

## Literary Appreciation<sup>1)</sup>

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### Poetry

In its simple way, poetry can be defined as a literary genre which may be composed in rhyme and is normally written in certain line arrangement. Musical devices, figurative language and imagery are the basic elements which make up poetry.

Study the explanation below.

#### A persona and character

A persona refers to **the speaker of a poem** and to **any speaking person** in a poem. Its plural form is personae. People sometimes use 'the lyrical speaker' to refer to this term.

A character refers to **any person of a poem, speaking or not**. Study the example below:

*At evening when the lamp is lit,  
Around the fire my parents sit;  
They sit at home and talk and sing,  
And do not play at anything.*

*Now, with my little gun, I crawl  
All in the dark along the wall,  
And follow round the forest track  
Away behind the sofa back.*

(Excerpt from "The Land of the Story Books" by R. L. Stevenson)



The persona or the lyrical speaker of the excerpt above is a child who fancies him self/herself as a hunter whereas the characters are the persona and his/her parents. Thus, it may be said that the persona is not the poet but it may be the poet's invented character.

The persona in a poem does not have to be a human as many poems narrated by animals or inanimate objects. See the excerpt below.

*The Chinese plate looked very blue,  
And wailed, "Oh, dear! What shall we  
do?"  
But the gingham dog and the calico cat  
Wallowed this way and tumbled that,  
Employing every tooth and claw  
In the awfulest way you ever saw---  
And, oh, how the gingham and calico  
flew!*

(Taken from "The Duel")

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Based on the excerpt above, it can be inferred that the persona is the Chinese plate which is an inanimate/ non-living object .

**Read the poem below in front of the class. Then, answer the questions**

***A Child Is the Greatest Gift***  
(Domenico Scarlatti)

*A child is the greatest gift  
That our lives can bestow.  
It brings the most exquisite joy  
That we will ever know.*

*Some days deliver happiness,  
Far more than we can touch.  
We need the help of all our friends  
To comprehend how much.*

*And so we thank you for the gifts,  
Both those you brought and are,  
That celebrate this rich, full life  
And its rising star!*



**Questions:**

1. Identify the persona and character(s)?
2. What is the greatest gift (according to the poem)?
3. What does a child bring?
4. What is the synonym of 'bestow' (line 2, stanza 1)?
5. What does the phrase 'some days deliver happiness' mean?
6. What is the poem about?
7. What is the message of the poem?

**Study the explanation below.**

**Musical Devices**

The common musical devices are rhymes, alliterations, and assonances.

**A. Rhyme**

Rhyme means a repetition of the final vowel or the final vowel and consonant sounds of words. The letters that come before the vowels, however, must be unlike in sounds. For example, 'night' and 'flight' rhyme each other but 'night' does not rhyme with 'knight'. They are only different in spelling but not in sound. Rhyming lines not only occur at the end of each line of a particular poem but also within the same line. The former is called 'end rhyme' and the latter is called 'internal rhyme'. See the example provided below.

*I wander through each chartered street,  
Near where the chartered Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.*

(taken from "London" by William Blake)

All the end words of the lines of this excerpt rhyme, and therefore, such rhyming lines are called end rhyme. The word 'street' in the first line rhymes with 'meet' in the third line whereas the word 'flow' in the second line rhymes with 'woe' in the last line. Notice also how internal rhyme occurs in this line "For all averred, I had killed the bird". Here, 'averred' rhymes with 'bird'.

In addition, traditionally, each rhyme is given a letter of the alphabet, following the end of the line, and when used in a poem, end rhymes set up a pattern of sounds called a '**rhyme scheme**'.

#### ***At The Sea Side***

(Robert Louis Stevenson, 1850--94)

*When I was down beside the sea            a  
A wooden spade they gave to me            a  
To dig the sandy shore.                        b*

*My holes were empty like a cup.            c  
In every hoe the sea come up,                c  
Till it could come no more.                    b*

Based upon the definition given, the rhyme scheme of this two-stanza poem is aabccb.

#### **Alliteration**

In this device, the same initial consonant sound of words in a line of poetry is repeated. See the example provided here.

