

The Camel's Hump Rudyard Kipling

This is a lyrical and fast paced poem that is based on an Arabian folk lore about how the Camel got his hump. The poet uses it humorously to draw a parallel and to show how a man would also get a hump that is uglier than that of the ungainly camel if he does not work and engage in physical activity in order to , ' gently perspire'

The poem is written in a mixture of first and second person as the poet talks to a listener and also reflects on what would happen to himself as well if he doesn't have enough to do.

The hump is regarded as 'black and blue' and , 'ugly' and with a coined word, ' cameelious' in order to show the unpleasantness of the consequence of an indolent life.

The poet shows that if they get up lazily whining unwilling to start the day early, it is definite that a camellious hump awaits them. He goes on to suggest the solution ;that is to take a hoe and a shovel and work with the land tilling till one gently perspire. Then he shows how any hump that we are to have will be lifted by nature and god as the reward for having an active life.

We see the reference to a native God as in ' Djinn' and the use of a witty coinage or a coined word as in , ' Cameelious hump' to convey that it is unnatural not to work with our body and the consequences of such idleness would be so nasty.

The typical morning laziness of both a child or a adult is conveyed through the onomatopoeic words such as , ' snarly- yarly.' However it adds a dramatic quality to the poem as well.

The hump is a metaphor for a bulky body out of shape that has no attractiveness and the camel itself is an ungainly animal.

The poem gives an advice although it is humorous and the poet uses a light pleasing tone and never a sarcastic or insulting tone. The tone has a quality of an advisory tone too.

setting	A cozy English House with a fireplace
subject	How the camel got its hump as a punishment for laziness
style	Rhyming stanza form
tone	Light hearted and advisory
techniques	Rhyming words Onomatopoeia Repetition Parallel Reference to mythical god / allusion to Djinn Coined words Metaphor Satire
intention	To encourage children as well as adults to have a physically active life
theme	Importance of work and an active life with productive labour.

I Know Why the Caged Bird Sings- Maya Angelou

This is a poem in six stanzas which is written in third person in free verse that brings the contrasting mentalities of a bird that is free to soar the skies and a bird that is caged, clipped and tied and forced to languish inside a cage.

Maya Angelou is an Afro American writer and she write at the time of the Civil rights movement in America when the Black African were struggling for freedom and equality against racial discrimination that they face in a white dominated society. The Black people still have no rights and the whites enjoy life and all the privileges.

The poem is written in simple diction but the references carry a symbolic significance as the free bird and the caged bird represents the white and the Black communities respectively.

The caged bird's circumstances that it is caged and clipped and tied up suggests the life of restriction that the Black community has to endure in the early 20th century in the U.S.A.

The only form of liberty that that have is to voice their yearning about freedom and we see the bird's singing symbolizes that. The bird's song is a symbol of the black African struggle and the yearning for freedom.

The bird has not had any earlier life in the outside but as it notices the free bird ruling the skies he senses what he has lost and not being able to experience although it is a bird, so it is seen doing the only thing that he can; sing his heart out so that his voice and plea is carried far and wide heard over the 'distant hill'. He sings with a fearful trill and it suggests that obviously that the bird is angry and not at all happy of being denied freedom although he has never felt or experienced freedom earlier. So it sings of the things 'unknown'. The Black Americans descending from the African slaves brought to work in the plantations had never felt the full freedom of what it means to be a man but still instinctively they can feel it and thus cry for it in a 'fearful trill.' The cage is symbolic of all the racial biases and the discriminatory laws that operate in the USA at that time against the Black African such as the Jim Crow Laws.

The caged bird's predicament is presented as, 'standing on the grave of dreams' that metaphorically suggests that the dreams of a life of freedom is buried amidst such racial bias and discrimination in a White Supremacist society. Despite all deprivations the caged bird is presented as hopeful and resilient never to give up hope and continue to pursue his dream so as to continue his longing for freedom and a life of equality with his White brethren.

There is a lot of repetition to suggest the strength of the bird's conviction and the strength of the need for freedom and how the Black community's longing for freedom can not be underestimated and ignored

The poem moves the reader as it develops a contrast between the restricted life of the caged bird and the uninhibited freedom enjoyed by the free bird. The poem starts with the mention of the free bird and it enjoys life in the boundless sky as to tell us what the caged bird is denied.

