

Modes of Creative Writing PYQ 2022

Q1. Identify any 5 literary device given below; explain them and then give some other examples of the same:

(a) Slept like a log

(b) Heart of stone

(c) Fair River! In thy bright, clear flow of crystal, wandering water.

(d) Peter Piper picked a peck rot pickled peppers.

(e) Stars winked in the midnight sky.

(f) The rustling leaves kept me awake.

(g) The pen is mightier than the sword.

Ans. (a) Slept like a log: Simile

Explanation: A simile is a figure of speech that compares two unlike things using "like" or "as." In this case, the comparison is being made between someone's sleep and the way a log sleeps, implying that the person slept very deeply and soundly.

Example: She ate as if she hadn't had a meal in days.

(b) Heart of stone: Metaphor

Explanation: A metaphor is a figure of speech that directly compares two unlike things by stating that one thing is another. In this case, the metaphor suggests that someone's heart lacks emotion or empathy, comparing it to a stone that doesn't feel anything.

Example: His words were music to her ears.

(c) Fair River! In thy bright, clear flow of crystal, wandering water: Apostrophe

Explanation: An apostrophe is a figure of speech in which a speaker addresses an absent person, an abstract concept, or a non-human object as if it were present and could respond. In this case, the speaker addresses the river as if it could hear and respond.

Example: O, Romeo, Romeo! Wherefore art thou Romeo?

(d) Peter Piper picked a peck of pickled peppers: Alliteration

Explanation: Alliteration is the repetition of initial consonant sounds in neighboring words. In this tongue twister, the repeated "p" sound creates a playful and rhythmic effect.

Example: She sells seashells by the seashore.

(e) Stars winked in the midnight sky: Personification

Explanation: Personification is a figure of speech in which human qualities are attributed to non-human entities. In this case, the stars are given the human quality of winking, which is an action associated with humans.

Example: The wind whispered through the trees.

(f) The rustling leaves kept me awake: Onomatopoeia

Explanation: Onomatopoeia is a figure of speech in which words imitate the natural sounds associated with the objects or actions they refer to. In this case, the word "rustling" imitates the sound of leaves moving in the wind.

Example: The bees buzzed around the flowers.

(g) The pen is mightier than the sword: Metaphor

Explanation: This well-known phrase is a metaphor that suggests that the power of words and communication (represented by the pen) is more effective and influential than physical force or violence (represented by the sword).

Example: Actions speak louder than words.

Q2. Explain any two with examples: Villanelle, Terza Rima, Quatrain, Clerihew. Lyric.

Ans. Villanelle:

A villanelle is a highly structured poetic form that consists of 19 lines divided into five tercets (three-line stanzas) followed by a final quatrain (four-line stanza). The first and third lines of the poem are repeated alternately at the end of each tercet and then both repeated at the end of the quatrain. The rhyme scheme is ABA ABA ABA ABA ABA ABAA.

Example (Lines from "Do not go gentle into that good night" by Dylan Thomas):

Do not go gentle into that good night,

Old age should burn and rave at close of day;

Rage, rage against the dying of the light.

Terza Rima:

Terza rima is a form of poetry that consists of tercets (three-line stanzas) in which the second line of one stanza rhymes with the first and third lines of the next stanza. The rhyme scheme is ABA BCB CDC DED, and so on.

Example (Lines from "The Divine Comedy" by Dante Alighieri):

Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward path had been lost.

Quatrain:

A quatrain is a stanza or poem consisting of four lines. Quatrains can have various rhyme schemes and meters. They are commonly used in poetry for their brevity and versatility.

Example (Lines from "The Tyger" by William Blake):

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

Clerihew:

A clerihew is a humorous and whimsical form of verse that consists of a four-line stanza with the rhyme scheme AABB. It often pokes fun at real or fictional people, usually by describing them in a comically exaggerated or absurd way.

Example:

Albert Einstein
Made science quite fine,
His $E=mc^2$
Still puzzles me and you.

Lyric:

A lyric is a type of poem that expresses personal emotions, thoughts, or feelings of the poet. Lyrics are often written in the first person and convey a sense of immediacy and intimacy. They are commonly associated with music and songwriting.

