

COMMON CORE

RL 3 Analyze the impact of an author's choices regarding how to develop and relate elements of a story. **RL 4** Analyze the impact of specific word choices on meaning and tone, including language that is fresh, engaging, or beautiful.

Araby

Short Story by James Joyce

VIDEO TRAILER



KEYWORD: HML12-1198A

Meet the Author

James Joyce 1882–1941

Often hailed as one of the greatest novelists of the 20th century, Irish novelist and short story writer James Joyce is noted for his experimental style and his facility with language. A highly influential writer, he popularized the stream-of-consciousness technique and pioneered a number of other literary innovations. Many critics consider his novel *Ulysses* (1922) to be the finest novel of the 20th century.

Down and Out in Dublin Joyce was born in Dublin in 1882. Financial problems forced the Joyce family to move frequently, each time to a poorer and shabbier section of the city. Joyce thus became acquainted with many facets of Dublin society. Despite the poverty he experienced, his mind was preoccupied with the people of Dublin, and the life of the city later became the focal point of all his fiction.

A Man of Many Interests In 1902, Joyce graduated from University College in Dublin, where he first began to write fiction. Writing, however, was not the only interest that he pursued. A fine singer, Joyce considered a musical career as a young man. During his lifetime,

he tried his hand at various other jobs and enterprises, including teaching, banking, and the movie-theater business.

Moments of Truth In 1914, *Dubliners* was published, a volume of short stories based on his childhood experiences. A notable feature of the stories in the collection is what Joyce called an **epiphany**—an ordinary moment or situation in which an important truth about a character's life is suddenly revealed. “Araby” is among the collection's best-known stories. Two years after *Dubliners* appeared, Joyce published his first novel, *A Portrait of the Artist as a Young Man*.

Self-Imposed Exile In June 1904, Joyce met Nora Barnacle, a young woman from Galway; a few months later they left Ireland together. The couple lived in several European cities before settling in Paris after World War I. Throughout much of his adult life, Joyce coped with financial troubles as he continued to write. He also faced serious problems with his vision and suffered periods of temporary blindness. While working on his last novel, *Finnegans Wake* (1939), he was occasionally forced to write in crayon on large sheets of paper in order to see his own work.

Author Online

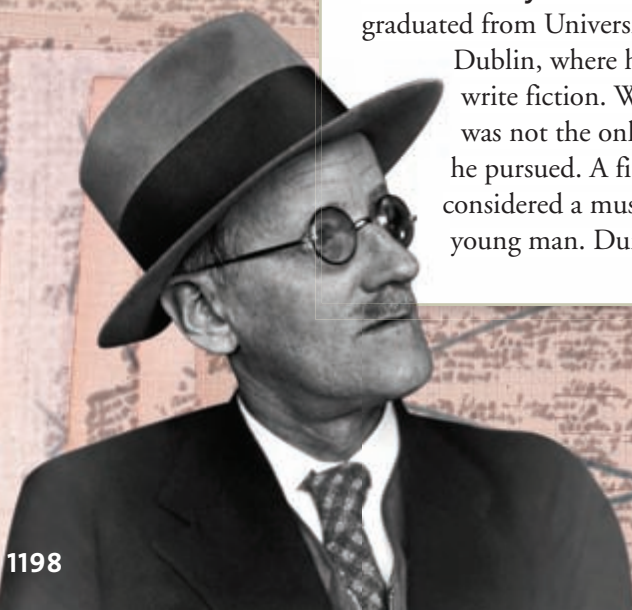
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DID YOU KNOW?

James Joyce . . .

- had nine brothers and sisters.
- titled “Araby” after a real festival that came to Dublin in 1894.
- was initially offered only one pound each for the stories published in *Dubliners*.



● TEXT ANALYSIS: FIRST-PERSON POINT OF VIEW

“Araby” is a celebrated coming-of-age story written from the **first-person point of view**, featuring a narrator who speaks directly to readers, using *I* and other first-person pronouns. In contrast with other narrative points of view (see pages 995 and 1127), a first-person story reveals everything through the narrator’s eyes. The narrator and main character of “Araby” is an impressionable boy living in Dublin at the turn of the 20th century. His comments convey emotional intensity.

