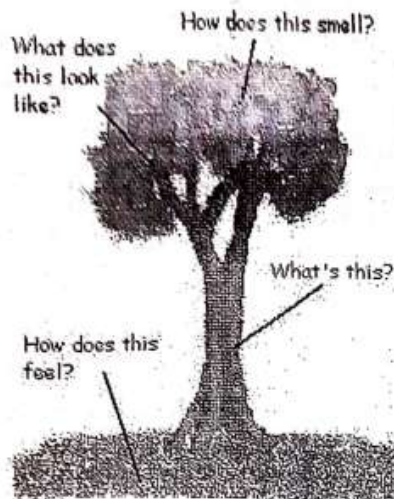


GUIDE TO DIFFERENT KINDS OF ESSAYS

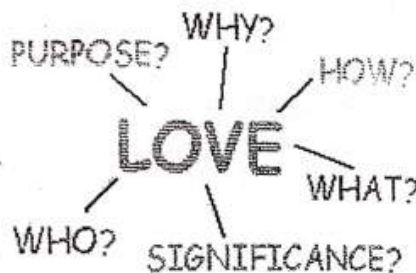


Descriptive:

Examples: A descriptive essay could describe . . .

- * a tree in my backyard;
- * a visit to the children's ward of a hospital;
- * a hot fudge sundae;
- * what an athlete did in order to make it to the Olympics.

The **descriptive essay** provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a lot of sensory details. The essay could be a list-like description that provides point by point details. Or, it could function as a story, keeping the reader interested in the plot and theme of the event described.



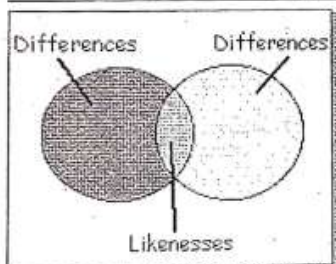
Definition:

Examples: A definition essay may try and define . . .

- * the meaning of an abstract concept, like *love*;
- * the true meaning and importance of *honesty*;
- * how the meaning of *family* goes deeper than just your blood relatives.

A **definition essay** attempts to define a specific term. It could try to pin down the meaning of a specific word, or define an abstract concept. The analysis goes deeper than a simple dictionary definition; it should attempt to explain *why* the term is defined as such.

It could define the term directly, giving no information other than the explanation of the term. Or, it could imply the definition of the term, telling a story that requires the reader to infer the meaning.

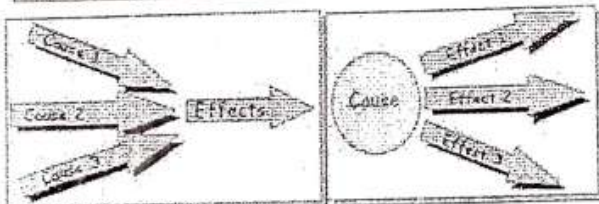
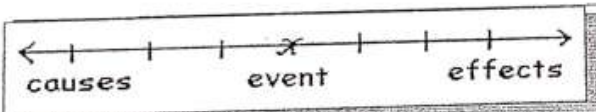


Compare/Contrast:

Examples: A compare/contrast essay may discuss . . .

- * the likenesses and differences between two places, like New York City and Istanbul;
- * the similarities and differences between two religions, like Islam and Christianity;
- * two people, like my brother and myself.

The **compare/contrast essay** discusses the similarities and differences between two things, people, concepts, places, etc. The essay could be an unbiased discussion, or an attempt to convince the reader of the benefits of one thing, person, or concept. It could also be written simply to entertain the reader, or to arrive at an insight into human nature. The essay could discuss both similarities and differences, or it could just focus on one or the other. A **comparison essay** usually discusses the similarities between two things, while the **contrast essay** discusses the differences.



Cause/Effect:

Examples: A cause/effect essay may explain . . .

- * why a volcano erupts, and what happens afterwards
- * what happens after a loved one's death.

The **cause/effect essay** explains why or how some event happened, and what resulted from the event. This essay is a study of the relationship between two or more events or experiences. A **cause essay** discusses the reasons why something happened.

My brother always knew how to find the best fishing spots. I used to love to go fishing with him, because that's when he would tell me his secrets. He told me which fly was best for catching bass, and what time of day was

Narrative:

Examples: A narrative essay could tell of . . .

- * my brother's and my fishing trips;
- * a boring trip to the grocery store;
- * my near-death experience at the beach.

The narrative essay tells a story. It can also be called a "short story." Generally the narrative essay is conversational in style, and tells of a personal experience. It is most commonly written in the first person (uses I). This essay could tell of a single, life-shaping event, or simply a mundane daily experience.

Start Process:

Step 1 **Examples:** A process essay may explain . . .

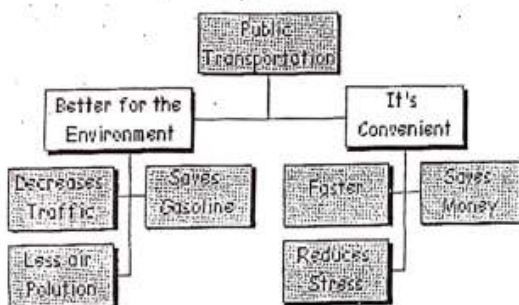
- * how to properly re-pot a plant;
- * how an individual came to appreciate hard work.

Step 2 A process essay describes how something is done. It generally explains actions that should be performed in a series. It can explain in detail how to accomplish a specific task, or it can show how an individual came to a certain personal awareness. The essay could be in the form of step-by-step instructions, or in story form, with the instructions/explanations subtly given along the way.

Step 3

Finish

Why you should use public transportation:



Argumentative:

Examples: An argumentative essay may persuade a reader that . . .

* he or she should use public transportation instead of driving.

* cats are better than dogs.

An argumentative essay is one that attempts to persuade the reader to the writer's point of view. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly, or it may attempt to subtly persuade the reader by using irony or sarcasm.

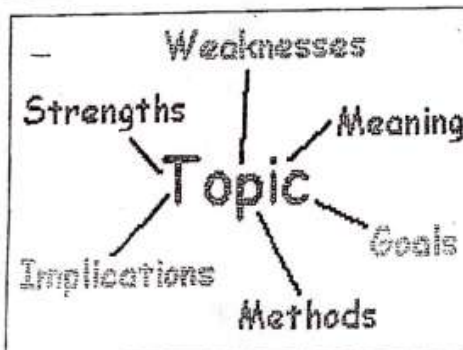
Critical:

Examples: A critical essay may analyze . . .

- * how Shakespeare presents the character, Othello, in his play
- * the strengths and weaknesses of the movie,
- * the use of color in Monet's painting, *Sunflowers*.

A critical essay analyzes the strengths, weaknesses and methods of someone else's work. Generally these essays begin with a brief overview of the main points of the text, movie, or piece of art, followed by an analysis of the work's meaning. It should then discuss how well the author/creator accomplishes his/her goals

and makes his/her points. A critical essay can be written about another essay, story, book, poem, movie, or work of art.



THE COLLEGE STUDENT'S GUIDE TO WRITING FIVE TYPES OF ESSAYS

(Information obtained from *Successful College Writing* 2nd ed. by Kathleen T. McWhorter)

Narrative Essay

What is it?

A narrative essay achieves a certain purpose through telling a story, which makes it interesting to the reader and also results in getting some point across. For example, you might write a story about meeting someone special to you. The purpose may be to tell how meeting this person affected your decision to attend college or to entertain the reader with a funny story about that person. The purposes of writing narratives include the following: to create a sense of shared history, to provide entertainment, to offer instruction, and to provide insight. Some examples of narrative essay topics include a special person, event, or place. After choosing a topic, you should determine the main point you want to make about that topic and then concentrate on that throughout the rest of the paper.

Guidelines for writing a narrative essay:

- 4 Make a specific point. Determine what the purpose of your essay is. State that point in your thesis statement, or controlling idea, and build upon it throughout the essay by using examples, stories, and other details that all relate back to the main idea.
- 4 Involve readers in the story and create a visual picture by using dialogue and physical description, which is achieved through telling events that happened and presenting problems that arose. Also include specific descriptive details so that the reader can easily picture the scene in each of the events.
- 4 Sequence events. Often this is done chronologically (the order in which events happened), but using flashbacks (writing the story from one point in time but then talking briefly about something that happened in the past) and foreshadowing (briefly talking about something that will happen in the future) can make the story more interesting.
- 4 Decide which point of view, first-person (from the author's point of view, using "I") or third-person (using "he," "she," "them," etc. instead of "I"), works best for your essay, and tell the story from that viewpoint.

Descriptive Essay

What is it?

A descriptive essay tells about a certain topic or story, using details to appeal to the five senses. It gives readers the ability to vividly imagine the situation or scene and feel as if they are experiencing it firsthand. To write a descriptive essay, you could choose a person, place, event, object, or experience and describe it thoroughly using many sensory details.

Guidelines for writing a descriptive essay:

- 4 Use sensory details. Appeal to sight, sound, smell, taste, and touch.

- 4 Use active verbs (in which the subject is doing the acting instead of being acted upon by something or someone else, such as "Cindy hit the ball." instead of "The ball was hit by Cindy."). Also, use a variety of sentence types, such as a simple sentence ("Tom went to the store."), compound sentence ("Tom went to the store and he bought a loaf of bread."), complex sentence ("While Tom was at the store, he bought a loaf of bread."), or compound-complex sentence ("While Tom was at the store, he bought a loaf of bread, but he forgot to buy a gallon of milk.").
- 4 Avoid vague language, such as "pretty," "really," "a lot," and "very."
- 4 Create a dominant impression (overall attitude, mood, or feeling about the subject), such as causing the readers to sympathize with you about a sad event that happened or to agree with you strongly on a certain controversial topic. Choose the details and descriptions that will help accomplish this impression.
- 4 Use comparisons. In order to help make the descriptions even more vivid to the reader, use similes (such as "His emotional state was like a roller coaster."), metaphors (such as "Her smile was a ray of sunlight in the dark sea of unfamiliar faces."), personification (giving human characteristics to an object, such as "The wind howled in my ears and beckoned me to walk further into the forest."), and analogies (brief stories that relate to the topic). Determine the method of organization that works best for your essay: spatial (top to bottom, inside to outside, near to far), chronological (the order in which events happened), least-to-most, or most-to-least.

Comparison and/or Contrast Essay

What is it?

A comparison and/or contrast essay tells about two or more main subjects by pointing out similarities and/or differences. One way to write this type of essay would be to choose two or more objects, people, places, events, experiences, or ideas and compare and/or contrast them according to a few specific points.