The free bird is presented as, 'leaps on the back of the wind', 'floats downstream' and 'dips his wings in the orange sun's rays'. The metaphors used here gives un the image of a man enjoying a swim in a river with so much carefree conduct. it seems to enjoy the freedom that it has to the fullest and dares to claim the sky al to itself as he does not have to share it with the caged bird; in this case representing the American blacks.

As it has no worries it is seen thinking of, 'another breeze' and the soft winds and the 'fat worms'. It suggests how the life flows so comfortably for the Free bird representing the White community who has access to all the comforts and privileges of the society. The soft winds and the breeze trade winds suggests the easy and comfortable nature of life that the free bird has to enjoy with no trace of restriction. On the other

hand the fat worms waiting on the dawn bright lawn are symbolic of the opportunities and the privileges that awaits the life of the White majority of the USA.

The white people's superior mentality is presented through the lines, 'dares to claim the sky' and 'he names the sky his own' against the anguish pain and the anger of the caged bird that sings in a fearful trill.

setting	The early 20 th century in the US society full of racial prejudice and discrimination
subject	A caged bird's anger and yearning for freedom in a society that has denied them opportunities
style	Free verse
tone	Sad
techniques	Visual imagery of restriction- clipped, bound caged, Metaphor- leaps, floats, dips, bars of rage, grave of dreams Contrast- free and deprived caged and free, freedom vs confinement Symbolism- cage, fat worms, caged bird, free bird , Personification- sighing trees , shadow shouts Alliteration- fearful trill repetition
intention	To show how a disadvantaged sections of the society feels angry and outraged and suffer due to racial discrimination and a life of denial and neglect.
theme	The yearning of the oppressed to have freedom and equality and justice in a racially prejudiced society specially the sufferings and the yearnings of the Black Americans
Sub theme	The contrast between the lives of the privileged and the disadvantaged. Life has no meaning without freedom The arrogant attitude of the privileged

Richard Cory E.A.Robinson

This is a narrative poem that runs in four quatrains with a regular ABAB end rhyming. The poem is about an upper class person, his appearance his conduct how others of the working class perceive him and his shocking suicide.

It is a simply elusive poem that has casual tones and tells us about the suicide of a wealthy banker's son but in no place specifically mention the reason for such a drastic decision, yet a careful reading between the lines would suggest a convincing reason

The poem in a dramatic narration by a worker on the pavement who constantly sees Cory going downtown and wishes that he were in Cory's place and also envies him despite the respect he feels for this perfect specimen of Upper class refinement and finesse.

Nothing bad or negative is said about Richard Cory and he is presented in regal imagery to show his perfect life. The words associated with him like, 'Crown', 'imperial' and 'richer than a king' helps to create the perfect image of Cory as a well groomed and refined gentleman.

Despite his wealth and the vast gap between the speaker and him, Cory has acted in a very 'Human' manner suggesting that he was never arrogant and was always polite to the lower class less fortunate that ever envied of him.

His politeness and how he always greets these men shows how he had tried to bridge the gap between them and had tried to reach out to them to but some kind of a relationship. It suggests that despite his wealth and affluence and seeming to have everything going his way, still he is lacking in something and we finally realize that he was a lonely figure hungry for companionship.

The social gap leading to all sorts of prejudice is seen in how his salutations and greetings leads to nervous excitement in the workers on the pavement that constantly looks up to him. the metaphor, "fluttered pulses" shows how his courtesy was something more than that the workers including the speaker expected and it totally overwhelms them to see a grand gentleman reaching out and showing courtesy to them.

The poem's narration has a routine regularity as all the stanzas carry the same rhyming pattern without any variation and tells all about Cory's grandeur. It almost makes us complacent and makes the final revelation a rude bombshell shock.

We see how the workers think that Cory lives a perfect life and wishes to trade places. How the working class people suffer in poverty and deprivation probably in a time of economic depression in the country is seen in how they go without meat in their tables and cursed as their bread was stale or that they could only managed to buy stale old bread as they were so poor. Thus we see a contrast built between the circumstances of the worker and Cory as Cory would never go without meat on his dinner table and would have never had to eat stale bread. We see how Cory is judged materially and never emotionally to see the real sufferings of this gentleman who dwells in an unbearable loneliness.

The poem develops in a casual matter of fact detached tone of reporting and as the final lines take the poem to an anti climax from the image of a regal person to a frustrated man we see how Cory has killed himself in one calm summer night.

