

**ANALYSIS OF PUPIL PERFORMANCE
ISC EXAMINATION 2013**

**PART I
LANGUAGES**

**COUNCIL FOR THE INDIAN SCHOOL CERTIFICATE EXAMINATIONS,
NEW DELHI**

TABLE OF CONTENTS

	PAGE
FOREWORD	i
INTRODUCTION	iii
SUBJECT-WISE ANALYSIS	
1. ENGLISH	1
Paper – 1	2
Paper – 2	13
2. HINDI	42
3. LITERATURE IN ENGLISH	74

FOREWORD

This document of the analysis of pupils' performance at the ISC Year 12 and ICSE Year 10 Examination is one of its kind. It has grown and evolved over the years to provide feedback to schools in terms of the strengths and weaknesses of the candidates in handling the examinations.

We commend the work of Mrs. Poonam Sodhi and the ISC Division of the Council who have painstakingly prepared this analysis. We are grateful to the examiners who have contributed through their comments on the performance of the candidates under examination as well as for their suggestions to teachers and students for the effective transaction of the syllabus.

We hope the schools will find this document useful. We invite comments from schools on its utility and quality.

September 2013

**Gerry Arathoon
Chief Executive & Secretary**

INTRODUCTION

The Council has consistently been bringing out the “Pupil Performance Analysis” document since 1994. This document is reviewed every year and changes incorporated based on suggestions received from various quarters which include experts in the field of education as well as heads of schools and teachers, in order to make the study more useful and meaningful.

This document comprises of qualitative analysis of performance of pupils at the ISC examinations. Performance Analysis has been carried out for the most popular subjects that are largely ascribed to, by the schools. The purpose of this study is to enable teachers to see at a glance, overall performance of all candidates who have taken the examination and examiners comments on each question. This would enable the teachers to understand the assessment of the ISC examinations better and would help them to guide their students more effectively.

The qualitative analysis details the assessment criteria followed for evaluation of answer scripts. Once the process of evaluation of scripts is over, examiners are requested to give detailed comments on the performance of candidates for each question. This includes the examiners’ response on what constitutes a good answer; common errors made by candidates while answering the questions; their popularity with students and overall performance of students.

Mrs. Shilpi Gupta along with Mrs. Desiree Tennent have done commendable work in ensuring that this document is prepared well in time, in order to be of value to you for guiding students who will be appearing for the ISC Examination.

September 2013

**Poonam Sodhi
Deputy Secretary**

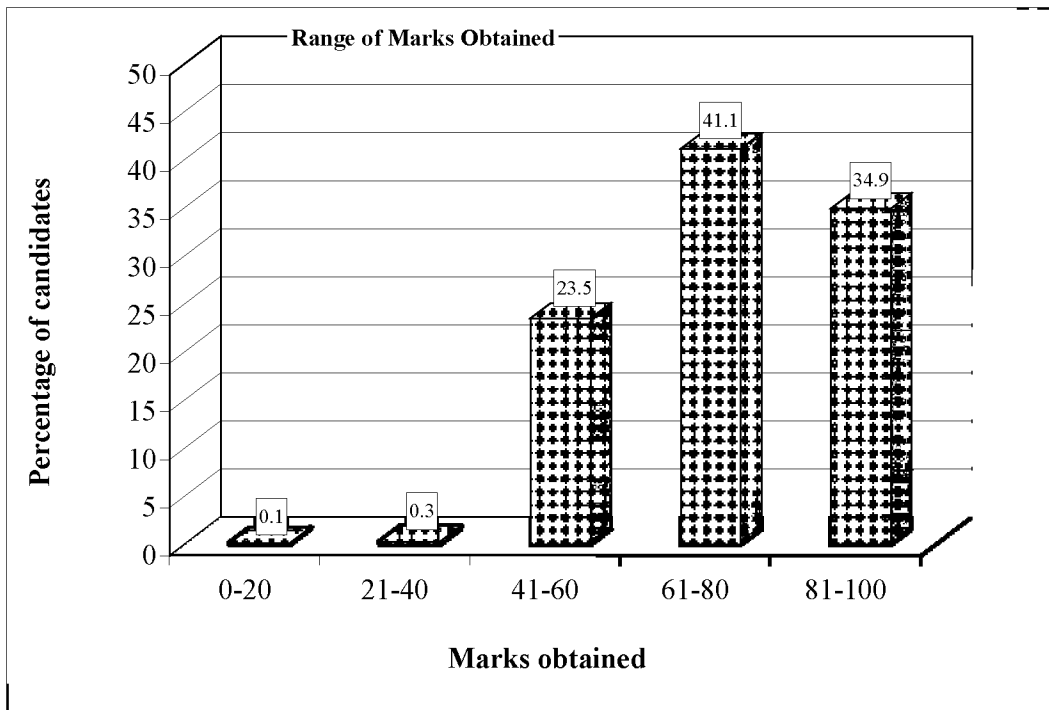
ENGLISH

A. STATISTICS AT A GLANCE

Total number of students taking the examination	62,571
Highest marks obtained	99
Lowest marks obtained	2
Mean marks obtained	73.43

Percentage of candidates according to marks obtained

	Mark Range				
	<i>0-20</i>	<i>21-40</i>	<i>41-60</i>	<i>61-80</i>	<i>81-100</i>
Number of candidates	87	187	14707	25743	21847
Percentage of candidates	0.1	0.3	23.5	41.1	34.9
Cumulative Number	87	274	14981	40724	62571
Cumulative Percentage	0.1	0.4	23.9	65.1	100



B. ANALYSIS OF PERFORMANCE

ENGLISH PAPER 1 (LANGUAGE)

Question 1

Write a composition (in approximately 450-500 words) on any **one** of the following subjects: [30]

(You are reminded that you will be rewarded for orderly and coherent presentation of material, use of appropriate style and general accuracy of spelling, punctuation and grammar.)

- (a) *One should judge a man not by what he has, but by what he is.* Express your views on this statement.
- (b) Write a description of the most interesting person you have ever met.
- (c) *It is right for a person to interfere in the affairs of another.* Write *for* or *against* this statement.
- (d) Memories.
- (e) Relate how travel has been of educational value to you.
- (f) Write an original story with the following ending:
“.....It was exactly as he had said it would be.”

Comments of Examiners

- (a) By and large this question was attempted well. However, some candidates got confused between ‘what he has’ and ‘what he is’. The difference between material possessions (what he has) and character (what he is) was largely misconstrued. A large number of candidates believed that being ‘poor’ naturally indicated that the person was of high moral character and that if a person had many possessions he could never be good.
- (b) A number of candidates wrote about whom they ‘wished to meet’ rather than ‘who they met’. Some candidates even wrote imaginary essays on meeting Jesus Christ or Rabindranath Tagore. They failed to realize that the word ‘met’ was the key word. A few described more than one interesting person without specifying WHY they found them interesting.
- (c) Very few candidates attempted this topic. Most candidates who attempted this failed to take a clear stand. Many also got confused by the words ‘interfere’ and ‘affairs’. Some took them to mean ‘a love affair’ or even parents being too ‘interfering’ in their children’s affairs.
- (d) This was by far the most popular topic and most candidates attempted it well, barring, normal linguistic errors. There was a variety of interesting essays.
- (e) Most candidates who attempted this essay lost marks because they had not read the question properly. They wrote only about travel but did not touch upon its educational value. What they wrote was general and not personal.

Suggestions for teachers

- Instruct students to read the question properly, at least two or three times.
- Teach students to organise and sequence their thoughts and ideas.
- Write at least one composition a week for practice, on each kind of topic, in turn.
- Teachers should teach students how to build a plot with a beginning, a middle, and a conclusion.
- Only those students with a creative bent of mind should be encouraged to attempt the short story topic.
- Students should plan their essay logically before starting to write.

- (f) A large number of ‘original short stories’ were in fact either completely lifted from school texts or plagiarized accounts of films. Some did not end with the given statement. Many candidates were unaware of the requirements of a short story, viz. plot, characterization, dialogue, et al.

MARKING SCHEME

Question 1.

Marks were deducted for gross errors like – errors of agreement and number, serious tense errors, wrong verb form, elementary errors of sentence construction, misuse of vocabulary, errors in spellings, punctuation or lack of it, use of incorrect or irrelevant idioms, misuse of pronouns, articles and prepositions.

- (a) This was a reflective topic. Candidates were required to write in some detail why they think material possessions are not important in judging the quality of a man’s character. They could agree or disagree with the statement or even sit on the fence.
- (b) This was a descriptive topic. Candidates were required to describe a person that they found the most interesting and why. The reason for this had to be included in the composition. Aspects such as general nature, characteristics and incidents needed to be highlighted.
- (c) This was a debatable topic. Candidates had to take a definite stand and express it clearly. The stand had to be supported by effective argumentation.
- (d) This was a one-word topic. The content had a wider range/scope. All relevant interpretations/approaches were accepted.
- (e) This topic called for a true account of personal experiences. Candidates needed to write how travel has helped them learn and become more rounded personalities and how it has added to the education acquired in school by conventional means.
- (f) The story had to be original and not plagiarised or lifted partly or fully from any source. It needed to have necessary elements such as plot and characterisation. It was not to be a mere narration of events. Originality of thought and a creative bent of mind were given credit.

Question 2

Write a review of a book you have recently read (in approximately 300 words) for your school magazine. Make use of the given points. [20]

Name of the book – author – publisher – readership – cover and illustrations – plot – characters – insight into some interesting incidents – message if any – appeal the book holds for you.

Comments of Examiners

Some students were unable to comprehend terms such as ‘readership’, ‘cover and illustrations’ and ‘appeal’. The word limit was completely ignored by some candidates. Some reviews were only around 100 words long and some were even longer than the compositions.

Suggestions for teachers

- Give students plenty of practice on writing book reviews, film reviews, newspaper reports, feature articles, FIRs and testimonials.
- Instruct students to strictly adhere to the word limit.

MARKING SCHEME

Question 2.

This was an exercise in amplification. If points were missing marks were deducted. There had to be effective linking of points. Candidates could use the points in any order they chose; however, all points had to be used. If there was no development of points, marks were deducted.

Question 3

Answer sections (a), (b) and (c).

- (a) In each of the following items, sentence **A** is complete, while sentence **B** is not. [10]
Complete sentence **B**, making it as similar as possible to sentence **A**. Write sentence **B** in each case.

Example:

- (0) (A) Though it was a cloudy day, the temperature was 45°C.
(B) Despite.....

Answer: (0) Despite it being a cloudy day, the temperature was 45°C.

- (1) (A) They are demolishing the entire block of flats.
(B) The entire.....
- (2) (A) Anil thought the examination would be held later.
(B) Anil was.....
- (3) (A) I do not like this food as much as you do.
(B) You
- (4) (A) Raju failed in the examination, yet he was not upset.
(B) In spite of
- (5) (A) "Don't lend Ramesh any money," I said to Rita.
(B) I advised.....
- (6) (A) As soon as the arrangements were made to release extra water from the reservoirs, the rain came in a downpour.
(B) No sooner.....
- (7) (A) He had to sign or be arrested.
(B) If he
- (8) (A) Meena complained of not being able to see the performance from the back row.
(B) Meena complained that.....
- (9) (A) Many ambitious people see politics as a stepping stone to personal power.
(B) Politics.....

- (10) (A) Rahul has wasted his wealth and ruined his health by his drinking habit.
 (B) Rahul has not only.....

(b) Fill in each blank with a suitable word. (Do not write the sentence.) [5]

- (1) Let us talk _____ them tomorrow about their homework.
 (2) The Principal gave us a talk _____ bullying.
 (3) Manoj was not at home when his grandfather passed _____.
 (4) When we visited Dalhousie, we passed _____ the house in which we had lived twenty years ago.
 (5) This novel has been written _____ Jeffrey Archer.
 (6) In the Middle Ages, books were written _____ a variety of subjects.
 (7) He had promised her that he would come to the party but he didn't turn _____.
 (8) I was forced to turn _____ Maya's invitation as I was going to be out of town the following week.
 (9) Rashi has applied _____ a scholarship in an American university.
 (10) Arjun applied _____ the university for higher studies but was denied admission.

