

Upside –Down Alexander Kushner

This is a lyrical poem in eight stanzas that is narrated in third person narration revealing us the antics of a mischievous child who is an attention seeker and how his dear aunt tries to put some sense in to his mind.

We are told of his eccentric behavior and how he does the total opposite of the expected and thus tries to cut a figure by annoying others and trying to be exceptional which makes him earn the nickname; Upside-Down.

If he is asked to turn right , he would turn left he would read a word backwards, wade across a river when there is already a bridge and also order a pair of socks at a restaurant and all these things made him the talk of the town and funnier than a circus clown.

His dear aunt send him a letter with a sound advice not to be eccentric just to get people’s attention by annoying them but he teases the mailman who brings the letter as well and puts it inside his hat.

He advice claims that he should stop annoying people and in turn act like other people do so that he would be able to gain people’s attention in a positive manner and win their respect.

The poem has a dramatic narration with dialogues and captures a series of instances of the protagonist’s nasty and annoying conduct and reaches the climax as the narrator reveals what was in the letter.

An ironic situation is created as the antics of the young man brings nothing but disrespect and disapproval instead of attention and admiration.

The poem creates humour as it reveals how incongruous the young man behaves and at the same time there is exaggeration in instances like going to a restaurant and ordering socks and wading a river while a bridge is available.

The poem shows how eccentric behavior intended to evoke respect and recognition can only create disgust and disapproval and bring nothing but disrespect.

The poem lets us see the adult wisdom and the young mischief together but it looks like the youth is one not to heed a wise word for a long time.

Odd and strange actions make the youth stand out as an oddity but as no prodigy. He thus makes a fool of himself and becomes the talk of the town. Aunt’s advice is to follow the path of others not to be an oddball.

Setting	
Subject	Eccentric behavior of Upside-Down to get others ‘ attention and admiration.
Style	Dramatic narrative in third person, lyrical poem
Tone	Sarcastic and witty
Techniques	A series of references to the various antics by the youth Exaggeration- wade through a river Irony- expected admiration and got nothing but disapproval and disdain
Intention	To show how one’s actions must be acceptable socially to win people’s regard and respect
Theme	Importance of respecting social norms in order to be recognized and respected in the society
Sub theme	Extreme eccentricity is a means of hiding one’

The Earthen Goblet – Harindranath Chattopadhyaya.

This is a lyrical poem in four stanzas that develops in the form of a conversation between an unknown narrator and a personified goblet who is no more a lump of shapeless clay but a shapely and beautiful goblet with a attached value that reveals his emotional reaction to his new identity and the undergone transformation.

The goblet is at first seem silent as its way of silent protest to what has happened to it deprived of its earlier life and all the freedom associated with it. The poem initiates as a reaction to the question about how the goblet felt when it was shaped on the potter's wheel.

The goblet reveals in a honest and frank confession how it wanted to run away from the oppressive and hurtful hands of the potter that denies him of his identity and twirls and moulds it in to something else that it does not want to be however valuable and prestigious it could be.

Now the goblet feels confined and restricted and he recalls how he felt so free and bound less and vast earlier in a contrast. He claims that he feels sad to be so confined to have such a limited form from earlier boundless infinity.

How much the present situation mortifies and pains him is seen in how he regards the time when he is on the potters wheel as the fatal hour that turned him in to a captive to be torn away from fulfilling and satisfying relationships to be rootless and alone a way from the fragrant friendship of a flower whose root was buried in him bosom deep.

The last stanza sums up his estimation of his new circumstances. Despite form ,shape and value attached to him, to be away from his natural self and lose his identity and his earlier life's affinities seems a death to him. The potter has drawn the living breath out of him. He is seen repenting the loss of his earlier shapeless self with one flower flaming through his breast.

The poet shows an ironic situation where the goblet is regretting his new found shape , identity and valued state and wanting to go back to his earlier shapeless, nameless self regarding it as so satisfying.

The poet makes use of a lot of metaphors as in 'potter's hand that burned so warm' and 'flower flaming through my breast.'