Guidelines for writing a comparison and/or contrast essay:

- 4 Have a clear purpose and a main point (to express ideas, to inform, to persuade, etc.).
Make sure your subjects have something specific on which you can base your comparison and/or contrast.
- 4 Decide the order that best suits your essay. The two main ways you can choose to organize a comparison and/or contrast essay are point-by-point organization and subject-by-subject organization.
 - point-by-point: switching back and forth between the subjects,
comparing/contrasting them according to several main points
 - subject-by-subject: writing about all the main points of one subject and then
writing about all the main points of another subject, and so
on, referring back to the other subject(s) in a
comparing/contrasting way
- 4 In your thesis statement, or controlling idea, include the subjects; identify whether you will be talking about similarities, differences, or both; and state your main point.
- 4 Have a sufficient number of significant characteristics and details (which are the various points you use to compare and/or contrast the subjects), and give an equal amount to all

sides.

Cause and Effect Essay (also called causal analysis)

What is it?

A cause and effect essay analyzes what causes certain things to happen or why things are a certain way, the results brought about by certain events, or both. For example, you may want to write an essay about an event that happened and then tell how it affected your life. This would tell the cause (the event) and the effect (how it affected your life). To begin writing a cause and effect essay, you may want to first decide on a topic, such as an event or a person, and then decide what you will tell about that topic, such as what happened to make that specific event take place or what made the person have a certain attitude or personality. You could also tell about a specific topic and what effects it had on future events.

Guidelines for writing a cause and effect essay:

- 4 Decide whether you will focus on causes, effects, or both.
- 4 There can be multiple causes of one effect. (For example, because you saved your money, shopped around for the best deal, and saw an ad in a newspaper, you were able to buy the car of your dreams.) There can also be one cause of multiple effects. (For example, your decision to stay out late one night may have caused you to miss an important phone call, forget to study for a test, and made you tired the next day.) There can also be a chain of events in which each effect turns out to be the cause of another effect. (For example, one event may have affected your decision to travel to Europe, which affected your decision to study a foreign language, which helped you get a job as a travel agent.)
- 4 Have a clear purpose (to tell information, to persuade readers, or both). This purpose is achieved through a main idea, which should be included in the thesis statement, or controlling idea.
- 4 Choose a logical organization. For example, you may want to use chronological (the order in which events happened), most-to-least (such as most effective to least effective or most difficult to least difficult), least-to-most (such as least costly to most costly or least obvious to most obvious), or order of importance (such as a belief that is most important to you, then a belief that is a little less important, and so on).
- 4 Explain cause and/or effect fully, using details to support your explanations.

Argumentative Essay

What is it?

An argumentative essay makes a claim and then gives examples and evidence to prove that point. You can begin writing an argumentative essay by deciding on a certain topic, such as something about a belief, idea, or controversial issue. Then, do research to obtain detailed information. The information can be statistics, stories, examples, observances, and other facts. Use the information throughout the essay to argue your point and convince the reader.

Guidelines for writing an argumentative essay:

- 4 Choose a narrow issue.
- 4 Tell your reader what you believe about the issue very clearly and specifically in your thesis statement, or controlling idea.
- 4 Be aware of your audience and anticipate the reader's views. This means that if you know your readers will most likely not believe a certain statement because it goes against traditional beliefs or their personal viewpoints, make sure you give solid evidence to back it up.
- 4 Use convincing details as evidence to support your claim. These should be from believable and reliable sources. For example, if you're stating something that has to do with human health, quote a doctor who knows about that topic, or if you are talking about a trend in society, include statistics from a well-known organization.
- 4 Choose the most appropriate way of arguing your point (inductive or deductive).
inductive=start with stating all the evidence and then move on to one conclusion
deductive=start with one basic statement of belief and move on to the supporting points of evidence
- 4 Acknowledge opposing viewpoints to prove you have thought about the topic thoroughly yet still find that your point is correct.

Classification or Division Essay

What is it?

A classification or division essay presents several topics by organizing them in a clearly defined pattern.

A classification essay takes several topics that are related in some way and sorts them into groups or categories according to certain characteristics. Some examples of this type of paper would be three objects, people, or places that are each described separately, but they are also categorized and presented in such a way so that the connection among them is clear to the reader.

A division essay begins with one topic and divides it out into several parts in order to take a closer, more detailed look at it. To write a division essay, you could choose a topic about a person, place, object, or event and then divide it into several aspects that analyze the topic from different points.

Guidelines for writing a classification or division essay:

- 4 Decide either how to classify the topics or into what parts to divide the topics, according to whatever works best for your audience and is both exclusive (meaning that it strictly allows only certain information into each category) and comprehensive (meaning that all information is included somewhere, in one category or another) so that no topics overlap or are left out.
- 4 Make each category clear and understandable to the reader by using descriptions of the categories and topics and by including details.
- 4 Make sure the thesis statement, or controlling idea, tells what the main subject of the paper is; it may also mention the method you will use to classify or divide.

UNIT- 2 SHAKESPEARE'S SISTER BY VIRGINIA WOOLF

→

• Introduction

In the essay "Shakespeare's Sister," Virginia Woolf asks and explores the basic question of "why women did not write poetry in the Elizabethan age." Woolf sheds light on the reality of women's life during this time and illustrates the effects of social structures on the creative spirit of women.

Woolf addressed the status of women and women artists in particular, in this famous essay, which asserts that a woman must have money and a room of her own if she is to write. According to Woolf, centuries of prejudice and financial and educational disadvantages have inhibited women's creativity.

• Virginia Woolf

Adeline Virginia Woolf was born on 25 January 1882 and died on 28 March 1941. Virginia Woolf was an English writer, considered as one of the most important modernist 20th century authors and a pioneer in the use of stream of consciousness as a narrative device.

• personal details

Born

Virginia Woolf
25 January 1882
London, England.

Died

28 March, 1941
(aged 59)
Lewes, England

Occupation

Novelist, essayist,
publisher, critic

Alma mater

King's College, London

Notable works

Mrs Dalloway (1925)
To the Lighthouse (1927)
Orlando (1928)
A Room of One's Own (1919)
The Waves (1931)

Spouse

Leonard Woolf (m. 1912)

parents

Leslie Stephen
Julia Prinsep
Jackson

Virginia Woolf was published in September 1929. The work is based on two lectures delivered in October 1928 at Newnham College and Girton College, women's constituent College and the University of Cambridge.

- Divided into 5 parts:

- 1) The Four Marks
- 2) Women access to education
- 3) Judith Shakespeare
- 4) Building a History of women's writing
- 5) Lesbianism

- Theme

The Role of women in Society, women's writing and Feminism

Part - Feminism

Virginia Woolf was an English novelist, essayist, diarist, epistler, publisher, Feminist and wrote of short stories. Their work deeply influenced literature, aesthetics, criticism and economics as well as modern attitudes towards feminism, pacifism and servility.

- Woolf's works

In most of her works, Woolf's female character adapt themselves to satisfy the male-defined role of women as art objects. She traces the development of the theme of the female artist in Woolf's two feminist works: *A Room of One's Own* and *Three Guineas*. Allen Maclaurin, nonetheless, is interested in studying the patterns of consciousness in Woolf's works in his book *Virginia Woolf: The Echoes Enslaved*.

Sigmund Freud in 1896 was the first to recognize the connection between adult survivors' mental health problems and their past histories of child sexual abuse, thus explaining the problem of hysteria.

All the critical views stressed the idea that Woolf's standpoints concerning feminism and the female role stem from deeply personal experiences. Indeed, her case has been exemplary in that she seeks to find a correspondence between the biographical and objective planes of experience.

- *A Room of One's Own* Summary
Shakespeare's *Sister* is an extract taken from 'A Room of One's Own'. In 'Shakespeare's *Sister*', Virginia Woolf explores the plight of

Women in Society in England during the 15th and 16th Centuries. Through a subtle analysis, Woolf raises certain concerns regarding discrimination against women in a male-dominated society, such as denial of education to the girl-child, violence against women, the need for freedom of expression in women, and the right to human dignity and equality.

SUMMARY

→ Judith Shakespeare is the imagined sister of William Shakespeare. Woolf creates her to show how a woman with talent equal to Shakespeare would not, because of the structure of society, be able to achieve the same success. Judith's life is fraught with tragedy - first pressured by her family into an early marriage, she must escape to London to free herself to pursue art, but is turned away with scorn. For from every theatre she approaches, she becomes pregnant, which makes a life of writing impossible, and she eventually kills herself.

UNIT-3

MULK RAJ ANAND :

THE TWO LADY RAMS

- ABOUT THE AUTHOR Mulk Raj Anand

Born: 12 December, 1905

(Peshawar / British India)

Died: 28 September, 2004

(Pune, Maharashtra, India)

Occupation: writer

period: 20th Century

Genre: Realistic Novels (Fiction)

Mulk Raj Anand was born on 12 December, 1905 in Peshawar at the time of British India. Anand is notable for his depiction of the lives of the poorer castes in traditional Indian society. One of the pioneers of Indo-Anglian fiction, he, together with R.K. Narayan, Ahmad Ali and Raja Rao, was one of the first India-based writers in English to gain an international readership.

Anand was educated in India and England and wrote in English. Anand is admired for his novels and short stories, which have acquired the status of classics of modern Indian English literature; they are noted for their perceptive insight into the lives of the oppressed and their analysis of impoverishment, exploitation and misfortune.

He became known for his protest novel "Untouchable" (1935), followed by other works on the Indian poor such as "Coolie" (1936) and "Two Leaves and a Bud" (1937).

Mulk Raj Anand's literary career was launched by a family tragedy arising from the rigidity of India's Caste System.

Anand was a recipient of the civilian honour of the Padma Bhushan (1967). Anand won the Sahitya Akademi Award in 1971. Anand is known for his realistic and sympathetic portrayal of the poor in India and international peace prize (1953).

THE TWO LADY RAMS

- ABOUT THE WORKS

Forms: short story

Writer: Mulk Raj Anand

published: In the trector and cone Goddess and other story collection (1947)

- ABOUT THE CHARACTER

Lalla Jhinda Ram a cropted ex-Constable who has been conferred with title of conferred with title of The Knighthood

Husband of Sukhi and Saka Shakuntala.

Sukhi Ram the elder wife of Lalla Thinda Ram. So Shakuntala Shakuntala Ram the younger wife of Lalla Thinda Ram. The elder wife of Thinda Ram, Sukhi cannot give comfort to him and she was giving him a child. The first wife gave Thinda Ram a financial push to his wife as she brought a big dowry along with her while the second wife introduced romance in his life.

The only difficulty was the invitation card which Sir Thinda and Lady Ram, not to let the two Lady Rams. The driver told each of them separately that only one of the two Lady Rams was going to the garden party.

Her excellency complimented the two Lady Rams for their wonderful Sais. His excellency bestowed the title that day of knight to Sir Thinda Ram. Since that day Sir Thinda and the two Lady Rams had become an integral part of all ceremonial occasions in the capital.