Example (Lines from "Ode to a Nightingale" by John Keats):

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk.

Q3. Explain any two with examples: Omniscient narrator, Point of view in the novel, Popular Fiction, Stock character, Climax in the novel.

Ans. Omniscient Narrator:

An omniscient narrator is a narrative perspective in which the narrator knows the thoughts, feelings, and experiences of all characters in the story. This narrator has a broad and unrestricted view of the story's events and can provide insights into multiple characters' perspectives.

Example: In Jane Austen's "Pride and Prejudice," the omniscient narrator not only provides insights into the thoughts and emotions of Elizabeth Bennet but also of other characters such as Mr. Darcy and Mr. Bingley.

Point of View in the Novel:

The point of view in a novel refers to the perspective from which the story is told. It can be first-person (narrated by a character using "I"), second-person (addressing the reader using "you"), or third-person (narrated by an external voice).

Example: Harper Lee's "To Kill a Mockingbird" is narrated in first-person by Scout Finch, providing readers with her personal observations and experiences.

Popular Fiction:

Popular fiction, also known as commercial fiction, refers to literary works that are intended to entertain a wide audience. These works often focus on engaging storytelling, relatable characters, and plot-driven narratives.

Example: Dan Brown's "The Da Vinci Code" is a popular fiction novel that captivated readers with its fast-paced plot, mystery, and conspiracy elements.

Stock Character:

A stock character is a fictional character type that is easily recognizable due to their consistent traits or behaviors. These characters often fulfill specific roles in a story and can be based on cultural or genre conventions.

Example: The "damsel in distress" is a stock character commonly found in fairy tales and adventure stories, often portrayed as a helpless woman in need of rescue.

Climax in the Novel:

The climax in a novel is the point of highest tension and conflict, often occurring near the end of the story. It's the moment when the main conflict reaches its peak, and the outcome is about to be determined.

Example: In J.K. Rowling's "Harry Potter and the Sorcerer's Stone," the climax occurs when Harry faces Professor Quirrell and Lord Voldemort in the underground chamber to protect the Sorcerer's Stone.

Q4. Write short notes any 2 with examples: Dramatic Structure, Dialectic, Modern Tragedy, Rourgeois Drama, Farce.

Ans. Dramatic Structure:

Dramatic structure refers to the organization and layout of a play's events, plot, and character development. It typically includes the exposition (introduction of characters and setting), rising action (development of conflict), climax (high point of tension), falling action (resolution of conflict), and denouement (conclusion).

Example: In William Shakespeare's "Romeo and Juliet," the dramatic structure follows the young lovers' initial meeting (exposition), their growing affection and secret marriage (rising action), the tragic events leading to their deaths (climax), the consequences for their families (falling action), and the reconciliation (denouement).

Dialectic:

Dialectic is a method of discourse or argumentation that involves the exchange of opposing viewpoints in order to arrive at a synthesis or resolution. It often reveals the complexities of an issue and encourages critical thinking.

Example: George Orwell's "Animal Farm" employs dialectic to explore the conflict between the proletariat and bourgeoisie through the interactions of the animals on the farm. The novel's allegorical structure allows readers to engage with deeper socio-political themes.

Modern Tragedy:

Modern tragedy refers to a tragic narrative that addresses contemporary issues and reflects the complexities of modern life. Unlike classical tragedies, modern tragedies often involve common people and situations rather than solely focusing on royalty or mythological figures.

Example: Arthur Miller's play "Death of a Salesman" is a modern tragedy that explores the disillusionment of the American Dream. The protagonist, Willy Loman, is an ordinary man whose downfall is a result of societal pressures and personal struggles.

Bourgeois Drama:

Bourgeois drama, also known as middle-class drama, centers around the lives and concerns of the middle-class characters. It often portrays the domestic and social lives of these characters, highlighting their aspirations, conflicts, and moral dilemmas.

Example: Henrik Ibsen's play "A Doll's House" is a classic example of bourgeois drama. It focuses on the life of Nora Helmer, a housewife in a middle-class household, as she confronts issues of gender roles, societal expectations, and personal identity.