(c) Fill in the blanks in the passage given below with the appropriate form of the verb given in brackets. Do not write the passage, but write the verbs in the correct order. [5]

Breathing is good, on this we _____ (1) (can) agree. That is why sleep apnoea, a condition in which sufferers repeatedly _____ (2) (stop) breathing and _____ (3) (awake) during the night, _____ (4) (be) so distressing and dangerous. Doctors _____ (5) (have) long known that the majority of people with sleep apnoea also _____ (6) (have) gas and reflux, so they often _____ (7) (treat) the reflux with heartburn medication. To prove the connection between reflux and sleep apnoea, scientists at an army hospital _____ (8) (observe) apnoea patients as they _____ (9) (sleep). They _____ (10) (find) that reflux could, in fact, be the cause of many night-time awakenings.

Comments of Examiners

This question was poorly attempted by most candidates. Common errors seen were:

- Careless mistakes (words wrongly spelt sentences wrongly copied);
- Errors with tense;
- Errors in Subject – Verb agreement;
- Errors in all aspects of usage and conversion;
- Linguistic errors in restructuring;
- ‘No sooner than’ sentences mostly incorrect;
- Confusion in the usage of prepositions;
- Confusion between Past and Present Tenses;
- Many candidates wrote two answers instead of one in Sections (b) and (c) which is not accepted.

Suggestions for teachers

- Give students ample practice in the following:
 - Active to Passive and vice versa
 - Direct to Indirect and vice versa
 - Degree
 - Clauses and conjunctions
 - Prepositions and Phrasal verbs
 - Verbs and Tenses
 - Subject – Verb agreement
- Instruct students not to write two answers.

MARKING SCHEME

Question 3.

(a) In this question, the opening word of each answer (part B) had been given in the Question Paper. No other beginning was acceptable.

- (1) (B) The entire block of flats is being demolished (by them).
- (2) (B) Anil was under the impression / of the opinion that the examination would be held later.
- (3) (B) You like this food more than I do.
- (4) (B) In spite of failing in the examination, Raju was not upset.
In spite of having failed the examination, Raju was not upset.
In spite of his failure in the examination, Raju was not upset.
In spite of the fact that Raju failed in the examination, he was not upset.
- (5) (B) I advised Rita not to lend Ramesh any money.
I advised Rita not to lend any money to Ramesh.
- (6) (B) No sooner were the arrangements made to release extra water from the reservoirs than the rain came in a downpour.
- (7) (B) If he had not signed, he would have been arrested.
- (8) (B) Meena complained that she was not able to see the performance from the back row.
Meena complained that she was unable to see the performance from the back row.
Meena complained that she wasn't able to see the performance from the back row.
Meena complained that she couldn't see the performance from the back row.
- (9) (B) Politics is seen by many ambitious people as a stepping stone to personal power.
Politics is seen as a stepping stone to personal power by many ambitious people.
- (10) (B) Rahul has not only wasted his wealth but also ruined his health by his drinking habit.

(b) The candidates were advised not to copy the sentences. This was done with a view to save their time.

- (1) to
- (2) on
- (3) away
- (4) by
- (5) by

- (6) on
- (7) up
- (8) down
- (9) for
- (10) to

(c) For every appropriate verb form marks were given. The candidates were advised not to copy the sentence.

- (1) can
- (2) stop
- (3) awaken
- (4) is
- (5) have
- (6) have
- (7) treat
- (8) observed
- (9) slept / were sleeping
- (10) found

Question 4

Read the passage given below and answer the questions (a), (b) and (c) that follow:

BOYHOOD AND BALANCE

- (1) My eldest boy had just turned nine. One day not long after, he was on his way to the pool on his bike when he slammed on his brakes in front of me and did a really neat skid. He looked back and gave me his cheesy smile of satisfaction.
- (2) Normally that little skid would have provoked a stern warning not to “wear out your tyres.” I was always taught to take care of my things and keep them in good shape. I’ve come to learn, though, that there is a difference between the natural course of wearing things out and trying to make things last at any price. The difference became acute to me one bright sunny day four years ago. 5
10
- (3) My then five-year-old boy had spent a normal summer afternoon playing in the park and swimming at the neighbourhood pool. At his bath time that night, I noticed he had small red spots all over his body. Some kind of measles, I thought, and called my wife to take a look. By pure chance, the next day he had an appointment with his paediatrician. 15

- (4) Several tests (and long hours) later, the doctors figured my son had an illness called ITP (idiopathic thrombocytopenic purpura), which causes your spleen to kill off your body's own blood-clotting platelets. If it got worse, he could bleed to death internally. Only time would tell whether it would get better on its own. You can imagine the fear that crept into our hearts. 20
- (5) Three days into his stay at the hospital, I went to pick out a present for him. I reached for a yellow toy convertible (he loves cars). My hand hesitated. I knew that it wouldn't last long with a five-year-old boy. Then I thought to myself: So what if the doors break off and the wheels fall off. If those things happen, it will mean he is alive and well. I bought it in the hope that he would be well enough to play with it. He was thrilled to receive it, and it helped him pass the week he spent at the hospital. 25
- (6) I saw the car the other day, sitting on a shelf in his room. The wheels have fallen off, the doors are broken and all of the chrome has worn off. I see it and I smile to myself. My boy has been perfectly well these past four years, and is full of vitality. His mysterious illness came and went. 30
- (7) And I learned that things are things and can be replaced if necessary. If any one of my three boys happens to break something or wear it out playing with it, instead of chastising him for carelessness, I now prefer to celebrate his boyhood. The empty shell of what once was a nice car, the balding tyre of his new bike, the lost pieces of his Monopoly game, all bear witness to the fact that there lives a healthy, happy boy. 35
- (8) Prudence and preservation have their place, as do experimentation and curiosity. In the end, it is my relationships with my sons and my wife that have real lasting power. I choose to celebrate our lives and live with the losses. 40
- (9) Besides, I used to skid my tyres the same way—just not in front of my dad.

Elliot Van Egmond – *The Globe and Mail* (Adapted)

- (a) (i) Given below are four words and phrases. Find the words which have a similar meaning in the passage: [4]
- (1) strict
 - (2) energy and vigour
 - (3) scolding
 - (4) strong desire to know

- (ii) For each of the words given below, write a sentence of at least ten words using the same word **unchanged in form, but with a different meaning** from that which it carries in the passage: [4]

- (1) shape (*line 7*)
- (2) park (*line 12*)
- (3) present (*line 22*)
- (4) well (*line 27*)

- (b) Answer the following questions in your own words as briefly as possible:

- (i) Why is the disease ITP so serious? [2]
- (ii) What does the yellow car look like at present? [2]
- (iii) What did the writer learn from his experience? [3]
- (iv) What is most important to the writer now? [3]

- (c) Summarize the given passage in not more than 100 words. Failure to keep within the word limit will be penalised. You will be required to:

- (i) List your ideas clearly in point form. [6]
- (ii) In about 100 words, write your points in the form of a connected passage. [6]

Comments of Examiners

- (a) (i) Many candidates wrote phrases in the vocabulary exercise.
- (ii) A number of candidates made sentences using the words given in the same meaning as used in the passage.
- (b) Most candidates tended to lift answers directly from the passage even though they had been specifically instructed to write in their own words.
- (c) (i) Many candidates copied entire paragraphs from the passage as points.
- (ii) A large number of candidates did not write the summary in the form of a connected passage, nor did they use a grid.

Suggestions for teachers

- In Q. 4 (a) (i), students must be told to write ONE word only and not a phrase.
- Practice in sentence making with homonyms is an absolute MUST.
- In Q.4 (a) (ii), emphasis must be laid on not changing the form of the given word.
- Give practice in at least ONE unseen comprehension passage per fortnight.
- Stress upon writing answers in one's own words.
- Stress upon adhering to the word limit.
- Give practice to students of writing the summary in grid form. Connected passage must be sequential in nature.

MARKING SCHEME

Question 4.

- (a) (i) Candidates were instructed to find words, from the passage which had a similar meaning to those given in the passage.
- (1) strict - stern
 - (2) energy and vigour - vitality
 - (3) scolding - chastising
 - (4) strong desire to know - curiosity
- (ii) The candidates were instructed to use the following words in sentences of their own but with a different meaning from that used in the passage. If the form of the word was changed, marks were deducted.
- (1) shape – (in the passage : condition - noun) – to make; physical shape
 - (2) park – (in the passage : place to play – noun) – to park a car
 - (3) present – (in the passage : a gift – noun) – to gift; the present tense; to be somewhere at a given time.
 - (4) well – (in the passage: alright – adjective) – well of water; oil well
- (b) Candidates were required to answer the questions as briefly as possible and in their own words. Marks were deducted for excessive length, rambling and gross error/errors. Candidates were to draw their material only from the passage. The candidate's examples and illustrations were not accepted.
- (i) It is serious because it causes the spleen to kill the body's blood clotting platelets. It may even cause death by internal bleeding.
 - (ii) It is lying on the boy's shelf at present. The wheels have fallen off, the doors are broken and the chrome has worn off.
 - (iii) The writer learned that material things are things and can be replaced. However, one should celebrate things like life, health and boyhood.
 - (iv) What are most important to the writer are his relationships with his wife and his sons. He, therefore, chooses to celebrate their lives and live with the losses.
- (c) Summary: Special Instructions:
- (i) A minimum of six points were required. Marks were given for content.
 - (ii) Marks were awarded for expression and the candidate's ability to express the points clearly in complete sentences. Marks were deducted for writing in short phrases and for linguistic errors.

Possible points:

- Once, the author's five year old son developed a life threatening disease.
- The disease causes the spleen to kill the body's own blood clotting platelets.

- The disease could cause heavy internal bleeding and death.
- While his son was in hospital, he bought a car as a gift for him.
- He realised that if the car broke, it meant that the boy was well.
- He sees the broken car now and realises that material things are not important.
- What is important is his relationship with his wife and sons.
- He celebrates their lives and accepts any losses that come his way.

(any six)

GENERAL COMMENTS:

(a) Topics found difficult by candidates in the Question Paper:

Question 1:

- Topic (a) – confusion between ‘what he has’ and ‘what he is’
- Topic (b) – some confusion on the word ‘met’
- Topic (c) – misunderstanding of the words ‘interference’ and ‘affairs’, and not being able to take a stand on the topic.
- Topic (f) – lack of knowledge of the requirements of an original short story, and not ending with the given words.

Question 2:

- Writing a prepared book review without proper amplification of the given points in the question.

Question 3:

- (a) – many errors in Transformation of sentences.
- (b) – confusion in Prepositions and Phrasal Verbs, writing two answers instead of one.
- (c) – some confusion between Past and Present Tenses, writing two answers instead of one.

Question 4:

- (a) (i) – writing phrases instead of single words.
- (a) (ii) – changing the form of the given word or using the word with the same meaning as used in the passage.
- (c) (i) – writing entire paragraphs as points.
- (c) (ii) – not using a grid, writing irrelevant points, and not adhering to the word limit.

(b) Concepts in which candidates got confused:

- Concept of an argumentative essay
- Concept of writing a short story

- Words such as ‘readership’, ‘cover and illustrations’ and ‘appeal’ in the Book Review
- Transformation of sentences with conditional clauses
- Making sentences using homonyms
- Summary:
 - Concept of making a list
 - Concept of making a grid
 - Concept of writing a sequential summary
 - Adhering to the word limit

(c) Suggestions for students:

Before the examination:

- Read newspapers and works other than text books.
- Expose yourselves to fiction and print and electronic media
- Increase your level of awareness and general knowledge.
- Practice writing unseen passages, essays, reviews and articles throughout the year.
- Develop linguistic skills and the habit of speaking and thinking in English.

