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UNIT - 1

1. The Auspicious Vision by Rabindranath Tagore

The Auspicious Vision - Rabindranath Tagore. In The Auspicious Vision by Rabindranath Tagore we have the theme of commitment, beauty, honour and paralysis. Narrated in the third person by an unnamed narrator it becomes clear to the reader after reading the story that Tagore may be exploring the theme of commitment. Kanti is fully aware of the mistake he has made in marrying Sudha. Having mistaken her for another girl. However there is a sense that Kanti will still be happy and blessed with good fortune. If anything he remains committed to his new wife. This may be important as Kanti could have reacted very differently to the fact that he married the wrong girl. Though he may not have been able to abandon his wife with ease the fact that Kanti stays at the wedding on discovery of his mistake suggests that he is an honourable man. He may have originally been drawn by the beauty of the girl he thought was Sudha but he can also see the beauty in the real Sudha. It is also interesting that the female characters in the story (Sudha) are treated more like products than they are as human beings. Sudha's father is desperate to marry off Sudha and is prepared to give any man willing to marry her a large dowry. This may be important as Tagore may be placing the spotlight on the position of women within Indian society at the time the story was written. How for many young girls their parents longed for them to marry and as an incentive to a prospective husband a dowry was provided.

Kanti is also an interesting character as Tagore advises the reader that Kanti had no interest in getting married after he lost his first wife. However on seeing the beauty of the servant girl Kanti was again interested in the prospect of marriage. This may be important as Tagore may be empowering woman or at least defining what many men find appealing within a woman. Their looks. This seems to be the only criteria that and the kindness of the servant girl that decides for Kanti that he should discover more about the servant girl. It is also interesting that while at the party the other women laugh at the servant girl when Kanti tries to speak to her. He is unaware that she is deaf and dumb but this still does not change his opinion of her. It might also be important that Kanti does not do anything that would hinder his marriage to Sudha as this would again show just how honourable Kanti really is. He may feel as though he has been tricked into marrying the wrong woman but nonetheless he will stay by Sudha's side.

Though the servant girl is highly desirable by Kanti and one is to assume by other men too. The fact that she is deaf and dumb may suggest that she is to live her life alone with her only companions being the animals she brings back to health. It is difficult to see any man marrying the servant girl due to her disability despite the fact that she has a good heart. If possible suitors are swayed as Kanti was swayed by the fact that the servant girl is deaf and dumb there is a sense that the girl will live her life paralysed or going nowhere. There will be no change or marriage for her. Which may be the point that Tagore is attempting to make. He may be suggesting that many men are swayed by a woman's appearance first and then by their personality. The fact that the servant girl cannot communicate with a possible suitor suggests there will be few if any suitors who will attempt to marry the servant girl.

The end of the story is also interesting as Tagore affords Kanti the opportunity to be happy. Though he had mistakenly picked the wrong bride when the veil is lifted he is a happy man. The one downside of the marriage between Kanti and Sudha is the fact that they do not know each other. They had not previously met and it may be a case that due to the position or role of woman in Indian society. Sudha will have to play the role of the dutiful wife. It is not as though love can't blossom. It can and most likely will such is the happiness that Kanti feels. However he has taken a risk without knowing it and some critics might suggest that he is fortunate that the risk paid off. Kanti has found himself a second wife. One in which he was not originally seeking and faith has been good to him. Unfortunately the servant girl may never get to enjoy the experiences of getting married not only because of her disability but because of her low rank. Whereas Sudha has come with a large dowry the servant girl's father who is not mentioned in the story may not have a dowry to give a prospective suitor of his daughter.

2. Glory Of Twilight- Bahabani Bhattacharya

Glory Of Twilight' is a story about Satyajit an honest hardworking man Born in a humble village home self-educated, struggle had been his life breath. He is leading a prosperous, cheerful life, he is happy with his wife and new born child. He has risen in life from ashes to glory but finds himself shorn of his wealth, status and peace of mind at one stroke of destiny. The life that he has so carefully built lying in shreds around him but wants to taste glory one last time and decides to go to his village where he is still regarded as a millionaire, to attend a wedding. But his attempt to taste glory for one last time proves more disastrous than anything he could have ever imagined. After his economic downfall, he goes

to the village to attend marriage of daughter of uncle Srinath, a neighbour at a village where uncle demanded a huge amount of money so that he could give dowry in his daughter's marriage. Unknowingly that his business was at downfall. But when uncle Srinath did not get any money Satyajit, went to moneylender where he mortgages the only property left with him, his house in village, which was the only thing he could gift to his wife and newly born child. The story shows how Satyajit gives away even his last property left to help his uncle. The author has beautifully depicted the glory Satyajit used to cherish earlier and his situation after his economic downfall. The title is well justified as Satyajit is able to taste the glory even after his economic downfall.

There was a very valid reason for Srinath and his family members to have high expectations and eager eyes towards Satyajit's arrival. Satyajit was very liberal in his days of prosperity. His wealth made him reach high levels of status. Although they did not share any blood relation but Satyajit boasted and felt pride in helping Srinath in the marriage of his other daughters. He enjoyed success and attention while they needed money. It was a relation of pure give and take.

Srinath had extremely high and sure-to-be-fulfilled expectations from Satyajit. Thus, when he confessed that he was present in front of him with his begging bowl and needed Rs. 2001/- to give the in-laws as dowry, he was very much sure that he would get the money. He didn't worry much because he thought that a millionaire like Satyajit would obviously be carrying this meagre amount with him. He was extremely disappointed and put down by the fact that Satyajit wasn't able to lend him the required amount of money.

The story projects mixed emotions of Satyajit. In one moment he wants to enjoy the high level of status and privilege which he gains from the people at his uncle's place. On the other hand, Satyajit has the consciousness of doing the wrong thing and deceiving people who need him. He had regret in his mind for attending the marriage at this time of crisis in his life. However, he wasn't ready to let go of the situation. He decided to listen to the 'false echo' that convinced him to keep misleading his uncle. He was very well aware of the glory which had departed and thus wanted to remain joyous, though fake, at this twilight of the gone splendour. This is where he knowingly becomes an impostor to his uncle.

Satyajit was so much in the limelight since the time he had attained glory that he was ashamed of revealing about his failure to anybody. Srinath was especially one of the few people whom he would never want to know about his turn of fortune. He was considered to

be the person who had a lot of money and was always ready to help. His image was that of a God who held a very high and prestigious position in the society. It was because of Satyajit's benediction that all the daughters of Srinath could be married. He couldn't reveal the tragedy of his life that he was no more in a position to be called their benefactor. He could not expose the harsh reality that he could no longer be known as the philanthropist present at times of need.

