

Story within a Story Strategy: A Study in the Short Stories of Saki

Hanan Ali Hussein
Ministry of education
Babylon directorate of education
Shahrazad596@gmail.com

September 2022

التداخل القصصي في الكتابة القصصية
للكاتب هيكتور هيو مونرو (سكي)

يهدف البحث الي اثبات شيئين يتعلقان بأعمال هيكتور هيو مونرو المعروف ب ساكي , اولا استخدامه لاستراتيجية التداخل القصصي اي قصة داخل قصة ولثلاث قصص من اعماله الأدبية وثانيا مدى تأثير حياته عندما كان يافعا وصبيًا ومدى تأثير العنف الذي تعرض له في طفولته علي اعماله الأدبية , يمكن رؤية هاتين النقطتين في حقيقة أن غالبية قصصه القصيرة تضم أطفالا. واحدة من السمات المميزة للنصوص الأدبية الحديثة هي التركيز على الفن فقط من أجل الفن. حيث يبدأ التركيز على استخدام المرء للأسلوب والتعبير تدريجيا في اكتساب مستوى أكبر من الأهمية من المفاهيم التي يتم التعبير عنها. القصة التي تدور حول عملية صنع القصص تسمى السرد الما-ورائي. عادة ما تحتوي هذه الأنواع من الأعمال الأدبية على " حكاية داخل قصة " بالإضافة إلى عدد من القصص الثانوية التي يتم نسجها معا داخل السرد الأساسي. من الممكن أيضا اكتشافه في بعض القصص القصيرة المكتوبة بأسلوب سرد القصص ، وخاصة تلك التي كتبها كاتب القصة القصيرة البريطاني المعروف هيكتور هيو مونرو (ساكي) (١٨٧٠-١٩١٦). يهدف هذا البحث إلى توضيح كيفية استخدام ساكي لتقنية القصة داخل القصة لجذب انتباه جمهوره بأكثر الاستراتيجيات نجاحا وفشلا لعرض مجموعة من القصص القصيرة. على وجه التحديد. سيركز البحث على كيفية جذب ساكي الانتباه إلى الاستراتيجيات الأكثر نجاحا وغير الناجحة لعرض مجموعة من القصص القصيرة. سنلقي نظرة على ثلاث من قصصه القصيرة التي نشرت في نفس العام، "النافذة المفتوحة" (١٩١٤) و "راوي القصة" (١٩١٤) ، "غرفة الخشب" (١٩١٤). الكلمات المفتاحية: طفولة , ساكي, استراتيجية , قصة.

Abstract :

This paper aims to provide evidence for two separate claims regarding some works of Saki (H.H.Munro). First, the use of story-within-story techniques in some of Saki's short stories, "The open window," "The story-teller," and "The Lumber Room," and to know how much the author's childhood background influenced his writing, as seen by the abundance of children in the majority of his short stories. Both of these points show that most of his short stories feature children.

Among the distinguishing features of modern literary texts are the style and the expression, which gradually began to assume a greater level of significance than the concepts expressed.

The effect of the perception tale originated as little more than a direct result of the tradition in question. A story about the process of making stories is called a meta-fictional narrative. These works of literature typically have a "story inside a tale" and a number of secondary storylines woven together within the primary narrative.

It can also be found in specific short stories written in the storytelling style, particularly those written by the well-known British short story author Hector Hugh Munro. (Saki) (1870-1916.)

This study intends to demonstrate how Saki employs the story-within-a-story technique to draw the audience's attention to the most effective and ineffective methods for presenting a collection of short stories.

The study will focus on how Saki highlights the most effective and ineffective methods for presenting a collection of short stories. The researcher will examine "The Open Window" (1914), "The Story-teller" (1914), and "The Lumber Room," two of his short stories that were published in the same year (1914.)

Key words: childhood, Saki, strategies, story.