*I woke before the morning; I was very happy all the day  
I never said an ugly word, but smiled and stuck to play  
(taken from "A Good Boy" by Robert Louis Stevenson)*

In line of the excerpt, the initial consonant sound of /w/ is repeated, and in line 2, 'smiled' alliterates with 'stuck'.

#### **Assonance**

Like internal rhyme and alliteration, it occurs in the same line of poetry by repeating the same vowel sound of words in which the preceding and following sounds of the words are disregarded. In "He clasps the crag with crooked hand", 'crag' assonates with 'hand' as the vowel sound of / / is repeated in both.



**Read the poem and then identify alliteration and assonance**

***The Blue Bowl***  
*(Jane Kenyon)*

*This is a poem that addresses  
the difficult subject of burying a pet.*

*Like primitives we buried the cat  
with his bowl. Bare-handed  
we scraped sand and gravel  
back into the hole.*

*They fell with a hiss  
and thud on his side,  
on his long red fur, the white feathers  
between his toes, and his  
long, not to say aquiline, nose.*

*We stood and brushed each other off.  
There are sorrows keener than these.*

*Silent the rest of the day, we worked,  
ate, stared, and slept. It stormed  
all night; now it clears, and a robin  
bubbles from a dripping bush  
like the neighbor who means well  
but always says the wrong thing.*

|  |
|--|
| <p><b>Alliteration</b></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> |
| <p><b>Assonance</b></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>    |

**Study the poetry analysis below.**  
Based on the previous study, a poetry analysis can be done by considering:

- The number of the stanza,
- The persona and character/s
- The kinds of the musical devices



|                          |  |
|--------------------------|--|
| MERCHANT:                | All right. But that fool is going to have work for it. He's going to have to think. <i>[SON enters.]</i>   |
| SON:                     | Hello, Father and Mother. How are you today?   |
| MERCHANT:                | Fine, fine. I have something I want you to do. I will give you one last chance to prove yourself.  |
| SON:                     | What can I do?   |
| MERCHANT:                | I am going to give you this pansa. I want you to go to the bazaar. With this one pansa, buy something to eat, something to drink, something for the cow to chew on and something to plant in the garden. |
| SON:                     | What? How do you expect me to do that with only one pansa? That's not fair!  |
| MERCHANT<br>And WIFE:    | <i>(with hands on hips)</i> LOTS OF THINGS IN LIFE AREN'T FAIR!  |
| SON:                     | I'll show you, father. I can do it! <i>(to audience)</i> Somehow.<br><i>[MERCHANT, WIFE and SON exit.] [SON enters with the IRONSMITH'S DAUGHTER carrying a watermelon.]</i>                             |
| SON:                     | Here's a watermelon father. It provides something to eat, something to drink, something for the cow to chew on, and something to plant in the garden.  |
| MERCHANT:                | So it does. I'm impressed!   |
| WIFE:                    | I knew you could do it, son.   |
| SON:                     | Actually, it was the ironsmith's daughter who had the idea.  |
| MERCHANT:                | And you don't hog the credit, either. That's two good moves. Young lady, how did you think of such a fine solution?  |
| IRONSMITH'S<br>DAUGHTER: | Well, a watermelon takes care of all your conditions.  |
| MERCHANT:                | Indeed it does. I am proud of you both. Young lady, I would like to invite your family to my house to celebrate it. It seems like our families should get to know one another better.                    |
| IRONSMITH'S<br>DAUGHTER: | Thank you. I would like that.  |
| MERCHANT:                | <i>(to audience)</i> Young people! Just when you're ready to give up on them, they surprise you! And to think I didn't have any idea myself how to solve that riddle!                                    |
|                          | The End  |
|                          | Taken from <i>www.storiestogrowby.com</i> , by Elaine L. Lindy & Lindsay Parker  |

### Questions:

1. Where does the drama take place?
2. How many characters are in the drama? Mention them.

3. Why is the merchant angry with his own son?
4. Why does the merchant's wife always have any excuse for her son?
5. What is the merchant's idea to make his son change his mind?
6. What is the son's reaction to his father's order?
7. Who has helped the son to accomplish his father's order? How?
8. How is the merchant characterized?
9. How is the merchant's wife characterized?
10. How is the merchant's son characterized?
11. What is the drama about?
12. What message does the drama contain?