SUMMARY

Anand was a lifelong socialist. The story "two lady rams" revolves around the theme call "indianness". It is very difficult to define the meaning of the term in clear sense and precise words. It is like a broad umbrella and comprise of everything deeply rooted in the indian culture and soil. The plot revolves around the two wives of Lalla Ghinda Ram who are at tug of war with each other for their husband's attention. Since the two wives were incessantly quarreling with each other Lalla Ghinda Ram decides to divide his house into two separate wings, One for each wife to manage.

Assignment - 1

Arrive - नीलांग
return - नीलांग

Charles Lamb

• quotes

- "Deam not... of having tasted all the grandeur and wildness of fancy, till you have gone mad."

- "I always arrive late at the office, but I make up for it by leaving early."

• Biography

Charles Lamb was born on 10 February, 1775 and died on 27 December 1834. Charles Lamb was an English essayist, poet and antiquarian best known for his Essays of Elia and for the children's book Tales from Shakespeare. Co-authored with his sister, Mary Lamb. (1764-1847)

Friends with such literary luminaries as Samuel Taylor Coleridge, Robert Southey, William Wordsworth and William Hazlitt, Lamb was at the centre of a major literary circle in England. He has been referred to by E.V. Lucas his principal biographer, as "the most lovable figure in English literature." Charles Lamb has been called, the 'prince of English Essayists'.

• personal details

Born

10 February 1725

Inner Temple, London,

England

Died

27 December 1834

Aged 59

Edmonton, London

Occupation

Essayist, poet
and antiquarian

Other names

Elia

known

for *Essays of Elia*
and *Tales from Shakespeare*

Shakespeare

Relatives

Mary Lamb (Sister)

John Lamb (brother)

- Works

- The Essays of Elia
- Tales From Shakespeare
- The Works of Lamb
- Last Essays of Elia
- The Letters of Charles Lamb
- The Adventures of Ulysses
- Life and works of Charles Lamb
- The Works of Charles Lamb and Mary Lamb

Volume 2

- The Life, Letters, and Writings of Charles Lamb
- War In a String Bag

• O' Henry

- quotes

- "The true adventurer goes forth aimless and uncalculating to meet and great unknown fate."

- Life is made up of sobs, snuffles and smiles, with snuffles predominating.

- Biography

William Sydney Sydney porter (September 17, 1862 - June 5, 1910), better known by his pen name O. Henry, was an American writer known primarily for his short stories, though he also wrote poetry and non-fiction. His works include "The Gift of the Magi", "The Duplicity of Hargraves" and "The Ransom of Red chief" as well as the novel cabbages and kings.

porter's stories are known for their naturalist observations, witty narration and surprise endings.

- personal details

Boon

William Sidney Porter

September 17, 1862

Greensboro, North

Carolina, U.S.

Died

June 5, 1940

Caged 47

New York City, U.S.

Resting place

Riverside Cemetery,

Asheville, NC

pen name

O. Henry, Oliver Henry,

Oliver Henry

Occupation

Writer

Language

English

Nationality

American

Genre

Short story

Porter's legacy includes the O. Henry Award, an annual prize awarded to outstanding short stories.

• Notable works

- Cabbages and Kings (1904)
- The Four Million (1906)
- The Trimmed Lump (1907)
- Heart of the West (1907)
- The Gentle Grafters (1908)
- The Voice of the City (1908)
- Roads of Destiny (1909)
- Options (1909)
- The Two Women (1910)
- Strictly Business (1910)
- Whirligigs (1910)
- Sixes and Sevens (1911)
- Rolling Stones (1912)
- Waifs and Strays (1917)
- O. Henryana (1920)
- Postscripts (1923)
- O. Henry Encore (1939)

Assignment - 3

Ruskin Bond

• quotes

- "Happiness is a mysterious thing, to be found somewhere between too little and too much."
- "I may stop loving you, but I'll never stop loving the days I loved you."

• Biography

Ruskin Bond was born on 19 May 1934. Ruskin Bond is an Anglo Indian Author. His first novel, *The Room on the Roof*, was published in 1956 and it received the John Llewellyn Rhys prize in 1957. Bond has authored more than 500 short stories, essays, and novels, including 64 books for children. He was awarded the Sahitya Akademi Award in 1992 for *Our Trees Still Grow in Dehra*. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014. He lives with his adopted family in Landour, Mussoorie.

• personal details

Born

19 May 1934

(Age 88)

Kasauli, Punjab States
Agency,

British India

(present day Himachal
Pradesh, India)

Occupation

Author, poet

Alma mater

Bishop Cotton School

period

1951-present

Notable works

The Room on the Roof

Our Trees Still Grow

in Dehra

A Flight of pigeons

The Blue Umbrella

• Notable works

The Blue Umbrella (1974)

East wall artist (1956)

Cherry Tree (1980)

The night train at Deoli and other stories
(1988)

Falling in Love again : stories of Love and
Romance (2014)

School Times (2010)

Delhi is not far (1944)

Angry River (1972)

How To Live your Life (2022)

The House of strange stories - 3rd E
(13 July 2020)

Tiger in the Tunnel (29 January, 2019)

Owls in the Family (2018)

A Flight of pigeons (1978)

Roads to Mussoorie (2005)

Susanna's Seven Husbands (2017)

Assignment-4

- Anton chekhov

- quotes

- "The Task of a writer is not to solve the problem but to state the problem correctly."
- "Love, Friendship and respect do not unite people as much as a common hatred for something."

- Biography

Anton ~~papandovich~~ chekhov, 29 January 1860-15 July 1904 was a Russian playwright and short-story writer who is considered to be one of the greatest writers of all time. His career as a playwright produced four classics, and his best short stories are held in high esteem by writers and critics. Along with Henrik Ibsen and August Strindberg, Chekhov is often referred to as one of the three seminal figures in the birth of early modernism in the theatre. Chekhov was a physician by profession. "Medicine is my lawful wife," he once said, "and literature is my mistress."

- personal details

Born

Anton pavlovich chekhov
29 January, 1860
Tuganrog,
Ekaterinoslav
Governorate, Russian
Empire

Died

15 July 1904
(aged 44)
Badenweiler, Grand
Duchy of Baden,
German Empire

Resting place

Novodevichy
Cemetery, Moscow

Occupation

physician, short story writer,
playwright

Language

Russian

Nationality

Russian

Alma mater

First Moscow State
Medical University

Notable works

puskin prize

Spouse

Olga Knipper (m. 1902)

Relatives

Alexander Chekhov
(brother)

Maria Chekhov
(sister)

Nikolai Chekhov
(brother)

Lev Knipper (nephew)

Olga Chekhov
(niece)

Ada Tschekowa
(great-niece)

Marina Ried
(great-niece)

Vera Tschekowa
(great-great niece)

Michael Chekhov
(nephew)

- Notable work

- The Chameleon (1884)
- Fat and Thin (1883)
- Chekhov stories
- The Man in a Case (1898)
- About Love (1898)
- Misery (1886)
- Kashtanka (1887)

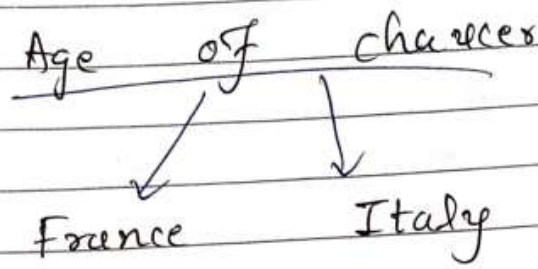
JASMAN
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- ages of English literature

- A Brief Overview of English literary periods

- Old English (Anglo-Saxon) period (450-1066)
- Middle English period (1066-1500)
- The Renaissance (1500-1660)
- The Neoclassical period (1660-1785)
- The Romantic period (1785-1832)
- The Victorian period (1832-1901)
- The Edwardian period (1901-1914)
- The Georgian period (1910-1936)

- Old English - 450 AD
- Middle English - 1100 AD to 1450 AD
- Modern English - 1450 AD onwards



- Spenser - 1558-1599
- Shakespeare - 1564-1616

Golden Age
Elizabethan age
Shakespeare age

knight - 2014
Tale - story (Cait)

- The Canterbury Tales it has 24 stories
Canterbury is the name of the place where
shrine of Saint Thomas Becket is there
It is the tales of 29 pilgrims.
It has tales from individuals who
belong to different walks of life. It
diverse in nature. These tales are knight

Elizabethan poetry

classmate

Date _____

Page _____

2

• Introduction

Elizabethan poetry was a great age a English literature. During this time, the writing of poetry was the part of education among the educated people. That is why many books a poetry by different writers appeared by during this age. The elizabethan era ^{often hailed} ~~open~~ ^{spun} held as a golden age for english literature. ~~Spent~~ queen elizabeth's long ~~reign~~ reign from 1558 to 1603. This period saw many poetic luminaries rise to prominence, including christopher Marlowe, Ben johnson, Edmund spenser, Sir philip sidney, william shakespeare and Elizabeth herself. Elizabethan poetry is notable for many features, including the sonnet form, blank verse, the use of classical material and double entendres. The proper Elizabethan literary age began in 1579, but before that year, Sir Thomas Wyatt and Earl of Surrey made their poetic contribution. The Elizabethan age produced many beautiful lyrics. One of the ~~for~~ finest lyricists was sir philip sidney.

- The other names by which elizabethan poetry is known ~~first~~ Golden age of poetry, Second shakespearean poetry, and Third renaissance poetry.
- It was an age of peace, prosperity, nationalizem also influenced by the elizabethan revival and got and rich with contribution was shakespeare devolpment of literature.

- classmate
Date _____
Page _____
- Elizabethan poetry mostly known for the works Shakespeare and Herbert Spenser.

- Feature of Elizabethan poetry

1) A variety of poetical forms

The Elizabethan age witnessed all varieties of poetic forms. Sonnets, lyrics, songs etc. were produced by many reputed poets. Sonnets travelled to England from Italy and they were refined by the poet like Shakespeare. Thomas Campion is a well-known lyric poet of the age. He wrote over a hundred lute songs. It was a generic form of music. Sir Philip Sidney is a well-known poet of songs. Even Shakespeare wrote many songs. William Shakespeare wrote 154 sonnets which are very famous in English literature. Edmund Spenser popularized pastoral elegy during Elizabethan era. In short, a variety of poetical forms was used in the Elizabethan era.

2) The use of Metaphor, repetition, pun and paradoxes

This is the typical characteristics of Elizabethan poetry. The metaphor is used to compare women to objects of rare beauty. The repetition to compare women to object is used to develop the theme of the poem. The paradox

is used to focus on the importance of Opposites. William Shakespeare's sonnets are well-known for metaphors. They are also famous for a pun.