The poem carries a lot of symbols. The goblet is symbolic of those who are compelled to give their earlier simplicity and identity to aspire something higher, the potter is symbolic of an agent of transformation like educators of a foreign language and culture specially in a colonial setting as India was such a British colony where education was used to mould Indians in to half Indians that value what is European. The potters wheel is an instrument of such change and transformation like a school or a church in a colonial setting. The earthen clay lump is symbolic of individuals with native instinctive life styles like the native Indians living the traditional Indian life who are later forced in to giving up.

The poem is about the agony of losing one's true identity and freedom at the face of greater and more powerful forces at work. The poet's intention is to show how death like a situation is to live a life of

borrowed robes and be what you don't want to be against your will at the loss of your freedom to be what you want to be,

The poem shows how the lump of clay is moulded in to something that he is not ; an artificial status suppressing and subverting nature and denying the pristine freedom and be moulded in to one's whim. A parallel situation can be seen in the field of education where a child is made to do what he hates and lose his free will to fulfill some others fancy from a colonial master to ambitious parents. The wish to regain its natural state is paramount in his repentance and grief at twirled in the potters wheel. Freedom .love and friendship are all denied to him as he gains this newly refined status.

setting	a potter's room with a potter's wheel
subject	An earthen goblet's reaction to its new found form and shape against its will
style	Lyric in 4 stanzas as a conversation
tone	Sad regretful and full of loss and repentance.
Techniques	<p>Contrast - formless,free happy having satisfying companionships vs Form shaped value restricted lonely</p> <p>Symbols goblet Potters wheel Potter Clay</p> <p>Onomatopoeia- twirl</p> <p>Alliteration- fragrant friendship</p> <p>Metaphor- hand that burned so warm, flower flaming through my breast</p> <p>Hyperbole- drawn the living breath out of me</p> <p>Personification- the goblet speaks out</p> <p>Irony- goblet is given shape and value and still not happy about it it wants to undo all that and return to its original shape</p>
Intention	To show the pain and agony of losing one's identity and freedom to become something that you don't feel complete and happy
Theme	The agony of losing one's identity and freedom
Sub themes	<p>Mentality of a colonized under the power of a colonial master</p> <p>Importance of freedom and free will in an education process</p> <p>Nature distorted brings no happiness</p>

Fther and Son - Cat Stevens

The song movingly renders a tense situation between a father and a son where both don't see eye to eye creating a volatile situation. The father talks to the son but the angry son talks to someone else.

The son accuses the father of never listening to his ideas and dreams and always expected to be obeyed by the father. On the other hand the over protective father asks the rebellious son not to make any unconventional move but to lead a traditional life without taking risks and challenges stating that it is not the time for him to venture out and tries to convince the son that happiness lies in a traditional life of getting a girl and getting married.

The father attributes youth and its passionate nature as the flaw of the young man's rebellious nature and happy contentment lies in accepting the traditional life but not in travelling off the beaten track. His vast experiences in life has made him calm and be in self control when the impulsive youth cries out in frustration. The father seems to be considerate as all he asks is to take time and think a lot rather than jump in to hasty conclusions and rash decisions impulsively which a typical youth would invariably do. The father shows how the impulsive dreams to do something would fade with time as one would think and begin to consider various aspects of a opportunity or a situation that has come way of the youth. But the youth is in no mood for advice and to calmly consider the pros and cons and is ready to jump headlong in to his desire and passion.

The young man seems determined to move away in his freedom and try his wings on his own despite the adult warning, he feels sure he has found his moment of truth and opportunity in life and he is resolved to grab it heedless. He feels he has got his call from within and he has found way to make his mark in the world and he wants to take the chance.

We are shown how the youth has suffered and how all his life his views were not respected and he had to do what elders say as he is regarded immature and inexperienced in life and as adults avoid risks. The youth firmly believes in himself and feels it is the time for him to move on as he has found a way to lead him in to independence.

The adult is driven by experience that has taught him a lot but the youth is driven by gut feeling and instinct to feel it is the best time for him to move on his own. The song ends with no resolution and none budging and ready to make a compromise as both don't seem to understand the other well. Despite the love and care the father feels, the son returns it with malice and hate, it seems and it is tragic such love and care is wasted and such daring and courage is not recognized.