I could not call my wandering thoughts together. I had hardly any patience with the serious work of life. . . .

At times, the boy does not fully understand what he sees or feels. Such a narrator is called a **naive narrator**. As you read “Araby,” notice how Joyce’s use of the first-person point of view affects what you learn about the story’s characters, events, and setting.

● READING SKILL: ANALYZE DESCRIPTIVE DETAILS

Joyce uses a wealth of **descriptive details**, or colorful words and phrases, to help readers understand both the narrator’s real circumstances and his imaginary experiences. For example, a visit to the market becomes a religious quest in the boy’s mind.

We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of laborers. . . . I imagined that I bore my chalice safely through a throng of foes.

As you read, use a chart like the one shown to note descriptive details and your assessment of them.

<i>Descriptive Details</i>	<i>Real or Imaginary</i>	<i>My Analysis</i>
<i>“jostled by drunken men and bargaining women”</i>	<i>real</i>	<i>Unpleasant people surround the boy.</i>

▲ VOCABULARY IN CONTEXT

The following boldfaced words are important in “Araby.” Try to grasp the meaning of each word from the context.

1. He tried to upset her, but she remained **imperturbable**.
2. His **incessant** chatter gave me a headache.
3. I tried counting the stars, but they were **innumerable**.
4. The **garrulous** old man droned on and on.
5. Lovely fragrances **pervade** the flower-filled garden.



Complete the activities in your **Reader/Writer Notebook**.

How do you WIN someone’s heart?

You spot your crush coming out of a nearby classroom. Your heart pounds and your stomach does a flip-flop. Should you risk smiling? Maybe it would be better to just duck out of sight. Such uncertainty and excitement are the hallmarks of infatuation. In “Araby,” James Joyce examines with penetrating insight this inescapable and often painful aspect of adolescence.

QUICKWRITE Suppose you are an advice columnist and someone has written to you for advice on how to make a good impression on the person he or she has a crush on. Write a letter in which you offer advice to the person. To help organize your thoughts, start by making a list of do’s and don’ts.

<i>How to Win Someone’s Heart</i>	
<i>Do</i>	<i>Don’t</i>
<i>1. Be yourself.</i>	<i>1. Talk too much.</i>
<i>2.</i>	<i>2.</i>
<i>3.</i>	<i>3.</i>
<i>4.</i>	<i>4.</i>
<i>5.</i>	<i>5.</i>

ARABY

James Joyce

North Richmond Street, being blind,¹ was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two stories stood at the blind end, detached from its neighbors in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown **imperturbable** faces.

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The*
10 *Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*.² I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown somber. The space of sky above us was the color of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies
20 glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gantlet of the rough tribes from the cottages,³ to the back doors of the dark dripping gardens where odors arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. **A**

Analyze Visuals ►

How does the artist's use of color help evoke the setting?

imperturbable

(ĩm'pər-tŭr'bə-bəl) *adj.*
not able to be excited or disturbed; impassive

A ANALYZE DETAILS

Reread lines 16–24. What **descriptive details** help you understand the circumstances of the narrator's life?

1. **blind**: a dead end.
2. **The Abbot . . . Vidocq** (vĕ-dŏk'): three widely different 19th-century works—the first a historical novel, the second a book of religious instruction, and the third an autobiography of a French police detective.
3. **ran the . . . cottages**: passed through an area of hostility or attack from the rough crowd living in the cottages.



If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, 30 we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlor watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed 40 her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood. **B**

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of laborers, the shrill litanies of shopboys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a *come-all-you* about O'Donovan Rossa,⁴ or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice⁵ safely through a throng of foes. Her 50 name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge⁶ upon the earth, the fine **incessant** needles of water playing in the sodden beds. Some distant lamp or lighted window 60 gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O love! O love!* many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*.

B POINT OF VIEW

The **first-person point of view** often allows readers to experience the immediacy of the narrator's feelings. What details in lines 35–41 help you identify with the narrator?

incessant (ĩn-sēs'-ənt)
adj. continuing or seeming to continue without stopping

4. **come-all-you . . . Rossa**: a ballad about Jeremiah O'Donovan Rossa, an Irish hero who fought against British rule in the 19th century.