3) Theme of romance and love

Love poetry is characterized by romance, imagination and youthful energy. Sidney's *Astrophel and Stella*, Spenser's *Amerett*, Daniel's *Delia*, Marlowe's *Hero and Leander* and Shakespeare's *Sonnets* are famous and remarkable love poems of this period.

4) patriotism

The poets William Warner, Samuel Daniel, Michael Drayton have written memorable patriotic poems.

5) Blank Verse

The blank verse has the advantage of freeing poets from the burden of rephrasing thoughts so that they rhyme and was held by some to be the purest approximation of natural human speech.

6) Sonnets

Elizabethan Sonnets are written in iambic pentameter and consist of 14 lines, often divided into three quatrains and a couplet. The lines rhyme using a scheme: abab cdcd efef gg. The first eight lines are called the 'octet' as

Final six lines are the "Sestet". The father of Sonnet :- Francesco Petrucco
- Elizabethan poets

1) Sir Philip Sidney

Sir Philip Sidney was the chief of and eloquent, exercise an influence which was almost supreme during his short life. He was the most commanding literary figure before the time of Spenser and Shakespeare.

Sir Philip Sidney was born on 1554 and died on 1586. He has written prose, critical essays and poetry. His collection of sonnets *Astrophel and Stella* is very famous. This collection consists of 108 sonnets. His *Apology for poetry* is a collection of critical writing. Sidney was successful in more than one branch of literature. But of his work was published after his death.

2) Edmund Spenser

Edmund Spenser was born on 1552 and died on 1599. It was Charles Lamb also called Spenser the poet and give him that owned titles. The prince of English essayist was not he. Spenser is regarded as a second father of English poetry. He is known for good poetry style and discuss. He is whole in famous for his should he is widely praised for his smoothness, melody, richness.

of language and diction.

3) Christopher Marlowe

Christopher Marlowe was born on 1564 and died on 1594. Marlowe was a poet, playwright, and translator. His plays are known for the use of blank verse. His poem *The Hero and the Lender* was left incomplete due to his untimely death. Marlowe is among the most famous of the Elizabethan playwrights.

4) Thomas Wyatt

Thomas Wyatt was born on 1503 and died on 1542. Wyatt wrote songs, sonnets and elegies. The first book to feature his verse *Tottel's Miscellany* of 1557 was published after his death. Sir Thomas Wyatt was a 16th-century English politician, ambassador, and lyric poet credited with introducing the sonnet to English literature.

Waves - મીઠી

strand - દરિયા કિનારો

tide - મીઠી

poesy - કાવ્ય

Vain - રામની

mortal - મર્યાદાળુ

decay - નીચ પડવા

likewise - એ જ રીતે

base - ઠીક ઠીક ગુણવત્તા

dust - ધૂળ

Fame - યશસ્વી

Virtues - ગુણગુણ

glorious - શ્રેષ્ઠ

Subdue - નાબૂદ કરવા

eternize - અમર કરવા

wooing - પ્રતિષ્ઠા કરી પડવાની સમય

Virtues X Vices

• Edmund Spenser

Edmund Spenser (1552-1599) was the first great Renaissance writer. The first great epic namely national poet and he wrote the first great epic namely 'The Faerie Queene' dedicated to queen Elizabeth I. The book is full of different moral virtues.

Spenser wrote 179 Sonnets under the title 'Amoretti'. There about the course of wooing of Elizabeth Boyle who him married in 1594.

The Amoretti were published along with his marriage Song 'Epithalamion' in 1595.

The Sonnet Form used in Elizabethan age ends with a couplet. (67 HUND - Two lines)

- AB AB CD CD EF EF GG

5) William shakespeare

William shakespeare was the greatest british dramatist who composed many beautiful Sonnets and wrote two long poem - Venus and Adonis and Rape of Lucrece. He wrote 154 Sonnets and they are very famous in English literature. Most of his Sonnets are addressed to a girl a rival poet or a dark beauty. He introduced a new form of sonnet known as English Sonnet or the shakespearean Sonnet.

• Conclusion

Elizabethan poetry is notable for many features including the Sonnet form blank Verse. The use of classical material, poetry and drama flourished in this era. Elizabeth age, we can say, that time was classical period and at also modern period.

2 - Couplet

3 - quatrain

6 - Octet

8 - Sestet

} Rhymes @ Skim in Sonnet

- AB AB CD CD EF EF GG

- quotes

- "Doing Good is the Only, Certainly, HAPPY action of a man's LIFE."
- "They are never alone that are accompanied with noble thoughts."
- BIOGRAPHY

Sir Philip Sidney was born on 30 November 1554 and died on 17 October 1586. He was an English poet, courtier, scholar and soldier who is remembered as one of the most prominent figures of the Elizabethan age. His works include *Astrophel and stella*, *The Defence of poesie* (also known as *The Defence of poetry* or *An Apology for poetry*) and *The Countess of pembroke's Arcadia*.

Born at penshurst place, Kent, of an aristocratic family, he was educated at shrewsbury school and christ church, Oxford. He was the eldest son of sir Henry Sidney and Lady Mary Dudley. His mother was the eldest daughter of John John Duddle 1st Duke of Northumberland, and the sister of Robert Dudley, 1st Earl of Leicester.

- PERSONAL DETAILS

Born

30 November 1554
penshurst, Kent,
England

Died

17 October 1586
Caged 37)
Zutphen, Netherlands

Buried

old st paul's
cathedral, London

Spouse

Frances Walsingham

Father

Sir Henry Sidney

Mother

Lady Mary Dudley

Occupation

poet, soldier

Notable

work

Astrophel and stella
(1591)

- NOTABLE WORK

- 1) The Lady of May
- 2) Astrophel and stella (1597)
- 3) The Countess of pembroke's Arcadia (1593)
- 4) An Apology for poetry (1595)
- 5) The Countess of pembroke's Arcadia
(The old Arcadia)
- 6) Sidney psalms
- 7) The major works
- 8) Arcadia (1598)
- 9) poems
- 10) Astrophel of stella
- 11) An Apology for poetry. Or The Defence of
poesie. 2: Revised and Expanded Second Edit
- 12) Miscellaneous prose
- 13) Harvard classics Volume 27: English Essay
- 14) The silver poets

THOMAS SACKVILLE

- quotes

- "Hope for the best and prepare for the worst."
- "His withered fist - still knocking at death's Door"
- "His drink, the running stream; his cup, the bare loof his palm closed; his bed, the hard, cold ground"

- BIOGRAPHY

Thomas Sackville, 1st Earl of Dorset was born on 1536 and died on 19 April 1608. Thomas Sackville was an English statesman, poet and dramatist. He was the son of Richard Sackville, a cousin to Anne Boleyn. He was a Member of parliament and Lord High Treasurer.

Thomas Sackville was born at Buckhurst, in the parish of Withyham, Sussex. His mother Winifrede was the daughter of Sir John Bridges, Lord Mayor of London. He was educated at St John's College, Cambridge, where he obtained his M.A. and Hertford College, Oxford. He joined the Inner Temple.

- PERSONAL DETAILS

Born

1536

Buckhurst, Sussex

Kingdom of England

Died

19 April 1608

Caged 77-78

Westminster, London

Kingdom of England

Spouse

Cicely Baker

children

7, including Robert
and William

parent

Richard Sackville

Winifred Brydges

• NOTABLE WORK

- 1) The poetical works of Thomas Sackville, Lord Buckhurst and Earl of Dorset: Cont Gorboduc, and Inducation and legend of Henry, Duke of Buckingham
- 2) the works of Thomas Sackville, Lord Buck Afterwards Lord Treasurer to Queen Elizabeth

Earl of Dorset

3) The works of Thomas Sackville

4) The Tragedie of Gorboduc:

- scholar's choice Edition

5) The Tragedy of Gorboduc, written by Thomas Sackville -- Earl of Dorset.

[The Editor's Letter Signed: Joseph Spence]

6) poetical works of Henry Howard, Earl of Surrey: Minor contemporaneous poets, and Thomas Sackville, Lord Buckhurst.

7) Gorboduc: Or Ferrex and Porrex: A Tragedy Volume - 1

8) Gorboduc or Ferrex and porrex, a Tragedy by T. Norton and T. Sackville, Ed. by L.T. Smith

George Herbert

- quots

- "The best mirror is an old friend."
- "prayer should be the key of the day and the lock of the night."
- "Be calm in arguing; for fierceness makes Error a fault, and truth discourtes."
- "One Father is more than a hundred Schoolmasters."

- BIOGRAPHY

George Herbert was born on 3 April 1593 and died on 1 March 1633. He was a Welsh poet, orator and priest of the Church of England. His poetry is associated with the writings of metaphysical poets, and he is recognised as "One of the foremost British devotional lyricists." He was born into an artistic and wealthy family and largely raised in England. He received a good education that led to his admission to Trinity College, Cambridge, in 1609. He went there with the intention of becoming a priest, but he became the university's

public Orator and attracted the attention of King James I. He served in the parliament of England in 1624 and briefly in 1625.

- PERSONAL DETAILS

Born 13 April 1593
Montgomery, Wales

Died 1 March 1633
(aged 39)
Bemerton, Wiltshire
England

Occupation poet, priest, theologian,
Orator

Alma mater Trinity College,
Cambridge

Literary movement Metaphysical poetry

Notable

works

The Temple, The Country
Tucula prouidentum

After the death of King James, Herbert renewed his interest in Ordination. He gave up his secular ambitions in his mid-thirties and took holy orders in the church of England, spending the rest of his life as the rector of the rural parish of Fugglestone Peter, just outside Salisbury. He was noted for unflinching care for his parishioners, bringing the sacraments to them when they were ill and providing food and clothing for those in need. Henry Vaughan called him 'a most glorious Saint and seer.' He was never a healthy man and died of consumption at age 39.

- Notable work

- 1) Easter Wings
- 2) The Temple
- 3) The Complete English poems
- 4) priest to the Temple or the Country person
- 5) poems of George Herbert
- 6) The Temple : Sacred poems and private Ejaculation
- 7) Outlandish proverbs
- 8) The English poems of George Herbert
- 9) Herbert : poems and prose
- 10) The Complete poetry

THE PARDONER'S TALE

- The Canterbury Tale

Canterbury Tales is a collection of twenty four stories that run over 17000 lines written in middle English by Geoffrey Chaucer between 1387 and 1400. The Tales are presented as part of a storytelling by a group of pilgrims as they travelled together from London to Canterbury to visit the shrine of Saint Thomas Becket Canterbury Cathedral. The prize of this contest is a free meal at the Tabard Inn. at 6.

- The Pardoner's Tale

"The Pardoner's Tale" is one of The Canterbury Tales by Geoffrey Chaucer. In the order of the Tales, it comes after The Physician's Tale and before The Shipman's Tale; it is prompted by the Host's desire to hear something positive after the physician's depressing tale. The Pardoner initiates his prologue - briefly accounting his methods of swindling people - and then proceeds to tell a moral tale.