THEME:

'Glory at Twilight' is a story about Satyajit, an honest, hardworking man. Born in a humble village home self-educated, struggle had been his life breath. He is leading a prosperous, cheerful life, he is happy with his wife and new born child. He has risen in life from ashes to glory but finds himself shorn of his wealth, status and peace of mind at one stroke of destiny. The life that he has so carefully built lying in shreds around him, but wants to taste glory one last time and decides to go to his village where he is still regarded as a millionaire, to attend a wedding. But his attempt to taste glory for one last time proves more disastrous than anything he could have ever imagined. After his economic downfall, he goes to the village to attend marriage of daughter of uncle Srinath, a neighbour at a village where uncle demanded a huge amount of money so that he could give dowry in his daughter's marriage. Unknowingly that his business was at downfall. But when uncle Srinath did not get any money Satyajit, went to moneylender where he mortgages the only property left with him, his house in village, which was the only thing he could gift to his wife and newly born child. The story shows how Satyajit gives away even his last property left to help his uncle.

The author has beautifully depicted the glory Satyajit used to cherish earlier and his situation after his economic downfall. The title is well justified as Satyajit is able to taste the glory even after his economic downfall.

SATYAJIT'S CHARACTER:

Satyajit was a tall, thin, near forty, having sharp features, the hair receding wide in wide shiny smooth patches characteristics he was honest, hardworking man. Born in a humble village home, self-educated, struggle had been in his life breath. His heart felt pain for lack of air when a person tried to withdraw money from some other's account.

Instances from story show that he loved his wife. He was also very sympathetic. He could have refused to give any help to his uncle but he did help him out by mortgaging his

house in village which was the only thing he possessed after his economic downfall. Even though he had a new born child and had nothing but then he also helped his uncle. He was a self-esteemed person, since he could not confess to people that he was no more a millionaire as after knowing people will no more respect him and will not get that honour from people.

What do you mean the auspicious vision?

In The Auspicious Vision by Rabindranath Tagore we have the theme of commitment, beauty, honour and paralysis. Narrated in the third person by an unnamed narrator it becomes clear to the reader after reading the story that Tagore may be exploring the theme of commitment.

Which poem of Tagore was first written in English and later translated into Bengali?

Gitanjali also known as 'Song Offerings', Rabindranath's Gitanjali is a collection of poems, originally written in Bengali and later translated into English. It made him win him the Nobel Prize in Literature.

Who is Kantichandra?

Kantichandra is a young and wealthy widower.

Whom did Knti see near the Swamp?

Kantichandra saw a beautiful maiden with wild ducks clasped to her bosom near swamp of Nydighri.

How is the Satyajit described by the author?

He is a tall and thin figure of forty years old with sharp features.

How was the early life of Satyajit?

Born in a humble village, Satyajit had a struggle hard to attain success in life.

What was the request of Srinath to Satyajit?

He requested to give Rs.2001 towards cash dowry for his daughter.

UNIT - 2

3. The Nightingale and the Rose: Oscar Wilde

Introduction:

The story "The Nightingale and the Rose" is written by Oscar Wilde. It was published in 1888 in a collection of children's story named as The Happy Prince and the Other Tales. Although, it is a children's story but it deals with philosophical and emotional issues that are beyond the understanding of children. It is also enriched with the wealth of deep meaning. It is full of indirect comments on life, personifications, similes and symbolism.

Moreover, in this story Oscar Wilde raises the most common issues of materialism and idealism present in the conventional society he lived in

Summary:

The story begins with a young student who is lamenting in his garden because the love of his life will dance with him in the ball only if he brings her a red rose but there is no red rose in his garden. The Nightingale, living in the oak-tree of his garden, hears the young man crying over his helplessness and lamenting the fact that all his learning is useless since it cannot win him a girl's love. The nightingale comes to know that the young man is weeping for a red rose. She feels the pain of that boy and wants to help him.

The bird flies and goes to the various bushes but cannot find a red rose. Finally she comes to know about a way of getting a red rose by a tree. She performs a suicidal act while singing with his heart on the thorn, giving her heart's blood to a white rose which turns it in to a beautiful red rose. In this process the Nightingale dies.

When the student wakes up, he sees the red rose under his window, plucks it joyously and brings it to his love. The girl rejects the rose by saying that it will not match her blue dress and someone else has brought her jewels that are worth more than a rose. The boy throws the rose in the gutter and a cart runs over it.

At the end he decides that logic is better than love and love is unrealistic. He goes back to his home and starts reading a book.

Themes

Theme of Sacrifice:

The theme of sacrifice is explored through Nightingale's self sacrifice in the name of true love and for the sake of helping others. When the Nightingale sees the student crying for his sweetheart, her whole hearted believe in love compels her to help the boy. So she decides to help him and goes out of her house in search of a red rose. After searching for it everywhere she comes to know about a way of getting the rose. She has to give her heart's blood to a white flower and make it red. She believes that it is worth giving her life for the sake of true love.

As we know that Nightingale has an unshakeable believe in love because of which she sacrifices her life but at the end of the story nobody appreciates her sacrifice and it is wasted when the student throws the red rose in the gutter where it is destroyed.

Theme of Love:

In the story "The Nightingale and the rose" is about the nature of love. In the beginning of the story, the student claims to be in love with his professor's daughter and is crying for a red rose because he will dance with her in the balls if he will give her a red rose.

Moreover, the Nightingale sacrifices her life for the sake of love. She thinks that it is worth sacrificing her life for true love. This sacrifice shows that true love does exist but at the end no one appreciates it.

Wilde is trying to convey that true love does exist but people make it shallow and selfish. The student who thinks that he is in love does not truly know the meaning of love. When the girl rejects him and his red rose, he calls her ungrateful and says that love is silly and impractical which shows him more as a materialistic person rather than a true lover.

Materialism:

The theme of materialism is explored by the human characters. The young student, Professor's daughter and Chamberlain's nephew are materialistic in some sense. The student who claims to be in love is not really in love rather he evokes rational side of materialism. For him a red rose is worth more than Nightingale's life and true love. When the Nightingale sings a song, he says that her voice is beautiful but shallow and lacks any emotion which shows that he is a materialistic person who is unable to feel deep emotions.

On the other hand, his love, the professor's daughter also shows materialism by rejecting the red rose. She thinks that precious jewels are more worthy than a red rose. In the end of the story the sacrifice of Nightingale goes wasted when the girl rejects the rose and the boy destroys it.