Introduction :

Hector Hugh Munro (1870-1916) was a late Victorian and Edwardian short story writer, probably best known by his pen name Saki. They critiqued the absurdities, blatancy, hypocrisy, and delusions of grandeur of the middle to upper-middle class in British society

In personal life, Saki was a happy kid with the family until their mother died after being traumatized by a cow. Sibling and Saki transferred from Burma to England to live with their cruel, unmarried aunts and grandmother). Byrne: 2007(

This paper, as an academic one, aims to show how personal life would affect the writer's pen and his literature outcome, as well as the community and rules about the childhood at a time that puts the children under the mercy of their relatives, especially if kids lost one of their parents

The study has focused on Saki's contradictory portrayals of children, who preferred elderly persons at one time and the next

Saki employed children's characters as his preferred satire to offer a rich vein of sarcasm, exposing the systemic duplicity of the shallow, wealthy, and robust society around him through their innately subversive, irresponsible attitudes and insouciant skill in recognizing sweet revenge when required. (Menon: 2018.)

Three of his short stories the three short stories he wrote ,into Saki's life and work as well as his connections to childhood , then the researcher give readers some history of the particular era and how it affected the author and his peers' style of writing in their output. Therefore, a look at his three stories, "Open window, Storyteller, Lumber room," that are the subject of this paper. Before the conclusion, the researcher's point of view on the research .

Finally, a conclusion is an overall process for the whole paper.

In doing just that, he forces his audience to re-think how adults treat kids and to reconsider the unconscious social structures that assume adults are superior to children and people are superior to animals.

Although he is delightfully clear-eyed about children's flaws—such as gluttony, blatant aggression, and an ignorant concern with war1 – his satirical inversions of children and adults are often sustained by such insights. (Ruth Maxey: 2005)

He is a subtly revolutionary, darkly hilarious story writer that blends the Edwardian author's themes of sexual ambiguity and metamorphosis with Oscar Wilde's campiness. One of Saki's first published stories as a full-time writer, Gabriel-Ernest, was initially published in the Westminster Gazette on May 29, 1909, after he had arrived in London following six years as a newspaper correspondent throughout Europe

Munro worked as a reporter for The Morning Post in the Balkans from (1902) to (1904), and many of the stories he wrote as Saki use the geographical area as an animalistic frontier backdrop for slightly exotic suspense tales of passionate violence or tame secrets (Andrew Munder: 2007)

He published about 138 short stories, five plays, two novels, and dozens of sketches and satirical articles on politics. He died in France during World War I. (Drake, Robert: 66)

Three of his short stories the three short stories he wrote (the "Lumber Room," "The Storyteller," and "Open Window"). the more profound the variety of characters and storylines a prankster has constructed (Langguth A.J.: 1981)

For good readers, notice that these riotous yarns contain a satirical element that is not necessarily effective in seeking specialized knowledge of the period. They certainly do not need to appreciate the sheer enjoyment.

It could say that Saki's stories actually play dramatic rejections and shocking outcomes. His witty heroes focus their wit upon their hapless victims. The luxurious Aristocratic society is the theme of his satire. Well-educated audiences might most understand and support his "well-made" stories .

The target audience for Saki's satire is self-righteous fools and hypocrites. His humor is not vengeful or spiteful; instead, it is a practical joke on a braggart or boastful character. Saki's short stories are known for their harmonic balance of satire, clever dialogues, sarcasm, unexpected endings, unusual settings, psychological insight, and occasionally a mix of mystery and terror. (Van Dijk: 1998.)

Literature review :

First, some background on literature. Any single body of written works judged to constitute an art form or any particular composition regarded to include an artistic or scholarly worth, frequently due to language in ways that deviate from usual usage, is considered Literature. Typically, anything that has an evaluative interpretation qualifies as literature, denoting that perhaps the topic under discussion has extraordinary abilities; that it is far above the average written work. Literature is a broad phrase that usually refers to work that falls into one of the major genres. Drama, novels, short tales, poetry, and prose are all examples of epic. Various attempts have made to define Literature. (Madhavan: 2018.)

The American Edgar Allen Poe is frequently credited with inventing the contemporary short story, which he defines as a story that relies on a specific or sole effect, with the totality of impact as the goal .