The tale itself is an extended exemplum. Setting out to kill Death, three young men encounter an Old Man who says they will find him under a nearby tree. When they arrive they discover a hoard of treasure and decide to

stay with it until nightfall and carry it away, under the cover of night. Out of good, they murder one another. The tale of prologue are primarily concerned with the pardoner says is his "theme": Radix malorum est cupiditas (Greed is the root of evils).

- Chaucer

- Introduction

He was born in 1340 in London. He is an English poet, author and civil servant. He is best known for the Canterbury Tales. He has been called the father of English poetry. He also gained fame as a philosopher and astronomer. He also composed the Scientific Revolution for his 10 year old son Lewis. He maintained a career in the civil service as a bare bureaucrat, courtier, diplomat and member of parliament. Among Chaucer's many other works are The Book of the Duchess, The House of Fame, The Legend of Good Women and Troilus and Criseyde.

John Dryden

- BIOGRAPHY

John Dryden was born on 19 August 1631 and died on 12 May 1700. He was an English poet, literary critic, translator, and playwright who was appointed England's first poet laureate in 1668.

He is seen as dominating the literary life of Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden. Romanticist writer Sir Walter Scott called him "Glorious John".

John Dryden is rightly considered as "the father of English criticism". Dryden is the poet is best known today as a satirist.

- PERSONAL DETAILS

Born

19 August 1631

Aldwinckley

Northamptonshire,

England

Died

12 May 1700

Age 68

London, England

Age of Chaucer• Introduction

Geoffrey Chaucer was born in the reign of Edward III, lived through that of Richard II, and died the year after Henry IV. ^{ascended} The throne. His life thus covered a period of glaring social contrasts and political change.

Edward's reign marks the highest development of medieval civilization. The spirit of the court was that of romantic idealism.

The king and his nobility led a gay life. Trade expanded, political troubles grew under Richard's unwise and despotic rule.

• Chaucer's life

Geoffrey Chaucer is the greatest figure of the literature of the 14th century. He was born about 1340 in London. His father was a ^{merch} flourishing ~~man~~ vintner. At the age of 17, he received a court appointment. Chaucer's literary career is divided into three periods.

- 1) French period - The book of Duc
- 2) Italian period
- 3) English period

• Features of the age

1. A Modern Note

Chaucer is regarded as the first English short storyteller and the first English modern poet. His characters have, for this reason, become a permanent treasure of English literature. Chaucer is the first great English writer.

2. Prose

The age of Chaucer begins to the foundation of an English prose style. The English tongue is now ripe for a prose style. Earlier specimens of prose were mainly experimental or purely imitative.

3. Scottish Literature

For the first time in English literature, in the person of Barbour (1316-1395) Scotland supplies a writer worthy of note.

4. Medieval Chivalry

Chaucer's England was predominately medieval in spirit. Chaucer's knight is a true representative of the spirit of medieval chivalry which was a blend of love, religion and bravery. He has been a champion of not fewer than fifteen battles in the defence of Christianity.

5. A cross-section of Society

The Canterbury Tales gives us a fairly authentic and equally extensive picture of the Socio-political conditions prevailing in England in the Age of Chaucer. Each of the thirty pilgrims hails from a different walk of life, and among themselves they build up an epitome of their age. Chaucer was not a reformer but a delineator of reality.

6. Trade, commerce and craft

For the first time in history, the trading and artisan sections of Society were coming to their own in the Age of Chaucer. With the fast expansion in trade and commerce, merchants had become prosperous and so had the craftsman whose goods they traded in.

7. Medicine

Chaucer's portrait of the Doctor of physics is fairly representative of the theory and practice of medicine in his age. The knowledge of astronomy was a must for a physician as all the physician physical ailments were supposed to be the consequences of the particular configuration of stars and planets.

8. The church

The church had then become a hotbed of profligacy, corruption, and rank materialism. The Monk, the Friar, the Summoner, the pardoner and prioress are all corrupt, pleasure-loving and materialistic in outlook.

- The New Learning

The French and Italian contemporary writers influenced considerably the course of English literature and thought. Petrarch and Boccaccio, the two Italian writers, in particular, exerted this influence.

• Literary writers

1. Chaucer

Chaucer was born on 1340 and died on 1400. Chaucer was a father of English literature. Chaucer was an English poet, author and civil servant best known for The Canterbury Tales. Among Chaucer's many other works are The Book of the Duchess, The House of Fame, The Legend of Good Women and Troilus and Criseyde.

2. William Langland

William Langland was born on 1330 and died on 1400. He presumed author of one of the greatest examples of Middle English

alliterative poetry, generally known as Piers Plowman, an allegorical work with a complex variety of religious themes.

3. John Wycliffe

John Wycliffe was born on 1328 and died on 31 December 1384. He was an English Scholastic philosopher, theologian, biblical translator, reformer, Catholic priest, and a seminary professor at the University of Oxford. John Wycliffe is widely considered one of the medieval forerunners of the Protestant Reformation.

4. John Mandeville

Sir John Mandeville is the supposed author of The Travels of Sir John Mandeville, a travel memoir which first circulated between 1357 and 1371. The earliest surviving text is in French. He was born on 1300 and died on 17 November 1371.

Conclusion

Thus in the age of Chaucer a curious modern note began to be apparent. There was a sharper spirit of criticism. The vogue of the romance was passing. In this age there was a spirit of revolt.

Edmund Spenser :-

The Poet

- Critically appreciate Spenser's One day I wrote her name.

• Introduction

Sir Edmund Spenser was born on 1552 and died on 1599. Sir Edmund Spenser is credited with the creation of an eponymous Sonnet style, taking his place along with such luminaries as Petrarch, Shakespeare, and Milton. The Spenserian Sonnet was featured in the poet's epic poem, The Faerie Queene. The Spenserian Sonnet features three quatrains and a couplet, as does the Shakespearean; however, the rhyme scheme differs slightly. While the Shakespeare Sonnet's rhyme scheme is ABAB CDCD EFEF GG the Spenserian features two fewer rhymes with the scheme, ABAB BCBC DCDC EE.

One of Edmund Spenser's most widely anthologized sonnets is "One day I wrote her name upon the strand," number 75 in the his sonnet sequence, Amoretti.

- [1] First quatrain: Writing in Sand
→ The first quatrain finds the speaker reported that he had written his beloved's name upon the sandy seashore. Of course, the water rushed over this sandy name and vanquished it to nil. The speaker seems to

address an unknown party, but he is speaking about his sweetheart, fiancée, or lover, and it becomes obvious that he means the message to be intended for her alone.

The speaker's use of ellipsis is also genius, "hand" replacing "handwriting" allows for a convenient rhyme.

- 2] Second quatrain:

Failure to Accomplish the Impossible

The speaker's sweetheart then castigates the speaker for attempting to accomplish the impossible: to make a mortal immortal. She reminds her lover that not only will the Ocean waves obliterate her name, but in time she will vanish from the shores of life.

The speaker again employs the brilliant use of ellipses to keep his rhythm intact: instead of "eke out" he inserts "eke" which allows the reader to understand and supply the necessary missing term.

- 3] Third quatrain:

Having None of It

The speaker, however, is having none of the nonsense of mortality. He admits that lesser things may, indeed, succumb to the whims of the mortal realm, but she

not of those lesser possesses such glory as to allow him things. The speaker will immortalize her in his poems. His poems will live far beyond the lives to the two lovers, gaining for them immortality upon which they likely had not, heretofore, cogitated.

Such a notion may seem like a mere poet's vanity, but it has proven true for all of the accomplished sonnet makers, sonnet style originators, and other poets who have fashioned their beloveds, and other interests in their verse.

- THE COUPLET:

Immortalized in poem

The speaker then professes that immortal is in the offering for himself as well as his beloved: their "love shall live" And it will be renewed in the future every time a reader encounters the speaker's poems.

Later poets who followed this prescription for immortality have fared the same way.

Since Brass nor stone

• Introduction

"Sonnet 65 ("since brass, nor stone, nor earth, nor boundless sea") Summary.
Given that sad death is more powerful than even brass, stone, the earth, and the limitless Ocean, how could beauty possibly stand a chance against time's rage, when beauty is as fragile as a flower?

• William Shakespeare

William Shakespeare was born on 26 April 1564 and died on 23 April 1616. He was an English playwright, poet and actor. He is widely regarded as the greatest writer in the English language and the world's greatest dramatist. Shakespeare wrote 254 Sonnets. Shakespeare is primarily known for his work as a playwright. He wrote tragedies, comedies, and history plays. He also wrote poems.

• personal details

Born

Stratford-upon-Avon
England

Baptised

26 April 1564

Died

23 April 1616
(aged 52)
Stratford-upon-Avon,
England

Resting place

church of the
Trinity, Stratford-upon-Avon

Occupation

- playwright
- poet
- actor

Years active

C. #8 1585-1613

Era

Elizabethan
Jacobean

Movement

English Renaissance

Spouse

Anne Hathaway
(m. 1582)

children

Susanna Hall
Hamnet
Shakespeare
Judith Quiney

parents

John Shakespeare
(Father)
Mary Arden
(Mother)

1. The Gift of the Magi

O' Henry

About the Author

O' Henry, the pen name of William Sydney Porter (1862–1910), was an American short story writer. He is popular for his witty narration style and surprise endings. Some of his most famous short stories are "The Cop and the Anthem", "The Gift of the Magi", "The Last Leaf", "The Ransom of Red Chief" and "The Furnished Room". His notable collections of short stories include *Cabbages and Kings* (1904), *The Four Million* (1906) and *Roads of Destiny* (1909).

About the Story

The present short story first appeared in *The New York Sunday World* in 1905 and later published in O' Henry's collection *The Four Million* in 1906. In the story "Gift of the Magi", Della and her husband, Jim, despite being short of money, are shown determined enough to present each other a gift for Christmas. Della, on one hand, sells her luscious, long hair for buying a fob chain for Jim's watch, and Jim, on the other hand, sells the watch instead to buy a set of combs for Della's long hair. The narrator encloses the story by defining and crowning the couple as 'the magi' who invented the art of presenting gifts on Christmas and concludes that of all those who intend to present gifts, these two are the wisest. The story touches upon powerful themes of love, sacrifice and the concept of true value and worth.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the **butcher** until one's cheeks burned with the silent imputation of **parsimony** that such close dealing implied. Three times Della counted it. One dollar and eighty- seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which **instigates** the moral reflection that life is made up of sobs, **sniffles**, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the **vestibule** below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honour of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to **depreciate** Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a **cascade** of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was **ransacking** the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by **meretricious** ornamentation—as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to **prudence** and reason. She got out her curling irons and lighted the gas and went to work repairing the **ravages** made by generosity added to love. Which is always a tremendous task, dear friends—a **mammoth** task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a **truant** schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a **setter** at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della **wriggled** off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labour.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some **inconsequential** object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. **The Magi** brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and **nimble** tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the **coveted** adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a **dandy**, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The Magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have **lamely** related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the Magi.