The Nightingale and the Rose Characters:

The Nightingale:

The Nightingale is the protagonist of the story. She is romantic by nature and is inspired by student's love. She sings about love all the time and waits to see it. When she sees the student crying for a red rose, she decides to sacrifice her life to help him out. She gives her heart's blood to a white flower to colour its petals and fulfil the need of student and in this process she dies. The whole story revolves around her sacrifice and selfless nature which is not appreciated throughout the story.

At the end of the story, her sacrifice is ignored and wasted by everyone when the red rose, stained by her heart's blood, is rejected and destroyed. Her selfless nature and unshakeable believe in true love shows that true does exist but people make it selfish.

The Student:

He is a young boy with beautiful eyes and red lips who claims to be in love with a girl. In the very beginning of the story the student appears as a true lover who laments in his garden for the love of his life. He inspires the bird to sacrifice her life to help him out but as the story goes we come to know about his true nature. He is pre-occupied by practicality and lacks the ability to feel true emotions.

When the girls reject the red rose given by him, he calls her ungrateful and suddenly all his love fades away. He decides that love is unpractical and unrealistic. It shows him as a materialistic person rather than a person who believes in love and selflessness.

The Rose Tree:

There are three rose trees in the story but only one plays a major role in it. This is the tree under student's window that helps the Nightingale in creating a red rose.

When Nightingale asks him for a way of getting a red rose, he refuses to tell her because he does not want her to lose her life. But the Nightingale performs this suicidal act by pressing her heart against one of his thorns, giving her heart's blood to the rose to dye it red.

The Girl:

The girl is briefly introduced in the story. She expresses an important theme. She is the student's sweetheart and professor's daughter. She tells the student to bring a red rose for her if he wants to dance with her in the party. When the student brings her a bright red-rose she rejects it because she is provided with jewels by another rich suitor.

The Lizard:

This character appears in the beginning of the story. When the student cries, he overhears him and laughs at him because he finds it useless to cry for a red rose. It shows the lizard as a pessimist who believes that the people are motivated by self-interest rather than acting for selfless reasons.

The Oak-Tree:

The Oak-tree is the minor character of the story. This is the tree where the Nightingale resides. He knows about the seriousness of Nightingale's decision of sacrificing her life and begs her to sing a last song for him.

The White Rose-Tree:

The Red-rose tree is a minor character of the story. When the Nightingale goes in the search of a red rose, she asks the white rose-tree to help her but he does not have any red rose so he suggests her to go to another tree to seek help from.

The Yellow Rose-tree:

This is a minor character and the second tree the Nightingale visits in search of a red rose. He also does not have one so he suggests her to go to another tree, the red rose-tree, to seek help from.

The Nightingale and the Rose Analysis:

The story begins with a young boy who is lamenting in his garden for a red rose. The boy is physically very attractive and utters about love and pain tearfully which shows him as a hero. The Nightingale who sings the songs about love and has an unshakeable belief on true love overhears him crying and desires to help the student. She gets inspired by the true

love of the student and thinks that at last she has witnessed the love about which she sung all her life.

She, after searching for a red rose everywhere, comes to a red rose-tree where she comes to know about a method of creating a red rose but for that, she has to sacrifice her life. She thinks that it is worth dying for the sake of true love and pierces her heart against a thorn to transfer her heart's blood to stain a rose with red colour

The red rose is a symbol of true love. The Nightingale stains the rose with her own blood which shows the value of true love and self sacrifice. When the student sees the rose under his window, he becomes thrilled and plucks it for the girl without thinking for its life once. It shows the materialistic and selfish nature of people and how shallow they are from inside.

When the student brings the rose to the girl she rejects it and values the expensive jewels over it. On the other hand, the boy's love fades away in an instance and he starts calling love unrealistic. It also shows the materialism side of the society and how people value money over selfless acts and true feelings.

The sacrifice of the Nightingale goes wasted and is not appreciated by anyone except the red rose-tree who knew about the seriousness of her intended sacrifice. It also shows that the sacrifices made for others are not given importance rather material pursuits are more important for people.

4. ACME – JOHN GALSWORTHY

In these days no man of genius need starve. The following story of my friend Bruce may be taken as proof of this assertion. Nearly sixty when I first knew him, he must have written already some fifteen books, which had earned him the reputation of "a genius" with the few who know. He used to live in York Street, Adelphi, where he had two rooms up the very shaky staircase of a nondescript house. I suppose there never was a writer more indifferent to what people thought of him. He profoundly neglected the press with the basic neglect of "an original," a nomadic spirit, a stranger in modern civilization, who would leave his attics for long months of wandering, and come back there to hibernate and write a book.

He was a tall, thin man, with a face rather like Mark Twain's, black eyebrows which bristled and shot up, a bitten, drooping, grey moustache, and fuzzy gray hair; but his eyes were like owl's eyes, piercing, melancholy, dark brown, and gave to his rugged face an extraordinary expression of a spirit remote from the flesh which had captured it. He was a bachelor, who seemed to avoid women, though he must have been very attractive to them.

The year of which I write had been to my friend Bruce the limit, monetarily speaking. With his passion for writing that for which his age had no taste—what could he expect? His last

book had been a complete frost. He had undergone, too, an operation which had cost him much money and left him very weak. When I went to see him that October I found him stretched out on two chairs, smoking the Brazilian cigarettes which he affected—and which always affected me, so black and strong they were, in their yellow maize-leaf coverings. He had a writing pad on his knee, and sheets of paper scattered all around. The room had a very meagre look. I had not seen him for a year and more, but he looked up at me as if I'd been in yesterday.

"Hallo!" he said. "I went into a thing they call a cinema last night. Have you ever been?"

"Ever been? Do you know how long the cinema has been going? Since about 1900."

"Well! What a thing! I'm writing a skit on it!"

"How—a skit?"

"Parody—wildest yarn you ever read."

He took up a sheet of paper and began chuckling to himself.

"My heroine," he said, "is an octoroon. Her eyes swim, and her lovely bosom heaves. Everybody wants her, and she's more virtuous than words can say. The situations she doesn't succumb to would freeze your blood; they'd roast your marrow. She has a perfect fiend of a brother, with whom she was brought up, who knows her deep, dark secret and wants to trade her off to a millionaire who also has a deep, dark secret. Altogether there are four deep, dark secrets in my yarn. It's a corker."

"What a waste of your time!" I said.

"My time!" he answered fiercely. "What's the use of my time? Nobody buys my books."

"Who's attending you?"

"Doctors! They take your money, that's all. I've got no money. Don't talk about me!" Again he took up a sheet of manuscript; and chuckled.

"Last night—at that place—they had—great Caesar!—a race between a train and a motor car. Well, I've got one between a train, a motor car, a flying machine, and a horse."

I sat up.

"May I have a look at your skit," I said, "when you've finished it?"