In the foreword to his Complete Short Stories, Somerset Maugham states that the shortest story is roughly 1600 words long, and the largest is about 20.000 words long. Between the two, the vast majority of short stories would collapse; a short story is a written narrative of an unknown length that is not long enough to be published .

Independently of its status as a novel or novella, the short narrative was not widely recognized as a distinct literary form before the nineteenth century. However, while it may appear to be a distinctly modern form in this regard, short prose fiction is as old as language itself. Through the middle of the twentieth century, the short story got relatively little critical attention as a genre. The most significant analyses of the form are usually constricted by area or era. (Bradbury: 1988 (

Short stories usually center on a particular subject or idea, with little time for recreational description. Themes might range from the banal to the thrilling, such as a daily errand or a ghost story. One of the hallmarks of the short narrative is a single, easily confined plot, which helps form its other qualities .

Dense writing: The short story writer usually focuses on thick, solid and compact paper and is organized to concentrate on the exposition of a single incident or a character .

Dramatic structure: Exposition, complication, crisis, climax and resolution should be maintained. The introduction of the setting, situation and the main characters is exposition .

The complication is the event that introduces the conflict. In the short story, crisis refers to the decisive moment for the protagonist and his commitment to a course of action. (Alagiya: 2019 (

In terms of the conflict, this is the most crucial point with the most action .

Finally, the point at which the conflict is settled is called resolution. Most of these characteristics are side effects of the short story's defining feature: its length .

Selected texts in Saki's stories:

- ^١Open window.
- ^٢Lumber room.
- ^٣Storyteller.

Two unmarried aunts were Charlotte and Augusta, described by Saki's sister Ethel as "a woman of un tolerated temper." She raised Saki in Devon during the 1870s. Art is meant to mirror life through the borderline unwatchable abuse that youngsters receive from their parent or guardian in these stories, a moral hypocrite with little discernible intelligence. (Charteris: 2011.(

Active oppression and apparent attempts at corruption seem to be illustrations of this. However, it can also manifest as treating kids harshly, accusing them of saying offensive things or ignoring them. Making a distinction between the two is crucial .

In Saki's work, there are two types of stories concerning children: those that contain little children in their parts, frequently for comic effect, and those that have older children as the protagonist, with their perspective emphasized above all else. Other people's children, who are as dull as other people's dreams," and the infancy stage as individually experienced in all its misery are poles apart. (Carey :47 - 62(

In Saki's stories, Children in incidental roles merit little more than a contemptuous passing mention and a bloody fate at worst. Often they are blithely and humorously sacrificed in Nature s Survival of the fittest. In "The Story-Teller" (Beasts), Bertha - a Cartoon – character created by the unnamed "bachelor" in his story within the story is exemplary of this trend. Overall, the third-person narrator of the story comments explicitly upon the arresting oxymoron of her "horribly good" behavior” the word horrible in connection with goodness was a novelty that ...seemed to introduce a ring of truth.

The aunt's recollections of early life were lacking. Saki departs significantly from the Romance and Victorian notion of the toddler as a site of sanctity and innocence by showing Bertha's "goodness" as humorless and hypocritical.

Nevertheless, if Bertha is selfish and ignorant, the children's taste for brutality assures that they do not have the moral high ground.

Saki obtains revolutionary appeal from his determination not to claim the moral high ground through such descriptions, which would be more analogous to pre-19th-century notions of the fundamentally "evil child" (Heywood: 2001 (

In the case of "open window, " Vera, Mr. Framton Nuttel, and Mrs. Sappleton are the three primary characters in the story. Mr. Sappleton, Mrs. Sappleton's two brothers, and their spaniel are minor characters.

The story follows Mr. Framton Nuttel, seeking a nerve cure in the rural. His sister writes him letters of recommendation to her good friends, expecting he might feel more comfortable mingling. Mr. Sappleton is a friend of his sister's, and Mr. Nuttel visits her, unsure how this will assist his worries—at the Sappletons', greeted by their niece Vera, a fifteen-year-old girl who exudes confidence .