GLOSSARY

Butcher: A person who sells meat in a shop

Parsimonious: Not willing to give or spend money

Instigate: To cause a situation to happen by making a set of actions

Sniffle: To keep breathing in noisily through your nose

Vestibule: A room between the outside door and the main part of a building or house

Depreciate: To become less valuable than before

Cascade: A small waterfall

Ransack: To go through or search a place in a careless manner

Meretricious: Seeming to be good, useful or attractive but not really having any value at all

Prudence: Carefully and wisely

Ravages: The damage or destruction caused by something

Mammoth: Very large

Truant: A child who stays away from school without permission

Setter: A tall thin dog with long hair, often used for hunting

Wriggle: To move, or to make something move, by twisting or turning quickly

Inconsequential: Not important

The Magi: The Wise Men from the East who brought gifts to Jesus as a baby, according to the Bible. Tradition says that they were kings and that there were three of them because they brought three gifts.

Nimble: Able to move quickly and easily

2. The Father

Björnstjerne Björnson

About the Author

Björnstjerne Maritinius Björnson (1832–1910) was a poet, playwright, novelist and lyricist born in Norway. He received the Nobel Prize in Literature in 1903. He is considered as one of “the four greats” – a term used for four of the most influential nineteenth-century Norwegian writers – along with Henrik Ibsen, Alexander Kielland and Jonas Lie. His poem “Ja, vi elsker dette landet” is the Norwegian National Anthem.

About the Story

“The Father”, translated by R B Anderson, was published as a “peasant tale” in 1860. The story is in a simple chronological form and has a plot of a fable. It talks about Thord’s journey at various stages of his son’s life. He was the wealthiest man in his parish who went to the parish church four times, all for different reasons. His final visit as a changed and humbled man was the most significant, as it offered an important lesson in his life.

The man whose story is here to be told was the wealthiest and most ^{youngest} influential person in his **parish**; his name was Thord Overaas. He appeared in the priest’s study one day, tall and earnest.

“I have gotten a son,” said he, “and I wish to present him for **baptism**.”

“What shall his name be?”

“Finn,—after my father.”

“And the sponsors?”

They were mentioned, and proved to be the best men and women of Thord’s relations in the parish.

“Is there anything else?” inquired the priest, and looked up.

The peasant hesitated a little.

“I should like very much to have him baptized by himself,” said he finally.

“That is to say on a week day?”

“Next Saturday, at twelve o’clock noon.”

“Is there anything else?” inquired the priest.

“There is nothing else,” and the peasant **twirled** his cap, as though he were about to go.

Then the priest arose. "There is yet this, however," said he, and walking toward Thord, he took him by the hand and looked gravely into his eyes: "God grant that the child may become a blessing to you!"

One day sixteen years later, Thord stood once more in the priest's study.

"Really, you carry your age astonishingly well, Thord," said the priest; for he saw no change whatever in the man.

"That is because I have no troubles," replied Thord.

To this the priest said nothing, but after a while he asked: "What is the pleasure this evening?"

"I have come this evening about that son of mine who is to be **confirmed** to-morrow."

"He is a bright boy."

"I did not wish to pay the priest until I heard what number the boy would have when he takes his place in church to-morrow."

"He will stand number one."

"So I have heard; and here are ten dollars for the priest."

"Is there anything else I can do for you?" inquired the priest, fixing his eyes on Thord.

"There is nothing else."

Thord went out.

Eight years more rolled by, and then one day a noise was heard outside of the priest's study, for many men were approaching, and at their head was Thord, who entered first.

The priest looked up and recognized him.

"You come well attended this evening, Thord," said he.

"I am here to request that the **banns** may be published for my son; he is about to marry **Karen Storliden**, daughter of **Gudmund**, who stands here beside me."

"Why, that is the richest girl in the parish."

"So they say," replied the peasant, stroking back his hair with one hand.

The priest sat awhile as if in deep thought, then entered the names in his book, without making any comments, and the men wrote their signatures underneath. Thord laid three dollars on the table.

"One is all I am to have," said the priest.

"I know that very well; but he is my only child; I want to do it handsomely."

The priest took the money.

"This is now the third time, Thord, that you have come here on your son's account."

"But now I am through with him," said Thord, and folding up his **pocket-book** he said farewell and walked away.

The men slowly followed him.

A fortnight later, the father and son were rowing across the lake, one calm, still day, to Storliden to make arrangements for the wedding.

"This thwart is not secure," said the son, and stood up to straighten the seat on which he was sitting.

At the same moment the board he was standing on slipped from under him; he threw out his arms, uttered a shriek, and fell **overboard**.

"Take hold of the oar!" shouted the father, springing to his feet and holding out the oar. But when the son had made a couple of efforts he grew stiff.

"Wait a moment!" cried the father, and began to row toward his son.

Then the son rolled over on his back, gave his father one long look, and sank.

Thord could scarcely believe it; he held the boat still, and stared at the spot where his son had gone down, as though he must surely come to the surface again. There rose some bubbles, then some more, and finally one large one that burst; and the lake lay there as smooth and bright as a mirror again.

For three days and three nights people saw the father rowing round and round the spot, without taking either food or sleep; he was dragging the lake for the body of his son. And toward morning of the third day he found it, and carried it in his arms up over the hills to his **gard**.

It might have been about a year from that day, when the priest, late one autumn evening, heard someone in the passage outside of the door, carefully trying to find the latch. The priest opened the door, and in walked a tall, thin man, with bowed form and white hair. The priest looked long at him before he recognized him. It was Thord.

"Are you out walking so late?" said the priest, and stood still in front of him.

"Ah, yes! It is late," said Thord, and took a seat.

The priest sat down also, as though waiting. A long, long silence followed. At last Thord said:—

"I have something with me that I should like to give to the poor; I want it to be invested as a **legacy** in my son's name."

He rose, laid some money on the table, and sat down again. The priest counted it.

"It is a great deal of money," said he.

"It is half the price of my **gard**. I sold it to-day."

The priest sat long in silence. At last he asked, but gently:—

"What do you propose to do now, Thord?"

"Something better."

They sat there for a while, Thord with downcast eyes, the priest with his eyes fixed on Thord. Presently the priest said, slowly and softly:—

"I think your son has at last brought you a true blessing."

"Yes, I think so myself," said Thord, looking up while two big tears coursed slowly down his cheeks.

—Translated by R B Anderson

3. A Wrong Man in Worker's Paradise

Rabindranath Tagore

About the Author

Rabindranath Tagore (1861–1941), who contributed immensely to giving modern India a place on the world literary scene, was a multifaceted personality. He was a poet, dramatist, short story writer and novelist. He was also a philosopher and nation-builder. He wrote primarily in Bengali but translated a number of his own works into English, and in the process, he wrote them afresh.

About the Story

The story is about a man who never had an actual job in his life. He instead had an artistic sense of mind and hence spent all his life making paintings and sculptures. When he dies, he is sent to a place in heaven called Worker's Paradise where everyone is driven by work. There, he begins to change the minds of the people.

The man never believed in utility. Having had no useful work to do, he indulged in mad whims. He made little pieces of sculpture—men, women and castles, quaint earthen things dotted over with sea-shells. He painted. Thus he wasted his time on all that was useless and unnecessary. People laughed at him.

Sometimes he would vow to shake off his mad whims; but his mad whims would keep clinging to his mind. Some boys never ply their books and yet pass their examinations. A similar thing happened to this man. He spent all his life in unnecessary work in the planet, Earth; yet, after his death, the gates of the heavens flung open for him.

But the Moving Finger writes even in the heavens. So it came to pass that the aerial messenger who took charge of the man made a mistake and found a place for him in Workers' Paradise.

In this paradise you will find everything except leisure.

Here, men say: "God! we haven't a moment to spare." Women whisper: "Let's hurry on, dear, time's a-flying." All exclaim: "Time is precious." "We are always having our hands full; we are making use of every single minute," they sigh complainingly, and yet those very words make them feel happy and exulted.

But this newcomer who had passed all his life in the planet, Earth, without any employment did not fit in with the scheme of things in Workers' Paradise. He lounged

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in the streets absent-mindedly, and jostled with hurrying men. He lay down in meadows and was taken to task by busy farmers. He was always in the way of other

70015 A hustling, active girl went every day to a silent torrent (silent, for in the Work Paradise even a torrent did not waste its energy by singing) to fill her pitcher with water. Hand on the strings of a guitar. Her hair was carelessly done; a few inquisitive wisps flew on to her white forehead to peep at the dark wonder of her eye.

The unemployed man was standing by the fountain, motionless. As a princess sees a lonely beggar through her window and is filled with pity, so the busy girl of Heaven saw the unemployed man and was filled with pity.

"A—ha," she said, "you haven't any work in hand, have you?"

The man sighed: "Work! I haven't a moment to spare for work."

The girl did not understand his words; so she said: "I may manage to spare some work for you, if you like."

The man replied: "Girl-of-the-silent-torrent, all this time I have been waiting here only to take some work from your hands."

She asked: "What sort of work would you like?" He said: "Girl-of-the-silent-torrent, couldn't you give me one of your pitchers—one which you could spare?" She asked: "A pitcher? Perhaps you should like to draw water from the torrent?" ୧୧୨୧

He replied, "No, I will draw pictures on your pitcher." The girl became annoyed and said: "I have no time to waste on such as you. I am going. And away she went.

But how could a busy person get the better of one who had nothing to do? Every day they met, and every day he said to her: "Girl-of-the-silent-torrent, give me one of your pitchers; I will draw pictures on it." ୧୧୨୧ ୧୧୨୧ ୧୧୨୧

At last she had to give way, and hand him over one of her pitchers.

The man began to paint on it; he drew line after line, he put colour after colour.

When he had finished, the girl held up the pitcher and stared at its side with eyes full with wonder. Then, brows drawn into an arch, she asked: "What do they mean—all the lines and all these colours? And what is their purpose?" ୧୧୨୧

The man laughed: "Nothing: A picture never has any meaning and it never serves any purpose."

The girl went away with her pitcher. At home, away from prying eyes, she held it in light, turned it round and round and scanned the painting from all angles. At night she left her bed, lighted a lamp and scanned it again in silence and wonder. For the first time in her life she had seen something that had no meaning and no purpose at all. When she set out for the torrent, next day, her hurrying feet were a little less hurrying than before. For in her mind thoughts had arisen—thoughts that had no meaning and no purpose at all!

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She saw the unemployed man standing by the torrent, and she asked confusedly: "But what—what

do you want of me?"