"It is finished. Wrote it straight off. D' you think I could stop and then go on again with a thing like that?"

He gathered the sheets and held them out to me. "Take the thing—it's amused me to do it. The heroine's secret is that she isn't an octoroon at all; she's a De La Casse—purest creole blood of the south; and her villainous brother isn't her brother; and the bad millionaire isn't a millionaire; and her penniless lover is. It's rich, I tell you!"

"Thanks," I said dryly, and took the sheets.

I went away concerned about my friend, his illness, and his poverty, especially his poverty, for I saw no end to it.

After dinner that evening I began languidly to read his skit. I had not read two pages of the thirty-five before I started up, sat down again, and feverishly read on. Skit! By George! He had written a perfect scenario—or, rather, that which wanted the merest professional touching-up to be perfect. I was excited. It was a little gold mine if properly handled. Any good film company, I felt convinced, would catch at it.

Yes! But how to handle it? Bruce was such an unaccountable creature, such a wild old bird! Imagine his having only just realized the cinema. If I told him his skit was a serious film he would say: "Great Caesar!" and put it in the fire, priceless though it was. And yet, how could I market it without *carte blanche*, and how get *carte blanche* without giving my discovery away?

I was deathly keen on getting some money for him; and this thing, properly worked, might almost make him independent. I felt as if I had a priceless museum piece which a single stumble might shatter to fragments. The tone of his voice when he spoke of the cinema—"What a thing!"—kept coming back to me. He was prickly proud, too—very difficult about money. Could I work it without telling him anything? I knew he never looked at a newspaper. But should I be justified in getting the thing accepted and produced without his knowing? I revolved the question for hours, and went to see him again next day.

He was reading.

"Hallo! You again? What do you think of this theory—that the Egyptians derive from a Saharan civilization?"

"I don't think," I said.

"It's nonsense. This fellow—"

I interrupted him.

"Do you want that skit back, or can I keep it?"

"Skit? What skit?"

"The thing you gave me yesterday."

"That! Light your fire with it. This fellow—"

"Yes," I said, "I'll light a fire with it. I see you're busy."

"Oh, no! I'm not," he said. "I've nothing to do. What's the good of my writing? I earn less and less with every book that comes out. I'm dying of poverty."

"That's because you won't consider the public."

"How can I consider the public when I don't know what they want?"

"Because you won't take the trouble to find out. If I suggested a way to you of pleasing the public and making money, you'd kick me out of the room."

And the words: "For instance, I've got a little gold mine of yours in my pocket," were on the tip of my tongue, but I choked them back. "Daren't risk it!" I thought. "He's given you the thing. Carte blanche—cartes serres!"

I took the gold mine away and promptly rough-shaped it for the film. It was perfectly easy, without any alteration of the story. Then I was faced with the temptation to put his name to it. The point was this: If I took it to a film company as an authorless scenario, I should only get authorless terms; whereas, if I put his name to it, with a little talking I could double the terms at least. The film public didn't know his name, of course, but the inner literary public did, and it's wonderful how you can impress the market with the word "genius" judiciously used. It was too dangerous, however; and at last I hit on a middle course. I would take it to them with no name attached, but tell them it was by "a genius" and suggest that they could make capital out of the incognito. I knew they would feel it was by a genius.

I took it to an excellent company next day, with a covering note saying: "The author, a man of recognized literary genius, for certain reasons prefers to remain unknown." They took a

fortnight in which to rise, but they rose. They had to. The thing was too good in itself. For a week I played them over terms. Twice I delivered an ultimatum—twice they surrendered. I could have made a contract with two thousand pounds down which would have brought at least another two thousand pounds before the contract term closed; but I compounded for one that gave me three thousand pounds down as likely to lead to less difficulty with Bruce. The terms were not a whit too good for what was really the "acme" of scenarios. If I could have been quite open, I could certainly have done better.

Finally, however, I signed the contract, delivered the manuscript, and received a check for the price. I was elated, and at the same time knew that my troubles were just beginning. With Bruce's feeling about the film how the deuce should I get him to take the money? Could I go to his publishers and conspire with them to trickle it out to him gradually as if it came from his books? That meant letting them into the secret; besides, he was too used to receiving practically nothing from his books; it would lead him to make inquiry, and the secret was bound to come out. Could I get a lawyer to spring an inheritance on him? That would mean no end of lying and elaboration, even if a lawyer would consent. Should I send him the money in Bank of England notes, with the words: "From a lifelong admirer of your genius?" I was afraid he would suspect a trick, or stolen notes, and go to the police to trace them. Or should I just go, put the check on the table, and tell him the truth?

The question worried me terribly, for I didn't feel entitled to consult others who knew him. It was the sort of thing that, if talked over, would certainly leak out. It was not desirable, however, to delay cashing a big check like that. Besides, they had started on the production. It happened to be a slack time, with a dearth of good films, so that they were rushing it on. And in the meantime there was Bruce—starved of everything he wanted, unable to get away for want of money, depressed about his health and his future. And yet so completely had he always seemed to me different, strange, superior to this civilization of ours, that the idea of going to him and saying simply: "This is yours, for the film you wrote," scared me. I could hear his: "I? Write for the cinema? What do you mean?"

When I came to think of it, I had surely taken an extravagant liberty in marketing the thing without consulting him. I felt he would never forgive that, and my feeling towards him was so affectionate, even reverential, that I simply hated the idea of being wiped out of his good books. At last I hit on a way that by introducing my own interest might break my fall. I

cashied the check, lodged the money at my bank, drew my own check on it for the full amount, and armed with that and the contract, went to see him.

He was lying on two chairs, smoking his Brazilians, and playing with a stray cat which had attached itself to him. He seemed rather less prickly than usual, and after beating about the bushes of his health and other matters, I began:

"I've got a confession to make, Bruce."

"Confession!" he said. "What confession?"

"You remember that skit on the film you wrote, and gave me, about six weeks ago?"

"No."

"Yes, you do—about an octoroon."

He chuckled. "Oh! ah! That!"

I took a deep breath, and went on:

"It isn't printed. It's been made into a film—superfilm, they call it."

His hand came to a pause on the cat's back, and he glared at me. I hastened on:

"I ought to have told you what I was doing, but you're so prickly, and you've got such confounded superior notions. I thought if I did, you'd be biting off your nose to spite your own face. The fact is it made a marvellous scenario. Here's the contract, and here's a check on my bank for the price, £3,000. If you like to treat me as your agent, you owe me £300. I don't expect it, but I'm not proud, like you, and I shan't sneeze."

"Great Caesar!" he said.