We see how the poet builds a contrast at this point to show the difference between the appearance and reality. The night was apparently calm and tranquil to the outsiders but it was a turbulent night of frustrated suicidal tendency to Cory. It was a summer night of togetherness and warm gaiety to others even for the workers tucked away with their families, but for Cory it was an unbearable cold winter of devastating loneliness that he could not have got through with a mere salutation to the poor and a visit to the downtown.

The poem in its casual tones and regular rhythm brings out a tragic story of a lonely man in desperation for companionship and tells us how nothing can be judged by appearances and that appearances are deceiving. It further shows that no material wealth riches and social distinction can bring happiness to the human heart. At the same time it also brings the prejudices that breed from the gaps between the rich and the poor.

How the poem builds from the very beginning with Cory presented in an immaculate manner as having no deficiency and as an object of envy seems to mislead the reader and lead to the final shock of the revelation as it is the last thing we expect from a man who seems to have everything.

setting	A time of economic hardship early 19 th century
subject	Life and unexpected death of Richard Cory
style	Dramatic narrative in first person 'we' rhyming quatrains as in ballads
tone	Matter of fact and casual
techniques	Anaphora- repetition of And at the beginning Royal/regal imagery- imperially , crown , king Contrast- Cory had everything material that the workers were deprived of Hyperbole- glittered as he walked / overstatement sole to crown imperially slim Inversion- so ,on we worked Metaphor- light- better times, meat and bread Irony- Cory seems to have everything but he has not Euphemism- put a bullet through his head
intention	How social values lead to prejudices that often make one go blind to the realities of life
theme	Happiness in life has little to do with material wealth and social class
Sub theme	Appearances are deceiving How the false values create a communication barrier between the various classes leading to tragedy

War is Kind- Stephen Crane

This is a poem written in free verse in which we see a military man with grim tone repeatedly blurt out cliché ideas to console bereaving innocent people who are mourning the deaths of their beloveds. The poem in a third person narration shows how this protagonist visit three funerals of dad soldiers and say almost the same thing glorifying war and death at battle in order to console the bereaved persons but obviously with little effect. He glorifies death at war and even go to the extent of creating a grand picture of a battlefield strewn with thousand corpses and regards killing as a virtue and excellence.

At first it is a beloved who misses her lover who dies in the battle field, then a small baby who loses her father and finally a mother who loses her son. He asks them not to weep as war has been kind to their loved ones probably by bringing them a glorious and swift death than which comes in old age. The speaker who seems to be a military man seems to use the romanticized cliché idea of death at battle as glorious to console the bereaving parties.

He brings out quite gruesome and horrific images full of poignancy and these images convey the horror of death at war. We at first see the image of the lover throwing his hands wild as he got shot at the battle, at the same time we see how he shows the father of the baby tumbled in the yellow trenches and raged at his heart before he died. Finally he tells how a bereaving mother who covers her deceased son with a shroud. All these images bring out the horror and the destructive nature of war and how war affects even those who are far away from the battle field and affects family structures, leaving children mothers and beloveds helpless and in deep anguish and we see there is no such glory as promised in such horrific ways of dying.

The speaker who probably represents the military is seen attempting to console these victims with a romanticized cliché idea that death at battle is great and glorious and that war is kind as it brings a glorious end to the life of a human being. But the more we read we see that there is nothing glorious or kind in dying at battle, tumbling in the yellow trenches, gulping the last breath and dying in agony. So we see the speaker's words are quite ironic and the poet uses these ironic lines to convey his condemnation of the grand images of war created by the war mongering people in order to lure youth to battle to throw away their lives.

The stanzas 01 , 03 and 05 the odd numbered ones are such addresses to the bereaving family members in the typical military manner glorifying battle and death at battle to suggest the idea that the death are no reason to be mournful but to be proud and accept the fates of the fallen. The poet intermingles these stanzas where the speaker is definitely away from the vicious battlefields and most probably at a home front, with stanzas that are directly related to the activities at war. We see images of hoarse and weary drums booming , the swiftly blazing regimental flag flying above them carrying the emblem of eagle with crest of red and gold, battlefield is the kingdom of Great battle god. All that is grand in the battlefield is constantly contrasted with images of death and waste such as 'a field where thousand corpses lie' and 'these men were born to drill and die.'