During the examination:

- Use the reading time judiciously, identifying key words and understanding what is required in the question.
- Read the essay topics in detail, choosing carefully the topic best suited to your understanding and writing ability.
- Manage your time as well as you can.
- Revise your paper after completion to avoid any careless mistakes.

ENGLISH PAPER 2 (LITERATURE)

SECTION A

(Answer one question)

Macbeth — Shakespeare

Question 1

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

(a) Duncan : Whence cam'st thou, worthy thane?

Ross : From Fife, great king,
Where the Norwegian banners flout the sky
And fan our people cold.
Norway himself, with terrible numbers,
Assisted by that most disloyal traitor,
The Thane of Cawdor, began a dismal conflict,
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self – comparisons,
Point against point, rebellious arm 'gainst arm,
Curbing his lavish spirit. And to conclude,
The victory fell on us —

Duncan : Great happiness! —

Ross : That now Sweno,
The Norway's king, craves composition.

(i) Where are Duncan and Ross? Who else has accompanied Ross here? [1]

(ii) What other information does Ross go on to give about the King of Norway? [2]

(iii) Explain the lines:

“Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons”. [1½]

(iv) What instructions does Duncan give Ross? [2]

(v) How had the traitor Macdonald been dealt with earlier? [2]

(vi) Give the meaning of the following words in the context of the passage:
Flout; lavish; composition [1½]

(b) *Knock within*

Macbeth : Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? Ha: they pluck out mine eyes.
Will all great Neptune's ocean wash this blood

Clean from my hand? No: this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Enter Lady Macbeth

Lady Macbeth : My hands are of your colour, but I shame
To wear a heart so white.

(i) Where are Macbeth and Lady Macbeth? Who is responsible for the knocking? [1]

(ii) From where has Lady Macbeth just returned? Why had she gone there? [2]

(iii) Explain the lines:

“My hands are of your colour, but I shame
To wear a heart so white”. [1½]

(iv) How does Lady Macbeth later dismiss Macbeth’s fears about his hands? [2]

(v) What instructions does she give Macbeth at the end of the scene? [2]

(vi) Give the meanings of the following words in the context of the passage: [1½]

appals; multitudinous; incarnadine

(c) Malcolm : He’s worth more sorrow,
And that I’ll spend for him.

Siward : He’s worth no more;
They say he parted well and paid his score,
And so God be with him. Here comes newer comfort.

Enter Macduff, with Macbeth’s head

Macduff : Hail, King, for so thou art. Behold where stands
Th’usurper’s cursed head. The time is free.
I see thee compass’d with thy kingdom’s pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine.
Hail, King of Scotland.

All : Hail, King of Scotland.

[*Flourish*]

Malcolm : We shall not spend a large expense of time
Before we reckon with your several loves
And make us even with you.

(i) Where are Siward, Macduff and Malcolm? Whose death is being discussed by Siward? [1]

- (ii) What does Siward mean when he says “he parted well”? [2]
- (iii) Explain the lines:
 “I see thee compass’d with thy kingdom’s pearl,
 That speak my salutation in their minds” [1½]
- (iv) Which announcements does Malcolm proceed to make in his speech that follows? [2]
- (v) Give *any two* qualities of Malcolm that are revealed by his words in the extract. [2]
- (vi) Give the meanings of the following words in the context of the passage: [1½]
 Score; reckon; several

Comments of Examiners

- (a) (i) The location was not given correctly by some candidates.
 (ii) Information given by Ross was confused with the information given earlier by the Seargent. Sweno was confused with Macdonald.
 (iii) Several candidates tended to repeat the words of the lines given without any explanation of their meaning.
 (iv) This part was answered correctly by most candidates.
 (v) Candidates were able to attempt this part well.
 (vi) The exact meanings of the words were not given by some candidates. Candidates tended to waste time by writing long paragraphs which meant nothing.
- (b) (i) ‘Inverness’ was not mentioned by most candidates.
 (ii) The first part of the question was answered correctly by candidates. In the second part, some candidates did not mention Macbeth’s refusal to go back to Duncan’s chamber and see the result of his deed.
 (iii) Candidates answered this part correctly.
 (iv) Several candidates did mention the lines “a little water.....deed” but did not mention “how easy it is” or Lady Macbeth’s observation that his constancy had left him.
 (v) Candidates answered this part correctly.
 (vi) The meaning of ‘incarnadine’ was not given correctly by some candidates.

Suggestions for teachers

- Encourage a close reading of the text.
- Discourage use of guide books and paraphrases. If necessary, ask students to paraphrase important speeches on their own to aid comprehension.
- Encourage students to place conversations and speeches in context and identify the mood, intent and characteristics of characters.
- Discuss Shakespeare’s use of vocabulary and their meanings in context.
- Ask students to read the annotations in the standard texts.
- Encourage students to identify causal development i.e. cause and action development of the plot.
- Students should be able to link actions and speeches of the characters with what has already occurred and what will happen later i.e. cross referencing.

- (c) (i) Some candidates did not give the exact location.
(ii) The idea of a soldier's death and the factor of honour was not brought out in many answers.
(iii) Some candidates could not express the meaning of 'kingdom's pearl'.
(iv) This part was answered correctly by most candidates.
(v) Most candidates were able to write the qualities of Malcolm well.
(vi) The meaning of 'several' was not given correctly by some candidates.

MARKING SCHEME

Question 1.

- (a) (i) They are at the King's headquarters.
(ii) • He says that they denied his men burial till he had disbursed/ paid at Saint Colm's Inch,
• Ten thousand dollars for their general use as compensation/ indemnity/ fine.
(iii) Macbeth, looking like the husband of the Roman goddess of war due to his skill in battle, met the king of Norway and his army on equal terms.
(iv) Duncan tells Ross
• to pronounce the death sentence to the Thane of Cawdor
• and with his former title greet Macbeth
(v) • Earlier Macbeth had carved out a passage/ through Macdonald's army till he faced him and neither shook hands with him nor said goodbye
• until he had cut him open from the navel to his jaw/ (nave to the chaps) and fixed his head on their battlements.
(vi) • flout – mock/ make fun of
• lavish – unrestrained/ impetuous/ luxurious
• composition – terms of peace/ settlement/ agreement
- (b) (i) They are in Macbeth's castle, Inverness. Macduff and Lennox are responsible for the knocking.
(ii) • Lady Macbeth has returned from Duncan's chamber/ smearing the faces of Duncan's chamberlains/grooms with Duncan's blood and planting on them the daggers that Macbeth had brought from the murder.
• Macbeth was too scared/ refused to go back and look at what he had done and she needed it to appear as if the chamberlains were guilty.
(iii) Due to Macbeth's unease after the murder, Lady Macbeth is shaming him by saying that her hands are equally red as she has an equal hand in the murder but she would be ashamed to have a heart as cowardly as his.
(iv) • She tells him that just a little water clears them of the deed of Duncan's murder.
• She says it is easy / and it is only his "constancy" that has deserted him.

- (v) • Lady Macbeth tells him to get into his nightgown in case they are seen to be awake.
 • She also warns him not to be lost so helplessly in his thoughts.
 • Retire to chamber *(any two points)*
- (vi) • appals: disturbs/ shocks/ horrifies/ frightens
 • multitudinous: numerous/ innumerable/ countless/ many
 • incarnadine: stain red/ redden
- (c) (i) They are at Malcolm's headquarters/ battlefield. He is discussing the death of Siward's son, Young Siward.
- (ii) Siward had asked how his son had died to which Ross had replied that he had paid his soldier's debt by fighting and dying like a man.
 When Siward asked where he had received his wounds, Ross said that they were on the front proving that he faced the enemy bravely. Thus his father says he died honourably/ noble death/honourable death.
- (iii) Macduff can see that Malcolm is surrounded by the pearls of his kingdom/ best nobles of his kingdom, the chosen thanes of Scotland, who speak the same congratulations in their minds that he has spoken out loud. – hailing Malcolm as the King.
- (iv) • Malcolm says that henceforth his thanes and kinsmen will be earls, the first that Scotland ever gave such an honour to.
 • He will also mark the changed time by calling back all the exiled friends who had fled from Macbeth's tyranny and attend to all his duties correctly at the proper time and place.
 • [Optional - He ends by thanking them all and inviting them to see him crowned.]
- (v) • Malcolm shows his compassionate side when he says that Young Siward is worthy of more tears than Malcolm is able to show at that time but he will grieve for him properly later.
 • He shows his generosity/ fair side when he says that he will not delay his reward to those who have served him, so that pays his debt to them/ calls back exiled friends/ honour, appreciation/ does not like to waste time/ positive/ possesses kingly qualities
 [Any other quality with justification]
- (vi) • score: debt, dues
 • reckon: settle/ repay/ reward/ settle accounts
 • several: individual/ separate/ various/ varied/ each one

Pygmalion — George Bernard Shaw

Question 2

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

(a) Higgins : Would you like to go over any of it again?

Pickering (*rising and coming to the fireplace, where he plants himself with his back to the fire*) : No, thank you: not now. I'm quite done up for this morning.

Higgins: (*following him and standing beside him on his left*) Tired of listening to sounds?

Pickering : Yes. It's a fearful strain. I rather fancied myself because I can pronounce twenty-four distinct vowel sounds; but your hundred and thirty beat me. I can't hear a bit of difference between most of them.

Higgins : (*chuckling, and going over to the piano to eat sweets*) Oh, that comes with practice. You hear no difference at first; but you keep on listening, and presently you find they're all as different as A from B. [*Mrs. Pearce looks in: she is Higgins' housekeeper*] What's the matter?

Mrs. Pearce : [*hesitating, evidently perplexed*] A young woman asks to see you, sir.

Higgins : A young woman! What does she want?

(i) Where are Higgins and Pickering? Where had the two met the previous day? [1]

(ii) What reason has the young woman given Mrs. Pearce for her visit? [2]

(iii) What is Mrs. Pearce's first assessment of the young woman? Why does she entertain her? [2]

(iv) What plans does Higgins make for the visitor before he has even seen her? [1]

(v) How does his opinion change on seeing the young woman? [2]

(vi) What assessment can one make of the early relationship between Pickering and Higgins on the basis of the above interaction? [2]

(b) Mrs. Higgins : Oh! don't they? Small talk indeed! What about your large talk? Really, dear, you mustn't stay.

Higgins : I must. I've a job for you. A phonetic job.

Mrs. Higgins : No use, dear. I'm sorry; but I can't get round your vowels; and though I like to get pretty postcards in your patent shorthand, I always have to read the copies in ordinary writing you so thoughtfully send me.

Higgins : Well, this isn't a phonetic job.

Mrs. Higgins : You said it was.

Higgins : Not your part of it. I've picked up a girl.

- (i) Where is Mrs. Higgins? Why has Higgins come to see her? [1]
- (ii) What is Mrs. Higgins' first response on seeing her son? [2]
- (iii) Why doesn't she want her son to stay? [2]
- (iv) How does Mrs. Higgins interpret Higgins' comment, "I've picked up a girl"? [1]
- (v) What reasons does Higgins go on to give his mother for not marrying a young girl? [2]
- (vi) How does he convince his mother that Eliza is a good student? [2]

(c) Higgins : I wonder where the devil my slippers are!

Eliza looks at him darkly; then rises suddenly and leaves the room.

Higgins yawns again, and resumes his song.

Pickering returns, with the contents of the letter-box in his hand.

Pickering : Only circulars, and this coroneted billet-doux for you. [*He throws the circulars into the fender, and posts himself on the hearthrug, with his back to the grate*]

Higgins : [*glancing at the billet-doux*] Money-lender. [*He throws the letter after the circulars*]

Eliza returns with a pair of large down-at-heel slippers. She places them on the carpet before Higgins, and sits as before without a word.

Higgins : [*yawning again*] Oh Lord! What an evening! What a crew! What a silly tomfoolery! [*He raises his shoe to unlace it, and catches sight of the slippers. He stops unlacing and looks at them as if they had appeared there of their own accord*]. Oh! They're there, are they?