"Yes, I know. But it's all nonsense, Bruce. You can carry scruples to altogether too great length. Tainted source! Everything's tainted, if you come to that. The film's a quite justified expression of modern civilization—a natural outcome of the Age. It gives amusement; it affords pleasure. It may be vulgar, it may be cheap, but we are vulgar, and we are cheap, and it's no use pretending we're not—not you, of course, Bruce, but people at large. A vulgar age wants vulgar amusement, and if we can give it that amusement, we ought to. Life's not too cheery, anyway."

The glare in his eyes was almost paralysing me, but I managed to stammer on:

"You live out of the world. You don't realise what hum-drum people want—something to balance the greyness, the—the banality of their lives. They want blood, thrill, sensation of all sorts. You didn't mean to give it them, but you have. You've done them a benefit, whether you wish to or not, and the money's yours and you've got to take it."

The cat suddenly jumped down. I waited for the storm to burst.

"I know," I dashed on, "that you hate and despise the film—"

Suddenly his voice boomed out:

"Bosh! What are you talking about? Film! I go there every other night."

It was my turn to say, "Great Caesar!" And, ramming contract and check into his empty hand, I bolted, closely followed by the cat.

Why was the young student feeling wretched?

The student felt sad for he could not get a red rose flower any were, which was wanted by his lover.

Why did the nightingale decided to help the student?

The nightingale pitied the true love and wanted to help him a red rode that he desired.

What did student prefer at last?

The student preferred to go back to Philosophy and study Metaphysics.

What did Bruce write on the cinema he saw?

Bruce wrote a skit- a parody on it.

What did Bruce say about his skit?

Bruce told the author to light fire to his skit because he could not get money for his writings.

UNIT - 3

5. The Son from America by Isaac Bashevis Singer

The Son from America - Isaac Bashevis Singer In The Son from America by Isaac Bashevis Singer we have the theme of contentment, independence, tradition, appearance, faith, humility, change and acceptance. Narrated in the third person by an unnamed narrator the reader realises after reading the story that Singer may be exploring the theme of contentment. Berl and Berlcha do not have a lot when it comes to material possessions nor do they seem to have a need for material possessions. They live simple lives and seem to be content and happy. The money that Samuel has sent them over the years remains in an old boot that Berl keeps in his hut. Where most people might have decided to spend the money Berl has no need for the money. This may be important as it suggests that Berl is self-sufficient. He relies on nobody but himself. Just as those in the village do. Each individual in the village, including Berl and Berlcha, do not seem to need the assistance of anybody else. Which may suggest that Berl, Berlcha and those who live in the village are independent of others. It is also noticeable that Berl and Berlcha continue to live traditional lives. There is no sense that modernity has reached the village of Lentshin. At least not when compared to the world that Samuel comes from.

Samuel has spent the last forty years living and working in America and if anything he would be viewed upon by many as having made a success of his life. That is if success is measured by financial wealth. Samuel would be considered by many to be an example of the American Dream. He has made a success of his life and seems to be financially independent from others. It is also possible that Singer is placing a spotlight on the American Dream and what it represents to the individual. Many people live their lives chasing and not attaining the American Dream. However both Berl and Berlcha do not have the same urges that others have. They live simply and are astute enough to realise that they do not need the things that are associated with the American Dream (money). The fact that the narrator also describes Samuel as being a noble man may also be important as the narrator appears to be basing their opinion solely on how Samuel is dressed (in finery) and on the fact that he has two leather suitcases. If anything Samuel stands out from the other people including Berl and Berlcha that live in Lentshin. The reader aware that the narrator seems to be suggesting that due to his appearance Samuel is a success.

It is also interesting that Samuel despite his obvious success in America is still respectful of his parents and immediately helps his mother with kneading the bread. This simple action suggests a degree of humility. Samuel has not forgotten his roots. Something that is clearer to the reader while Samuel is walking around Lentshin and we discover that he wishes to help those in the village. It is also interesting that Singer places a spotlight on religion or faith in the story. Both Berl and Berlcha are focused on visiting the synagogue on a weekly basis and keeping the Sabbath. This may be important as Singer could be suggesting that there is a power higher than money. Despite the obvious abilities of Samuel to change the lives of his parents both Berl and Berlcha maintain a dedication to their religion. They are not swayed by the lure of money or by what money can do. Simplicity appears to be the key to Berl and Berlcha's life. They do not want for anything.

The end of the story is also interesting as Samuel appears to have a moment of realisation. He realises that his parents and those who live in Lentshin do not need to be influenced by him or the Lentshin Society in New York. Despite his good wishes Samuel realises that it is better if he does not try and change the lives of those who live in Lentshin. It is also possible that Singer is suggesting that the American Dream is not necessarily transferable or wanted by others. Not everybody has the same wants or desires as those who chase and obtain the American Dream. Something that Samuel is clever enough to realise. He realises that it is not his place to impose change on those who live in Lentshin. Each individual in the village including Berl and Berlcha live happy lives as they are. Something that Samuel accepts as he is walking through the village. Though he himself has pursued the American Dream and been successful Samuel knows that the gauge for success for each individual is different. Not everybody wishes to chase the American Dream nor do they necessarily need to change their lives for the sake of change. Some people can live their lives content even though others might suggest that how the same individuals live their lives is simple. However Singer may be suggesting that the key to happiness is not to chase something as elusive as the American Dream but for an individual to live their life simply and to remain in touch with their faith.

6. Ray Bradbury: The Pedestrian

Summary

"The Pedestrian" offers a glance into the future, where a man, Leonard Mead, goes for long walks every evening by himself. The year is 2053, and Mr. Mead is the only pedestrian near his home. He has never seen another person out walking during the many hours that he has strolled. He lives by himself - he has no wife, and so it is a tradition for him to walk every evening. It is never said explicitly in the story, but it can be understood that he is the only, or one of the only, walker in society.

On this particular evening, a police car stops him and orders him to put his hands up. He answers a series of questions about his life and family, and his answers are unsatisfactory to the police. This car is the only remaining police car in the area. After the election last year, the force was reduced from three cars to one because crime was ebbing and they were seen as unnecessary. When Mr. Mead answers the question of employment by saying he is a writer, the police interpret his answer as "unemployed." They order him to enter the car despite his protests, and as he approaches he realizes there is no driver at all - the car is automated.

Mr. Mead is filled with fear as he sits down in the cell-like backseat. The car informs him that he is being taken to a psychiatric centre because of his regressive tendencies. His behaviour is not acceptable in society - no one walks anymore and it is queer that he continues to do so as his primary hobby. En route, they pass his house, which is the only house that is lit up and inviting to the outside eye. Mr. Mead's behaviour is completely atypical of the society in which he lives.