Farce:

Farce is a comedic genre characterized by exaggerated situations, physical humor, mistaken identities, and improbable events. It often relies on fast-paced dialogue, misunderstandings, and absurdity to create humor.

Example: Oscar Wilde's play "The Importance of Being Earnest" is a farcical comedy that satirizes the manners and social conventions of the upper class. The plot revolves around mistaken identities, humorous misunderstandings, and witty wordplay.

Q5. Explicate the steps that need to be taken before sending the manuscript for publication.

Ans. Preparing a manuscript for publication involves several important steps to ensure that your work is polished, properly formatted, and ready for submission. **Here are the key steps you should take before sending your manuscript for publication:**

1. Revise and Edit:

Thoroughly review and revise your manuscript for clarity, coherence, and consistency. Check for grammar, spelling, and punctuation errors. Editing is crucial to ensure that your writing is polished and professional.

2. Proofread:

Proofreading involves carefully checking for typographical errors, formatting issues, and other minor mistakes that may have been missed during the editing process. Proofread both the text and any accompanying elements like tables, figures, and citations.

3. Formatting:

Follow the publisher's or journal's formatting guidelines for font, font size, line spacing, margins, headings, and other formatting elements. Consistent and correct formatting is essential for a professional appearance.

4. Title and Abstract:

Craft a clear and engaging title that accurately reflects the content of your work. Write a concise abstract that summarizes the main points, research objectives, methods, findings, and conclusions of your manuscript.

5. Citations and References:

Ensure that your citations and references are accurate, consistent, and formatted according to the appropriate citation style (e.g., APA, MLA, Chicago). Double-check that you've included all necessary information for each source.

6. Permissions:

If your manuscript includes copyrighted material (e.g., images, diagrams, excerpts from other works), obtain permission from the copyright holders to use these materials. Provide proper attribution or citations as required.

7. Cover Letter:

Write a professional cover letter addressed to the editor or publisher. This letter should introduce yourself, explain the purpose of your submission, highlight the significance of your work, and mention any relevant details.

8. Manuscript Metadata:

Provide accurate and complete metadata for your manuscript, including keywords, categories, and any supplementary information that may be required by the publisher or journal.

9. Review Submission Guidelines:

Thoroughly review the submission guidelines provided by the publisher or journal. Pay attention to specific requirements such as file format, word count limits, submission platforms, and any additional documents needed.

10. Authorship and Conflict of Interest Declarations:

Ensure that all authors are listed accurately and in the correct order. Declare any potential conflicts of interest related to the research or manuscript. Provide any required affiliations or contact information for all authors.

11. Manuscript Tracking System:

If you're submitting to an academic journal, use the publisher's manuscript tracking system to submit your work. Follow the instructions for creating an account, uploading files, and providing the necessary information.

12. Double-Check Details:

Before submitting, double-check all details, including file names, attachments, and any special instructions provided by the publisher or journal.

13. Submission Fee (If Applicable):

Some publishers or journals may require a submission fee. Make sure to provide payment if required.

Taking these steps before submitting your manuscript will increase the likelihood of a smooth review process and improve your chances of acceptance for publication. Always follow the specific guidelines of the publisher or journal you are submitting to, as requirements can vary widely.

PART-B: Answer any Three

Q6. Read the following poem and analyse it in terms of its theme, tone, and imagery. Discuss the sentiments it invokes in the reader:

Incident

Countee Cullen

(For Eric Walrond)

Once riding hi old Baltimore,

Heart-filled, head-filled with glee.

I saw a Baltimorean

Keep looking straight at me.

Now I was eight and very small

And he was no whit bigger.

And so I smiled, but he poked out

His tongue, and called me, "Nigger.

I saw the whole of Baltimore

From May until December;

Of all the things that happened there

That's all that I remember.

Ans. let's analyze the poem "Incident" by Countee Cullen in terms of its theme, tone, and imagery.