Children's reactive minds prohibit them from seeing things from this viewpoint. Everyone sees their fiercest adversary, the pleasant and loyal kid, the measurement by which they continuously evaluated, is no longer alive. They have lost their fear of the wolf. In reality, they adore the brown wolf with the black tongue and are relieved that he ate Bertha. Furthermore, the bachelor acknowledges that the story is false. When he wonders how the children will verbally abuse the aunt for the next six months at an inappropriate level, he feels a sort of warped delight. (Balc:2014.(

Even at the young age of fifteen, Vera embraces this depravity. Despite Mr. Nuttel's remarks about his illness and weak nerves, her facial expressions continue to create an unsettling mood in the room. She successfully describes another of her stories with the same sense of perverse joy. In the story, the bachelor is nowhere to see plotting his next move. It's more of a burst of inspiration. On the other hand, Vera meticulously prepares each of her movements by gathering information about Mr. Nuttel before concocting a tale.

Her second story, on the other hand, is more impulsive. Her tales are also creepy and vile in that they attempt to instill anxiety or a sense of strange uncertainty in the ears. (Greene: 2006(

In addition, as for "The Lumber Room" is set in Edwardian England. Long after the horrible descriptions of child abuse in cottages, fields, poor housing, labor camps, orphans, boarding houses, and workplaces in works by Dickens, the Bront sisters, Gaskell, Hardy, and others, Munro criticizes the harsh procedures the adults of the day followed at the household level "At the start of the 19th century, the fact that kids have rights that the state should safeguard sounded absurd, but by the time Queen Victoria passed in 1901, it had achieved widespread acceptance" (Fonseka: 2006 (

However, it takes time for such a concept to become ingrained in a culture. Children play an essential role in these imaginative structures. Vera carries off and creates stories not available in her inventive imagination as a child in "The open window." in this instance, the harshness of the action is openly stated, even though the kid not only acts like a naive teenager but also treats everybody with wit.

Likewise dramatic is "The Lumber-Room" (Beasts), in which the story is entirely given through Nicholas' eyes, in the third person, as with all these narratives. "By standing on a chair in the library, one might reach a shelf on which reposed a large, important-looking key" that will unlock "the mysteries of the lumber room," he found (265). Nicholas' brother and cousins are brought to the beach without him, and because the entrance to the lumber-room is typically restricted, "for aunts and such-like privileged folks" (265), here is his chance to penetrate this restricted land. (Ruth: 2005.(

A story within a story strategy in the selected texts :

An unidentified narrator in "the Story-Teller" narrates it in the third person. At the time of writing, I was riding on a train through the English countryside near Templecombe, a city in Somerset (southeast England) (1914). Forced to share a compartment with a bachelor, an auntie and her nephew and two children find themselves in an awkward situation the storyteller of the title. The bachelor will have a difficult time keeping the kids quiet since they will keep asking meaningless inquiries about everything

they see. As if that was not enough, the younger girl cannot stop repeating the opening phrase of a popular song again and over .

The aunt tells her kids to gaze out the window of the train at the countryside going by. When her nephew, Cyril, spots sheep being herded from one field to another, he inquires as to why they are being relocated. This backfires on her. Because of her pride, the aunt refuses to accept that she doesn't know what's going on. She tries to distract him by pointing out some cows, but he won't leave the sheep alone while she concocts explanation after explanation that is both bogus and unsatisfying. Finally, the aunt tries to calm the children down by narrating a story, but she is cut off by the children's inquiries and interruptions. (Byrne: 2007.)

There is a little girl who everyone adores because of her wonderful character, and a group of rescuers work together to save her from a crazed bull because they admire her bravery This flaw is obvious to the aunt's elder niece, who knows that the individuals who protected the girl might have accomplished so whether or not She was decent. They both call it "dumb" and discard it .

The gentleman joins the discussion at this time and thinks with the kids that the aunt is a poor storyteller, and then she challenges him to tell a story because she couldn't believe anyone could do it better than she does now.

The gentleman accepts her challenge and ridicules her auntie by pretending to begin telling a narrative about a girl named Bertha who is amazingly good .

