successful. However, the fact that Silk came up with it, coupled with his enthusiasm, suggests that he's now taken Rooke's place as the character most guilty of rationalizing violence.

One of the men shouts and points down to the bay, where a native is pushing off in a canoe. More canoes are nearly to the far bank of the river. After a moment, Silk commands the men to fire at the natives. Rooke loads his **musket** slowly and clumsily, but he sees that the other soldiers are eager to shoot. By the time the guns are loaded the natives are out of range, but the men fire anyway. Rooke fires into the water and watches the final canoe draw away. He can see a child in the back of it, and he thinks of Tagaran.

Silk's attitude suggests that after failing at the battle maneuver, this truly is just theatre for him. Theatre is, however, inherently mimicry of some kind of truth—in this case, sneaking up on the camp and then shooting into the river still conveys that the settlers mean harm to the natives, even though it's unsuccessful. It suggests that intention matters almost as much as execution.

Calmly, Silk praises the men. He says that they'll return to their resting spot and resume their march the next day. As they march, one of the soldiers points to the water and yells that there's a native there. Silk tells Rooke and Willstead not to look. Willstead is confused and begins to prepare his **gun**, but Silk snaps that they must continue as though they never saw the native. Willstead continues to look and yells that the man is coming to join the party. Silk calls a halt and tells the men that they'll let the native join them, and tells the men to not hurt the native.

This expedition is evidently not just theatre for Willstead; his desire to shoot an unarmed native who's willingly approaching betrays that he's fully behind the official goals of this expedition. When Willstead ignores Silk's orders, it also shows that he doesn't respect Silk's status. This is damaging to the entire structure of the military, as questioning authority means rational violence is impossible.

Willstead reminds Silk that they're supposed to capture male natives, but Silk snaps that they can only take them by force. Willstead slowly repeats Silk's faulty logic: the soldiers can only take the natives if the natives run, which makes it impossible to capture them, but they're not allowed to take the natives if the natives approach. A soldier sniggers.

The way that Willstead continues to question Silk's authority shows that he absolutely didn't come out here to walk around and not accomplish anything. He's dedicated to the most brutal of military ideals, and has become the true enemy.

The native man gets close enough to be identified as Warungin. He appears happy to spend time with the soldiers. Warungin asks what the party is doing, and Silk asks where Carangaray is. Warungin frowns and begins speaking and miming in Cadigal. Silk asks Rooke to translate, but Rooke truthfully replies that Warungin spoke too fast for him to understand. Silk and Warungin begin acting and gesturing to each other to communicate, and it finally becomes clear that Carangaray has gone too far away for the soldiers to pursue him effectively.

The text makes it clear that the settlers haven't put a face to Carangary's name; thus, the unspoken truth is that Warungin's story may not even be true. In this way, both the settlers and the Cadigal are engaging in a type of semi-convincing theatre on this expedition. Silk's willingness to communicate with Warungin shows that he was indeed truthful with Rooke that theatre is all this is.

Warungin follows the soldiers back to their campsite, but disappears soon after they arrive. Willstead remarks that Warungin is nice enough, but all the natives are unreliable. Warungin returns a while later with eight fish. He cooks them and offers some to the soldiers. Rooke lies down and feels more relaxed. He thinks that they'll tramp around for a few hours in the morning before heading back, and all will be well.

Willstead's comment links back to Rooke's understanding that community as conveyed by words like "putuwa" don't exist in English: it never crosses Willstead's mind that Warungin might be doing something nice for the settlers. His mindset is inherently colonial, not communal.

Rooke thinks that Silk will certainly give the governor a detailed account of what happened, and the governor will be pleased. He thinks that the expedition will be a colorful chapter in Silk's book, and Rooke is almost sad he can't tell Silk about his role in its failure. Rooke sits up and decides to apply for another term of duty in New South Wales so that he can remain here, learning the language and continuing his relationship with Tagaran.

Rooke's decision to stay in New South Wales shows that the failure of this expedition has succeeded in conveying that being involved in the military is harmless, regardless of the military's true intentions. However, his desire to stay and speak with Tagaran also shows that the community he's building with the natives here is more fulfilling than anything he had at home.

PART 4, CHAPTER 4

Silk, Willstead, Rooke, and Warungin sit together by the fire quietly while the 30 privates throw a party around a bonfire across the clearing. Rooke watches Silk fish in his pack for his journal and tries to help, but accidentally grabs the bottom of the pack instead of the flap. The pack dumps over and spills out a hatchet and several canvas bags. Rooke jokingly asks Silk if he was planning to cut firewood. Silk isn't amused and grabs for the hatchet and bags. Rooke looks to Willstead, who seems to know something about the hatchet.