Once again, Bradbury shows his scepticism of technology and "progress" in "The Pedestrian." In this story, a popular pastime is viewed as regressive, outdated, and abnormal. Mr. Mead's behaviour is deemed threatening even though it is not hurting anyone - the powers in charge believe that his determination to walk every night could upset their social stability. He does not have a viewing screen in his house, which is expected of the members of this society. His behaviour proposes an alternative activity that the government does not approve of, and this threatens their monopoly on control.

The act of ostracizing someone who is different than the rest of the group appears again, which is a common theme in Bradbury's stories. The police car, a representative of the powers in control, disapprove of his behaviour, but the entire society disapproves as well.

Ostracizing him is another form of censorship. His lit up house is symbolic of his difference from the rest of society. He is very easily identified as someone who is different.

The story calls into question the idea of progress for the sake of progress. An automated police car is programmed to stop Mr. Mead, even though he has not committed an offense. There is no room for human discretion and judgment in a world that is fully automated. Additionally, the viewing screen is considered a way to distract the public and keep them under the watchful eye of the government. A roaming public that is out walking is much harder to control than one that is stationed in front of its television set. Thus Bradbury's story raises the question of, "What does progress really mean? Is advancement, regardless of the consequences, a positive step in the right direction?"

Additionally, this story highlights the dangers and "slippery slope" of a government determining what is best for a group of people without their input. What exactly does "regressive tendencies" mean, and who has decided that walking means being regressive? Does our society resemble that of the pedestrian's, and if it does, is that a good or bad thing? Once again, Bradbury's stories prompt us to reflect on our surroundings and continue to be relevant despite a different temporal age.

When did Berl's son Samuel leave home?

Samuel was fifteen years old when he left home.

What was the plane of Samuel?

He wanted to bestow gifts on the village. He brought not only his own money but funds from the Lentshin society for developing the village.

What is the message of the pedestrian by Ray Bradbury?

The Pedestrian Theme. In the world mentioned by Bradbury, the people are blinded by the deceiving eyes of technology. The theme would be that in a world where technology dominates the lives of the living, leads to lives with nothing of their own. The people's lives are controlled by the minds of technology in his world.

What is the main theme of the pedestrian?

A central theme of "The Pedestrian" is that humans run the risk of allowing technology to take over their lives.

What is the main conflict in the pedestrian?

The protagonist is Leonard because we learn a lot about him and how he likes to take walks everywhere. The antagonist is the police car because he prevents Leonard from walking as he believes that he is mentally ill. The police car and the families are the secondary characters.

UNIT - 4

7. A Nincompoop -Anton Chekhov

Short Stories-24: A Nincompoop by Anton Chekhov A precisely a(prenominal) days ago I asked my childrens governess, Julia Vassilyevna, to come into my study. Sit down, Julia Vassilyevna, I said. Lets settle our accounts. Although you most likely need some money, you disadvantage on ceremony and wont ask for it yourself. Now then, we agreed on thirty rubles a month... Forty. No, thirty. I made a phone line of it. I always pay the governess thirty. Now then, you do been here(predicate) couple months, so Two months and five days. Exactly two months. I made a specific none of it. That mover you have sixty rubles coming to you. Subtract nine Sundays... you sleep to croakher you did non work with Kolya on Sundays, you only took walks. And three holidays... Julia Vassilyevna rosy a deep red and picked at the flounce of her dress, only - not a word. Three holidays, therefore photograph glum 12 rubles. Four day Kolya was sick and there were no less on, as you were occupied with Vanya. Three days you had a toothache and my married woman gave you permission not to work after lunch. 12 and subtract - nineteen. Subtract... that leaves... hmm... forty-one rubles. Correct? Julia Vassilyevnas left eye scarlet and modify with moisture. Her chin trembled; she coughed nervously and blew her nose, just now - not a word.

Around New Years you broke a teacup and cup of tea: occupy off two rubles. The cup approach more than, it was an heirloom, but - let it go. When did not I take a outlet! Then, due to your neglect, Kolya climbed a tree and toroid his jacket: take away ten. Also due to your slight the maid take Vanyas shoe! s. You ought to watch everything! You get paid for it. So, that inwardness five more rubles off. The tenth of January I gave you ten rubles... You did not, whispered Julia Vassilyevna. only when I made a tint of it. Well... all right. move back twenty-seven from forty-one - that leaves fourteen. twain eyes willed with tears. Perspiration appeared on the thin, pretty little nose. slimy girl!

In day-to-day life, there are often incidents or even common behaviours demonstrated by some that lead others to believe that the person is a nincompoop. Some of those who have been called a Nincompoop possess certain characteristics that a typical Nincompoop exhibits. However, the previous statement does not apply to Anton Chekhov's real nincompoop in the short story "A Nincompoop." This short story deals with an employer teaching the governess of his children a lesson about asserting herself when others are trying to exploit or abuse her. Chekhov chooses one of his two characters, the governess, to convincingly mislead one's opinion about the real nincompoop, but show more content.

If he had done such thing, he would have known that a governess is usually from an educated yet impoverished family. She must be very well-educated as she might have to teach foreign languages like French and also be able to exemplify the moral lessons that are needed to be taught to children. However, the well-educated person within the governess's body has never had neither the power nor too many other choices to become someone else. Back in 19th and even early 20th century, an educated female person who was in desperate need for money had only a few choices as to what kind of a job she could have. She could either become the companion of a wealthy lady, the mistress of a wealthy man or a governess. Granted that the governess in "A Nincompoop" comes from a poor family, it is most unlikely for her to have any sort of dowry which automatically excludes the option of getting married to a wealthy man. In other words, the governess cannot afford to lose her job, even if it means having to become a weak submissive person. The other mistake that the employer makes is choosing the wrong learning environment. He chooses an awfully intimidating room, his library, where he is sitting in the position of power. Also, he uses the element of shock as his method of teaching which causes the governess to get caught completely off guard.

8. The Diamond Necklace – Guy De Maupassant

Mathilde Loisel is "pretty and charming" but feels she has been born into a family of unfavourable economic status. She was married off to a lowly clerk in the Ministry of Education, who can afford to provide her only with a modest though not uncomfortable lifestyle. Mathilde feels the burden of her poverty intensely. She regrets her lot in life and spends endless hours imagining a more extravagant existence. While her husband expresses his pleasure at the small, modest supper she has prepared for him, she dreams of an elaborate

feast served on fancy china and eaten in the company of wealthy friends. She possesses no fancy jewels or clothing, yet these are the only things she lives for. Without them, she feels she is not desirable. She has one wealthy friend, Madame Forestier, but refuses to visit her because of the heartbreak it brings her.