5. **chalice** (chăl'is): The communion chalice, or cup, commemorates the one used by Jesus Christ at the Last Supper, a chalice sometimes called the Holy Grail.

6. **impinge** (ĩm-pĩnj'): hit; strike.



Apple Blossom (1899), Sir George Clausen. Private collection. © Bridgeman Art Library.

I forgot whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.

—And why can't you? I asked.

While she spoke she turned a silver bracelet round and round her wrist. She
70 could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

—It's well for you, she said.

—If I go, I said, I will bring you something. **C**

What **innumerable** follies laid waste my waking and sleeping thoughts after
80 that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word

C POINT OF VIEW

Think about how the story's **first-person point of view** shapes your impression of Mangan's sister. What information about her might an omniscient, or all-knowing, narrator convey that the boy cannot?

innumerable

(ĭ-nōō'mər-ə-bəl) *adj.* too many to be counted

Araby were called to me through the silence in which my soul luxuriated, and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason⁷ affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play. **D**

90 On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly:

—Yes, boy, I know.

As he was in the hall I could not go into the front parlor and lie at the window. I left the house in bad humor and walked slowly towards the school. The air was pitilessly raw and already my heart misgave⁸ me.

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part
100 of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress. **E**

When I came downstairs again I found Mrs. Mercer sitting at the fire. She was an old **garrulous** woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea table. The meal was
110 prolonged beyond an hour and still my uncle did not come. Mrs. Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late, as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

—I'm afraid you may put off your bazaar for this night of Our Lord.

At nine o'clock I heard my uncle's latchkey in the hall-door. I heard him talking to himself and heard the hall-stand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

—The people are in bed and after their first sleep now, he said.

120 I did not smile. My aunt said to him energetically:

—Can't you give him the money and let him go? You've kept him late enough as it is.

D POINT OF VIEW

Reread lines 81–84. In what way does the boy's description of Araby suggest that he is a naive narrator?

E ANALYZE DETAILS

What **descriptive details** about Mangan's sister recur in lines 97–106? Explain what these details reveal about the narrator's imagination and romantic longing.

garrulous (gărr'ə-ləs)
adj. talking a lot or too much, especially about unimportant things

7. **Freemason**: having to do with the Free and Accepted Masons, a worldwide charitable and social organization. In Ireland, its members were almost exclusively Protestant and were often hostile to Catholics (like the aunt).

8. **misgave**: caused to feel doubt or anxiety.

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: *All work and no play makes Jack a dull boy*. He asked me where I was going and, when I had told him a second time he asked me did I know *The Arab's Farewell to His Steed*.⁹ When I left the kitchen he was about to recite the opening lines of the piece to my aunt. **F**

130 I held a florin¹⁰ tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas¹¹ recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

F GRAMMAR AND STYLE

Reread lines 115–127, noting the unconventional way **dialogue** is presented. Instead of using quotation marks, Joyce includes **dashes** or summarizes the conversation between characters.

9. *The Arab's . . . Steed*: a popular 19th-century poem by Caroline Norton.

10. **florin**: a former British coin worth 2 shillings, or 24 pence.

11. **gas**: gaslight.



Hastings Railway Station (1889), Walter Osborne. Oil on canvas, 30.5 cm × 36.8 cm. The Taylor Gallery Ltd. © akg-images.

I could not find any sixpenny entrance and, fearing that the bazaar would be
140 closed, I passed in quickly through a turnstile, handing a shilling to a weary-
looking man. I found myself in a big hall girdled at half its height by a gallery.
Nearly all the stalls were closed and the greater part of the hall was in darkness.
I recognized a silence like that which **pervades** a church after a service. I walked
into the center of the bazaar timidly. A few people were gathered about the stalls
which were still open. Before a curtain, over which the words *Café Chantant*¹²
were written in colored lamps, two men were counting money on a salver.¹³ I
listened to the fall of the coins.

Remembering with difficulty why I had come I went over to one of the stalls
and examined porcelain vases and flowered tea-sets. At the door of the stall a
150 young lady was talking and laughing with two young gentlemen. I remarked
their English accents and listened vaguely to their conversation.

—O, I never said such a thing!

—O, but you did!

—O, but I didn't!

—Didn't she say that?