Pickering : [*stretching himself*] Well, I feel a bit tired. It's been a long day. The garden party, a dinner party, and the reception! Rather too much of a good thing. But you've won your bet, Higgins. Eliza did the trick and something to spare, eh?

Higgins : [*fervently*] Thank God it's over!

- (i) Where are the speakers? From where have they just returned? [1]
- (ii) Why did Eliza look at Higgins "darkly"? [1]

- (iii) Which “evening” is Higgins referring to? How had Higgins behaved at this event? [2]
- (iv) Who had issued the bet? What were the terms of the bet? [2]
- (v) What had led Higgins to accept the bet? [2]
- (vi) What effect does Higgins’ exclamation “Thank God it’s over” have on Eliza? Why do you feel she reacts in this manner? [2]

Comments of Examiners

- (a) (i) Many candidates were not able to give the exact location.
- (ii) Some candidates vaguely wrote that she had come to learn proper speech.
- (iii) Several candidates were not able to give the correct word, i.e. ‘common girl’. The second part of the question was answered correctly by most candidates.
- (iv) Candidates answered this part correctly.
- (v) Most candidates were able to attempt this part correctly.
- (vi) The early relationship between the two viz, professional respect and camaraderie between the two was not given by many candidates. Answers were largely vague and talked about Higgins’ superiority over Pickering.
- (b) (i) Many candidates were not able to give the exact location. The second part of the question was answered correctly by most candidates.
- (ii) Candidates answered this part correctly.
- (iii) The idea of the inadequacy of Higgins’ social skills was not brought out in many of the answers.
- (iv) Most candidates were able to attempt this part well.
- (v) Candidates were able to attempt this part well.
- (vi) The points were confused in several answers. The idea of Eliza having a good ear and getting along like a house on fire was not touched upon by some candidates. Most students confused the answer with Higgins’ reassurance to his mother.
- (c) (i) The exact location was not given by a few candidates but the second part of the question was largely answered correctly.
- (ii) Eliza’s feelings were not explored adequately in some of the answers.
- (iii) The first part of the question was answered correctly but answers to the second part revealed a lack of understanding as many students wrote that Higgins behaved politely and in a refined manner.
- (iv) This part was answered correctly by most candidates.
- (v) Many candidates gave wrong answers. Some candidates talked about the money he would receive and also the chance to prove his superiority. The idea of a professional challenge was not brought out.
- (vi) Most candidates could answer this part correctly.

Suggestions for teachers

- Ask students to pay close attention to the text with emphasis on location, characters present, interaction between characters and so on.
- Discuss motives driving the actions and pronouncements of the characters.
- Help students to identify and mark sentences and action which mark turning points in the play.
- Explanation of terms and ideas in the text is necessary.
- Explain the purpose of individual scenes and their importance in the dynamics of the play.
- Use of certain words and their connotations in context is important.

MARKING SCHEME

Question 2.

- (a) (i) Higgins' laboratory at Wimpole street. They had met at Covent Garden under the portico of St Paul's church.
- (ii) She tells Mrs Pearce that Higgins will be glad to see her when he knows why she has come.
- (iii) • She describes her as quite a common girl.
- She thinks he may want her to talk into one of his machines as he often has queer people over who come and do just that.
- (iv) • He tells Pickering that they will get her talking and/ he'll take it down in Bell's visible speech and the in broad Romic.
- Then they can record her on the phonograph
- (v) • When he recognises her as the flower girl of the previous night, he says she's of no use.
- He already has records of the Lisson Grove lingo/ he doesn't wish to 'waste' another cylinder on it.
- (vi) • There is a mutual camaraderie/ easy companionship between the two, as they have common interests.
- Pickering seems to be admiring of Higgins' skill/ mutual respect. *(any two)*
- (b) (i) In her flat/ drawing room/ residence. He wants her help with Eliza.
- (ii) • She asks him why he has come on her at home day.
- (iii) • She doesn't want him to stay because he always offends her friends.
- and they stop going over whenever they meet him
- (iv) She thinks he has fallen in love with a girl.
- (v) • He says he can't be bothered with them as his idea of a loveable woman is someone like his mother.
- He feels he can't change his habits/ besides, he thinks they are idiots/ he will never get into the habit of liking young women.
- (vi) • He tells her that Eliza has a quick ear and/ has been easier to teach than his middle class pupils/ getting on like a house on fire.
- She has had to learn a completely new language and her English is as good as his mother's French.
- (c) (i) Higgins's laboratory at 27 A, Wimpole Street/ They have just returned from the Ambassador's Garden Party.
- (ii) She is upset at Higgins' complete indifference and insensitivity towards her, indignation/ disappointment/ angry/ disheartened/ let down

- (iii) Ambassador's Garden Party, Higgins had rapidly become bored and impatient and wanted to leave the place.
- (iv) Pickering. He has said that if Higgins could teach the flower girl Eliza with her atrocious pronunciation in English, to speak properly, he would acknowledge Higgins as the greatest teacher alive and even pay for the experiment.
- (v) Higgins found the challenge/ 'almost irresistible' as Eliza was 'so deliciously low' 'so horribly dirty'.
- (vi) She flinches violently/ draws back in pain, as if struck but recovers herself and sits stonily as before / she is hurt/ insulted/ humiliated. She realizes that she was only a bet for Higgins and nothing more.

SECTION B

(Answer **four** questions on at least **three** textbooks which may include **EITHER**

Macbeth **OR** *Pygmalion*.)

Macbeth — Shakespeare

Question 3

[20]

Give a vivid account of the scene in which Macbeth murders Duncan (Act II, scene ii). How does Shakespeare create the atmosphere of fear and tension in the scene?

Comments of Examiners

Identification of the Scene seemed to be a problem for several candidates. Many candidates wrote either about Act II Scene i or Act II Scene iii. A vivid account of the scene was missing in many answers. Very often a vague loose summary of the entire play was given. In some cases, the scene itself was dismissed in a paragraph or two.

Lack of acquaintance with the text was evident. Very few candidates could actually quote or refer closely to the scene. Macbeth's mental and emotional condition after the murder, the contrast to Lady Macbeth, was not highlighted by a number of candidates. The agonies of the conscience stricken Macbeth was not given in many answers.

The second part of the question was hardly touched upon.

Suggestions for teachers

- Stress upon a very close and thorough reading of the text, with emphasis on each line.
- Train students to read question carefully and judge what is being asked of them.
- Discourage students from depending on notes and paraphrases.
- Discuss the mood and atmosphere of every scene.
- Teach students to place each scene in the total context of the play.
- Help them to identify dramatic devices used to create mood and atmosphere and to reveal character.

MARKING SCHEME

Question 3.

- Lady Macbeth plans the murder of Duncan. She plies the grooms with drinks so that when they are sunk in drunken slumber, Macbeth can murder Duncan.
- While the drinks subdue the spirit of the grooms, she is in a heightened state of excitement.
- When the owl shrieks, she calls it ‘the fatal bellman / which gives the sternest good night’.
- Macbeth enters with the two daggers. He is dazed, disoriented, overcome with the enormity of what he has done. He cannot stand the sight of the bloodied daggers and his blood covered hands and is upset that he could not say ‘amen’ when the grooms who had had a nightmare cried ‘god bless us’.
- He imagines he heard a voice say “sleep no more”.
- Lady Macbeth tries to reassure him, she advises him not to think so brain sickly of things. She tells him to “wash the filthy witness” from his hand.
- Noticing that he had brought the daggers with him, tells him to return and replace them besides the sleeping grooms so that it would appear as if they had done the deed. He also has to smear the groom with blood.
- Macbeth flatly refuses to do so saying that he is afraid to think what he had done. He could not see the sight again.
- Lady Macbeth, impatient of her husband’s lack of strength of mind, decides to do the deed herself.
- Macbeth, left alone, hears the sound of knocking in the stillness of the night. He comments that every noise appals him. His bloodied hands also trouble him. He feels even Neptune’s ocean cannot wash the blood from his hands; rather the blood will turn the green ocean red.
- Lady Macbeth returns having replaced the daggers. She declares “My hands white”. The knocking is heard again and she urges her husband to put on his night gown so that their visitors do not become suspicious.
- The atmosphere of fear and tension is aroused through the attitudes of both Macbeth and Lady Macbeth, the manner in which they start at every sound, the quick monosyllabic exchanges, Macbeth’s mental agony and the sound of knocking that increases the tension of the moment.

Candidate must emphasise how the fear and terror is developed; Viz: the quick monosyllabic exchanges between husband and wife; the visual effect of the blood smeared knives in Macbeth’s hands; Macbeth’s overactive imagination which makes him hear a voice telling him that he won’t sleep anymore; his refusal to return to Duncan’s room; the effect of the sudden sound of the knocking and so on.

Question 4

[20]

Describe with examples from the play, the character and importance of:

- (a) Macduff
- (b) Malcolm

Comments of Examiners

Vague answers were given by a number of candidates with no reference to the Play and the Acts and scenes in which the characters appear. The development of the characters in the course of the play was not touched upon.

Comparison and contrast with Macbeth was not attempted in many cases and the reaction of the characters to crisis situations was also not pointed out. The comments of other characters about the two characters were not given in many answers.

Certain scenes such as Act IV scene iii or Act II scene iii, which are integral to the understanding of these characters were not touched upon adequately.

Candidates did not substantiate the observations of the traits of characters with references to the text.

Suggestions for teachers

- An intensive character study of major and minor characters is necessary.
- Students should learn to mark out actions and statements of the characters which are indicative of their behaviour.
- Train students to chart the development of a character in the course of the play, especially through the character's reactions to others around him and to situations.
- Encourage discussion in class so that students can present their observations of and reactions to characters.
- Students could be asked to develop charts to develop the waxing and waning of interrelationships.

MARKING SCHEME

Question 4.

(a) Macduff: The Thane of Fife, a brave general, a man of few words, completely loyal to Duncan. Whereas Lady Macduff laments his lack of love, responsibility and concern for his family, Ross analyses Macduff as a man who well understands the "fits o'the' season". He also calls him noble, wise and judicious.

- When Duncan is murdered, he has his doubts about Macbeth's explanation and even questions why Macbeth had murdered the grooms.
- Does not attend Macbeth's coronation.
- His importance in the play increases after Banquo's death - the increasingly insecure Macbeth finds him a potential threat especially after the warning by the apparitions.
- Macbeth's concern for his country and his patriotism takes him to English to meet Malcolm. He urges Malcolm to lead an army against Macbeth and free Scotland from Macbeth's tyranny.
- After putting him through an elaborate test, Malcolm is convinced by Macduff's "passion" which is born out of his integrity.
- Macduff's resolve to take his revenge on Macbeth is strengthened as a result of the cruel murder of his wife and children.

- Ultimately he turns out to be the agent of fate as he is “not of human born” and he kills Macbeth.
- He is the first person to greet Malcolm as the new King of Scotland.

(b) Malcolm: elder son of Duncan who is formally acknowledged by his father as his heir.

- Malcolm’s character develops as the play progresses.
- Initially he is a young inexperienced soldier whom the sergeant had saved from being taken captive.
- However, with the murder of Duncan, Malcolm reveals his wisdom. He feels that there is something wrong in Macbeth’s excessive show of grief.
- Thinks it safer to leave Inverness.
- Takes refuge in the English court.
- Displays great sagacity in dealing with Macduff and only trusts him after testing him.
- Turns out to be a natural leader, as he leads an army against Macbeth.
- Reveals qualities of a good military strategist.
- Order and peace was restored in the kingdom through him.

Pygmalion — George Bernard Shaw

Question 5

[20]

In Act V of the play, Eliza proves to be a match for Higgins. Give an account of the conversation and show how she gets the better of him.