Tension between the parents and children that results from the generation gap is revealed here. The parents are seen as conventional while the youth is seen as unnecessarily risk taking in an passionate impulsive manner. We see youth's dissatisfaction with conventional life and how they are expected to follow the traditions and the elders' advice. Father treats the son still a child while the son regards the father as a barrier.

Father expects the son not to have grand plans, to wait and play careful taking time. He tries to persuade the son to take a conventional attitude to life with a girl and marriage than to chase dreams. He feels the

son need more experience to succeed in he outside world and still not ready to venture alone. He is protective dear and never raises his voice , he loves his child and wants him to have a stable life.

The son is a frustrated youth who sees the fathers conventionality and over protective love is harming him in his attempt to reach his dreams. The old man feels conventionality leads to happiness but not the youth. For him , he need to get off the beaten track and need to go away to try new things in life to find happiness.

The song carries contemporary language and conversational tones and lot of repetition to emphasize the ideas. It is quite emotional and so sad in its rendition that it creates a moving situation.

setting	A homefront
subject	A tense situation between a father and son about taking opportunities
style	A dialogue in conversational language Father talk to the son but the son does not reply to the father but the son talks to another listener or he thinks / speaks to himself
tone	Father- calm controlled and advisory LOW PITCH Youth - accusative and frustrated annoyed with father determined to break free HIGH
Techniques	Repetition- father's lines to help the singing quality to crate refrain Dialogue Parallel- father says that he to was like the son once rebellious neither party gives in Contrast- father cautions and conventional regards that dreams would go, still want to keep the son under his wing and authority. Son rebellious and risk taking, want to follow his dreams, cant ignore what he feels inside,kept down so long frustrated rhetoric question metaphors imperative lines giving advice.
intention	To show how tensions occur as the adults and youth don't see eye to eye in matters
theme	Generation gap that distance the elders from the youth and creates hostility
subtheme	Youth's confidence that they are more advanced to take on the life with their new radial ways of thinking and old enough to plan their own future Adult unwillingness to let go and how they think they can control youth with their experience.. adults being over- protective

Twilight of a Crane – Junji Kinoshita

This is a Japanese drama based on a folk tale about the ill consequences of greed for money and wealth. It shows how an innocent man becomes corrupted by selfish and manipulative persons and loses the love and happiness that he initially had.

As the drama opens we see a tumbled down hut in a field suggesting the poverty of Yohyo's life yet as the story unfolds we see how his life is full of happiness and innocence.

As the play opens we see children singing and playing and Yohyo also joining them which in turn suggests how uncorrupted and innocent Yohyo is as he too has a gentle heart of a child. Later we see how both of them join the children and play together suggesting how their values are totally different from others. Later we realize that it is because of this innocence found in Yohyo that Tsu loves him ardently.

As the children look for Tsu, Yohyo's wife and even Yohyo doesn't know where she is we get a sense of mystery and suspense and we see that there is a sense of mystery surrounding Tsu's character. How much they love each other is seen from the way Yohyo puts the kettle on fire as he does not want her to drink cold soup and how she makes supper for him.

Unzu and Sodo find things odd about Tsu and truly envy Yohyo who is said to earn money without lifting a finger and their corrupted presence adds complication to the plot. From their discussion we see how the arrival of Tsu has made life easier, warmer and brighter for Yohyo who has not been much of an achiever in life as he is regarded, 'stupid' by Sodo and Unzu. The sense of mystery enveloping Tsu is further increased as they refer to how she appeared suddenly in Yohyo's place. She had appeared, 'like the wind'

As they begin to talk about the precious cloth woven by Tsu and how valuable it is, how it could be a real 'Senba-Ori' and is resolved to urge Yohyo to make Tsu weave a lot more of such cloth, the plot reaches another level of complexity. We see how they suspect that Tsu is actually a crane in disguise of a woman based on the folk story of how a crane marries a human appearing to him in human form. Their doubts get confirmed as they find out about how she locks herself in the weaving room and weaves the valuable clothes with feathers of a crane. They also find feathers in the weaving room as well. These suspicions and findings add a lot of suspense and mystery to the drama and it is heightened as Tsu herself acts like a bird as she reacts to the utterances of these men and seems not to understand what they say.