One night, her husband returns home proudly bearing an invitation to a formal party hosted by the Ministry of Education. He hopes that Mathilde will be thrilled with the chance to attend an event of this sort, but she is instantly angry and begins to cry. Through her tears, she tells him that she has nothing to wear and he ought to give the invitation to one of his friends whose wife can afford better clothing. Her husband is upset by her reaction and asks how much a suitable dress would cost. She thinks about it carefully and tells him that 400 francs would be enough. Her husband quietly balks at the sum but agrees that she may have the money.

As the day of the party approaches, Mathilde starts to behave oddly. She confesses that the reason for her behaviour is her lack of jewels. Monsieur Loisel suggests that she wear flowers, but she refuses. He implores her to visit Madame Forestier and borrow something from her. Madame Forestier agrees to lend Mathilde her jewels, and Mathilde selects a diamond necklace. She is overcome with gratitude at Madame Forestier's generosity.

At the party, Mathilde is the most beautiful woman in attendance, and everyone notices her. She is intoxicated by the attention and has an overwhelming sense of self-satisfaction. At 4 a.m., she finally looks for Monsieur Loisel, who has been dozing for hours in a deserted room. He cloaks her bare shoulders in a wrap and cautions her to wait inside, away from the cold night air, while he fetches a cab. But she is ashamed at the shabbiness of her wrap and follows Monsieur Loisel outside. They walk for a while before hailing a cab.

When they finally return home, Mathilde is saddened that the night has ended. As she removes her wrap, she discovers that her necklace is no longer around her neck. In a panic, Monsieur Loisel goes outside and retraces their steps. Terrified, she sits and waits for him. He returns home much later in an even greater panic—he has not found the necklace. He instructs her to write to Madame Forestier and say that she has broken the clasp of the necklace and is getting it mended.

They continue to look for the necklace. After a week, Monsieur Loisel says they have to see about replacing it. They visit many jewelers, searching for a similar necklace, and finally find one. It costs 40,000 francs, although the jeweler says he will give it to them for

36,000. The Loiseles spend a week scraping up money from all kinds of sources, mortgaging the rest of their existence. After three days, Monsieur Loisel purchases the necklace. When Mathilde returns the necklace, in its case, to Madame Forestier, Madame Forestier is annoyed at how long it has taken to get it back but does not open the case to inspect it. Mathilde is relieved.

The Loiseles began to live a life of crippling poverty. They dismiss their servant and move into an even smaller apartment. Monsieur Loisel works three jobs, and Mathilde spends all her time doing the heavy housework. This misery lasts ten years, but at the end they have repaid their financial debts. Mathilde's extraordinary beauty is now gone: she looks just like the other women of poor households. They are both tired and irrevocably damaged from these years of hardship.

One Sunday, while she is out for a walk, Mathilde spots Madame Forestier. Feeling emotional, she approaches her and offers greetings. Madame Forestier does not recognize her, and when Mathilde identifies herself, Madame Forestier cannot help but exclaim that she looks different. Mathilde says that the change was on her account and explains to her the long saga of losing the necklace, replacing it, and working for ten years to repay the debts. At the end of her story, Madame Forestier clasps her hands and tells Mathilde the original necklace was just costume jewellery and not worth anything.

What is Nincompoop?

Nincompoop means a stupid person.

What was the pleasant shock for Julia?

Julia was surprised to receive her entire salary of eighty rubles from her master. she only said mercy several times.

What is the moral of the story the diamond necklace?

The moral of the story "The Necklace" is to be satisfied with what one has. In the story, Mathilde is not happy with anything.

What does the necklace symbolize in the story?

The necklace symbolizes the wealth and status that Mathilde longs for but cannot attain. The coat that her husband gives her at the end of the party symbolizes their current life, which Mathilde hates, and the mediocre social status she wants to escape from.

What is the climax of the story of the necklace?

The climax of "The Necklace" occurs, according to the first definition, when Mathilde discovers that she has lost the necklace. According to the second definition, the climax occurs at the end of the story, when Madame Forestier informs Mathilde that the lost necklace was a fake.

UNIT - 5

9. Sun and Moon by Katherine Mansfield

Sun and Moon - Katherine Mansfield In Sun and Moon by Katherine Mansfield we have the theme of perfection, alienation, happiness, appearance, control, freedom and discontent. Taken from her Bliss and Other Stories collection the story is narrated in the third person by an unnamed narrator and after reading the story the reader realises that Mansfield may be exploring the theme of perfection. Both Sun and Moon live in a world that appears to be perfect. At least in the eyes of their parents. The party has been a success and both children have been introduced to the visitors who have come to the party. It is as though Sun and Moon's parents want to portray an image of a happy family. However things are not what they may seem to be. Sun in particular is discontent throughout the story and does not feel as though he is a part of the occasion. He cannot be happy for his parents because he knows that he is being hidden away along with Moon. The whole affair that is the party is an occasion for adults and it is possible that Mansfield is highlighting the gap that exists between both children and adults. In reality there is no place at the party for either Sun or Moon and though Moon does not appear to mind this. It is possible that Sun on the other hand is fully conscious of the fact that he is being ostracised or left out. It is as though both children are being alienated due to their youth.

Kitty's relationship with her children is also interesting. If anything both Sun and Moon appear to be a hindrance to her. Even after the party is over Kitty does not wish to take the children from their bed. Which may leave some critics thinking that Kitty may be somewhat selfish. It would cost her nothing to allow the children get out of bed and come down stairs yet she is against it. The fact that Sun and Moon's father insists that they come down to the party after it is over may also be important as in many ways he is exerting control over Kitty. Which may be the point that Mansfield is attempting to make. Society at

the time would have been male dominated and Sun and Moon's father's approach to Kitty suggests that things are not different in their marriage. He has absolute control just as Kitty has absolute control over the children.

Throughout the story Sun and Moon are controlled by their mother. While she is getting ready for the party she does not wish to see them and similarly when the party is over she has no real interest in bringing either child down stairs. It is as though both Sun and Moon live very structured lives which may leave some readers to suspect that Kitty is trying to contain both children and not necessarily allow them the freedom that one should give to children. The only sense of freedom that Sun and Moon have in the story is when Minnie allows them to watch her preparing the food for the party. Though it is noticeable that Sun does not show much interest. If anything he is suspicious as to why Minnie is being so nice to him. This could be important as Minnie's normal attitude to the children could be similar to Kitty's. They are an obstacle that she does not need around her. However due to the elation she feels about the party she is prepared to alter her opinion for the occasion. Of the two children Moon is also the most excited. She is also the more innocent of the two which could suggest that she is not as fully aware of how things happen in the house when compared to Sun.