### Study the definition and structure of a drama script.

#### What is Drama?

##### A. Basic Definition

A drama is a story which is normally written in the form of dialogue and meant to be acted out by actors. It is, therefore, different from short stories and novels which are not made to be performed.

##### B. Basic Elements of a Drama/play

Besides characters and a setting of time and place, there are more basic elements of a drama/play:

1. **Plot:** the sequence of events or incidents of which makes up the story. The plot requires a conflict. It is a clash of actions, ideas, desires or wills. There are three kinds of conflict: man against man, man against himself, and man against his environment.
2. **Theme:** the central thought of a story or, in this case, a drama/play. Babusci (et al) (1989:148) state that "theme general idea about life that is revealed through the story".
3. **Message:** a moral or social value which is usually expressed in a play. It does not mean that all plays have a message.





## The Structures of a Drama Script

|                        |   |
|------------------------|---|
| <b>Title</b>           | → <i>A Caterpillar's Voice</i>  |
| <b>Setting</b>         | → <i>[Scene: in front of a cave in the forest]</i>  |
| <b>Prologue</b>        | This play is "A Caterpillar's Voice." It is a folk tale from Africa. Once upon a time in Africa there was a Hare. The Hare lived in a nice cave. One day when the Hare was away, a Caterpillar went into the Hare's cave. |
| <b>Character</b>       | HARE: I think it is a nice day for a walk. Maybe I will leave my cave and go visit a friend.  |
| <b>Dialogue</b>        | .....<br><i>[Hare exits.]</i><br><i>[CATERPILLAR enters.]</i>   |
| <b>Stage direction</b> | .....   |

**Reread the drama entitled *All for A Pansa*. Then, identify the characters, the theme, and the setting. The following guidelines may help you.**

### Analyzing Drama Elements

1. The title of the drama is \_\_\_\_\_
2. The setting of time and place of the drama is \_\_\_\_\_
3. The characters are \_\_\_\_\_
4. The plot of the drama begins with \_\_\_\_\_
  - a. The conflict that the main character faces is \_\_\_\_\_
  - b. The climax is when \_\_\_\_\_
  - c. The story ends with \_\_\_\_\_
5. The theme of the drama is about \_\_\_\_\_
6. Does the drama contain any message? If so, what is it?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### By the way ...

The shortest stage play is Samuel Beckett's "Breath" - 35 seconds of screams and heavy breathing.

Adapted from:  
*www.didyouknow.com*

**Identify the antagonist and protagonist of the following drama excerpt and then describe how they are characterized. Identify also the conflict in the story. When you finish with it, answer the questions.**

***Fur and Feather***

|               |  |
|---------------|--|
| MAMA OSTRICH: | Children! Children, come and see what delicious food I have for you! Well they must be nearby. <i>(jumps up, surprised)</i> Oh, NO! I see LION TRACKS! Maybe a LION has come and taken them. I will follow the tracks to see where they lead.<br><i>[MAMA LION and two OSTRICH CHICKS crawl out of MAMA LION'S den. The OSTRICH CHICKS sit on the floor in front of the den]</i> |
| MAMA LION:    | Do you want something, Mama Ostrich?   |
| MAMA OSTRICH: | What are you doing with my chicks? Return them to me at once!  |
| MAMA LION:    | What do you mean? These are MY cubs. That is very plain to see.  |
| MAMA OSTRICH: | It is NOT at ALL plain to see! Those are chicks! Ostrich chicks! And I am an OSTRICH and ... and ... you're a LION!  |
| MAMA LION:    | IS that SO? Then you won't have any trouble finding another animal that agrees with you! I dare you! Find any animal at all that will look me in the eye and tell me that these are not my cubs. Do THAT first. THEN, I will give them back to you! .....  |

**Questions:**

1. Based on your personal interpretation, why does mama lion want to keep the ostrich chicks to her?
2. Where does the story probably take place?