Theme:

The theme of "Incident" revolves around the idea of racial prejudice and its impact on individuals. The poem explores how a brief encounter with racism during childhood leaves a lasting impression on the speaker's psyche, influencing their perception of the world around them.

Tone:

The tone of the poem is somber and reflective. The speaker recalls a childhood memory that still holds emotional weight. The tone conveys a sense of vulnerability and sadness as the speaker recounts the incident of racism and the lasting effects it has had on them.

Imagery:

The poem employs vivid imagery to convey the emotions and experiences of the speaker. The mention of the "Baltimore Ohio" train station creates a visual backdrop for the incident. The image of the boy raising his hand to wave, only to receive a derogatory response, is a powerful representation of the abruptness and cruelty of racial prejudice. The final lines, "I saw the whole of Baltimore / From May until December; / Of all the things that happened there / That's all that I remember," paint a picture of how this single incident has overshadowed all other memories of the city, highlighting its profound impact.

Sentiments Invoked:

The poem evokes a sense of empathy and understanding in the reader, as they are taken into the speaker's world and the lasting trauma caused by a single act of racism. The sentiments invoked include a mix of sadness, anger, and reflection on the larger issues of racial discrimination. The reader may also feel a sense of connection to the speaker's experience, as many can relate to memories that have left lasting emotional imprints.

In conclusion, "Incident" by Countee Cullen addresses themes of racial prejudice and its enduring effects. The somber tone, vivid imagery, and emotional depth of the poem combine to evoke strong sentiments in the reader, encouraging reflection on the impact of discrimination on individuals and society.

Q7. Provide an alternate ending of a novel you recently- read.

Ans. Here's an alternate ending for the novel "Mrs. Dalloway" by Virginia Woolf:

As Big Ben struck the hours, Clarissa Dalloway walked through the streets of London, her thoughts swirling with memories and reflections. The day had been one of introspection, and she found herself contemplating the passing of time and the choices she had made in her life. As she reached her home, she paused for a moment, looking up at the windows illuminated by the fading sunlight.

Unbeknownst to her, Peter Walsh had returned to London, his heart heavy with the weight of missed opportunities. He had spent years abroad, exploring distant lands and cultures, yet he could never quite shake off the memory of Clarissa. In a moment of boldness, he had decided to search for her, to see if there was a chance for reconnection.

As the clock struck its final chime, Peter spotted Clarissa standing outside her house. A rush of emotions flooded over him – nostalgia, regret, and a flicker of hope. Their eyes met, and for a brief instant, the years melted away. Without hesitation, he crossed the distance between them, his heart pounding with a mixture of trepidation and excitement.

"Peter," Clarissa whispered, her voice trembling with a mixture of surprise and recognition.

"Clarissa," he replied, his voice filled with a blend of longing and regret.

In that moment, as they stood on the threshold of a new beginning, the bustling city around them seemed to fade into the background. The years of separation and missed chances were no match for the powerful connection that had once existed between them. They had both been shaped by their experiences, yet their bond remained unbroken.

With a renewed sense of purpose, Clarissa and Peter embarked on a journey of rediscovery. They shared stories of their time apart, exploring the depths of their emotions and the paths they had taken. The city became a backdrop for their rekindled friendship, and they found solace in each other's presence.

As the seasons changed and time continued its relentless march, Clarissa and Peter navigated the complexities of their emotions. They discovered that while life had taken them in different directions, their connection remained as strong as ever. Their friendship deepened into something more profound, and they found comfort in knowing that second chances were possible.

In this alternate ending, "Mrs. Dalloway" takes a different turn, focusing on the reconnection of Clarissa and Peter. The novel concludes with a message of hope, resilience, and the enduring power of human connections, even in the face of time and distance.

Q8. Write a short dramatic script on the issue of gender and caste, highlighting the key elements of drama such as character, setting, costume and dialogue.

Ans. Title: "Breaking Chains"

Characters:

Meera (Young woman from a lower caste)

Priya (Meera's friend, educated and outspoken)

Rajan (Meera's brother, conservative)

Anjali (Rajan's wife, also from a lower caste)

Ramesh (Priya's brother, supportive of Meera)

Mrs. Sharma (Village elder, traditionalist)

Setting: A rural village in India. The courtyard outside Meera's house.