How the soldiers are pawns of a big game of chess and mere dispensable cogs in a wheel and that no one cares for their lives and they are expected to throw away their lives are brought about by the poet in the most moving manner to condemn the glorification of war and to create a more realistic picture of war amidst what the authorities may say to hide this gory horror and to attract more young souls to the battle field to satisfy the lust for blood in the great God of war.

The second and fourth stanzas look like very crude ways of the speaker to make the grieved listeners accept these deaths at battle, making such deaths sound inevitable and look like part and parcel of what the Lover, the Father and the Son signed in for. These words spoken to the bereaved shows nothing but the callous indifference to the lives of the soldiers by the authorities and their ideology of war that is far from the truth. However the poet seems to use them to bring out the vain nature of death at battlefield and the sacrifices of the soldiers. He uses them ironically to show how there is nothing glorious in dying in a battlefield.

we are shown how 'the little souls' have a thirst to fight; it could refer to the young hearts that were intoxicated with the promises of glory who are itching to get in to the battlefield to lay their lives for a cause they are made to believe a grand. Thus we see how the poet conveys his condemnation of war in this

Anti-war poem through such imageries. the 'glory' of battle is also referred to as unexplained and flying above them. So whatever the glory in battle is never accessible to the fallen. It may literally refer to the flag flying high in the same way the glory of death is hinted as never accessible to those who die as cattle in the battlefield. there is a great gap between the such promoted ideas of glory and what you receive as a bullet passes through your heart. On the other hand it also conveyed the idea that how death at battle is glorious in never truly explained to them but blurted at them as a mere rhetoric as they got recruited and trained; a hollow lie that the soldiers are made to believe by the authorities. On the other hand the great battle God's kingdom is presented as nothing glorious and awe inspiring but a place where dead bodies lie scattered in thousands. So we see how the poet is ironic in his lines to bring out the horror of war.

In the fourth stanza the speaker is seen giving commands in imperatives probably asking the dead soldiers to be told and shown the virtues of slaughter of enemies and the excellence of killing in order to rid a country of its enemies at a battlefield. But ironically we see that those who die will not be able to see any virtue and excellence in dying with hands wildly thrown at the sky and nothing would console the bereaving relatives.

The poem may have brief images of the grandeur of war but we understand that those images are working at an ironic level and the main intention of the poet is to show the hollow and baselessness of the cliché ideas about death at war and to show that war is nothing but a destructive thing that fills hearts with pain and loss.

Setting	A battlefield and a home front where we see innocent people mourning over loss
Subject	An officer's attempt to console the bereaved about the loss of their loved ones at war
Speaker	An officer who visits the houses with the news of the deaths of their loved ones
Tone	Unfeeling and callous with little regard for the lives of the soldiers dying at war,
techniques	<p>Images of death from battlefield gruesome and horrific</p> <p>Onomatopoeia- booming</p> <p>Personification- drums as hoarse, souls thirst for fight</p> <p>Synecdoche- souls represent the young soldiers</p> <p>Alliteration- drill and die (shooting), whose heart hung humble (mother sighing)</p> <p>Repetition- these men were born to drill and die</p> <p>Irony- war is kind, virtue of slaughter, excellence of killing, great is the battle god and his kingdom, bright and splendid shroud of your son, unexplained glory flying high</p> <p>Contrast- the glorified picture of war and the horror of death at war</p>
Style	Free verse , dramatic address,
intention	To show how death at battle has no glory in it
Theme	Horror and destructive nature of war.
Sub-theme	<p>Mothers and children and specially women as victims of war</p> <p>The callous indifferent attitude to death at war</p>

Poem is a sarcastic and ironic reaction to the glorification of war and death at battle by the more disillusionized poet.

Realistic approach to war than creating a glorified romanticized image.

- Critical of the glorification of war by bringing on the horror and loss
- Pathos for the dying soldiers and bereaving family members.
- Ordinary people as victims of war.

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 content 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 add 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 planned 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. In 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 unspoiled 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 shows 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 have 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 it's 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 that heir worlds differ and carry different set 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 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 ,aterialistic 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 than 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.
- All 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
- Disassociates with Yohyo when realizes his 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 happiness through love and contentment in life but Yohyo needs happiness through money to buy all other material things idealism vs materialism
Style	Modern Japanese Drama, one act play based on a folk lore
Tone	Sad
Techniques	<p>Symbolism- cloth- tsu's love for her husband self sacrificial nature of true love 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	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