The end of the story is interesting as Sun and Moon's father is obviously drunk when he brings the children down to the ice pudding. If anything he is oblivious to the discontent that Sun may be feeling. Having been forced to go to bed early and miss the excitement of the party. Moon on the other hand is excited particularly because she is able to eat the nut from the door of the ice pudding. Something which triggers an outburst from Sun. This too could be important as Sun may feel as though the ice pudding should have been left as it was. Instead it has been spoiled by Moon. At least in Sun's eyes. The reader suspecting that Sun may have viewed the ice pudding to be perfect as it was unlike the environment he is growing up in. Sun's father's reaction is also interesting as he immediately scolds Sun for sobbing. Something that leaves the reader suspecting that on appearance Sun and Moon may have a picture perfect life with their parents but the reality is very different. Though Sun is still a child he is not being allowed the freedom to be a child nor do either of his parent's make inquiries as to why Sun might be sobbing. If anything appearance is more important to Sun and Moon's parents. They want the appearance of a perfect family but the reality is one of their children (Sun) is very unhappy with the life he lives.

10. Fur by Saki

In Fur by Saki we have the theme of selfishness, appearance, friendship, bitterness, kindness and revenge. Taken from his The Complete Short Stories collection the story is narrated in the third person by an unnamed narrator and after reading the story the reader realises that Saki may be exploring the theme of selfishness. There is a sense that Suzanne is thinking only of herself when she is talking to Eleanor about her birthday. She knows that Bertram is a wealthy man and as such she is looking for an expensive present, a fur. The fact that Bertram is only a distant cousin is not important to Suzanne what matters to her is that she gets a fur. This is Suzanne's first and only priority. Something that becomes clearer to the reader when Eleanor and Suzanne decide to 'bump' into Bertram so that they can bring him into the fur department of Goliath and Mastodon's. At all stages of the story Suzanne thinks only of herself. A fact that disturbs Eleanor when Suzanne refuses to attend a bridge game in order that Eleanor can speak to Harry. If anything this is the spark which triggers Eleanor to seek revenge on Suzanne. Something she successfully manages to do when Bertram buys her the fur and Suzanne the fan.

What may also be important in the story is the fact that Suzanne is focused on appearance. She likes Bertram not because he might be a relative but because he is wealthy. Similarly the fact that Suzanne has a trip to Davos planned pushes her towards wanting to get a fur. So that she can fit in with the Russians in Davos who are wearing fur. It would seem to be a case that appearance is everything to Suzanne. She wants to be seen as something that she really isn't. Which may very well be how Eleanor thinks until she decides to get revenge on Suzanne. Though Eleanor likes Harry Suzanne does not wish to be involved in any way in Eleanor and Harry's courtship. She does not want to help Eleanor. Again she is acting selfishly thinking only of herself. Even though Eleanor is prepared to help her.

It is also interesting that Bertram is addressed by his surname rather than his first name when Suzanne is telling Eleanor about her present. It is as though Suzanne has become bitter having not received the present that she had wished for. If anything it is clear to the reader that Suzanne has been using Bertram for her own advantage. As too has Eleanor who wished to get the better of Suzanne and appears to have done so. It may also be a case that rather than being true friends both Suzanne and Eleanor have a superficial relationship. With both being only interested in what they can gain out of the friendship. Though it is noticeable

that Eleanor prior to being rebuked by Suzanne does seem to genuinely want to help Suzanne. However Suzanne's inability to assist Eleanor with Harry may have meant that Eleanor decided to review her friendship with Eleanor. There is also a sense that Suzanne is jealous of Eleanor. After all it is Eleanor who has received the fur. This may be important as already the reader is aware of the importance of appearance to Suzanne. Now that Eleanor has the fur Suzanne may not necessarily feel as confident about herself.

It is also possible that Saki is placing a spot light on society at the time. How easily swayed young women like Suzanne and Eleanor can be by another person's wealth. Perhaps Saki is suggesting that some people look upon other people's good fortune as being a tool which they can use for their own advantage. Suzanne wanting the fur from Bertram being an example. If anything an individual may act selfishly in order to gain something for themselves. With it being clear to the reader that Suzanne is being nice to Bertram simply because he is the person who can buy her what she wants. Rather than being satisfied with the fan and the kindness shown by Bertram. Suzanne is offended. She doesn't seem to realise that Bertram could have chosen not to buy her anything for her birthday. Instead he went out of his way to buy the present. Even if Suzanne does not like it. One thing is also clear to the reader at the end of the story. That being the friendship between Suzanne and Eleanor has been rocked. Suzanne through her selfishness both with Bertram and Eleanor has not only got a birthday present she doesn't want but she has also possibly lost a friend. Superficial or not. Which may be the point that Saki is making. It is possible that he is suggesting that it is better to be kind towards others and to help others than to think only of yourself. As Suzanne has done throughout the story.

Eleanor suggests that they meet Bertram on his afternoon walk. Then they can encourage him to enter the store which has nice furs. Eleanor has agreed to be the liaison and tell Bertram what Suzanne wants for her birthday, which is a nice fur.

While the two friends are waiting for Bertram to appear, Eleanor asks a favor of Suzanne. She asks Suzanne to sit in on a game of bridge with her aunts so Eleanor can be free to talk with a gentleman caller. Suzanne will not hear of such a suggestion. Selfishly, Suzanne says no to the idea of helping her friend Eleanor out of a bridge game.

When Bertram finally arrives at the store, Eleanor is upset with her friend Suzanne because she will not help her out of the bridge game. Instead of telling Bertram that Suzanne

desires an expensive fur, she tells Bertram that Suzanne desires a fan, the exact thing she does not need. In this way, Eleanor gets back at Suzanne for not helping her out of the bridge game.

Eleanor gets revenge and she gets the fur that Suzanne desired. Suzanne should have been a true friend. She should not have been so selfish in thinking only of herself.

Eleanor is the true friend. Suzanne is selfish. She does not help her friend Eleanor out. Eleanor is so upset until she tricks Bertram into buying the fur for herself, not Suzanne.

How is Moon called by a guest?

The guest, an old lady called Moon, Such a serious little poppet.

Why did Sun cry?

Sun cried because he found everything horrid.

What was heard from the dining room?

There was a noise of pops and laughing.

Who is Bertram?

Bertram Kneyght is the distant cousin of Suzanne. Bertram, a rich man has just now arrived in England from Argentina.

What is the story Fur about?

It is about selfishness and how it is paid for.

Why was Suzanne anxious?

Because she was in a confusion as to which birthday present she could seek from her cousin, Bertram.