—Yes. I heard her.

—O, there's a . . . fib!

Observing me the young lady came over and asked me did I wish to buy
anything. The tone of her voice was not encouraging; she seemed to have spoken
160 to me out of a sense of duty. I looked humbly at the great jars that stood like
eastern guards at either side of the dark entrance to the stall and murmured:

—No, thank you.

The young lady changed the position of one of the vases and went back to the
two young men. They began to talk of the same subject. Once or twice the young
lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my
interest in her wares seem the more real. Then I turned away slowly and walked
down the middle of the bazaar. I allowed the two pennies to fall against the
sixpence in my pocket. I heard a voice call from one end of the gallery that the
170 light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by
vanity; and my eyes burned with anguish and anger. ☞

pervade (pər-vād) v. to be
prevalent throughout

Language Coach

Roots and Affixes A word's **root** may contain its core meaning. The root of *derided* is the Latin *ridere* meaning "to laugh." What does *derided* mean in line 171? What other words share the root *ridere*?

12. *Café Chantant* (kā-fā' shān-tān') French: "singing café," a café providing musical entertainment.

13. *salver* (säl'vər): serving tray.

Comprehension

1. **Recall** What is Araby?
2. **Recall** Who suggests that the narrator go to Araby?
3. **Summarize** Describe the narrator's emotions in the days and hours leading up to his trip to Araby.

Text Analysis

4. **Interpret Symbol** What does Araby symbolize, or represent, to the narrator? Support your response with details from the story.
5. **Make Inferences About Character** What **epiphany**, or sudden awareness, does the narrator experience at the end of the story? Cite evidence.
6. **Analyze Descriptive Details** Look over the chart you completed as you read "Araby." What descriptive details most strongly convey the narrator's reality and his romantic vision?
7. **Examine Narrator** The story offers a **naive narrator**—a narrator who has limited knowledge and who does not fully understand what he or she sees or feels. Why did Joyce choose this kind of narrator for "Araby"?
8. **Evaluate Point of View** With a **first-person narrator**, the reader sees the story unfold through the eyes of one character. Consider how the boy views the story's characters and events. Would a **third-person-omniscient narrator**—one who sees into the minds of all characters—have presented a more engaging depiction of romantic infatuation? Explain why or why not.
9. **Compare Texts** James Joyce and D. H. Lawrence were both masters of **psychological fiction**. Compare Joyce's portrayal of the protagonist in "Araby" with Lawrence's portrayal of Paul in "The Rocking-Horse Winner" (page 1154). What techniques do they use to reveal the interior lives of these characters?

Text Criticism

10. **Critical Interpretations** According to American poet and critic Ezra Pound, one of Joyce's merits is that "he carefully avoids telling you a lot of what you don't want to know. He presents his people swiftly and vividly, he does not sentimentalize over them." In what way might these comments apply to "Araby"?

*How do you **WIN** someone's heart?*

Look back at the list of advice you created about how to make a good impression. What advice would you give to the narrator of "Araby"? How can he win over the object of his affection?

COMMON CORE

RL 1 Cite evidence to support inferences drawn from the text.
RL 3 Analyze the impact of an author's choices regarding how to develop and relate elements of a story.
RL 4 Analyze the impact of specific word choices on meaning and tone, including language that is fresh, engaging, or beautiful.
RL 9 Demonstrate knowledge of how two or more texts from the same period treat similar themes or topics.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Identify the synonym of each boldfaced vocabulary word.

1. **imperturbable**: (a) nervous, (b) angry, (c) calm
2. **incessant**: (a) ceaseless, (b) useless, (c) humorless
3. **innumerable**: (a) speechless, (b) countless, (c) costly
4. **garrulous**: (a) shabby, (b) confined, (c) talkative
5. **pervade**: (a) witness, (b) permeate, (c) twist

ACADEMIC VOCABULARY IN WRITING

• approach • assume • environment • method • strategy

Joyce’s story culminates in the narrator’s visit to Araby—a city bazaar. What **method** does Joyce use for describing the bazaar? Using at least two of the Academic Vocabulary words, describe the scene at a similar **environment**, such as an outdoor market or a shopping mall.