The meeting between the two men and Tsu is dramatic and full of suspense. Sodo, who is the smarter of the two asks her if it is a real Senba Ori, but she reacts as if she can't understand and most peculiarly acts very much like a bird.

Unzu who has been fooling Yohyo in dealing with the clothes and clearly cheating on him to make a big profit gets terrified to hear that Tsu is a bewitched crane in human disguise. The finding of the feathers by Sodo and the story of how a villager has seen a crane turning in to a woman and vice versa terrifies him and he runs out of the hut. These actions and revelations add to humour and also create a lot of suspense.

in the play. He confesses that he cheated Yohyo of a lot of profit and fears vengeance by the ghost of a crane.

Although the two men are both crooked and corrupted, we see that Sodo is sharper and more cunning. He gets not afraid of realizing the fact that Tsu is a crane but with the mindset of a shrewd businessman ,plans to make the most advantage of the situation to make thousands of dollars instead of hundreds as Unzu had done and manipulated and abused Yohyo's naivety to the core. As he learns that since recently Yohyo has been getting a bit sharper about money and getting greedy,he comes up with the plan to use that awakened greed to make more profit, taking advantage of Yohyo more than Unzu had done.

As Yohyo comes home with the idea of boiling the rice for Tsu, Sod and Yohyo meet him as plannd and begins to urge him to persuade Tsu to weave more clothes. However Yohyo refuse at first to agree to their proposition saying that there is no more cloth and he loves his wife so much that he does not want to force her to weave more clothes it evidently make her lose her weight and makes her weak. So we see how Yohyo loves and cares his wife and does not want to do anything that would hurt her. Yet, the two wicked and cunning men continue to manipulate her and claim that he could save the money found from selling to cloth

for her and insists that he could find hundreds of dollars by selling one more cloth. Although Yohyo resisted the men at the beginning , we see how he gradually yield to greed and begins to think of hundreds of dollars that he could find by getting Tsu to weave another valuable cloth.

As Yohyo begins to think of more and more money disregarding the danger that Tsu would fall in to as a result of weaving another cloth and becomes a victim to the plans of these two evil men, we see how the plot gets further complicated and complex. In addition we get more convinced and to learn more about the true identity of Tsu as Yohyo reveals about how she came to him one night so suddenly wanting to be his wife, how he had earlier helped a crane and saved the life of a crane and how Tsu loses weight and becomes thinner and weaker, as she weaves more and more clothes for him.

We see how sharp minded and shrewd Sodo is as he quickly sees a connection between the stories about the Senba-Ori being made of the feathers of a living hen crane and how Tsu loses weight as she weaves clothes

And asks probing questions from the unsuspecting and naïve Yohyo about how he met Tsu. He does not get scared by such revelations which convinces him that Tsu is a crane in human form, As a true to form materialist and a business mind the proof is for him to make it clear of what he is dealing with and as a result we see him tempting Yohyo further and does all he can to seduce him and to lure him to his request by promising him hundreds of dollars. Further he sees Tsu watching them with alarm and takes Yohyo away from the house to complete the deal and to complete the seduction.

Tsu clearly is in a troubled and alarming mood as she instinctively sees a danger in the presence of these corrupted men. She knows that their language is more 'different' than that of the innocent and child like Yohyo and is worried of Yohyo losing his innocence in the company of these corrupted men form almost another world; a world where money matters most than innocence and natural contented life.

The children come again to play with Tsu,although she agrees to play she seems unable to concentrate and we see she is quite distracted and disturbed as she has noticed Yohyo losing his innocence and becoming corrupted like the other men. I a long speech she reveals her worries, fears and frustrations. She accuses

him of changing and shows how she cannot understand the reason for it. Her helplessness is seen in the rhetoric questions and how she feels that he is drifting in to another world ;a world of materialism , selfishness and money mindedness. She belongs to the world of nature and claims that she cannot live or survive in that world of malicious and terrible men like Sodo and Unzu. She shows her obvious worry over the transformation of Yohyo in to man full of greed and selfishness like those other men. Her desperation to keep him in the world of innocence and her helplessness to keep him uncorrupted against the temptations is well seen in her speech full of rhetoric questions. Further the truth about her identity is revealed and confirmed in this speech as well. So we see it is gratitude for saving her life as well as the love for his uncorrupted self is what makes Tsu make a sacrificial decision to come to him and to weave a precious cloth uninvited. She seems to have no problem with trading the cloth for money as she understands the need for money for a human in this world but what bewilders and unsettles her is the reason why he is not content with the money that he already has gathered. She is quite ignorant of the human nature that no human can be content with the money that he or she has.