***The Enormous Nose***

|           |  |
|-----------|--|
| NARRATOR: | One day, a king was walking through the forest when a witch appeared.<br><i>[The KING points at the WITCH, laughing]</i>               |
| KING:     | Your nose is so huge that I can't see your face!   |
| WITCH:    | Is that so? Well, I'm going to curse your first child with a nose so big, you'll look back to this day and regret making this mistake. |
| KING:     | Who are you kidding? You can't do magic. You're just an old ugly lady.   |
| WITCH:    | You'll see what I can do. Bye....hehehehe..... <i>(exits)</i><br>.....   |

**Questions:**

1. Where does the story probably take place?
2. Why does the king think that the witch can't do magic? Argue your answer.

**Study the words below before you read the drama entitled *The Pumpkin in The Jar*. Analyze the elements of drama and then answer the questions given. Work in a group of five and perform the drama.**

|         |                             |          |                                   |
|---------|-----------------------------|----------|-----------------------------------|
| pumpkin | ( <i>kb</i> ): labu         | noble    | ( <i>ks</i> ): layak              |
| Maiden  | ( <i>kb</i> ): gadis        | jar      | ( <i>kb</i> ): kendi              |
| bow     | ( <i>kki</i> ): membungkuk  | virtuous | ( <i>ks</i> ): berbudi luhur      |
| cottage | ( <i>kb</i> ): pondok       | riddle   | ( <i>kb</i> ): tebak-an/teka-teki |
| Goblet  | ( <i>kb</i> ): gelas sloki  | gracious | ( <i>ks</i> ): sangat ramah       |
| fumble  | ( <i>kki</i> ): meraba-raba | sprout   | ( <i>kb</i> ): rebung             |

### *The Pumpkin in the Jar*

Characters:           1. Maiden                           3. Soldier 1  
                              2. King Adovis                   4. Soldier 2

NARRATOR: This play is *The Pumpkin in the Jar*. It is a folktale from the Philippines. This tale begins with King Adovis. While he is out hunting one day, he meets a maiden.

*[Stage set: the back drop shows rolling fields of green grass. A house is painted on one side. There is a table out front with two jars and a pitcher on it.]*

*[KING, SOLDIER 1, and SOLDIER 2 enter. They pass by the house.]*

|            |   |
|------------|---|
| KING:      | What a wonderful day to be out on the plains!   |
| SOLDIER 1: | It sure is. I just wish we had seen more deer.<br><i>[KING wanders upstage toward the backdrop.]</i>  |
| SOLDIER 2: | Wait! <i>(points off-stage)</i> Look, over there. I see a deer.   |
| SOLDIER 1: | Where? I don't see it.  |
| SOLDIER 2: | Shhh, just follow me.<br><i>[SOLDIER 1 and SOLDIER 2 move off-stage.]</i>   |
| KING:      | Oh, no. Where have my friends gone? I can't believe they took off and left me. I just can't get good help anymore. Hmmm, I wonder where I am.<br><i>[MAIDEN enters carrying a basket of flowers.]</i> |
| MAIDEN:    | Well, hello there. Are you, um, King Adovis?  |
| KING:      | Yes, I am.<br><i>[MAIDEN fixes her dress and hair. She bows to the KING.]</i>   |
| KING:      | I was out hunting with my friends but seem to have lost my way. Now, I'm very thirsty. Do you have anything to drink?   |
| MAIDEN:    | Oh yes. The well has plenty of water by my cottage. But I'm afraid I don't have a goblet that's noble or fine enough to serve the water in it to you, Your Highness.                                  |
| KING:      | No need to go to any trouble on my account. I'm quite thirsty. I don't need anything special.   |
| MAIDEN:    | Well, I'll try to find something. <i>(picks up a jar from the table, pretends to fill it with water from a well, and hands it to KING)</i>  |
| KING:      | Ahh, I feel so much better now! Thank you. <i>(hands jug back to MAIDEN)</i>  |
| MAIDEN:    | <i>(drops the jar behind a prop or the curtain)</i> You're more than welcome.   |
| KING:      | <i>(surprised)</i> What? Why did you break the jar? <i>(to audience)</i> This is one strange maiden.  |
| MAIDEN:    | Why, I don't want anyone else to drink out of it after you, my King.  |
| KING:      | <i>(to audience)</i> Hmmm. The maiden is virtuous. <i>(to MAIDEN)</i> Do you live in this cottage on your own?  |
| MAIDEN:    | Well, I get by.   |
| KING:      | Say, I have a riddle for you. Call it a royal riddle. Do you think you could fit one of your full-grown pumpkins into a jar? Say this one. <i>(picks up a jar from the table)</i>                     |

