

I found him bothersome. Intriguing, but bothersome. The way he talked was as though he was completely confident in his inadequacy. It seemed contradictory to me, but for some reason, I couldn't quite put my finger on. It worked for him. I suppose that's why I considered him intriguing.

But, also bothersome. Yes, definitely bothersome. With all the questions he asked, I was afraid my head would fall off and roll off across the deck.

He'd always start off with, "Raide, do you have a moment?"

To which I would begrudgingly answer, "Yes, Jarreth. What is it?" And then he would ramble on for some time hours, asking question after question: "What kind of ship is this? What kind of fabric do you use for the airship's bladder? Why was-is she called *The Helstaar*? Where were we going?"

By the stars! That boy could pester!

But of all the questions, the one he asked the most was: "Where did you get that sword?" I repeatedly informed him that it was my grandfather's, but he simply wouldn't believe me. I couldn't tell if he recognized the markings, or of the design, but he certainly knew that it was more than two generations old, and certainly not from any modern culture.

Swords, though common in this day and age, simply weren't made with the same precision and detail as they used to be. In fact, most of the modern culture had lost its individuality to the industrial

Comment [J1]: This is what's called a "comma splice." It's when two complete sentences are connected together with a comma, which is against grammar rules. I've been changing them throughout your other chapters, and will continue to do so if this one as well, but now you know what to look for.

Comment [J2]: Though this kind of introduction might work if it fell right after chapter one, since you've had a somewhat lengthy chapter in between when readers were last reading about Jarreth and Raide, this is confusing. We don't even know who "him" is until a few paragraphs later. What would help is if you inserted a new paragraph before this having Raide watching Jarreth do something, or with her looking around the ship, or something to that effect to establish the setting and the characters that are going to be involved in this chapter. This is called "establishing context." It's where you put in the time, place, characters, plot, events, etc. at the beginning of a story or chapter to let the reader know what's going on right away. After you do this, it would then make sense to segway into Raide's thoughts on Jarreth.

Comment [J3]: This makes more sense put at the end of the previous paragraph than as its own separate paragraph because it's a continuation of Raide's thoughts. The basic point of paragraphs is to cluster together "alike" things and ideas to create structure in your story.

Comment [J4]: Avoid word repetitions when possible: "off" and "off" and "off" in the next paragraph, too.

Comment [J5]: If she finds Jarreth so irritating and bothersome, why does she always tell him that she does have a moment and then proceed to listen to him? It doesn't make a lot of sense. Maybe have her include in here her reasoning, that she feels sorry for Jarreth, or she doesn't have anything better to do, or maybe because her father told her to be nice to him. Something like that just so readers understand why she's doing what she's doing.

Comment [J6]: "hours" is more specific than "some time"

Comment [J7]: This exclamation point does not seem necessary. It would also make sense to put a colon here to introduce the list of example questions you have here.

Comment [J8]: In the first chapter, you called the ship *The Helmstaar*, but here, it's called *The Helstaar*. Which is it?

Comment [J9]: The way she says this statement implies the exclamation marks. Good writers find ways to avoid using exclamation marks by making their writing more descriptive so it doesn't have to rely on exclamation marks to get the idea across. ...

Comment [J10]: "Markings" and "design" are essentially the same thing.

Comment [J11]: Why are swords common? What about guns? Why aren't guns more common? They make more sense because they have greater distance and accuracy.

Comment [J12]: Define "modern culture." Do you mean the entire world, or a specific country, like England or Germany or America? It seems unlikely that the entire world would no longer have individuality because they are very separate from ...

revolution. On the other hand, elaborate clothing had been taken to new extremes as machines became capable of creating mass amounts of fabric. I watched for years as the fashions grew more and more

Victorian. Lace and high boots, ruffles and taffeta, layers and suspenders; it was as though clothing

had taken a step back in time while technology plowed forward. In fact, they the way it plowed

forward in such a way as to leave left me questioning the period in which I had chosen to exist in.

The year was 1973, and yet nothing matched with what I had prepared for. The radio never

took off. Telephones never even took off. In fact, Morris Code seemed to be was just about the only

means of long-distance communication over long distances that didn't cost a fortune. Yes, Radios

existed, but not nearly in the forms I had studied. International communication was at a low. The

world simply was simply not connected, and yet, somehow it all made sense.

A young man back in 1794, by the name of Francis Ambrose, had figured out a way to channel

light through a frame work framework of glass which that could then be transmitted along a strand of

glass only a hair's breadth wide. The piece of technology was a hit, and the next thing you everyone

know knew, fiber optics are showing up in the nineteenth century, flexible data-screens are

popping up in the early twentieth century, and by the 1960's, technology was had arrived that

was not due for another fifty years.