A contrast is built as Tsu talks about how Yohyo reacted to her woven cloth. He had reacted to it like a child the first time appreciating it for its aesthetic beauty but later as his greed awakens he begins to look at it with a materialistic and financial viewpoint. Tsu has noticed his change and it has shaken and disturbed her greatly and now she seems to be looking at him with a sense of loss.

The story reaches a new complexity as Sodo and Unzu increase their influence on Yohyo by mentioning that they could get a 3 or 4 times profit this time and also with the promise of a trip to Kyoto which Yohyo dreams of. He is enticed by the opportunity of making more money and the trip to Kyoto and is lured by them to urge Tsu to weave another cloth. Further Yohyo is instructed to threaten Tsu that if she does not weave a cloth, he would leave her. The couple of corrupted people succeed in changing Yohyo's mind with their promises of a lucrative trade and a trip to the industrial city Kyoto which is symbolic of materialism and money making at any cost.

As Yohyo comes Tsu leaps to welcome him and we see her showering him with attention as a way of trying to take him to her side as she feels that she has been losing her to those corrupted malicious elements promising more and more money. Thus we see a tussle between Tsu and the evil men to have influence over Yohyo. Despite the caring words of Tsu we see Yohyo react to them with brief remarks suggesting how he is still influenced by the men who made so many promises to him and Tsu would have little influence on him. Tsu feels how Yohyo is so much troubled and in turn asks what he needs and he informs her how he wants another of her clothes;senba-ori so that he could have more money to get what ever he wants and also to go to Kyoto.

We see the contrast between the attitudes of Tsu and Yohyo now. Their ideas have become wide apart as a result of the influence of the men on him. While she believes in a contented life valuing nothing but love, Yohyo has moved from that kind of simple contented life to seek pleasures with money and to buy the so called 'nice' things with the money obtained from the sale of cloth. Thus we see how there is now a wide gap between the two and later we would see that out of love for him, Tsu would risk her life to weave two more ,Senba -Ori to please him and win him over to her side but with no use.

Tsu sees Yohyo 's attraction to money as the first step to his leaving her based on her belief that money and buying are not a part of her world and the things that she believes in. She expects him to love her and

nothing else where as he has begun to love money as well. Thus we see her in a desperate act to make him belong to her and embracing him. Contrary to her limited and unspoilt world, his world has now become widened due to the two agents of corruption and his needs have become more diversified and moved from the earlier ideal to more materialistic unlike in her case.

Realizing the power of money and the attraction of materialism she begs him not to go to Kyoto. She embraces him and in him she feels that his heart is no more with her and it distresses her so much as to demand him not to go.

As Yohyo threatens to leave and urges her to weave the cloth in a harsh command, she finds herself in disbelief and she clearly does not understand what is happening to him as he becomes more eager in making 'profit' two or three times the earlier occasions at the cost of her health and well-being. How she leans her head in a bird like manner show how she can not understand him any more but she realizes that he has become like those others who talked in the same tone to her and who talked about things other than love and family. Her utter helplessness at the feeling of losing her husband is seen in how she goes out and screams others not to take her husband away and to show her some pity by sparing her husband. In her desperation she realizes the only way for her to retain the man she loves is by doing what he pleases and so she decides to weave another cloth thinking it would help to save her family happiness.

As she announces that she would weave another cloth for him he gets so jubilant and in a quite selfish manner he is overjoyed that he would be able to go to Kyoto and to make more money with total disregard for what danger such an action would put Tsu in to. Thus we see how he too has become very much like Sodo and Unzu who cares nothing about others but only about their benefit.