MAIDEN: But that hole is so small.  
 KING: So it is. Do you think you can do it?  
 MAIDEN: Well, I don't know, a full-sized pumpkin.  
 KING: Just send a message to the palace when it's done. *[SOLDIER enters.]*  
 SOLDIER: Oh, there you are, King Adovis. We have been looking everywhere for you.  
 KING: Well, I certainly wasn't lost. This maiden has been gracious and kind. *(to MAIDEN)* I will expect to hear from you.  
 MAIDEN: All right, but it may take some time.  
 KING: No matter. Just make sure it's a full-sized pumpkin. In THAT jar. *[KING and SOLDIER exit.]*  
 MAIDEN: How am I going to do it? A full-sized pumpkin? In this jar?  
 MAIDEN: *(continues)* I know! I'll move this jar next to one of my pumpkins that's sending out a sprout. I'll set the sprout inside the jar, then let it grow until it's full-sized. That'll do it!  
*[MAIDEN moves around the stage, fumbles with a few things, then sits down at the chair next to the table. After she sits down, KING and SOLDIER enter.]*  
 MAIDEN: *(jumps up)* Oh good, you got my message, King Adovis. Look, here is the jar.  
 KING: Wow, you did it! You are as clever as you are virtuous. I would like to invite you back to my kingdom to live with me as my wife.  
 MAIDEN: What an honour! I would love to.  
 KING: I have a toy ship at home that would look great inside a bottle. *[MAIDEN claps her hands to her cheeks. They all exit.]*

**The End**

Taken from [www.storiestogrowby.com](http://www.storiestogrowby.com), by E.L. Lindy & Lindsay Parker

**Questions:**

1. Where is the drama set?
2. How many characters are in the drama? Mention them.
3. Why does King Adovis drop by the maiden's house?
4. What attitude does the maiden impress the King?
5. What does the King mean by asking a riddle to the maiden? Explain.
6. What conflict does happen in the drama? Explain.
7. How are the king and the maiden characterized?
8. What is the theme of the drama?
9. Does the drama contain any message? If so, what is it?

**Discuss and answer the following questions with your partner.**

**Questions:**

1. Have you ever read a short story? What is its title? What is it about?
2. Have you ever been told a tale by your elders? What is it about?
3. Identify whether the following characteristics of a story belong to a short story by putting [S] or a tale by putting [T] or both on the space provided.
  - Å It can be a spoken narrative.
  - Å It usually employs a simple theme.
  - Å It is written in prose form.
  - Å It centres upon one incident.

Study the words below before you read a short story entitled *Diary of the First Day of School* and then answer the questions.

|  |  |
|--|--|
| non-segregated school ( <i>ks</i> ): sekolah yang tidak membedakan warna kulit | mob ( <i>kb</i> ): kerumunan             |
| shivered ( <i>kki</i> ): gemetar   | water fountain ( <i>kb</i> ): air mancur |
| take roll ( <i>kkt</i> ): memanggil nama siswa satu persatu                    | hint ( <i>kb</i> ): isyarat              |
|  | sigh ( <i>kb</i> ): napas panjang        |

### ***DIARY OF THE FIRST DAY OF SCHOOL***

By Angela White

Dear Diary,

Today was my first day at a non-segregated school. I was so scared to go. I tried to pretend that I was ill, but it didn't work. My mom told me to get dressed and she would walk me to the bus stop.