When Rooke tries to help Silk, it suggests that in his happiness that the expedition failed, he's more willing to forgive Silk his troubling enthusiasm and repair their friendship. Though it's a less loaded symbol than guns, the hatchet functions much like guns do as a symbol of potential violence.

Rooke asks Silk if Surgeon Weymark asked him to bring back trophies to paint, or if he's planning on illustrating his narrative. Willstead glances at Warungin and excitedly says that Rooke isn't far off from the truth, but Silk shushes him. As Rooke looks at Silk's dark face, he realizes something sinister is happening. He asks Silk for a private word, and Silk follows Rooke into the darkness.

As was the case with Rooke's notebooks, the fact that the hatchet appears to be a secret makes everything look much darker. The hatchet suggests that the expedition has other violent aims that were planned out, just like the maneuver on the promontory.

Rooke asks for an explanation of the hatchet and bags. Silk explains that if capturing the natives proved impossible, the governor ordered him to kill six natives and bring the heads back to the settlement. He says that the governor thinks that they must act harshly in this one instance so they won't have to again. When Rooke asks why Silk didn't share this with him, Silk insists that they were never going to actually capture anyone, and nobody will be killed.

Though what Silk describes is absolutely horrible, it's made much worse by the fact that he kept it a secret from Rooke. Silk's lack of concern shows he trusts that he's right, when Willstead's attitude throughout has shown that he'd gladly shoot a native given the chance, and things could've gone very wrong had he done so.

Rooke looks back to Willstead and Warungin at the fire, trying to talk about something. He wonders how you cut off a man's head and thinks through the process in gruesome detail. He thinks that someone would have to carry the bag back to the settlement and fend off flies the entire way. Finally, Rooke wonders if he could carry a bag and not think about the fact that a face and a soul were inside it. Rooke gasps, and Warungin looks at him with concern. Rooke stumbles into the bushes and vomits.

As Rooke puzzles through how this violence might work in practice, he finally reaches something of a breaking point and understands that rationalizing violence like this doesn't work. He's too emotional and too human now to be able to divorce violence from its victims, who are people like any other.

When Rooke is finished vomiting, he walks down to the beach and watches the waves. Rooke thinks that he never realized that the way people divide up the oceans is arbitrary, since all the oceans are the same body of water. Rooke undresses and wades into the water, feeling as though he can smell his own disgust. He floats for a while and then scrubs himself in the shallows. When he's clean, he walks up onto the beach and sits on the cool sand.

Here the ocean again acts as a symbol for the whole of humanity. Though humans divide up the oceans, they are actually all connected, just as humanity is one global community despite borders and language differences. By bathing in this metaphorical world community, Rooke finds some temporary relief from all the toxic parts of humanity, and undergoes a kind of baptism—after this he will be finally ready to break with the colonial system and take a stand for what is right.

Rooke looks at the sky and sees the constellation Sirius. He thinks that the natives probably have their own name for it, even though the stars themselves are the same. He thinks that the stars are indifferent to his troubles. As Rooke thinks, he realizes that although he accused the governor and Silk of using faulty logic in coming up with this punitive expedition, he himself had used poor logic when he decided that there was no harm in joining the expedition if it was guaranteed to fail. Rooke realizes that if an action is wrong, it doesn't matter whether it succeeds or fails. Being part of it makes a person wrong and guilty, even if that person doesn't actively promote the wrongness.

When Rooke thinks about the stars, he begins to think about science in a new way: it's no longer a way for him to rationalize violence. Rather, because the laws of science are universal and the stars don't change, the different ways that different cultures think about them shows that everyone's roots are essentially the same. Rooke also comes to the final, definitive conclusion that he's partly guilty for every violent thing that's happened in New South Wales, simply by being part of the machine that promotes that violence.

Rooke thinks that the man he was when he first arrived on the shore in New South Wales two years ago is gone now. He can no longer think of the natives as strangers. He thinks of Tagaran asleep by a fire somewhere, and thinks that he doesn't know how to describe how he feels for her. He realizes that she showed him who he could be. *That* man is more than just a lieutenant in the marines. That man knows how to listen and feel, and has nothing to do with **muskets** and hatchets. Rooke realizes that by remaining with the expedition, he is rejecting the man he has become.

Now, Rooke understands that he must separate himself from the military and colonialist machine in order to escape being complicit in its violence. With this realization, he shows that he knows now that individuals are powerful, and can make a difference. Further, they have a moral imperative to do so: the version of Rooke who uses muskets and endorses the use of hatchets on humans is not a moral person, and Rooke has now moved beyond that.