He said: "Only some more work from your hands."

"And what sort of work would you like?"

"Let me weave a coloured ribbon for your hair, if you will."

"And what for?"

"Nothing."

Ribbons were made—gleaming with colours. The busy girl of Workers' Paradise had now to spend a long time, every day, in tying the coloured ribbon round her hair; the minutes slid by, unutilized; much work was let unfinished.

In Workers' Paradise work had, of late, begun to suffer. Many people who had been active before were now idle, wasting their precious moments in unnecessary things such as painting and sculpture.

The elders became anxious. A meeting was called. All agreed that such a thing had so far been unknown in the history of Workers' Paradise.

The aerial messenger hurried in, bowed before the elders, and made a confession.

"I brought a wrong man in this Paradise," he said: "It is all due to him."

The man was summoned. He came in. The elders saw his fantastic dress, his quaint brushes, his pile of paintings, and they realized at once that he was not the right sort for Workers' Paradise.

Stiffly the president said: "This is no place for the like of you. Therefore you will have to leave—at once."

The man sighed in great relief, and gathered up his brush and paint. But as he was about to leave, the girl-of-the-silent-torrent came up tripping and said: "Wait a moment; for I, too, will go with you."

The elders gasped in surprise. For never before had a thing like this happened in Workers' Paradise—a thing that had no meaning and no purpose at all.

GLOSSARY

Whims: A sudden, passing and often fanciful idea; impulsive or irrational thought

Quaint: Having an old-fashioned attractiveness or charm; oddly picturesque

Ply: To work diligently

Lounged: To sit, lie, walk or stand in a relaxed manner

Jostled: To exist in close contact or proximity with

Prying: To look closely or curiously; peer; peep

4. Roucolle, the Miser

George Orwell

About the Author

Eric Arthur Blair, famously known as George Orwell (1903–50), is an English novelist, essayist, journalist and short story writer. He was born in Bengal where his father was a British colonial civil servant. After his education in London, he worked as a civil servant in India. He left his job to become a writer and moved to Paris where he was forced to do menial jobs to survive. This is reflected in his first novel *Down and Out in Paris and London* (1933). His pen name George Orwell, which echoes the patron saint of England and the river Orwell, shows his profound interest in British social life and culture. In his essay “Why I Write”, he emphatically states that “what I have most wanted to do is to make political writing into an art”. His works speak of his awareness of social injustices, his reactions to totalitarianism and his defence of democratic socialism. He is best known for his novels *Animal Farm* (1945) and *Nineteen Eighty Four* (1949), which examine the consequences of totalitarianism.

About the Story

“Roucolle, the Miser” is the 23rd chapter of George Orwell’s novel *Down and Out in Paris and London*, which narrates his bitter and sweet experiences in Paris and London. Set in two cities, the novel describes the people whom he met in these places. The present story tells the life of the miser who falls prey to a Jew who makes him enter the smuggling business. On discovering the fact that he is cheated, Roucolle dies heartbroken. Although it was criticised for its anti-Semitic undertones, the story has been lauded for its subtle explorations into complexities of the human mind.

As soon as I left **the Auberge de Jehan Cottard** I went to bed and **slept the clock round**, all but one hour. Then I washed my teeth for the first time in a fortnight, bathed and had my hair cut, and got my clothes out of **pawn**. I had two glorious days of **loafing**. I even went in my best suit to the Auberge, leant against the bar and spent five francs on a bottle of English beer. It is a curious sensation, being a customer where you have been a slave’s slave. Boris was sorry that I had left the restaurant just at the moment when we were **lancés** and there was a chance of making money. I have heard from him since, and he tells me that he is making a hundred francs a day and has set up a girl who is **trèsserieuse** and never smells of garlic.

I spent a day wandering about our **quarter**, saying good-bye to everyone. It was on that day that Charlie told me about the death of old Roucolle the miser, who had once lived in the quarter. Very likely Charlie was lying as usual, but it was a good story.

Roucolle died, aged seventy-four, a year or two before I went to Paris, but the people in the quarter still talked of him while I was there. He never equalled **Daniel Dancberg** anyone of that kind, but he was an interesting character. He went to **Les Halles** every morning to pick up damaged vegetables, and ate cat's meat, and wore newspaper instead of underclothes, and used the **wainscoting** of his room for firewood, and made himself a pair of trousers out of a sack – all this with half a million francs invested. I should have known him.

Like many misers, Roucolle came to a bad end through putting his money into a wild scheme. One day a Jew appeared in the quarter, **an alert**, businesslike young chap who had a first-rate plan for smuggling cocaine into England. It is easy enough, of course, to buy cocaine in Paris, and the smuggling would be quite simple in itself, only there is always some spy who betrays the plan to the customs or the police. It is said that this is often done by the very people who sell the cocaine, because the smuggling trade is in the hands of a large **combine**, who do not want competition. The Jew, however, swore that there was no danger. He knew a way of getting cocaine direct from Vienna, not through the usual channels, and there would be no blackmail to pay. He had got into touch with Roucolle through a young **Pole**, a student at the Sorbonne, who was going to put six thousand francs into the scheme if Roucolle would put six thousand. For this they could buy ten pounds of cocaine, which would be worth a small fortune in England.

The Pole and the Jew had a tremendous struggle to get the money from between old Roucolle's claws. Six thousand francs was not much – he had more than that sewn into the mattress in his room – but it was agony for him to part with a sou. The Pole and the Jew were at him for weeks on end, explaining, bullying, coaxing, arguing, going down on their knees and imploring him to produce the money. The old man was half **frantic** between greed and fear. His bowels **yearned** at the thought of getting, perhaps, fifty thousand francs' profit, and yet he could not bring himself to risk the money. He used to sit in a corner with his head in his hands, groaning and sometimes yelling out in agony, and often he would kneel down (he was very pious) and pray for strength, but still he couldn't do it. But at last, more from exhaustion than anything else, he gave in quite suddenly; he still open the mattress where his money was concealed and handed over six thousand francs to the Jew.

The Jew delivered the cocaine the same day, and promptly vanished. And meanwhile, as was not surprising after the fuss Roucolle had made, the affair had been noised all over the quarter. The very next morning the hotel was raided and searched by the police.

Roucolle and the Pole were in agonies. The police were downstairs, working their way up and searching every room in turn, and there was the great packet of cocaine on the table, with no place to hide it and no chance of escaping down the stairs. The Pole was for throwing the stuff out of the window, but Roucolle would not hear of it. Charlie told

me that he had been present at the scene. He said that when they tried to take the packet from Roucolle he clasped it to his breast and struggled like a madman, although he was seventy-four years old. He was wild with fright, but he would go to prison rather than throw his money away.

At last, when the police were searching only one floor below, somebody had an idea. A man on Roucolle's floor had a dozen tins of face-powder which he was selling on commission; it was suggested that the cocaine could be put into the tins and passed off as face-powder. The powder was hastily thrown out of the window and the cocaine substituted, and the tins were put openly on Roucolle's table, as though there were nothing to conceal. A few minutes later the police came to search Roucolle's room. They tapped the walls and looked up the chimney and turned out the drawers and examined the floorboards, and then, just as they were about to give it up, having found nothing, the inspector noticed the tins on the table.

"Tiens," he said, "have a look at those tins. I hadn't noticed them. What's in them, eh?"

"Face-powder," said the Pole as calmly as he could manage. But at the same instant Roucolle let out a loud groaning noise, from alarm, and the police became suspicious immediately. They opened one of the tins and tipped out the contents, and after smelling it, the inspector said that he believed it was cocaine. Roucolle and the Pole began swearing on the names of the saints that it was only face-powder; but it was no use, the more they protested the more suspicious the police became. The two men were arrested and led off to the police station, followed by half the quarter.

At the station, Roucolle and the Pole were interrogated by the **Commissaire** while a tin of the cocaine was sent away to be analysed. Charlie said that the scene Roucolle made was beyond description. He wept, prayed, made contradictory statements and **denounced** the Pole all at once, so loud that he could be heard half a street away. The policemen almost burst with laughing at him.

After an hour a policeman came back with the tin of cocaine and a note from the analyst. He was laughing.

"This is not cocaine, monsieur," he said.

"What, not cocaine?" said the Commissaire. "**Mais, alors** – what is it, then?"

"It is face-powder."

Roucolle and the Pole were released at once, entirely **exonerated** but very angry. The Jew had **double-crossed** them. Afterwards, when the excitement was over, it turned out that he had played the same trick on two other people in the quarter.

The Pole was glad enough to escape, even though he had lost his four thousand francs, but poor old Roucolle was utterly broken down. He took to his bed at once, and all that day and half the night they could hear him **thrashing about, mumbling**, and sometimes yelling out at the top of his voice:

"Six thousand francs! Nom de Jésus Christ! Six thousand francs!"

Three days later he had some kind of stroke, and in a fortnight he was dead – of a broken heart, Charlie said.

5. The Open Window

H H Munro

About the Author

Hector Hugh Munro (1870-1916) was a witty British author who published under the pen name "Saki". As a writer, Munro was a master of the short story form. Munro was born in Akyab, Burma (now known as Myanmar), in 1870. In his early career, Munro became a police officer in India and was posted to Burma. Munro died in France during World War I, on November 13, 1916, by German sniper fire during the Battle of Ancre. "The Interlopers", "Gabriel-Earnest", "The Toys of Peace", "The Story Teller" are some of his popular short stories.

About the Story

"The Open Window" was published in 1914. It is one of the most anthologised stories of Saki and is an excellent example of Saki's use of irony. It is set in a country estate of a typical upper-class family of that time. The story is about a nervous man, Framton Nuttel, who came for a retreat to the estate. The author presented both the internal and external conflict of the man during the short stay.

"My aunt will be down presently, Mr Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing. "I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation. *Q1841 214 41*

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window -" *Q1294 214 41*

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe in the marshes to-day, so they'll make a fine mess over my poor carpets. So like you men-folk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were

constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement and avoidance of anything in the nature of violent physical exercise," announced Framton who laboured under the tolerably wide-spread delusion that total strangers and acquaintances are hungry for the least detail of one's ailments and infirmities, their and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention - but not to what Framton was saying. "Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with a dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close to their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly-noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid an imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window; "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr Nuttel," said Mrs Sappleton; "could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone their nerve."

Romance at short notice was her speciality.

GLOSSARY

Endeavour: Try hard to achieve something

Flatter: To praise

Unduly: Beyond a normal limit

1. Articles

Articles in English are used to modify a noun, which can be a name, place, person, idea or object. They define the noun as specific or unspecific. Articles are used to point out or refer to nouns in conversation and writing.

There are two different categories of articles: *Definite* and *Indefinite*.