The bus ride was okay because the kids from my neighbourhood were all black like me. We talked the whole way to the school about how scared we were. None of us knew what to expect and none of could offer any advice to the others. We just knew that it was going to be a mess and we should stick together. When the bus pulled in front of the school building, everyone shivered. One by one, we stepped off the bus.

There was a mob of people crowded around the entrance to the school. They were shouting awful things at me and the others from the bus. There were police officers there to keep the crowd from attacking us physically. The whole time I was walking in, I was wondering why they were so upset. After all, everyone deserves equality.

I finally got inside of the school building along with the others. It was really nice inside. Everything was so clean and smelled good. I didn't know where my classroom was so I asked a white boy standing beside the water fountain. He looked right through me as if I didn't even exist. I'm sure to him, I didn't. I got the hint that I wasn't welcome there so I decided to find the classroom on my own. I walked down the hallway with my eyes to the floor, trying not to hear the things the others were saying about me. When I found my classroom, I had to gather up enough strength to walk inside. I was thinking to myself the whole time that it would be easier to run back home than go inside.

When I walked inside, everyone got quiet. I knew that they had been talking about me and the others from the bus. I tried to walk to a desk, but a girl put her foot in the seat and told me it was taken. That happened four times. I finally decided to just stand by the door until the teacher came into the room and gave me a seat. When the teacher did walk in, she didn't rush to get me a chair. She took roll and then lectured some. She finally looked at me and told me that I needed to find a seat or sit on the floor. I decided to sit on the floor to avoid any more conflict.

When it was time to go home, I walked outside to get back on the bus. The angry mob was gone, but all the white kids outside were staring and whispering as I walked by. I got on the bus and sat in the seat and let out a sigh. I didn't know how many days like this I could survive.

Seeing my mom made my heart jump for joy. I ran off the bus and into her arms. The tears just started to fall. I told her all about my bad day. She said that she didn't know

why the white people were so angry and that we could only hope that one day it wouldn't be like this. She said that she hoped that one day everyone would be equal and everyone would get along. I told her I hoped that this would happen, but until then, I would just keep doing my part in helping things get that way.

*Taken from: www.msc.cc.ok.us*

### Questions:

1. Do you think the story may truly happen?
2. In which country may the story happen? In Japan, South Africa, the US, or in Indonesia?
3. Who is the author of the story?
4. Why did her teacher ignore her in her first day of school?
5. Could she stand this? Why?
6. What is the story about?
7. What is the theme of the story?
8. Does the story contain moral value? If so, what is it?
9. Can it be called a short story or a tale? Why?

### Study the following definition of short story.

#### What is a Short Story?

A short story is a fictional work illustrating one character's internal conflict or conflict with others. It usually has one thematic focus. A short story generally produces a single, focused emotional and intellectual response in the reader.

The basic elements of the short story may include:

- setting time and place,
- character,
- plot,
- conflict,
- and theme

Most stories are set in present day, but settings of place vary from rural to urban and exotic to mundane. The reader follows the main character (or protagonist) in a conflict with another character (or antagonist) or in an internal conflict.

### Cultural tips: Group Reading

It is useful for students to be aware of the background to the locality and time in which stories are set. Through group reading, students may share knowledge from other students' view points. A reading group provides a chance to explore the deeper and universal insights into human experience that fiction can bring to us.

*Adapted from www.encompassculture.com*



Work in pairs and write a summary of the story above. The following guideline may help you.

*Diary of the First Day of School.* A summary of a plot story

**A. How does the story begin?**

1. Who are the main characters in the story?
2. Who are the protagonist and antagonist?
3. Where did the story happen?

**B. What conflict did the black students face?**

1. Why was she so scared?
2. What happened to her when she arrived at school?
3. Why did the white boy refuse to help her find her classroom?
4. What did her teacher do to her?
5. What happened to her while she was walking outside to get her bus?