Here, is was a world where light is was the main form of communication rather than sound. It

Comment [J13]: But why Victorian? It doesn't make a lot of sense, especially with technology moving forward. In most countries, when cloth became more copious, it just got cheaper and more accessible to the common man. Also, it seems very impractical to me that people working in, on, and around advanced technology would want to wear such impractical clothing. For the most part, as technology advanced, clothing got more sleek and streamlined to match. I'm not saying you can't still do the whole Victorian style clothing idea, but you need to think through why such an impractical fashion would become so popular.

Comment [J14]: Technology is singular and so needs a singular pronoun.

Comment [J15]: As I've mentioned before, try to say things in as few words as possible. It makes your writing flow more smoothly and makes it both easier and more enjoyable to read when you get right to the point.

Comment [J16]: Though it used to be that you weren't supposed to end sentences with words like "in," "at," etc., that practice has become acceptable in more recent years, especially in fiction writing, because it sounds more natural.

Comment [J17]: Why didn't they catch on? There has to be a reason, and you need to make sure you give your readers a very clear idea of what that reason is. Otherwise, they will be skeptical of this universe you are creating.

Comment [J18]: Be definitive in your statements.

Comment [J19]: Are there other ways to communicate

Comment [J20]: What forms does radio exist in, then?

Comment [J21]: Why does it make sense? What evidence does she have to make her believe this?

Comment [J22]: There's actually a difference between the words "which" and "that." You use the word "which" when what comes after the word is not essential to understanding the sentence. A comma is used before "which" to imply its nonessential nature. You use the word "that" when what comes after the word is essential to understanding the sentence. No comma is used before "that" to show that it's connected to the rest of the sentence. It makes more sense here to use the word "that" because what follows afterward is a continuation of the idea introduced in the first half of the sentence.

Comment [J23]: Did they have the technological means to make glass that tiny and that precisely in 1794? This does not seem likely to me, especially since electricity wasn't really useable until 1800 when Volta invented the first battery, and then in ...

Comment [J24]: Avoid using second person point-of-view (you) in writing unless your story is written entirely in this perspective.

Comment [J25]: Be careful about your tense. Your story is mostly written in past tense (things happened), but here you've written it in present tense (things are happening). Make sure not to jump tenses.

Comment [J26]: But you said that there was no long-distance communication. How does light serve as a form of communication, then, and why isn't it long-distance capable?

~~makes-made~~ for a completely different society. ~~I~~ I suppose that would explain the Victorian Era's re-materialization. ~~Fashions then-in that day~~ had such a flare to them.

Comment [J27]: This does not explain the Victorian fashion at all. I can tell, though, that you had an underlying thought-process for this statement, so just get that thought process down on paper so your readers can see that.

On the other hand, the modern combustion engine as I'd come to know it was drastically different. ~~Rather than relying~~ on coal, ~~society-it~~ relied on a ~~bizarre-specific type of~~ water. ~~Andrew Scott Waugh~~ discovered it in Nepal during a survey he was conducting. ~~“Water with no inertia.”~~ he called it, but he shortly after dubbed it “Adelaide” after the king's wife. ~~Later, it was discovered--that~~ Adelaide could be used for lighter than air travel. ~~Wood-and canvas,~~ and even iron could be soaked or coated in an ~~Adelaide-based~~ Adelaide-based lacquer and *voila!* Objects ~~near-with almost~~ no inertia.

Comment [J28]: Modern combustion engines have never relied on coal. Coal doesn't combust. It burns. Coal engines are steam engines. I strongly suggest that you do some research on the development of the combustion engine and the stream engine from their conception to today so you know more clearly how to explain the change in their make-up. This will also enable you to explain why water with no inertia would make a difference in how they work. Also, how can you have water with no inertia? What does that even mean? Do you mean water without mass? If you're going to explain how technology works, and you need to since it's so different from what we have in the real world, you can't just make it up. People who know anything about the physics behind what you're talking about will call your bluffs, and this will greatly discredit you as an author. Most people don't know this, but part of an author's job is to do a lot of research on the material they are talking about.

Needless to say, ~~Zz~~ zeppelins popped up much sooner than expected. ~~and~~ never went away. ~~In~~ fact, the entire aeronautical industry skyrocketed. ~~if you pardon the pun.~~

Comment [J29]: Does this mean that the water only comes from one place in the world? How has it lasted for so long, then?

Comment [J30]: How? How and why does this work?