When he describes it as "horribly good," he piques the children's attention "The word dreadful in relation with virtue was a novelty that commended itself," they said of the juxtaposition .

He tells the youngsters that Bertha was given triple awards for her deeds of kindness, which clink with each other as he tells them .

She goes for a stroll. She quickly catches the eye of the country's ruler, Prince, thanks to Bertha's brilliance .

By granting her access to his private park once a week, he shows how much he values her. Because the pigs would devour them all The children are ecstatic to learn that the Prince favors pigs to roses .

Bertha appreciates the park's magnificence, which includes bright fish, intelligent parrots, and hummingbirds who sing modern music. Bertha observes a wolf prowling around, looking for piglets to eat, while she is congratulating herself on her kindness, which earned her admittance to the magnificent park. Bertha immediately regrets she hadn't been so nice and gotten stuck in the park with the wolf. She hides amid the myrtle leaves, where the fragrance of the roses masks her scent. Her kindness medals make a noise together as she shakes with fright, and the sound throws away her presence. (Charteris: 2011.)

When the wolves discover them, he rushes into the bushes, grabs Bertha in his jaws, and devours her .

When the narrative is narrated, the kids want to know that no pigs were harmed in the making of it .

There confident that all of them made it out of there. When the story's finale is mentioned, they both go beyond in applauding it. Auntie isn't amused 'A highly unsuitable narrative to teach young children she exclaim to him. (Bertie's: 2008)

Instead of acknowledging that if the instruction had the desired impact, the children would have preferred her narrative over that of the storyteller, she chooses to disregard this truth .

The bachelor teases the aunt by pointing out that, unlike her narrative, his was able to keep the kids quiet throughout a ten minutes .

That youngsters will now beg in public for their aunt to tell them a "im proper story" is his greatest accomplishment, though .

In addition to being a synonym for a bad joke, the term "the wrong type of narrative to tell" is often used as a euphemism .

The bachelor's greatest joy is that his aunt, who is naive to linguistic nuance, will be enraged by the tale In "The open window." Vera, a fifteen-year-old girl, was informed of this. Consequently, Saki's narrative

has a story within a story. strating from the anut narrated aboring story to them That same fifteen-year-old Vera is featured in Saki's The Open Window, when she charms her apprehensive guest into fleeing the home with her by playing a prank on him. (Menon: 2018.)

When she told the account of Mrs. Sappleton's so-called tragedy, she punctuated it with funny comments to excuse Framton's unusual behavior from the visitor .

We discover as the tale progresses that the aunt is attempting to keep her three nephews quiet. by telling them a boring tale about is being uncooperative in a warm carriage. When the the aunt every time telling them the words " don't really don't when the children are equestrian," the bavhlor is resol ute that the children pay any attention to him because he is very bright .

I'm not sure why she insisted on telling them your boring story. When the aunt tells her three nephews a story, the children are not fascinated by it, and the aunt isn't able to keep them quiet. The story begins with the ant starting her story with word "Idon't" when the children are approxima tely equivalent to "why," which would be a proven fact about children's curiosity,When they asked why she often said no, she give an answer but the bachelor did a great job with them and amused them so much. (Balc:2014.)

Vera, (15) years old, recounts a guest "The Open Window," and then narrates another narrative from her imagination to her aunt, husband, and cousins, in a similar manner to how she tells her own story .

Nicholas, in the "The Lumber Room," employed almost the same strategy or approach inside the story in which Nicholas built up that he couldn't hear his crul antie by fabricating a story inside a story and not assisting when her aunt fell in mud, and cry for help as he did in most of Sake's stories, while comparable to Vera's interpretation of Saki's teachings found in The Open Window. (Byrne: 2007.)

Readability is achieved by the use of narrational elements in both of the stories. Vera tells SappletonMR.Nuttle the story of a horrible catastrophe that occurred in Mrs. Sappleton's life towards the beginning of Saki's story The Open Window in order to terrify the mysterious visitor .