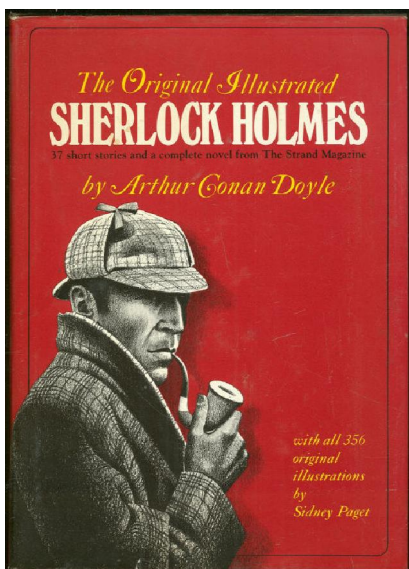
**C. What is the climax of the story?**

1. What did she finally decide to do when all her classmates and her teacher ignored her?

**D. What is the resolution of the story?**

1. What did her mom tell her?
2. What did she think about it?

Work in pairs and then study the following novel. Then, discuss the questions.



**Questions:**

1. Have you ever read a novel? If so, what is its title? What is it about?
2. Do you know Sir Arthur Conan Doyle? Where is he from?
3. Have you ever read a *Sherlock Holmes* novel by Sir Arthur Conan Doyle?
4. What kind of novel does *Sherlock Holmes* belong to? Is it a detective mystery or a love story?
5. Identify whether the following characteristics belong to a novel by putting [N] or a short story by putting [S].  
\_\_\_ It centres upon one certain incident.  
\_\_\_ It sometimes employs more than one theme.  
\_\_\_ It is a long story book.  
\_\_\_ It centres upon more than one incident.  
\_\_\_ It is a quite-short story.

**LISTENING SCRIPT**  
**UNIT DRAMA & SHORT STROY GRADE XI**

**Task 3**

NARRATOR: This play is “All for A Pansa”. It is a folktale form India. Long ago in India, there lived a merchant who was not at all happy with his only son. His mother always thought the best of him, however, and was continually making excuses for him.

MERCHANT: He just doesn't listen. I don't know how he can be my son.  
WIFE: Don't say that. He's our dear child. He just needs some extra attention.  
MERCHANT: You give him way too much attention as it is! I don't know how we're ever going to find a wife for him. Let's face it, the boy is lazy.  
WIFE: Please, just give him one more chance to prove himself.  
MERCHANT: He's already had way too many chances!  
WIFE: Just one more, for me. Please? Pretty please?  
MERCHANT: All right. But that fool is going to have work for it. He's going to have to think. *[SON enters.]*  
SON: Hello, Father and Mother. How are you today?  
MERCHANT: Fine, fine. I have something I want you to do. I will give you one last chance to prove yourself.  
SON: What can I do?  
MERCHANT: I am going to give you this pansa. I want you to go to the bazaar. With this one pansa, buy something to eat, something to drink, something for the cow to chew on and something to plant in the garden.  
SON: What? How do you expect me to do that with only one pansa? That's not fair!  
MERCHANT *(with hands on hips)* LOTS OF THINGS IN LIFE AREN'T FAIR!  
And WIFE:  
SON: I'll show you, father. I can do it! *(to audience)* Somehow.  
*[MERCHANT, WIFE and SON exit.] [SON enters with the IRONSMITH'S DAUGHTER carrying a watermelon.]*  
SON: Here's a watermelon, father. It provides something to eat, something to drink, something for the cow to chew on, and something to plant in the garden.  
MERCHANT: So it does. I'm impressed!  
WIFE: I knew you could do it, son.  
SON: Actually, it was the ironsmith's daughter who had the idea.  
MERCHANT: And you don't hog the credit, either. That's two good moves. Young lady, how did you think of such a fine solution?  
IRONSMITH'S DAUGHTER: Well, a watermelon takes care of all your conditions.  
MERCHANT: Indeed it does. I am proud of you both. Young lady, I would like to invite your family to my house to celebrate. It seems like our families should get to know one another better.  
IRONSMITH'S DAUGHTER: Thank you. I would like that.  
MERCHANT: *(to audience)* Young people! Just when you're ready to give up on them, they surprise you! And to think I didn't have any idea myself how to solve that riddle!