As she repeats her entreats to him not to look in to what she does in the weaving room and warns that if he does so it would be the end of their relationship, we get a sense of foreboding and the feeling that something bad may happen as it seems that Tsu does not trust Yohyo any more and she carries doubts about his sincerity and loyalty as he has moved to the other world of materialism and money mindedness.

Sodo and Unzu who have no respect for promises and who feels no pity for others takes the opportunity to peep in to the room to see what happens and are shocked to see a crane weaving the cloth. Yohyo at the beginning begs the men not to peep in but to honour the pledge made to Tsu but the men give a scant regard for the promise and peep in, So does he to get alarmed and astonished and distracted to see that his wife is not inside the loom but a crane and in a dazed mind runs away in to the fields to look for his wife, Tsu. Thus we have the plot reaching its climax with the discovery of the truth by Yohyo.

An awfully and alarmingly thinned Tsu appears with two clothes of exquisite quality to the delight of Yohyo. As Yohyo gets the clothes, he gets so excited about the prospect of going to Kyoto that he is so selfishly insensitive to what has happened to Tsu and what she is saying as well. In his excitement he does hear her accusation that he has been unfaithful to her by peeping in to the room and breaking the earlier promise and she is determined to leave him now that their bond is shattered by a betrayal of trust and insincerity. However it is her love for him that makes her urge him to keep one of the clothes as a souvenir of their love and of her.

As she becomes very white we feel that her transformation to a crane is near and that she is about to leave him for good. With intense pain in her heart she leaves Yohyo and the children and the life she had got used to and in which she has found so much joy. She tells about how she found immense joy in his love till he got corrupted. A very poignant and sad scene is created as Tsu says goodbye and separates from Yohyo, which is a painful must which comes from the realization that their worlds differ and carry different sets of values now.

Despite her innocence, Tsu is seen as a principled and strong person. She assumes her true self and flies away leaving Yohyo in a deep anguish that no money can quell. Her love for Yohyo was so strong to make her a sacrifice of her body and feathers to give him the joys that he wishes. All she expects is love and trust from Yohyo which he fails to deliver.

The impact of Tsu's leaving on Yohyo is devastating and we see him crying. Yet we see how Sodo has no caring and sympathy for the grieving Yohyo and is delighted to see two clothes. They mercilessly and inhumanely try to pull them off the hand of Yohyo but he unconsciously hangs on to them and we see that their monetary value has finally become immaterial to Yohyo and he hangs on to them as memorabilia of beautiful days he had in the world of innocence that he has lost forever.

The drama has a hauntingly sad ending with Yohyo attempting to follow Tsu with the children's song heard in the background. The tragic end suggests that money-minded consciousness and greed for materialistic comforts can only bring ruin and sorrow.

- Modern Japanese drama adapted from a Japanese Folk tale.
- The drama carries a lot of poetic quality with the use of the lights and singing of children.
- The relationship between the two moves from happiness and innocence to misery and corruption.
- Unzu and Sodo adds complexity to the plot and brings worldly elements to clash with idealistic innocence of Tsu and Yohyo's life.
- The play brings two worlds in to conflict; one represented by Kyoto and the other Yohyo's hut and materialism and spirituality.
- As Yohyo moves from innocence to materialism, a gap is created between Tsu and Yohyo.
- Yohyo is tempted gradually by the evil forces promising materialistic rewards of profit and Tsu in turn promises love and sacrifice to win him over.
- Tsu represents nature and ideal life where there is only love and caring and innocence from which Yohyo moves away resulting from his awakened greed.
- Yohyo finding that the cloth is woven by a crane is the climax
- Children symbolizes innocence in the play
- Yohyo's actions determine the plot but Tsu is the main character that symbolizes absolute virtue and innocence and goodness that can not be influenced by monetary concerns.
- Tsu represents idealistic life away from materialism and all evil.
- Most characters don't change. even Tsu does not change and embrace materialism. The character that changes is Yohyo. He loses his initial innocence but at the end regains it as he does not allow the evil men to take away the two clothes.
- Sodo is more villainous and heartless and merciless of the two villagers and shaper of the two.
- Tsu is intelligent and shrewd enough to see the sinister plans of the evil characters. She is honest and principled and despite her strong love to Yohyo decides to leave him as he had looked in to the weaving room. She is innocent and uncorrupted and has no interest in worldly things.