And toward the story's conclusion, Vera probably accounts another story in order to protect herself. Likewise, in So, The story's narrator is brought to the reader's level. That is to say, the narrator and the narratee are on a level playing field. That's how Vera's narrative works, too. She keeps going till the conclusion, and the reader doesn't even realize that. she's simply making it up to delight herself. Due of Framton's lack of familiarity with the location, Vera is able to indulge her teenage fantasies to the fullest extent possible. Vera creates her own dream world in which her aunt and the guest are both victims of calamity thanks to the reality that only she knows. If anything, Saki protects the author by telling events in a way that is more true to life than the facts actually say about her. When the story's final sentence discloses the girl's specialization, the reader might be surprised at just how bad she can be when no one can hold her accountable for her actions. (Madhavan: 2018.)

Saki's Vera has Vera as well. She, too, takes use of the trustworthiness of her relatives to scare the stranger who pays a visit to her aunt to take advantage of the peaceful surroundings. Self-possession is also in charge of her mental ability in this circumstance. Answering the brothers' and husband's queries regarding Frampton's experience of being attacked by hounds in a graveyard with lightning speed shows her keen wit. Even after becoming a well-known author, Saki's early childhood hardship remained, and he was unable to throw them off even after his fame. (Carey :52 - 59)

That Vera defies her "creator" may be a reflection of the author's own psychological vengeance. Therefore, the style of the story within a story is often one of Victor Hugh Monroe's, known as Sake's, storytelling styles, and it is a priority of his writing; in the three stories that are the subject of our research and investigation of the story within a story. through the story of "Open Window," as the story of "lumber room" and "story-Teller". (Bradbury: 1988 .)

Additionally, the stories that are the focus of our inquiry into the topic demonstrate this. By showing the writer the character Vera, I drew a story that illustrated the story of the guest coming from afar. This nerve illness led him to her aunt's house for a little bit of peace and disease, and it was a well-knitted story where she worked with the child's imagination and its results and wit .

"Story-Teller" and the story of the open window in the first story overlap the story inside the story in Among the three tales that are the focus of this analysis, the first one is called "Open Window," and it is about a girl who is fifteen years old and who is left alone at home while the rest of her family goes about their own business outside. She felt bored while sitting alone; the whole family was out and in the character of the "lumber-room," as in the characters of "lumber-room." (Ruth: 2005.)

The curious youngster is a component of the intelligent infancy where his Aunt treats him severely and punishes him. Though fate stands with him in unfair punishment, where he observed that fate punished his Aunt equally with his sentence, for him, he used imagination in this story to tell her that. He did not hear it when she cried for help, and in the story of the story "storyteller," the personality of the Aunt and the single person and the three children who were bored and were trying to silence them in every way. Seeing how fate punished his Aunt through the penalty she received from him, well as he used imagination in this story where he told her that he did not. (Byrne: 2007.)

They did not understand the energy that the kids had; those who expected to deal with all of them and try to tell them the story was unsatisfying the children intellectually because they did not respect their intellectual ability to intrude in the scenario. Furthermore, as was indicated in the story inside, you should go into that single male. Enter with that mono man and tell them the story is fun for ten minutes, forcing them to commit and their places to ask after they employed their curiosity. Throughout this narrative, refer to the train's event, a "lumber room" knowledge, and Vera's thoughts. The author used a particular type of storyline to bring attention to an issue facing the community's older adults during the Edwardian era, which was also present during the nineteenth century. (Alagiya: 2019)

His problem with his aunt after his mother passed away and sent his father from Burma to England lives with his single aunts and his grandmother .

His aunt, who was cruel to him, pushed him to leave the house once he was a teenager, and he used this suffering and significant drop as part of his character in the characters of the stories he was writing .

It could say that it is part of the attempt to escape that, however much his early life illustrated in the stories he wrote .

They linked to his personality and personal circumstances because his aunts mistreated him in the three stories, It was evident from the way the three women in the stories handled him. the aunt went on a journey with the three children in "Storyteller. "The aunt was the first lady in "Lumber Room" For example, her distinct personality stands as an example of the characters, highlighting the children's unique intellect. (Charteris: 2011.)