Costumes: Meera and Anjali wear traditional clothing, while Priya wears modern attire. Rajan wears simple clothing, and Ramesh is in casual wear. Mrs. Sharma wears traditional clothing.

Scene 1: Courtyard Outside Meera's House

(Meera sits, sewing, while Anjali helps her. Priya approaches.)

Priya: (Excited) Meera, I got admission to the city college! Can you believe it?

Meera: (Smiles) That's wonderful, Priya! You deserve it.

Anjali: (Whispers to Meera) I wish things were different for you too.

(Rajan enters.)

Rajan: (Stern) Meera, enough of this dreaming. You have responsibilities.

Meera: But Rajan, I can do more than just housework.

Rajan: (Irritated) Don't forget your place.

Scene 2: Village Gathering

(The villagers gather for a meeting. Mrs. Sharma addresses the crowd.)

Mrs. Sharma: Our traditions have kept us strong. We must marry within our caste to protect our culture.

Priya: (Interrupting) But Mrs. Sharma, shouldn't we focus on education and progress?

Mrs. Sharma: Education should stay within limits. Our way of life is at stake.

Scene 3: Meera's House - Evening

(Ramesh talks to Meera.)

Ramesh: Meera, don't let them limit you. You have a right to choose your path.

Meera: But Ramesh, it's not that simple. Tradition weighs heavy on us.

Ramesh: Sometimes, traditions need to change.

Scene 4: Meera's Decision

(Meera confronts Rajan.)

Meera: I want to study further, Rajan. I won't let my caste define me.

Rajan: (Angry) You're making a mockery of our family.

(Anjali supports Meera.)

Anjali: She's right, Rajan. It's time we break these chains.

Scene 5: The Turning Point

(Meera and Priya confront Mrs. Sharma during another village gathering.)

Meera: We won't be silenced anymore. Our aspirations matter.

Priya: We won't let caste decide our worth.

(Ramesh and Anjali stand with them.)

Mrs. Sharma: (Taken aback) This isn't our way.

Scene 6: New Beginnings

(The village gradually accepts change. Meera goes to college, and Anjali starts pursuing her interests.)

(Rajan, witnessing the transformation, reflects on his beliefs.)

Rajan: Maybe progress isn't a threat after all.

(The village begins to embrace education and breaking free from caste constraints.)

This short dramatic script highlights the issue of gender and caste in a rural Indian context, focusing on the struggle of Meera and Priya to challenge traditional norms and pursue education. The characters, setting, costumes, and dialogue emphasize the conflict between tradition and progress, as well as the power of unity and change.

Q9. Explain the aspects you would keep in mind while writing a play for children. Demonstrate these in a short piece of creative writing of your own.

Ans. When writing a play for children, there are several important aspects to consider in order to create an engaging and meaningful experience for young audiences. **Some of these aspects include:**

- 1. Age-Appropriate Content:** Ensure that the themes, language, and content of the play are suitable for the target age group. Use language and concepts that children can understand and relate to.
- 2. Engaging Plot:** Create a plot that captures the imagination and attention of children. Incorporate elements of adventure, humor, and curiosity to keep them interested.
- 3. Vivid Characters:** Develop characters that are relatable and memorable. Children should be able to connect with the characters' emotions, motivations, and experiences.
- 4. Clear Moral or Lesson:** Incorporate a clear moral or lesson that children can take away from the play. This could be about friendship, honesty, courage, or other values that are important for their development.
- 5. Interactive Elements:** Consider including moments where the audience can participate, whether through cheering for the heroes, responding to questions, or even joining in simple actions.
- 6. Visual Appeal:** Think about how the play will look on stage. Visual elements such as costumes, props, and scenery can enhance the overall experience for children.
- 7. Short and Dynamic Scenes:** Children have shorter attention spans, so keep scenes concise and dynamic to maintain their engagement.
- 8. Incorporate Humor:** Humor is a great way to connect with young audiences. Use age-appropriate jokes and playful situations that can make them laugh.
- 9. Simple Language:** Use clear and simple language that is easy for children to understand. Avoid overly complex vocabulary or convoluted sentences.