- Yohyo loses his innocence as he becomes a willing victim to evil persons and fails to see their evil motives. yet his love for Tsu is real and we see how devastated he is at the loss of his beloved. His childlike contented simple life with so much of kindness to others was the attraction that makes Tsu come to him. His weak character is easily manipulated by the corrupted villagers.
- Unzu is corrupted but more simpler than Sodo. H has ben cheating both Yohyo and Sodo but he has been making a profit of hundreds as he does not really see the value of the Senba-Ori. He is ignorant and superstitious as he runs away fearing that Tsu is a ghost and would punish him for cheating Yohyo
- Sodo is more corrupted that Unzu and has no regard for others and merciless in obtaining what he wants. He is sharper to identify that Tsu is not human but he sees only a business opportunity in the situation, which would help him make thousands.He dares to see inside the room to verify that the cloth is really a Senba-Ori. He is heartless and the chief architect of Yohyo's misery
- The story unravels in rural Japan in poor working class hut in winter
- Tsu has 2 identities she discards that of a crane for love and later that of the human once she feels betrayed
- Two worlds presented ; nature uncorrupted and human as corrupted materialistic and greedy
- Tsu and children remain totally innocent throughout but Yohyo loses his innocence
- Kyoto represents urban life of materialism and corruption and commercialized life.
- Al men wants to exploit the woman. Woman sacrifices for the joy of men
- Yohyo and Tsu fail to understand their different needs; Yohyo needs money but Tsu needs Love
- Money is presented as a corrupting agent that awakens greed in man and ruins relationships
- Love and contentment are seen as the foundation of happy life.
- Yohyo throws love away for the love of money only to find misery and run of his marriage.
- Mixture of fantasy and reality; crane becoming a human and falling in love >< Kyoto sales
- Disassociate s with Yohyo when realizes hi s greed
- Children sing as the chorus and tells us of the change of mood from joy to sadness as Tsu flies away.
- Unzu and Sodo are both greedy and corrupted but are different from each other.
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Setting	A winter evening in rural japan in a working class hut of a poor peasant
Subject	The ruin of the relationship between Tsu and Yohyo as a result of the greed for money
Conflict	Tsu wants love and contentment in life but Yohyo needs money to but all other material things idealism vs materialism
Style	Modern Japanese Drama, one act play based on a folk lore
Tone	Sad
Techniques	Symbolism- cloth- tsu's love for her husband self sacrificial nature of true love

	<p>Twilight- a near end and ambiguity in identity Children’s song- innocence and purity Hut- simple and contented life with what you have Kyoto- materialistic and commercialized life with money ruling human Relationships</p> <p>Contrast- tsu ‘s innocence vs the villager’s corrupted nature Earlier Yohyo’s life of contentment vs later life of Yohyo full of greed earlier Yohyo admired the cloth for beauty and later wanted it for its monetary value</p> <p>Rhetoric questions- suggesting Tsu’s helpless desperation not to lose Yohyo Flashback- Yohyo recalls how he met Tsu and his helping a crane Allusion to Japanese folk lore of a crane marrying a human Suspense and mystery related to Tsu ‘s identity</p> <p>Irony- Yohyo thinks Tsu is human but in fact she is crane Yohyo believes that villagers and money through sales promises joy but they only bring misery Tsu weaves the clothes to strengthen her love but they lead to its ruin Tsu discards her real identity to find joy but it only brings her waste and misery and pain</p>
intention	To show the harmful and disastrous effect of greed for money and material things in life
Theme	Negative effects of greed and materialistic craving on human relationships
Sub theme	<p>Corruption and selfish abuse as quite a human trait Fragility of innocence and how easily it can be lost Fickleness of human heart How man expects woman to make sacrifices for his joy and woman is ready to do so World of the children and that of adults Capitalism and its negative aspects on individuals and the social order Corruption of the individual by the society Money and its corruptive influence specially on the less experienced in life. Repercussions of giving in to temptations</p>