Comments of Examiners

The details of the Act were not provided by many candidates. Many candidates tended to confuse Acts IV and V. In many cases, the manner in which Eliza proves to be a match for Higgins was not pointed out. The complete evolution of Eliza as a woman of substance was not given by candidates. Many of the answers were very loosely constructed and the points were not well structured and organised.

Suggestions for teachers

- Students should be led to discover how one Act provides the groundwork for the next.
- The main points of each Act should be emphasised, especially in the context of plot development and dynamics of the characters.
- Students could be made to draw flowcharts of the action in each Act.
- Issues raised in each Act should be pointed out.

MARKING SCHEME

Question 5.

- Eliza comes to Mrs. Higgins for advice after her confrontation with Higgins.
- Higgins arrives at his mother's house in a state of great agitation informing that "Eliza's bolted".
- Mrs. Higgins declares that he must have frightened her and hurt her by not acknowledging her contribution to her success.
- Also points out that Eliza has "a perfect right to leave if she chooses".
- Higgins is more concerned that he cannot find anything and doesn't know what appointments he has got as Eliza took care of these things.
- The arrival of Mr. Doolittle and his changed circumstances causes a diversion.
- Mrs. Higgins informs everyone that Eliza is in her house as she didn't want to go back to Wimpole Street.
- Mrs. Higgins would call Eliza only if Higgins promises to behave himself. She asked Mr. Doolittle to step into the balcony as the shock of the change in his fortune would be too much for Eliza.
- Eliza comes down self-possessed and at ease. She greets Higgins and Pickering. Ignoring Higgins, she talks to Pickering, acknowledging her debt to him.
- She declares she had been brought up like Mr. Higgins "unable to control myself and using bad language at the slightest provocation". Pickering treated her like a lady so, she had tried to live up to his expectations.
- The sudden entrance of Doolittle in his wedding splendour shocks her. But she promises to be civil to her step-mother.
- Eliza and Higgins find themselves alone.
- Higgins declares that since Eliza had had a bit of her own back, she should now come back to Wimpole Street.
- Eliza says that he only wanted her to fetch and carry for him.
- He points out that he was not being rude to her and he treated every one similarly.
- She says that she didn't mind him swearing at her but she wouldn't be passed over.
- Higgins says he didn't need any one as he had his own divine fire. He however, admits that he had grown accustomed to her voice and appearance. She said when he felt lonely, he could hear his recordings of her.
- In a rare flash of weakness he declares that he could not turn her soul on. Eliza points out that he knew how to get around a person for his own purpose. That was how he had prevented Mrs. Pearce from leaving. Actually Higgins did not care a bit for her.
- Higgins declares that he cares for humanity and does not like commercializing emotions and feelings. He asks her to come back for the sake of good fellowship.
- He is angry when Eliza declares her intention of marrying Freddy and earning her livelihood by teaching phonetics and working for Nepommuck.
- Though, Higgins is upset he admires her "five minutes ago Battleship, he proposes that "you and I and Pickering....silly girl". Eliza however, scores over Higgins as in her parting shot she declares that she knows him better than he does.

Question 6**[20]**

Eliza decides to marry Freddy at the end of the play. Do you feel her decision is correct? Give reasons for your answer.

Comments of Examiners

In this question, candidates were supposed to provide their own reactions to and interpretation of the ending of the play. Though they gave their views, they could not take a stand with any certainty. Many just wrote a summary of the play. The characteristics of Higgins, Freddy and Eliza were not taken into account. There was virtually no reference to the epilogue which is Shaw's explanation for the ending of his play.

Suggestions for teachers

- Encourage discussion in class.
- Ask students to evaluate motives and actions of characters.
- Make the students search for matter from the play to substantiate their stand.
- Discourage selective study.
- Encourage students to develop individual opinions.

MARKING SCHEME**Question 6.**

Students were free to give their own responses. They could support Eliza's decision to marry Freddy and refer to Shaw's explanation in the epilogue in their answers or they could state that Shaw had imposed his own conclusions and point of view on the play and gone against the spirit of his characters.

The Mayor of Casterbridge — Thomas Hardy**Question 7****[20]**

With specific reference to the text, show how Farfrae was more 'A Man of Character' than Henchard.

Comments of Examiners

Most of the candidates tended to write character analyses of Henchard and Farfrae. The term "A Man of Character" was not discussed. Many candidates did not point out whether one deserved to be called by this term more than the other nor did they provide any reasons for this. An independent stand was not taken by most candidates.

Suggestions for teachers

- Encourage discussion in class.
- Comparison and contrast between characters should be undertaken.
- Evaluation of characters should be supported by close reference to relevant incidents from the text.

MARKING SCHEME

Question 7.

Henchard the Mayor of Casterbridge, has little else besides his name. He arrives in Casterbridge with nothing more than the implements of the hay-trusser's trade. Throughout the course of the novel, Henchard attempts to earn or to believe that he has earned his position. He is plagued by a conviction of his own worthlessness and he places himself in situations that can only result in failure. He indulges in petty jealousy of Farfrae, and this leads to a long-drawn competition in which Henchard loses his position as mayor, his business and the woman he loves. As Henchard's fame and fortune decline, there is a corresponding ascent in the fame and fortune of Farfrae's.

Farfrae, the next Mayor of Casterbridge, is a tidy Scotsman who passes through Casterbridge on his way to America. He has experience as a grain and corn merchant with knowledge of agricultural science. Farfrae helps Henchard out of a financial situation. He stays on as Henchard's corn factor. Henchard feels threatened by Farfrae when the latter becomes more popular than him. His animosity towards Farfrae is heightened when his daughter Elizabeth Jane falls in love with Farfrae.

Eventually Farfrae sets himself up as an independent hay and corn merchant and conducts himself with scrupulous honesty. Later when Henchard learns of Elizabeth's paternity, he feels he would be rid of her if she married Farfrae. Meanwhile, Henchard's former mistress Lucetta falls in love with Farfrae and they elope and get married. By then Henchard's fortunes decline and Farfrae's rise. Farfrae buys Henchard's business and employs Henchard as a day labourer. Thus Farfrae was more 'A Man of Character' than Henchard.

This was essentially because of Farfrae's inherent qualities that were noble and guileless. In addition to being more friendly and amiable, Farfrae is better informed, better educated and in short everything Henchard himself wants to be. Farfrae still regards Henchard as a friend and a former mentor and does not realize Henchard is his enemy even though the town council and Elizabeth-Jane, whom he eventually marries, warn him. So the subtitle 'The story of a man of character' for the novel is more apt for Farfrae.

Question 8

[20]

Describe briefly how Henchard makes a fool of himself in front of Royalty. Do you think he deserved to be treated more kindly? Why?

Comments of Examiners

Some candidates displayed little or no knowledge of specific incidents in the text. The description of the incident was sketchy with minimal textual detail. In many cases, individual opinion was not given for the second part of the question.

Suggestions for teachers

- The text should be read thoroughly and in detail.
- Importance of individual incidents from the point of view of the plot should be discussed.
- Students should be encouraged to provide their individual inputs and comment on characters and incidents.

MARKING SCHEME

Question 8.

- The incident with visiting Royalty is another example of the depths of degradation that Henchard sinks in his desperation.
- The towns people learn that a Royal party is to pass through Casterbridge on their way westwards.
- There is much excitement as this is a rare event.
- Members of the town Council headed by Farfrae are to welcome the Royal party.
- However, when the Council is in session, discussing about the reception, Henchard barges in and requests permission to be with them to receive the royal guest.
- Farfrae curtly tells him that he may not participate in the official welcome.
- On the day the Royal party passes through Casterbridge, Henchard stands with the onlookers armed with a brilliant Rosette and a home-made Union Jack. He is shabbily attired.
- When the Royal coach approaches, Henchard doffs his hat and waves the Union Jack, staggering towards the carriage to greet the Royal occupant. Farfrae seizes him by the shoulder and drags him away from the coach. The Royal passenger ignores Henchard's behaviour but the town people notice it and have another reason to laugh at.

Note: The candidate's opinion on his behaviour and treatment was accepted.

Question 9

[20]

In what way was Joshua Jopp instrumental in ruining Lucetta's life? Refer to relevant incidents in the novel.

Comments of Examiners

Sketchy answers were given by candidates. Specific incidents were not written. Candidates should have discussed Jopp's character and motivations in this context which they did not.

Suggestions for teachers

- Every incident in the novel should be read and discussed thoroughly.
- Students should be taught to read the question properly and provide relevant answers.
- Chronological sequence of events should be maintained in the answers.

MARKING SCHEME

Question 9.

Joshua Jopp lived in Jersey until Henchard invited him to Casterbridge to work as his new manager and corn factor but that never happened because Henchard impulsively hired Farfrae for the post, leaving Jopp jobless.

It was only later after Henchard dismissed Farfrae that Henchard used Jopp to run errands for him and manage his business, which was going downhill.

Jopp was acquainted with Lucetta from his Jersey days. When Lucetta became rich after inheriting a fortune and after marrying Farfrae, Jopp approached Lucetta and requested her to recommend him to Farfrae to help him find a position. Lucetta refused, perhaps she saw in Jopp a potential blackmailer or because of sheer snobbery. This did not go down well with Jopp.

When Henchard heard of Lucetta's marriage to Farfrae, he was furious and he entrusted Jopp with the task of returning Lucetta's love letters to her. Jopp who had reason to hate both Henchard and Lucetta decided to publicly read the love letters thus causing irreparable damage to their reputations.

Jopp was also instrumental in putting together the skimmington ride, which was a public demonstration of moral disapproval of the people of Casterbridge. Unable to bear the humiliation, a pregnant Lucetta suffers her first seizure and the scandal eventually contributes to her death.

Footprints (A Collection of Essays) — *Edited by Stephen DaCosta*

Question 10

[20]

What are Mahatma Gandhi's views on the importance and necessity of prayer in our lives?
What is his advice to the readers?

Comments of Examiners

Very vague and general answers were given by candidates. Many candidates wrote about the importance of prayer rather than Gandhiji's views. The second part of the question was overlooked by several candidates.

Suggestions for teachers

- Thorough reading of the text is required.
- While studying the essay, important points could be underlined for better assimilation.
- Some comments on style of writing and message in the essay could be made in class for better understanding.

MARKING SCHEME

Question 10.

- Gandhi believed that prayer was the soul and essence of religion, it must be the cord of the life of man, for no man can live without religion.
- Whether through reason instinct, or superstition, man acknowledges some sort of relationship with the divine.
- Prayer is either petitional or inward communion in the widest sense.
- The ultimate result is the same.
- The petition should purify the soul freeing it from layers of ignorance and darkness.
- A person who hungers for the awakening of the divine in him has to fall back on prayer.
- It is no mere exercise or repetition of empty formula.
- We should be offering our prayers every minute of our life but since this is difficult, we fix some hours to throw off the attachments of the world for a while.
- The man of prayer will be at peace with himself and the whole world.
- Lack of prayer brings misery.
- Prayer is the only means of bringing about orderliness, peace, and repose
- Therefore, we should begin and end our day with prayer.
- The spirit not the form was important.

Question 11

[20]

In his essay 'Awakening of Women', what does K. M. Panikkar write about the status of Indian women in the past? How did Gandhiji's movement for the emancipation of women help them?

Comments of Examiners

In many cases, the answers were loosely constructed with very few points. The slow fall in the status of women from the early times to the 18th century was not brought out by many candidates. The role of the Brahma Samaj was not emphasized. Gandhiji's role and the emergence of women in the forefront of political and social life through the non-cooperation movement were also not discussed by several candidates.

Suggestions for teachers

- Close reading of the texts is required.
- Students should be helped to identify and understand the main ideas of the essays.
- Points could be written in class for better assimilation.

MARKING SCHEME

Question 11.