Now, take into account that this ~~is-was~~ a world where light ~~is-was~~ a key thing and where the world was not connected by constant verbal communication. ~~and+I~~ Then toss in the ready availability of air travel, and all of a sudden, you have ~~lax boarders,~~ and sky pirates, and secret societies that worship light, and an ~~all-around~~ all-around bigger world.

Comment [J31]: This information really needed to be in the previous chapter when Adelaide engines were first introduced to the reader.

Comment [J32]: Never address the reader directly. This implies that the character is directly talking to the reader, which can work if you mean that to be the case (like *Animorphs*, for example), but with your story, it doesn't make as much sense.

~~I suppose that brings me to~~ This is why I was even here in the first place.

Comment [J33]: What do you mean by lax boarders? Do you mean lax country boarders? If that's true, then the word is “borders,” not “boarders.” If not, then you need to explain what lax boarders are.

My father, Alasier, and I were sent by powers I am not permitted to name to protect those ~~which~~ who a society like this would consider ~~creatures of darkness.~~ ~~In~~ truth, they are harmless people, not

Comment [J34]: Again, this sounds like she's talking directly to the reader, which you should avoid. Maybe you could have Raide not know who these power are either, just her father.

Comment [J35]: This is kind of a cliché, and not overly helpful, description. Can you be more explicit? What do you mean by this? And why are Raide and Alasier doing this, especially if the people are essentially harmless?

terribly different from ~~you or meme~~. But the fact of the matter is, that when a secret society worships light, anything associated with a back alley is considered evil and must be destroyed.

Comment [J36]: What do you mean by this? Not all of the people worship light, so why would these harmless people need to be destroyed just because a few people think they're evil? That doesn't make any sense. And how are these people associated with the back alley?

And so I, Raide Angela Maldrin, was sent as a warrior of light to defend ~~the~~ creatures I didn't even believe existed in a world I didn't understand. And, worst of all, I had to put up with Jarreth's constant pestering.

Comment [J37]: What makes her a warrior of light? Why wasn't someone from this alternate timeline sent to deal with their own world?

"Enough!" I finally erupted at him. "There is a library in the hold. If you have questions, go there. I am more than willing to have calm, collected discussions about the weather. Other than that, just leave me be!" With that, I stormed up the spiral stairs to the aircraft hangar, where I spent my time collecting myself.

Comment [J38]: I really think having all of this history and backstory is great, but while you're doing it, the present sort of fades away. If you could include little details here and there throughout the history of what's going on around Raide while she's considering all this, it will help keep your readers grounded in the story.

Comment [J39]: Has he been talking to her this whole time? You need to let readers know that. When you were talking about Jarreth talking to her earlier, Raide was talking about it in the past tense, and in generalities, saying that he "would always" do these things, not that he was currently doing them.

Walking across the open-air platform to the stern ramp, I made my way to my favorite plane. It was an old-fashioned looking thing, red and wooden and with an antiquated propeller. At least, in my mind it was antiquated. Single propeller biplanes were apparently still popular here.

Comment [J40]: This seems contradictory to me. One second, you say she's hanging out in the hangar to collect herself, but now she's walking to the place she's going to collect herself? It makes more sense to just delete this line.

Using the wings for balance, I slid inside the pilot's seat and sank into its soft leather cushions. I tousled my hair out of my face as I studied the sophisticated controls. My fore finger forefinger flicked a vial of ice blue liquid, and I absentmindedly watched the substance slosh in the vial.

Comment [J41]: Why? If there is such advanced light technology, why would such an old-fashioned, outdated model of plane still be popular, especially since the aeronautical industry is what really took off as a result of the different technology? Also, why would it be made out of wood? Airplanes haven't been made out of wood in a long time, and the airships are made out of metal.

Comment [J42]: This is contradictory. This is an old-fashioned plane, but it has sophisticated controls? You need to either explain why this is or decide whether the plane is old or new.

Comment [J43]: What is this substance? I'd assume that Raide would know what it is, and probably its purpose as well, so let your readers know through her knowledge.

Little bubbles floated to the top, and I thought about how different things were.

This little plane, this little piece of home, was no longer a piece of home, not after it had been

being retro-fitted/retrofitted to exist/fit in here. The fuel tank had been replaced by an Adelaide

Comment [J44]: The plane would still exist even if it hadn't been retrofitted. I think you meant "fit in."

injection and refinement chamber. I couldn't believe it when my father told me what it was: a

glorified steam engine. That knowledge sent my mind reeling with media of my stream and its

Comment [J45]: You called it a combustion engine earlier. Stay consistent.

glorification of the industrial revolution. Foreign cartoons were rank with it. Whole groups of

Comment [J46]: What do you mean by this? It seems like there's a word or two missing, but I can't seem to figure out where, or what they are. What does "media of my stream" mean?

people dedicated a portions of their lives to watching a fictional, technologically advanced Victorian

Comment [J47]: What foreign cartoons? Do you mean foreign cartoons from the world she originally came from? If so, you really need to make that clear.