10. Positive Resolution: Ensure the play concludes with a positive resolution that leaves children feeling satisfied and hopeful.

Now, here's a short piece of creative writing that demonstrates these aspects:

Title: "The Magical Picnic Adventure"

(Scene: A sunny park with a picnic area. Characters: Maya, Liam, and Sparky the Friendly Dragon.)

Maya: (Excitedly) Liam, did you bring the sandwiches and juice?

Liam: (Nods) Sure did, Maya! And Sparky's here too!

(Sparky enters, wagging his tail.)

Maya: (Laughing) Sparky, you're always ready for an adventure!

Liam: Today, we're going on a magical picnic adventure. Sparky, do you know any magic tricks?

(Sparky raises his paw, and a bunch of colorful flowers appear.)

Maya: (Clapping) Wow, Sparky! That's amazing!

(Scene: The friends enjoy their picnic, giggling and sharing stories.)

Liam: (Looking at the sky) Hey, see that cloud shaped like a ship? I bet it's a pirate ship!

Maya: (Giggling) And that one looks like a funny elephant wearing a hat!

(Scene: Suddenly, a pretend pirate ship appears on the stage.)

Pirate Captain: (In a booming voice) Ahoy, mates! I'm Captain Crunch, the silliest pirate in all the seas!

Maya: (Giggling) Captain Crunch, do you want a sandwich?

Pirate Captain: (Grinning) Aye, matey! I'd love one!

(Scene: The children and Sparky share their sandwiches with Captain Crunch.)

Captain Crunch: (Smiling) Ye be kindhearted adventurers, ye are!

(Scene: The friends and Captain Crunch play a silly game of hide-and-seek.)

Liam: (Whispering) Sparky, let's hide behind that big tree!

(Scene: They all laugh as they play together.)

Maya: (Looking at Sparky) You know, Sparky, we learned that kindness can turn a pirate into a friend!

Captain Crunch: (Touched) Aye, ye be teachin' this old pirate a valuable lesson.

(Scene: Captain Crunch disappears in a cloud of "magic" smoke.)

Liam: (Happily) What a magical day!

Maya: (Smiling) And the best part is, our adventure will always be in our hearts.

(Scene: The friends share a group hug as the sun sets.)

This short play for children incorporates engaging characters, a whimsical plot, interactive moments, humor, and a positive lesson about kindness. It aims to captivate young audiences while providing them with a memorable and enjoyable experience.

Q10. The paragraph given below requires proofreading and editing before it can be put out in the public domain. Proofread and edit it and then write out the final corrected paragraph.

It is a truth universally acknowledged, that a single men in possession of a good fortune, must be in want of /wife. However, little known the feelings or views of such a man may be on Ms first entering a neighbourhood, tills truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of there daughters. "My dear Mr Bennet,/ said Ms lady to him one day "have you heard that Netherfield Park is let at last/" Mr. Bennet replied that he had not. But it is," returned she: "for Mrs. Long have just been here, and she told me all about it." Mr. Bennet made no answer. "Do you not want to know who have taken it?" cried his wife impatiently "You want to tell me, and I have 110 objection to healing it." This was invitation enough. Why, my dear, you must know. Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of england: that he came down on Monday in a chaise and four to sea the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of Ms servants are too be in the house by the end of next week." "What is Ms name?" "Bingley Is he married or single?" "Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a find thing for our girls!" "How so? How can it affect them?" "My dear Mr. Bennet" replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

Ans. "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However, little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters. 'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield Park is let at last?' Mr. Bennet replied that he had not. 'But it is,' returned she, 'for Mrs. Long has just been here, and she told me all about it.' Mr. Bennet made no answer. 'Do you not want to know who has taken it?' cried his wife impatiently. 'You want to tell me, and I have no objection to hearing it.' This was invitation enough. 'Well, my dear, you must know. Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.' 'What is his name?' 'Bingley. Is he married or single?' 'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' 'How so? How can it affect them?' 'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them.'"