- Panickkar points out that women in ancient India enjoyed a much higher status than their descendants in the 18th and 19th centuries.
- Though, the 18th Century produced women like Aheliabai Holker, speaking generally, the condition of women had sunk low, purdah, child marriage, and denial of education was rampant.
- There were some institutions like the Brahmo Samaj which worked for emancipation of women but the movement was slow because most people showed disinclination towards the emancipation of their woman folk. Moreover the movement was ahead of its times.
- Gandhiji felt that Indian womanhood was a source of immense untapped power and they could be used for the rehabilitation of the villages.
- When this movement started, women came to the forefront picketing liquor shops, enforcing boycott on foreign clothes and in civil disobedience. They defied social taboos, sacrificed physical comforts and overcame all restrictions.
- Equal participation of women became the motto of satyagraha.
- It was this prominence given to women that resulted in their present place in Indian place, without any suffragette movement or militant feminism.
- Their contribution in the battle of freedom ensured their equality without having to fight for it separately.
- The Gandhian movement released women from the social bondages imposed on them by custom.
- The equality of women, their right to independent property, freedom of marriage, education, and employment has been recognised by law. All this was a reflection of a general awakening of women themselves.

Question 12

[20]

Referring closely to the essay, **Environmental Crisis** describe how conservation is:

- (a) Linked to economic development.
- (b) Focused on biological diversity.

Comments of Examiners

A number of candidates seemed to be confused between 'economic development' and 'biological diversity'. Candidates gave their own points which had very little relevance to the essay. In some cases no reference was made to the conservation.

Suggestions for teachers

- Encourage close reading of texts.
- Relevant points should be pointed out and explained.
- Students should be encouraged to write the points in class so as to aid memory and understanding.

MARKING SCHEME

Question 12.

- The environmental crisis is real.
- If the heart of the conservation agenda is the preservation of the best in the world in the midst of change, it cannot be limited to institutions, the rule of law, and personal morality, but must also embrace environment.
- Growth in scientific knowledge has altered the character of the environmental movement and its relation to political and economic life.
- A global view now prevails. We no longer see changes as isolated episodes. All these events are coalesced into world-wide secular trends.
- The essence of the new environmentalism is that further economic development need not harm the environment.
- Instead, intelligent economic development can save the natural environment and the natural environment can be used to accelerate economic development.
- The key lies in the preservation and use of wild species and genetic strains, in other words, biological diversity.
- Biological diversity is the most fragile and the most valuable part of the environment.
- The extinction of species is the index of all other secular changes. Where these processes – global warming, ozone depletion and toxic pollution can be reversed, extinction cannot.
- Each species is unique, precious and irreplaceable (example of the house mouse) without interference from man species live an average one to ten million years.
- The size of the biodiversity is not yet known.
- A majority of these species live in tropical forests and are being reduced by cutting and burning @ 1% a year.
- It is for this reason that many biologists have grown anxious and vocal about the fate of tropical rain forests.
- Destroying the habitats where life is richest pollutes the global environment as a whole.
- Intelligent, economic development can save the natural environment and the natural environment can be used to accelerate economic development. The key lies in the preservation of biological diversity.

**Hues - An Anthology of Short Stories - Barry Antunis, Anupam Banerjee,
S. Thomas & Sumana Saha**

Question 13

[20]

The Rattrap presents the belief that essential goodness in a human being can be awakened through love and understanding. Discuss the truth of the statement with close reference to the story.

Comments of Examiners

Most candidates could empathise with the emotions and the mood of the story and could answer well. A few wrote mere summaries of the story with no relevance to the question. The role and significance of Edla or the importance of Christmas was not brought out in some answers. The letter written by the rattrap seller was not emphasised in a few cases. In some cases it was referred to without emphasis on the significance of the words written.

Suggestions for teachers

- Discourage notes and summarising.
- Help students to note the correct sequence of events and the significance of each event/incident.
- Attempt analysis of character and motive
- Encourage discussion on the various aspects of a story in class

MARKING SCHEME

Question 13.

The short story ‘The Rattrap’ by Selma Lagerlof’, the vagabond who went around selling small rattraps of wire, perceived the whole world as nothing but a ‘big rattrap’ since the world had never been very kind to him.”

One evening he was the guest at an old man’s home who had been a crofter at Ramsjo Ironworks. When the vagabond learnt that the crofter had thirty kronor in a pouch, he came back and stole the money. When he got lost in the wood, he thought he had let himself be fooled by a bait and had been caught.

When he took shelter at the Ramsjo iron mill, the ironmaster mistook him for an old acquaintance of his – Nils Olaf, an old regimental comrade and although the vagabond protested, he sent his daughter Edla Willmansson to bring Captain Von Stahle home for Christmas. The daughter thought that the vagabond “had stolen something or else he had escaped from jail.” but insisted that he stayed with them since it was Christmas Eve.

When the vagabond’s real identity was revealed the daughter didn’t want to hand him over to the sheriff on Christmas Eve, when her father threatened to do so.

“I should like to have him enjoy a day of peace with us here – just one in the whole year.” The vagabond enjoyed the hospitality. After dinner on Christmas eve, he thanked and said good night to each one present there. He was told by Edla that he could keep the suit as a Christmas gift and he was welcome to spend next Christmas too with them

When the father and daughter learnt in the Church, where they had gone for early Christmas service, about how the old crofter had been robbed of thirty kronor by a vagabond, they rushed home thinking their silver would be missing. Instead, Edla found a small rattrap with three wrinkled ten –kronor notes and a letter signed by “Captain Von Stahle”. She he had treated him like a Captain, he wanted to be a real captain. He requested her to return the money to the old crofter.

A little act of being “nice” by Edla made him change his opinion of the world.

Question 14

[20]

Referring closely to the account provided in *Talking of Space: Report on Planet Three*, show how the writer presents the earth as it must be seen from the perspective of Martians. What message does the account hold out for mankind?

Comments of Examiners

Relevant points were found to be missing in many of the answers. In some cases, observations were given but their interpretation was missing.

The second part of the question was not answered by most candidates.

Suggestions for teachers

- Students should be taught to answer all the parts of a question to get optimum marks.
- Analysis and commentary should accompany the reading of a text.
- Encourage class discussion to ensure individual response.

MARKING SCHEME

Question 14.

- The interesting short story is in the form of a scientific research document written by Martian scientist who had studied the earth.
- It belongs to the genre of fiction and shows how the earth must see from the perspective of extra-terrestrial creatures.
- Written in the form of a scientific document, the piece talks about earth, mars, neighbour in space.
- In the telescope it appears as a brilliant crescent with its single giant moon hanging beside it.
- The first finding about earth is that more than two thirds of the planets is covered with liquid which has been identified as water.
- Mars too had been submerged beneath vast quantities of this “peculiar compound in the past. The conclusion reached was earth is in a state corresponding to mars several billion years ago.
- Earth also had a more abundant atmosphere than mars.
- It was ten times as dense as Earth, was enveloped by a thick gaseous envelope containing the reactive element oxygen, in addition there were considerable quantities of nitrogen and water vapour which form huge clouds often obscuring large areas of the planet.
- Because it was 25% nearer the sun, earth was at a considerable higher temperature than mars. It is a much larger planet than mars and its gravity was a great deal more powerful.
- This would rule out any large forms of light since they would be crushed under their own weight.
- It had mountains far higher than any on Mars pointing to the fact that it was much younger.
- The scientists did not feel that there was terrestrial life on earth because of the poisonous atmosphere. However, some writers suggest that the terrestrial life may actually release oxygen during the course of their metabolism.

- The presence of ozone blocked the ultra violet rays of the sun whereas on Mars the ultra violet radiation reached mars unhindered and were essential to their well-being.
- The presence of high oxygen resulted in a phenomenon called fire. From Mars, they have noticed bright glowing areas on earth (probably a reference to forest fires and volcanoes).
- Earth is a world of violent climatic extremes, storms occur accompanied by spectacular electrical disturbances which are detected by sensitive radio receivers on Mars.
- The scientists on mars found it difficult to believe that any form of life could withstand these natural convulsions.
- Whereas on mars, all mobile forms easily escape winter by migration specially since there are blue mountains, odd seas, on earth this could not be possible.
- A possibility was raised that life forms if any, were present in the oceans on earth but the tidal forces would prevent this.
- The scientists summed up that earth was “a forbidding world, of raw violent energies, certain quite unfitted for any type of life which now exists on mars”.
- The presence of animals was pure speculation, if any existed, they must be very powerful and massively built to resist the gravity. Their clumsy body must be covered with thick layers of protective armour to shield them from the many dangers. There was no question of intelligent life on earth. The beings on mars were the only rational beings in the solar system.
- The scientific study ended with a suggestion that a space craft be sent to earth to study it further.
- The message of peace is that of conserving life. There is also the suggestion that the development of nuclear weapon must have led to the destruction of life on Mars.

Question 15

[20]

Analyse the character of the boss in Mansfield’s *The Fly* as revealed by his treatment of others. How far do you sympathise with his character?

Comments of Examiners

The character of the boss was not brought out through references of his interaction with Woodifield, his attitude to the fly or even his reaction to his dead son. It was evident that lack of understanding of the text led to candidates giving mere summaries. A number of candidates could not give their reasons for sympathising or not sympathising with the boss. Some left out the second part of the question all together.

Suggestions for teachers

- Encourage thorough reading of the text.
- Students should be encouraged to develop a personal insight into characters through their actions and words.
- Instruct students to read question carefully before answering.

MARKING SCHEME

Question 15.

- The boss is a typical product of Imperial England.
- He has done well for himself and is very proud of his wealth and likes to have his office admired especially by Woodifield, an old friend, who has not done as well.
- The author says that it gave him a 'feeling of deep satisfaction to be planted there in the midst of it in view of that frail old figure in the muffler'.
- He also shows off about the fact that he has a new carpet, furniture, electric heating.
- Thus while he seems to want to display wealth he does not want to dwell on anything unpleasant. He does not draw Woodifield's attention to his dead son's photograph.
- When Woodifield forgets what he wants to say, he offers to share an expensive bottle of whisky, telling him that it was acquired from the cellars at Windsor castle.
- Woodifield tells him that his daughters were in Belgium the previous week and when visiting their brother's grave they saw the boss' son's grave too.
- The boss says that he has never seen the grave which is itself a little odd. He seems only to want to dwell on the glossy aspect of his son being a soldier, not his death.
- Even when Woodifield starts talking about the price of jam he is only half listening showing his self-absorption.
- When Woodifield leaves, the boss reminisces about his son after asking not to be disturbed. He cannot remember his son in his uniform.
- He had grieved a lot at first, weeping every time he spoke about his son, and felt that would never change. Now no tears came.
- It is clear that the boss had big hopes for his son, carrying off where he left off.
- The boy would go to work with his father and was very popular with everyone.
- When he looked at the photo he already realised that the boy in uniform was too serious and not at all like the son had he known.
- The fly in the inkpot brings out the boss' nature very vividly.
- Imagining that it was crying out for help he picks up the fly and puts it on blotting paper and sees it struggle to recover and shake off the ink.
- Just as it is about to fly the boss puts a thick blot of ink just to see how it would react.
- This shows a very cruel side of the boss as he seems to take a devilish delight in torturing the fly just to test its strength and resilience.
- At the same time he is filled with admiration for the perseverance of the fly.
- He is clearly impatient with weakness of any sort.
- He appears to be a bully and indifferent to suffering.

- He is symbolic of people who saw only the glory of war and not the pain.
- He dropped one last ink blot which the fly could not survive obliterating it almost fully, thereby killing the fly.
- “Come on, “he says. “Look sharp”, when he stirs it with a pen to rouse it- just as he tells his staff Macey later.
- He then ruthlessly flings the dead fly into the bin.
- The episode with the fly is symbolic of the boss’ uncaring and callous behaviour with others.
- So cold hearted is he that he even claims to have forgotten what he had been thinking of before the episode with the fly, when he had, in fact, been thinking of his son!
- Student opinion: While the boss does win our sympathy for the loss of his son we are also struck by his intolerance for weakness. We also question whether his cruelty with the fly is reflective of how he treated his son; winning his admiration when he is strong but having no sympathy for weakness and sentimentalism.