Conclusion :

In light of this. The writer's background, including the loss of his mother when he was a little child and his subsequent move to live with his cruel aunts, should be taken into account when studying the three stories that make up the content of this paper. Conclusion His difficult upbringing had a significant impact on how he conducted himself as a writer as an adult. The political climate at the time forces Saki to include children in his stories since literature, in one of its forms, is a form of art that is superior to any society.

Enables him to adjust to the social and personal boundaries of his youth, the change from living with his aunts after the death of his mother to acting more like a child after that. We have a little child who might have overheard my sheepdog, who lives in a very windy region, talking about killing someone inside.

It is easy to see how this writer criticized Edwardian and late victorian society for their treatment of children .

Mainly, in his story about our research's three main topics, he showed children's presence and the characters and means they used in their stories. We believe that this writer was also criticizing the aristocratic class system implicitly .

No effort is spared to show that children have the full right to live a decent life for what they enjoy, so minimizing their insights should not overlook the big one. In determining what matters, he calculates their feelings. He, therefore, mentions Vera's and Nicholas' personalities in "the open window," as well as

Nicholas' personality in "Lumber room," as well as the other three kids in "The Storyteller," in a story that is the third in different ways. Adults have been humiliated by society, the "blood of the aristocracy," which was deplorable in treating the smelly body. Children are commended as much as children in usually acknowledged stories that highlight children's stories .

References :

- Alagiya, K. "Application of the Aspects of Literary Semantics in the selected short stories of HH Munro (Saki)." Climax is the The Journey of Indian Languages 2019: 83-94 .
- Andrew Munder. The fact on File companion to the British short Stories. Un imprint of infobase Publishing, 2007 .
- Balc, Adem. Animals in Saki's Short Stories Within The Context of Imperialism: A Non-Anthropocentric Approach. Hacettepe University Graduate School of Social Sciences. (2014 .(
- Bertie's Christmas Eve. a stydy guid of saki's short story : "The storyteller". Mexico: summersdale Publisher , 2008 .
- Bradbury, Malcolm. The Penguin Book of Modern British Short Stories. Vol. Vol. 6306. Harmondsworth, 1988. 189-233 .
- Byrne, S. The Unbearable Saki: The Work of H. H. Munro. Oxford: Oxford University Press. (2007.(
- Carey ,John. ""Introduction" .Short Stories and The Unbearable Bassington.By Saki." Journal of the Short Story in English 2005: 47-62 .
- Charteris-Black, Jonathan. Politicians and Rhetoric: The Persuasive Power of Metaphor. United States : Palgrave Macmillan. (2011(
- Drake, Robert. ""Saki: Some Problems and a Bibliography"." in English Literature in Transition, 1880-1920 n.d., Number1 ed.: PP: 6-26,1962 .
- Fonseka, E. A. "Punishment as Misdirected Discipline: A Psychological
- Greene, Graham. Exploring Diegesis through the Hypodiegetic: A Peek into Saki's Stories. 2006. 1-6.
- Heywood, Colin. A history of Childhood : Childern and Childhood in the west from Medieval to Modern Times. Cambridge: Polity Press, 2001 .
- langguth A.J. Saki, a Life of Hector Hugh Munro: With Six Short Stories Never Before Collected. 1981 .
- Madhavan, Sivadasan. "A Reading of H.H. Munro's The Open Window and William Saroyan's The Summer of the Beautiful White Horse" in T. S. Anand Literary Voice Journal. (2018) 8.1, Pp 160-165.
- Menon, Sujatha Aravindakshan. Exploring Diegesis through the Hypodiegetic: A Peek into Saki's Stories . Setu journal. Setu, Pittsburg, US. (2018.(
- Ruth, Maxey. "Children are Given us to Discourage Our Better Instincts": The Paradoxical Treatment of Children in Saki's Short Fiction." Presses universitaires de Rennes, 1 September 2005. 47-62.
- Study of "The Lumber Room" by HH Munro alias Saki.." Journal of Social Sciences and Humanities Review December 2018: 1-15.
- Van Dijk, Teun A. Ideology: A Multidisciplinary Approach. London: SAGE Publications. (1998.(