USAGE OF INDEFINITE ARTICLE 'A'

'A' is used:

- before a word beginning with a consonant, such as a *clock*, a *picture*, a *boy*.
- before a noun beginning with a vowel letter having a consonant sound, such as a *unit*, a *useful book*, a *university*, a *one-rupee note*.

The main uses of 'A' are

1. In the sense of one, as in:
A boy (one boy)
A horse (one horse)
2. In the sense of any, as in:
A degree is no good these days.
A man has no choice against a machine.
3. In the sense of someone, a certain one, but vaguely; as in:
A teacher told me that smoking was bad (some teacher known to the speaker but not made known to the hearer).
4. Before a proper noun used as a common noun, as in:
A Kalidas is born among us.
A Daniel come to judgement!
5. Idiomatically with *few* and *little*. A *few* and a *little* mean 'a small number', 'a small amount'. *Few* or *little*, on the contrary, denote 'scarcity' or 'lack'; as in:
He is not a big landlord. He has a few acres of land on which he grows vegetables. (some acres)
He has few friends and is often lonely. (no friends)
There is a little milk in the jug. You can have it. (some milk)
I can't prepare a cup of tea for you. There is little milk in the jug. (no milk)

USAGE OF INDEFINITE ARTICLE 'AN'

'An' is simply a variant of A. It is used:

- before words beginning with a vowel sound, such as *an hour, an owl, an inkpot, an uncle*.
- before abbreviations beginning with a vowel sound, such as *an SDO, an MP, an ML*.

The use of A and An before h was at one time definitely fixed by the accent. If the h is mute as in 'hour', An is used before it. And if h is sounded as in 'house', A is used.

The modern usage, however, tends more and more to the adoption of A before words beginning with h that is sounded regardless of the syllable accented. So that it is not uncommon to hear 'a historical building', 'a hotel' or 'a humble person'.

USAGE OF DEFINITE ARTICLE 'THE'

The article *the* is used before nouns and adjectives.

The is used **before nouns** when they are particularised in any of the following ways:

1. By uniqueness in themselves, as in:

Singular Nouns

The Sun, the Earth, the Bible, the Punjab.

(But 'God' does not take an article before it.)

Plural Nouns

The Himalayas, the East Indies, the Scriptures.

The nouns meaning the best or the typical, as in:

Mahmood would be the doctor for you.

2. By representing a class. The single specimen here stands for the whole of its kind as in:

The dog is a faithful animal.

The throne, the pen and the sword are the chief powers of political life.

3. By previous reference, either actual, or understood. This means that the speaker and the hearer have in mind only one particular object out of its kind, as in:

The battle was won because of the support given by the infantry to the cavalry.

I have invited the Mukherjees to tea.

4. By a description of it in the words that immediately precede or follow, as in:

the Indian Congress, the United Kingdom, the minority question, the cautious Henry VI, the incompetent Edward II, the land of Palestine, the continent of Asia, the party in power.

5. *The* is usually placed before the names of oceans, seas, bays, gulfs and rivers, as in:

the Arabian Sea, the Atlantic, the Ganga, the Persian Gulf, the Bay of Bengal.

6. *The* is used before the names of the mountain ranges (but not single mountains), as in:

the Himalayas, the Atlas, the Hindukush.

the same, the like, the dead of night.

- (b) Before comparative adjectives expressing a proportion between two states of mind or two circumstances, as in:

The more, the merrier.

The harder you work, the greater are your chances of success.

- (c) Before superlatives acting as adverbial adjectives, as in:

It does not matter the least. He ran the quickest of all.

EXERCISES

I. Insert *a* or *an* in the blank spaces in the following sentences:

- _____ elephant is a very strong animal.
- He had always hoped that his son would go to _____ university.
- Italy is _____ European country.
- I shall be back in less than _____ hour.
- Is there _____ hospital in this town?
- Everyone respects _____ honest person.
- By _____ united effort we may achieve success.
- I like to give _____ useful present.

II. Complete the following sentences by inserting in the blank spaces the words or phrases given in brackets, either with or without the article *a* (or *an*) (whichever you think correct). If you insert *a* or *an*, make sure you put it in the right place:

- New York is _____. (large city)
- Bernard Shaw was _____. (famous English dramatist)
- We have had _____. (very tiring journey)
- I have never known such _____. (hot weather)
- Have you ever seen so _____ as that? (tall man)
- I have never heard such _____. (absurd story)
- We shall get _____ next year. (longer holiday)
- It gives me _____ to do it. (pleasure)

III. Fill in the correct article: *a/an/the* or (x) in case of no article:

- William Shakespeare, _____ greatest English Playwright, was born in 1564
- When are you going to buy _____ electric car?
- That's _____ easy question for Rajesh.
- Mr Parikh is _____ decent man.
- Honesty is _____ best policy.
- See you on _____ Wednesday.

2. Primary Auxiliaries (Do, Have, Be)

It is a well-known fact that verbs are action words. But verbs also have other uses. Sometimes, verbs are used to denote 'state of being', 'possession' or 'imperatives'. At others, they are used to support other verbs (helping or auxiliary verbs).

Look at the following sentences in two columns given below.

A

1. Ramola is in Goa.
2. I have a new pen.
3. Do as I say.

B

- She is coming here tomorrow.
I have done my assignment.
Do you agree with me?

In the above sentences, in column 'A', *is* is used to show the state of being, *have* is used to show possession and *do* is used to show emphasis. In column 'B', all three are supporting the main verbs: *is* supports *coming*, *have* supports *done* and *do* supports *agree*. The verbs *(be)*, *have*, *do* in the second column are called **auxiliary (helping) verbs**.

Like all verbs, auxiliary verbs are also expressed in tenses.

I. Forms of 'Be'

a. Present tense: is, are, am

- Rohan is participating in the coming competition. (singular)
- We are going for a movie today. (plural)
- I am writing a novel. (with I)

b. Past tense: was, were

- The dog was running away from noise. (singular)
- The students were making a lot of noise. (plural)

c. Future tense: will be

- Uncle Burton will be visiting us next week.

Uses of 'Be'

a. To form continuous tenses

- I am running a race.
- The Germans were marching into Belgium.
- The boys will be celebrating their victories this evening.

b. To form passive voice

- You were rewarded for your hard work.
- He is treated badly by his colleagues.
- They are sold cheap.

II. Forms of 'Have'

- a. Present tense: has, have
 - Seema has adopted a puppy. (singular nouns, he, she, it)
 - I have given your assignment for correction. (with I and you)
 - The singers have assembled on the stage. (plural nouns, we, they)
- b. Past tense: had
 - The girls had been sharing a room in the previous house.
- c. Future tense: will have
 - I will have completed my assignment when you reach the stadium.

Uses of Have

- a. To form perfect tenses:
 - I have eaten my meal.
 - They have been playing since the afternoon.
 - Shivam has shifted to Gurgaon.
- b. To form perfect continuous tenses:
 - I have been working here for the last 25 years.
 - They have been travelling since Sunday.
 - Harsh has been getting late every morning.

III. Forms of 'Do'

- a. Present tense: does, doesn't, do, don't
 - Garima does not travel with me. (singular noun, he, she, it)
 - Do all the professors own a car? (plural nouns, we, they)
 - I don't know my new neighbours. (with I, you)
- b. Past tense: did, didn't
 - Did you visit the patient?
 - We didn't need your help.
- c. Future tense: will do, won't do
 - Will you go to the theatre this evening?
 - I won't do the task as it is too difficult.

Uses of 'Do'

- a. To form questions:
 - Does she sing a Thumri?
 - Do you often go to see Gujarati plays?
 - Did they want coffee or tea?
- b. To form negatives:
 - I don't like this dress.

- He doesn't sing very well.
 - They didn't receive the letter in time.
- c. To make emphatic sentences:
- I do admit I was wrong.
 - She does look rather shabby.
 - They did say they would help.

EXERCISES

I. Fill in the blanks with appropriate forms of *be*, *do* and *have*:

1. I _____ not find the document on your desk.
2. Namita _____ watching television when I entered the room.
3. _____ you check the guest list?
4. Rashid _____ submitted his proposal for mangrove plantation drive.
5. _____ you ever been to Goa?
6. What will we do now that Rahul _____ gone?
7. Ayushi _____ not seem to understand that overwork can make her ill.
8. Rajiv _____ clearly violated the agreement.
9. Do you think that I _____ being obstinate?
10. _____ you think that we can get the data by tomorrow?

II. Fill in the blanks with appropriate primary auxiliary verbs given in the brackets

1. _____ (does/are/did) you attend the class?
2. If you _____ (weren't/hadn't/didn't) told me, I would have never found out.
3. _____ (weren't/hadn't/didn't) you learn anything from your experience?
4. They _____ (did/had/were) planning to go for a trip.
5. 'I _____ (didn't/hadn't/wasn't) thought about the dinner!' she gasped.
6. When _____ (was/had/did) you find out about the test report?
7. _____ (was/did/had) the teacher disappointed?
8. _____ (didn't/aren't/hadn't) they talked enough?
9. How _____ (was/had/did) he do the job?
10. He _____ (was/were/had) being observed.

III. Fill in the blank with the correct auxiliary verb from the choices presented:

1. Atul _____ going to be overjoyed when he hears what happened. (will, don't, is, didn't, has)
2. Vishnu _____ called yet; he's late as usual. (are, were, has, hasn't, wouldn't)
3. I _____ appreciate his decision because I didn't consider it wise. (did, have, been, didn't, haven't)

3. Comprehension

Basic Rules for Efficient Comprehension

- Read extensively, being aware about what the author is trying to convey through the text.
- Use eye span to read a cluster of words in order to increase the speed of reading.
- Never use a pencil or your finger to keep track of the words or lines you are reading.
- Practice silent reading to increase your reading speed.
- Develop the habit of reading every day to increase your reading rate.
- Note down unfamiliar words you come across while reading.
- Consult a good dictionary to find the meaning and usage of new words you have come across while reading. This will help you increase your vocabulary.
- Do not read out the text loud to yourself as we can read the words much faster by seeing them than we can read by associating the sound to the words.
- Read the passage slowly and pay close attention to the main ideas and themes that you find in the text.
- At first, you must identify the central theme or the subject of the passage.
- Read the passage once more, and write the key points of the text separately.
- Do not be disheartened if you find some unfamiliar words in the passage. Instead, try to understand their meaning from the context in which they have been used.
- Read the passage again and try to find the answer of questions given at the end of the passage.
- Always write your answer in the same tense as that of the question.
- Never reproduce the entire sentence from the passage; write the answers in your own words.
- Do not add any additional information or details or your own views.
- Lastly, try to improve and modify your answers.

EXERCISES

- I. What could we do? How could we pull India out of this quagmire of poverty and defeatism which sucked her in? Not for a few years of excitement and agony and suspense, but for long generations our people had offered their 'blood and toil, tears and sweat.' And this process had eaten its way deep into the body and soul of India,