Starlight — Edited by Guy Kenneth Dantes

Question 16

[20]

What observation does Keats make about the permanence of art and the relevance of beauty in human life, in his poem *Ode on a Grecian Urn*?

Comments of Examiners

Some answers were of a high quality showing a good understanding of the poem. However some other candidates did not provide the details given by the poet about the engravings on the urn and a few did not talk about the poet’s concern with mortality. Several candidates did not write about the difference between art and life. In some cases the last line of the poem was not discussed.

Suggestions for teachers

- Poems should be read numerous times to arrive at a proper appreciation.
- Detailed study of poems is vital with stress on theme, meaning poetic devices and so on
- Discourage mere summarising.

MARKING SCHEME

Question 16.

Ode on a Grecian Urn written by John Keats is his attempt to engage with the static immovability of the urn. The poem opens with three consecutive metaphors – the implied rather than directly stated comparison – as the poet is preoccupied by the pictures depicted on the urn – “unravished bride of quietness”, “foster child of silence” and “as a historian”. A group of young men chasing a group of women – mortals or Gods? “What mad pursuit?” Is it Tempe or dales of Arcady?

The second picture is the figure of a youth about to kiss a maiden and the moment is frozen in time. The poet prefers to imagine the music because music actually heard is never so perfect or ideal.

Similarly the anticipated kiss is better than the reality. Art has the advantage over reality of being perfect and unchangeable. “Bold Lover, never, never canst thou kiss.” The trees will never shed their leaves, the piper’s song will be forever “new” and the love of the boy and girl forever “warm”.

There is a procession, a priest is leading a cow to some ritual sacrifice. The poet imagines the little town from where the people came is empty because the folk have joined the procession. “And little town, thy streets for ever more will silent be;”

Calling the urn, “O Attic Shape! With its decoration of marble men and maiden, with forest branches and trodden weed, it is a “silent form” that has teased him “out of thought”.

As one tries to imagine eternity one reaches a point beyond which the mind seems unable to go. “Cold Pastoral!” The urn seems frozen in time and when his generation is dead and gone, the poet says the urn will continue to tell its enigmatic message to the succeeding generations. “Beauty is truth, truth beauty”. Beauty is the truest thing because it is perfect and unchanging, a work of art like the urn.

The urn reminds us of our mortality when compared to a work of art which is eternal.

Question 17

[20]

Referring closely to the poem *Tintern Abbey*, describe the poet’s thoughts on nature when he revisits the place after five years.

Comments of Examiners

Very sketchy answers were given by candidates, showing lack of acquaintance with the poem. The close association between the poet and Nature and the lines in the poem pointing to this were not expressed by several candidates. The poet’s changing response to Nature and his acknowledgement of the gifts given by Nature to him were not mentioned.

Suggestions for teachers

- Encourage a detailed study of poems.
- Have a discussion in class on the poet’s observations about the role of Nature in our lives. Analogies could be drawn with our life.
- Other poems written by Wordsworth and studied in earlier classes could be discussed to get a broader picture.
- Discourage the tendency to summarise.

MARKING SCHEME

Question 17.

Tintern Abbey by William Wordsworth is about a scene that is revisited after five years and reveals how the remembered landscape, i.e. ‘the picture of the mind’ is superimposed on the picture of the eye. It has been five years since the poet has enjoyed the tranquil, rustic scenery and heard the murmuring waters of the river Wye. ‘The steep and lofty cliffs’ impress upon him ‘thoughts of more deep seclusion’ as he leans against the sycamore tree and observes the cottage grounds, the orchard trees, ‘wreath of smoke’ from ‘vagrant dwellers.’

The memory of these 'beauteous forms' helped him when he was alone or in crowded towns and cities. They provided him with 'sensations sweet'. They offered him 'tranquil restoration' to his mind and influenced his deeds of kindness and love. He acquired that mental and spiritual state in which the burden of the world is lightened. He has turned to the memory in times of 'fretful stir'.

Coming to the present, the poet feels bitter sweet joy in reliving the memories. His present experience will provide happy memories for the future. As a boy he 'bounded o'er the mountains' and through the streams. Nature made up his whole world—waterfalls, mountains and woods shaped in him 'an appetite, a feeling and a love.'

Though he cannot resume his old relationship with Nature, he has now been endowed with a new set of mature gifts, 'hearing often times/ the still, sad music of humanity'. He still loves Nature---mountains, pastures, woods, for they anchor his purest thoughts and guard the heart and soul of his 'moral being'. He is in the company of his 'dear, dear, sister' Dorothy, who is also his 'dear, dear, friend' and from whose voice and manner he sees, 'what I was once'. "Nature never did betray/ the heart that loved her". The mind is impervious to 'evil tongues' 'rash judgments' and 'the sneers of selfish men'. He wants the moon to shine on Dorothy and the wind to blow against her, so in future the memories of this experience can heal her,' if solitude or fear or pain or grief". When the poet is gone, she can remember the love with which he worshipped Nature.

Question 18

[20]

Referring closely to the poem, *The Old Woman*, describe how the poet's encounter with the old woman makes him aware of the decay in modern civilization.

Comments of Examiners

Several candidates fared poorly in this question. Their answers revealed very little acquaintance with the text. Most answers degenerated on the pathos of old age with no relevance to the poem. The social comment in the poem was ignored. The speaker's admiration for the indomitable spirit of the old woman was not touched upon in a number of answers.

Suggestions for teachers

- Teach students to focus on the poem.
- Help them to understand the poet's voice, attitude and message.
- Ask for personal responses to the poem so that students can develop a critical insight.

MARKING SCHEME

Question 18.

- The poet relates his experiences when visits the temple town of Jejuri.
- The old woman is one of the many beggars who throng such religious places.
- She grabs his sleeve and tags along wanting a fifty paisa coin.
- There is an air of pride and independence as she offers to show him the horse shoe shrine in exchange.
- He tries to shake her off, declaring he had seen it already but she hobbles after him tightening her grip on his shirt.

- Her persistence reminds him of a burr.
- He turns around abandoning politeness wanting to “end the farce”
- He is brought up short when she declares “what elsethese”.
- He becomes aware of her sunken eyes which resemble bullet holes.
- The cracks around her eyes and on her skin symbolise the cracks in society which pretends to be cultured and altruistic. Nature, religion, and the heavens cease to have any meaning in the face of the indignity meted out to the elderly.
- Everything seems to shatter around the poet, it is only the old woman who stands erect and the poet feels his pretensions dissolving, reduced to the small change she holds in her hand.

GENERAL COMMENTS:

(a) Topics found difficult by candidates in the Question Paper:

- Element of fear and tension in Question 3 (murder of Duncan)
- The Boss’ character (Question 15)
- Poet’s changing relationship with Nature in Tintern Abbey (Question 17)

(b) Concepts between which candidates got confused:

- Murder Scene in Macbeth(Act I scene ii)
- Shaw’s anti-romanticism revealed through the end of Pygmalion.
- Tintern Abbey
- An Old Woman

(c) Suggestions for students:

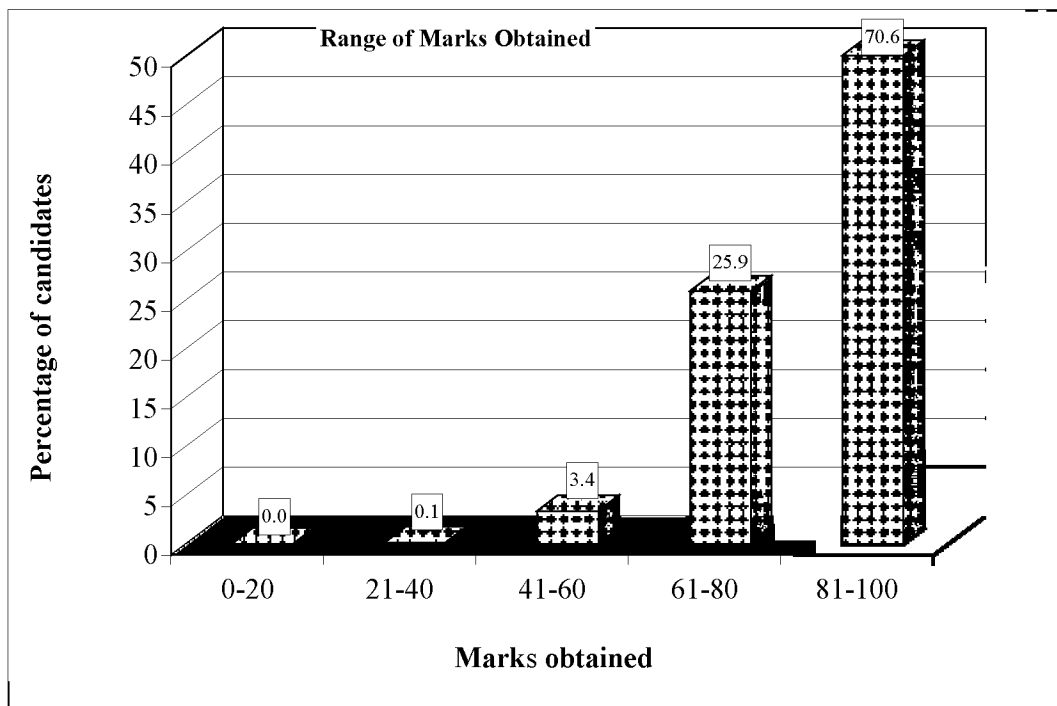
- Read the prescribed texts thoroughly and carefully with special attention to theme, mood characterization and plot development.
- Practice time management while writing your answers.
- Focus on important lines and conversations so that quotations can enhance your answers.
- Incidents must be learnt and remembered in the correct sequence.
- Refrain from writing summaries for each answer.
- Substantiate the points written by you in your answers with close references to the text.
- Developing an individual point of view.
- Read questions carefully so as to understand what is being asked. Answer all parts of the given question.

HINDI

A. STATISTICS AT A GLANCE

Total number of students taking the examination	20,417
Highest marks obtained	99
Lowest marks obtained	15
Mean marks obtained	85.46

	Mark Range				
	<i>0-20</i>	<i>21-40</i>	<i>41-60</i>	<i>61-80</i>	<i>81-100</i>
Number of candidates	3	25	684	5282	14423
Percentage of candidates	0.0	0.1	3.4	25.9	70.6
Cumulative Number	3	28	712	5994	20417
Cumulative Percentage	0.0	0.1	3.5	29.4	100



B. ANALYSIS OF PERFORMANCE

SECTION A

Question 1.