Era. What they would give to trade places with me! And ~~W~~ what I would give not to be stuck in a

backwards world straight out of the mind of Jules Verne.

Comment [J48]: Would Jules Verne still exist in the world she comes from? It doesn't seem like she's from the real world, and obviously she isn't from this alternate timeline world, so does she come from yet another alternate timeline? You need to make this clear, otherwise this allusion is a bit jarring.

My father approached me as this was going through my mind. He didn't sit, or join me in the

plane, or even speak really. He just stood there, watching me. His turn-of-the-century suite fitted

Comment [J49]: You can't only "sort of" not speak. Either he did or he did not speak. Again, be definitive in your statements.

him well. For all that I didn't fit in here, my father belonged in this era. His blue and tan three

Comment [J50]: What do you mean "turn of the century suit"? What makes it turn of the century? How would she know it's turn of the century since she doesn't belong to this world?

piecethree-piece suit belonged on his tall, slender frame. His hat sat with a proud air atop his well-

Comment [J51]: In the first chapter, you describe him as "he was built like a man that had worked out every day of his life," which doesn't say "tall and slender" to me. He also has a full beard, which looks really strange on tall and slender people.

groomed head, and his cane, tucked ever-so-neatly, under his arm, gave him the appearance of a fine

English gentleman off for a leisurely stroll before tea. It made me want to vomit.

Comment [J52]: Again, given the impression you gave of Alasier in the first chapter, this does not seem to fit with his character at all.

"Why do you hate the boy?" He asked in a calm tone, finally taking a moment to sit, his

gangly legs hanging off the metal walkway.

"I don't hate him," I said, deadpanned, not bothering to look up from the vile-vial of Adelaide.

My father took his "I-~~s~~Understand,-~~f~~That's-~~w~~Why-I'm-~~b~~Being-~~p~~Patient" voice with me.

Comment [J53]: As discussed in the previous chapter, this looks better put in quotations and used as a title than as a lengthy hyphenated word.

“Then why did you talk to him that way a moment ago?”

~~I shook my head, still not looking up.~~ I sighed deeply through my nose, setting my jaw ~~taught~~

Comment [J54]: “Setting my jaw” implies “tight” (which you had written as “taught” instead here).

and not bothering to answer.

Comment [J55]: Both of these sentences are saying essentially the same thing, so you really only need one. I’ve deleted the one I felt was less strong.

“He’s just curious about us.”

I shrugged. *He wouldn’t understand us even if we explained it to him a million times*, I thought.

“And he fancies you, ~~†~~That’s obvious enough.”

“Yeah,” I chimed back sarcastically, “I didn’t notice when he was staring ~~at me~~ in the market yesterday.”

“Raide, don’t be like that.” ~~he~~His calm voice made my head spin. ~~–~~ I did not want his patronizing ~~“I-eC~~ompletely-~~u~~Understand” lecture right now.

Comment [J56]: Why would something calm make her head spin? You need to expound on the reason why this is.

I managed to brush him off with a simple, “I’m just not in the mood to socialize right now.”

Evidently, ~~it that~~ worked because, in response, my father stood and ~~made-turned~~ to ~~leave~~. ~~–~~ He gave me ~~a one last~~ “You-~~p~~Poor-~~d~~Dear” glance before ~~leaving~~walking off ~~though~~. ~~–~~ I didn’t really know what to think of it. ~~–~~ He gave me that look all the time, but this was the first time ~~where~~ I didn’t fully understand what it meant.

Comment [J57]: This is the first time this particular look has been given, so it can’t be “one last.”

Solemnly, I turned back to the ~~vile-vial~~ of Adelaide, flicking it again.

I’m stuck here, I mused, *until my mission’s complete...whenever that is.*

The details of my mission ran in the back of my mind, ~~then~~ but I ignored them. Details

weren't what I wanted at the moment.

As Bubbles floated up through the sloshing Adelaide, and I desperately wanted to go home.

Comment [J58]: What is her mission? Why make mention of it here if you aren't going to let your readers in on what's going on? At least a very short "taste" of what her goal is would help here because it will help establish character motivation, which helps readers understand the character better.

Comment [J59]: Expound on this idea a little further. Exactly what is troubling her so much?

Comment [J60]: As with the last chapter, the ending of this chapter is lacking in conclusion. If you spend a little more time expounding on why she's so troubled and why she wants to go home so badly, that will make this sentence a very nice conclusion to your chapter.