Rooke remembers the man who hung in Antigua, and the two others who were humiliated and turned out. As Rooke thinks, he realizes that what he's feeling isn't rational—it's a reflex. He says out loud that he cannot be part of this, and decides that he's ready to take this path.

When Rooke realizes his feelings are a reflex, it recalls his moan during the hanging—it was all the demonstrative reflex he could manage at the time. This shows that caring for humanity as a whole can be natural, fundamentally human thing.

When Rooke returns to the campsite, he rolls himself into his blanket like the others. He waits until he hears Silk's breathing even out and Willstead start snoring, and then gathers his pack. He starts walking towards Sydney. He reaches the settlement at dawn and sees Gilbert and Major Wyatt walking. When they notice Rooke, they run to him and ask about the rest of the party's wellbeing.

The governor and Major Wyatt show here that they primarily care about their own community's wellbeing and maintaining the status quo—though they don't yet recognize that Rooke is no longer a part of their community. Rooke's decision to act independently suggests again that individuals do have power to effect change.

Rooke spent the night rehearsing what he would say to the governor, but now all he can think of is conjugating verbs. The governor asks impatiently if the party captured or killed any natives, and Rooke explains that the natives eluded them. He continues that it was a failure, and remembers how Warungin sat relaxed by the fire while Silk smiled about the hatchet. Rooke says that the mission didn't go well, and the plan was evil. He continues that he's sorry he complied with the order, and he won't again obey orders like that. The governor is astonished, but Rooke feels only relief.

Like his newfound realization that all of humanity is worth protecting, rational thought is still a reflex for Rooke. Both things are intrinsic parts of him and always will be, though now he's not using that rationality to hide or avoid the ugly truth. Remember that speaking to the governor like this and using this kind of language is out of character for Rooke, which shows just how strongly he feels about all the situation. He's finally truly communicating, even if the governor won't have it.

Wyatt snaps at Rooke to stop talking like that. Rooke realizes that Wyatt is trying to push Rooke back into line to avoid catastrophe, but Rooke only says again that the orders were evil. The governor seems not to hear and asks how many natives the party killed. This makes Rooke suddenly angry. He snaps that no natives died, but that's beside the point: the intention was evil. He says that God will only see the evil, though he feels that mentioning God is a cheap trick.

In calling out the plan for the evil mission it was, Rooke also calls out the governor for being complicit in that evil. Rooke insists that even an untruthful threat to life is still something that causes fear and discomfort (and in this colonialist framework, upholds larger systems of oppression and violence), and is therefore immoral. God functions here almost as one of the nonverbal communication forms of English; the reference isn't meant literally, but magnifies Rooke's point.

The governor reprimands Rooke and asks him to come see him at noon. He and Major Wyatt stride away. Rooke thinks that he'll go to his hut, brew tea, and wait for the ships to arrive from England. He could have weeks or months until the machine of the British military sweeps him away, tries him, and sentences him to a death of some sort. As he walks, the sky gets lighter. Rooke can't see the stars, but he thinks about the fact that they're still there, and that the earth will keep turning forever.

Though Rooke made his righteous stand as an individual in defense of humanity, he still finds comfort in knowing that he's actually a very small part of the universe. In this way, the novel insists that Rooke's rational, scientific mind will never leave him. Now, it just has a more human quality to it, as he goes on to use his mind to help others while also keeping everything in perspective.

PART 5, CHAPTER 1

Fifty years later, Rooke still spends his time watching the stars. They didn't hang him for his defiance but when they suggested he apologize to Governor Gilbert and continue to serve in the military, he refused. Rooke instead went to Antigua. He found it fitting that he once watched a man hang there for disobeying, and now he's there after disobeying too.

This huge jump in the narrative speeds through the rest of Rooke's life, including the details of his punishment. Rooke rationalizes his ending up in Antigua in much the same way he used to rationalize the pleasing mechanics of guns, which shows that the proclivity towards these satisfying, rational connections is still strong within him.

Rooke lies awake in the dark, waiting for sunrise. He knows that death will come for him soon, as he's in great pain. Rooke looks around his room at the broken curtains and dirty floor. He tidies and cleans in his mind, but hasn't actually cleaned anything in weeks. Henrietta, his servant, is too busy caring for Rooke to clean, especially since he hasn't been able to pay her for a year. She stays out of a sense of honor. She told Rooke that he'd been good to her and the other slaves.

The fact that Henrietta stays with Rooke out of honor and friendship suggests that Rooke went on to do much good in his life after his time in New South Wales, in an attempt to pay his moral debt. Her presence and her role also show that he's found a sense of caring, supportive community here.