VOCABULARY STRATEGY: USING A THESAURUS

For the time-pressed writer, a **thesaurus** can be a lifesaver. For example, to describe a moving speech by a likable politician, the word *garrulous* may come to mind. But *garrulous* implies triviality, and the politician’s speech is profound. The **main entry** for *garrulous* provides a definition, a list of synonyms, and a cross-reference to a larger **category entry**, WORDS. The thesaurus’s category entries include a selection of broad concepts (BIG, FREE, WORDS, and so on). Within the category of WORDS, you will find a broad range of adjectives, each of which has a main entry like that for *garrulous*.

MAIN ENTRY — **garrulous** ADJECTIVE: Given to conversation: chatty, conversational, talkative, talky, voluble. *Slang*: gabby. *See* WORDS.

CATEGORY ENTRY — **words . . .** *Adjective* brief, conversational, descriptive, dumb, **eloquent, glib, gossipy, graphic, introductory, oral, oratorical, poetic, silent, sonorous, speechless, talkative, tautological, unspeakable, verbal, wordy**

The word *eloquent*, meaning “fluently persuasive and forceful,” turns out to be the perfect word to describe the politician’s speech. To determine precise meanings and connotations of thesaurus listings, you may need to refer to a general dictionary.

PRACTICE Use the thesaurus entries above to answer the following questions.

1. What are the synonyms for *garrulous*?
2. Why would it be inappropriate to use the word *gabby* in a critical essay?
3. How is the word *garrulous* related to the words following the entry for *words*?
4. How would you find out the different nuances of *garrulous*, *talkative*, and *voluble*?

WORD LIST

garrulous
imperturbable
incessant
innumerable
pervade

COMMON CORE

L 4c Consult reference materials to determine or clarify a word’s precise meaning. **L 5b** Analyze nuances in the meaning of words with similar denotations. **L 6** Acquire and use accurately general academic words and phrases.

Interactive Vocabulary **THINK** central

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Language

◆ GRAMMAR AND STYLE: Use Effective Dialogue

Review the **Grammar and Style** note on page 1205. James Joyce is famous for his use of **stream of consciousness**—a way of writing that presents a flow of images and ideas meant to represent the unfiltered thoughts of one or more characters. Although stream of consciousness does not figure prominently in “Araby,” readers can see glimpses of this innovative technique in the story’s **dialogue**. Instead of using conventional quotation marks, Joyce uses **dashes** or summarizes the exchange between two characters, as demonstrated in the following example.

*She asked me was I going to Araby. I forgot whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.
—And why can't you? I asked. (lines 65–68)*

In later works of fiction, such as *Ulysses* and *Finnegans Wake*, Joyce excludes quotation marks, hyphens in compound words, and chapter numbers and titles to better represent the continuous flow of characters’ thoughts.

PRACTICE Rewrite the following dialogue, imitating Joyce’s use of dashes and summarization.

“I can see you’re a bookworm, like myself,” said Mr. O’Malley, peering over the boy’s shoulder. His clothes smelled of smoke and aftershave.

“Oh, hello, Mr. O’Malley,” said the boy, quickly closing the book and putting a notebook on top of it.

“What is it then that you’re reading?” asked Mr. O’Malley, attempting to push the notebook aside.

“Oh, nothing,” said the boy, placing both hands on top of the notebook. “Just something we’re supposed to read for school.”

READING-WRITING CONNECTION



Expand your understanding of “Araby” by responding to this prompt. Then use the **revising tips** to improve your scene.

WRITING PROMPT

WRITE A DRAMATIC SCENE Write a **three-paragraph scene** describing the narrator’s next encounter with Mangan’s sister. The scene should include dialogue between the two characters. The scene should conclude in a way that follows logically from both the dialogue and the events of “Araby.”

REVISING TIPS

- Add more vivid descriptive details.
- Check to see that you have maintained a consistent tone and point of view.
- Try to reference some of the specific plot points in “Araby.”

COMMON CORE

L 2 Demonstrate command of the conventions of standard English punctuation when writing. **W 3a–e** Write narratives; introduce a narrator and/or characters; use dialogue and description to develop events and characters; sequence events so that they build toward a particular tone; use precise words and phrases to convey a vivid picture; provide a conclusion that follows from what is experienced over the course of the narrative.

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