Rooke thinks that it's melodramatic to say that he gave his life for the slaves. He thinks that he technically only gave two thirds of his life to them, and wonders how ill he'll have to be before he stops thinking in rational numbers. Rooke's wife, son, and daughter are gone or dead, and now he only has Henrietta. Rooke hears her in the kitchen and knows that she'll soon bring him a slice of mango and some boiled yam. Rooke dreams about eating oatmeal, but in Antigua, oatmeal is a luxury and he has no money.

Rooke's mention that he has children calls into question whether he experienced with them what he experienced with Tagaran and Worogan when they stayed the night in his hut—but we aren't given the details of this. Now that Rooke is at the end of his life, he can look back on it and decide what was true and what wasn't, and what story he wants to tell about it.

Rooke bought Henrietta at an auction, along with many other slaves. He began keeping track of how many he'd bought, but soon stopped. Rooke had freed them all, and when he ran out of money to pay them, they all left except for Henrietta.

In the case of buying slaves to free them, applying math to it simply wasn't useful. Freeing them was what mattered, which shows that doing good deeds for humanity means one must sometimes be "irrational."

Rooke wonders if he should regret the decision he made to defy the governor in New South Wales, but he only wishes that he could see his wife and Anne again, and maybe eat oatmeal. He finds he doesn't regret his decision. Rooke hears Henrietta coming up the stairs. She feeds him a bite of the yam and then the mango, even though he doesn't really want to eat anything. When he's finished, he lies back and thinks he can't bear to suffer through another day. Henrietta sits for a while and holds his hands.

What Rooke misses are his positive, community-oriented relationships (and the food that was part of them). This drives home how important community became to him after his experiences in New South Wales. In the present, Henrietta is all the community he has. Her holding Rooke's hands recalls putuwa: it declares, loud and clear, that she cares for Rooke.

Rooke thinks of "putuwa," the word that Tagaran taught him. He thinks that it's dusk in New South Wales, and Tagaran is a grown woman with children and possibly grandchildren. He knows that she remembers him, and that she certainly told her children about him. Rooke thinks that she also certainly knows that he kept the notebooks. The notebooks traveled with him to London, then to Africa, and now sit in his dresser drawer. He takes comfort in knowing that when both he and Tagaran are dead, the notebooks will tell the story of their friendship. Rooke had hoped to return to New South Wales, but he never did. He wonders if he would make the same choice again, knowing that he would end up an ill, old man in a hot room.

The fact that Rooke still thinks about Tagaran and is sure that she still thinks about him shows that community and friendship aren't contingent on proximity. Their friendship is recorded forever in the notebooks, and it will live on through the stories that Tagaran passes on to her children. Rooke has finally made peace with the fact that others will possibly misinterpret what they read, but the story now has little power to affect him at all. It's just a story, even if it records a version of the truth.

On Rooke's last morning in New South Wales, he woke early. It had only been a month since the punitive expedition. Rooke watched the *Gorgon*, the ship that would take him back to England, sitting in the harbor. He looked at the stars and thought that they'd still be there long after he was gone. The ship left around noon, and Rooke stood at the stern and looked back towards his point. The natives called the point Tarra. Rooke had tried to name it after Dr. Vickery, but the other settlers insisted on naming it after Rooke.

By rejecting the settlers' decision to name the point after him, Rooke essentially rejects the idea that he deserves recognition for his time in New South Wales, since he thinks of his entire purpose for being there as immoral. The fact that all the settlers reject the native name for the point shows that the racism and erasure of the natives will continue, but hopefully, others like Rooke will continue his fight for kindness and morality in New South Wales.

Rooke could see a few natives on the point, including Tagaran. She had come to see him that morning, more subdued than usual. She had gone to the fire, warmed her hands, and sat next to Rooke on his trunk. She took his hands and warmed them, and Rooke closed his eyes. He thought he didn't know whose hands were whose.

For their final goodbye, spoken language simply isn't necessary: nonverbal communication and the action of "putuwa" is enough to convey everything that they don't have the language to speak about.

Rooke and Tagaran looked at each for a moment when the men arrived to carry Rooke's chest down to the ship. Rooke clenched his hands to hold onto the warmth from Tagaran and boarded the ship. As he stood in the stern and watched her disappear, he noticed that she was as far out on the rocks as she could get without being in the water. Rooke smiled at her until he couldn't see her anymore, but he felt as though she would always be a part of him. He thinks that she'll always be like a distant star, light even if he can't see her.

Rooke conceptualizes Tagaran in terms of science and astronomy and conflates that with community: his community is the universe, and she's absolutely a part of it. His mentions of what time it is in New South Wales show that he never stopped thinking about Tagaran. Knowing where she is, and the things that she taught him, namely "putuwa," have guided the entire rest of Rooke's life.

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