Write a composition in HINDI in approximately 400 words on any ONE of the topics given below:- [20]

निम्नलिखित विषयों में से किसी एक विषय पर लगभग 400 शब्दों में हिन्दी में निबन्ध लिखिये:-

- विज्ञान की चमत्कारिक देन 'कम्प्यूटर' आज के युग में अति आवश्यक है। इस विषय पर अपने विचार व्यक्त करें।
- समाज सेवा – सच्ची मानव सेवा।
- शिक्षा का व्यवसायीकरण ही शिक्षा के स्तर में गिरावट का कारण है – पक्ष या विपक्ष में अपने विचार लिखिए।
- किसी पर्वतीय स्थल की यात्रा का वर्णन कीजिए जो आपके जीवन की अविस्मरणीय यात्रा बन गई हो।
- “जिसने अनुशासन में रहना सीख लिया उसने जीवन का सबसे बड़ा खज़ाना पा लिया।” विवेचन कीजिए।
- निम्नलिखित विषयों में से किसी एक विषय पर मौलिक कहानी लिखिए:-
 - अस्पताल में बहुत भीड़ देखकर मन परेशान हो गया।
 - एक कहानी जिसका अन्तिम वाक्य होगा“इसलिए कहते हैं नैतिक पतन से देश का पतन होता है।”

परीक्षकों की टिप्पणियाँ

- विषय को सरल समझकर इस विषय का चयन अपेक्षाकृत अधिक छात्रों ने किया। केवल कुछ छात्रों ने विषय को अच्छी तरह समझ कर अपने विचार व्यक्त किये। अधिकांश छात्रों ने कम्प्यूटर के सन्दर्भ में केवल औपचारिकता की निर्वाह कर प्रयास किया।
- 'समाज सेवा-सच्ची मानव सेवा' विषय का चयन बहुत ही कम परीक्षार्थियों ने किया। जिन्होंने इस विषय पर अपने विचार प्रस्तुत किये, वे समाजसेवा की व्याख्या नहीं कर सके। समाज सेवा से जुड़े महापुरुषों का भी सभ्यक ज्ञान कई छात्रों को नहीं था। अधिकतर छात्र केवल मदर टेरेसा के व्यक्तित्व और सेवाभाव से ही परिचित थे।

अध्यापकों के लिए सुझाव

– अध्यापकों को चाहिए कि परीक्षार्थियों को इस तथ्य से परिचित कराये कि सर्वप्रथम चयनित विषय को अच्छी तरह पढ़ें तथा उसकी भाषा को समझें कि परीक्षक का आशय क्या है, वह परीक्षार्थियों से क्या जानना चाहता है? विज्ञान क्या है, विज्ञान के आविष्कार कम्प्यूटर से जुड़ी विशेष जानकारी, उपयोगिता, हानि-लाभ आदि देना अति आवश्यक है।

- (c) अधिकांश परीक्षार्थी विषय को अच्छी तरह समझ नहीं पाये, फलतः व्यवसायीकरण को स्पष्ट नहीं कट पाये। पक्ष और विपक्ष में से एक पर लिखने के स्थान पर दोनों पर अपने विचार प्रस्तुत किये। बहुत ही कम परीक्षार्थियों ने इस विषय का चयन किया।
- (d) अनेक परीक्षार्थी पर्वतीय स्थल की यात्रा और सामान्य यात्रा को एक ही समझ बैठे, भेद नहीं कर पाये। कुछ ने पर्वतीय स्थल की यात्रा के स्थान पर नगर विशेष का वर्णन किया और कुछ ने यात्रा को ही प्रधानता देकर वर्णन किया। यह यात्रा एक अविस्मरणीय यात्रा कैसे बनी यह स्पष्ट नहीं किया गया।
- (e) बहुत से परीक्षार्थियों ने 'अनुशासन' शब्द की व्याख्या नहीं की, उसे परिभाषा बद्ध नहीं किया। 'खजाना' और 'जीवन' में क्या सम्बन्ध है, यह स्पष्ट नहीं किया और न ही यह बताया कि अनुशासन को जीवन का खजाना कैसे माना गया है।
- (f) (i) मौलिक कहानी लेखन में अधिकतर परीक्षार्थी उपयुक्त विषय वस्तु प्रस्तुत करने में अक्षम रहे।
- (g) (ii) इस विषय का चयन बहुत कम परीक्षार्थियों ने किया। छात्र विषय को समझ नहीं पाये अतः भटक गये। 'व्यक्ति' और 'देश' में क्या सम्बन्ध, नैतिकता का पतन देश का पतन है, यह स्पष्ट नहीं कर पाये।

- समाज और समाज सेवा को अच्छी तरह से परिभाषित करना, समाज तथा मानव सम्बन्धों पर पर्याप्त प्रकाश डालना, पौराणिक एवं ऐतिहासिक उदाहरण देकर विषय वस्तु का हृदयंगम कराना आदि बिन्दुओं को ध्यान में रखकर परीक्षार्थियों का मार्गदर्शन किया जाना चाहिए।
- परीक्षार्थियों को पक्ष एवं विपक्ष पर विचार व्यक्त करने का सभ्यक बोध कराया जाना चाहिए। शिक्षा का तात्पर्य, मूल उद्देश्य, व्यवसायीकरण का अर्थ, वर्तमान शिक्षा और व्यवसाय में सम्बन्ध से अवगत कराना, चाहिए।
- कथित त्रुटियों का सुधार करने के लिए मुख्यतः दो बिन्दु विचारणीय है—
 - (i) कौन से पर्वतीय स्थल आकर्षण के केन्द्र है, उनका बोध कराना तथा किस पर्वतीय स्थल की यात्रा की गयी है उसका स्पष्ट उल्लेख करना। यात्रा कहाँ तक सम्पन्न हुई और कैसे, आदि।
 - (ii) यात्रा अविस्मरणीय होने का कारण
 - (a) सुखद अथवा (b) दुःखद अथवा (c) कोई प्रेरक व्यक्ति वस्तु या स्थान का स्पष्ट उल्लेख
- अध्यापक परीक्षार्थियों को "अनुशासन" का अर्थ समझाएँ—जिस प्रकार जीवन को सुखमय बनाने में, व्यावहारिक और उपयोगी वस्तुएँ उपलब्ध कराने में धन की अहं भूमिका है उसी प्रकार पद प्रतिष्ठा मान-सम्मान अर्जित करने के लिए अनुशासन की भूमिका है।
- (i) अध्यापकों को चाहिए कि वे परीक्षार्थी वर्ग को 'कहानी' और 'मौलिक कहानी' में अन्तर स्पष्ट करें तथा कहानी के तत्वों का ज्ञान करायें। यह भी स्पष्ट करें कि कहानी और आत्मकथा शैली में लिखी गयी कहानी भिन्न होती है।

(ii) अध्यापक परीक्षार्थियों को 'नीति', 'नैतिकता' और 'नैतिक पतन' आदि की अच्छी तरह से व्याख्या करके सरलतम विधि से समझाएँ और ऐतिहासिक और पौराणिक आधार पर नैतिकता और नैतिक पतन से जुड़े उदाहरण प्रस्तुत करें जिससे कथ्य और विषयवस्तु स्पष्ट हो जाए।

अंक योजना

Question 1

- (a) विज्ञान के बहुत से चमत्कार.....कम्प्यूटर का विशेष वर्णन.....dEI;wVj ds cgqr ls ykHk.....dqN uqdlku.....ijUrq vkt ds ;qx esa dEI;wVj vfrvko';dA
- (b) izLrkouk&lekt lsok ls D;k le>rs gSa-----lsok Hkko dSls mRiUu gksrk gS-----lsok ?kj ls gh 'kq: dh tkrh gS-----dqN egkiq:"kksa ds mnkgj.k-----ftUgksaus cky&fookg] lrh&izFkk] L=h&f'k{kk] ngst izFkk] fo/kok fookg dk leFkZu vkfn {ks=ksa esa dke fd;k-----vkt lekt dh D;k fLFkfr gS-----fdu {ks=ksa esa lsok dh cgqr vko';drk gS-----milagkjA
- (c) izLrkouk-----f'k{kk dk izkphu i{k-----vkt dh f'k{kk iz.kkyh-----f'k{kk dk cnryk #i-----f'k{kk dk iw.kZr% O;olk;hdj.k-----bl O;olk;hdj.k ds dkj.k f'k{kk ds Lrj esa fxjkoV gS-----bls i{k ;k foi{k ,d i{k ij fo|kFkhZ vius fopkj fy[ksxkA
- (d) ioZrh; LFky vkd"kZ.k dsUnz-----dkSu dkSu ls ioZrh; LFky vkd"kZ.k dsanz gSa-----fdl fdl LFkku ij fo|kFkhZ x;k-----dkSu ls ioZrh; LFky dh ;k=k vfoLe.khZ; cu xbZ-----vfoLe.khZ; gksus dk dkj.k vo'; gksuk pkfg,-----milagkjA
- (e) izLrkouk-----vuq'kklu dh ifjHkk"kk-----vuq'kklu ds ykHk-----dksbZ mnkgj.k fd vuq'kklu esa jgus ls fdl izdkj ftUnxh lqfo/kktud rFkk eaxyeh-----thou ruko eqDr-----[kqf'k;k;j gh [kqf'k;k;j-----fu"d"kZA
- (f) (i) fo|kFkhZ ,d ekSWfyd dgkuh fy[ks ftldk ewy Hkko fn;k x;k fo"k; gksuk pkfg,A
- (ii) fo|kFkhZ ekSfyd dgkuh fy[ksaxs ftl dk vfUre okD; fn;k x;k okD; gh gksuk pkfg,A

Question 2.

Read the following passage and briefly answer the questions that follow :-

निम्नलिखित अवतरण पढ़कर अन्त में दिए गए प्रश्नों के संक्षिप्त उत्तर लिखिए :-

महाभारत का युद्ध जारी था। भीष्म और द्रोणाचार्य का वध हो चुका था और सेनाध्यक्ष पद की बागडोर दुर्योधन ने कर्ण को सौंपी थी। उसके रणकौशल के सामने पाण्डव-सेना के छक्के छूटने लगे। स्वयं अर्जुन भी हतोत्साहित हो गया था। किन्तु कर्ण का दुर्भाग्य कहिए या परशुराम का श्राप, कर्ण के रथ का पहिया कीचड़ में धँस गया। यह देख कर्ण तत्काल रथ से कूदा और उसे निकालने की कोशिश करने लगा।

श्रीकृष्ण ने कर्ण की यह स्थिति देख अर्जुन को उस पर बाणवर्षा जारी करने का इशारा किया। अर्जुन ने उनके निर्देशों का पालन किया, जिससे कर्ण बाणों के आघात को सहन न कर सका। वह अर्जुन से बोला, "महाधनुर्धर, थोड़ी देर रुक जाओ। क्या तुम्हें दिखाई नहीं देता कि मेरा ध्यान रथ का पहिया निकालने में जुटा हुआ है? क्या तुम नहीं जानते कि जो योद्धा रथविहीन हो, जिसके शस्त्र नष्ट हो गये हो, या जो निहत्था हो, युद्ध रोकने की प्रार्थना कर रहा हो, ऐसे योद्धा पर धर्मयुद्ध के ज्ञाता और शूरवीर शस्त्र प्रहार नहीं करते? इसलिये महाबाहो! जब तक मैं इस पहिये को न निकाल लूँ, मुझ पर प्रहार न करो, क्योंकि यह धर्म के अनुकूल नहीं होगा।"

कर्ण द्वारा अर्जुन को दिया गया यह उपदेश श्रीकृष्ण को शूल की तरह चुभा। वे कर्ण से बोले, "बड़े आश्चर्य की बात है कि आज धर्म याद आ रहा है। सच है कि जब नीच मनुष्य विपत्ति में पड़ता है, तो उसे अपने कुकर्मों की याद तो नहीं आती, मगर दूसरों को धर्मोपदेश का विचार अवश्य आता है। उचित होता, तुमने अपने धूर्त कर्मों और पापों का विचार किया होता! हे महावीर कर्ण! जब दुर्योधन के साथ मिलकर तुमने पाण्डवों के लिए लाक्ष्यगृह बनवाया, भीम को खत्म करने के इरादे से विष दिलवाया, तेरह वर्ष की अवधि समाप्त होने के बाद भी पाण्डवों को खत्म करने के इरादे से विष दिलवाया, तेरह वर्ष की अवधि समाप्त होने के बाद भी पाण्डवों को राज्य नहीं दिया, द्रौपदी का चीरहरण करवाया, निहत्थे अभिमन्यु को तुम्हारे समेत सात महारथियों ने मारा, तब तुम्हारा धर्मज्ञान कहाँ गया था? क्या तुम्हें तब धर्मपालन की विस्मृति हो गयी थी?"

कर्ण को इसका उत्तर देते न बना। वह अर्जुन की बाणवर्षा के सामने टिक न सका और धराशायी हो गया।

प्रश्न :

- भीष्म और द्रोणाचार्य की मृत्यु के बाद दुर्योधन ने सेनाध्यक्ष की बागडोर किसे सौंपी और क्यों? [4]
- युद्ध के मैदान में कर्ण के साथ क्या घटना घटित हुई? [4]
- लगातार बाणवर्षा के आघात को सहन न कर सकने पर कर्ण ने अर्जुन को रोकते हुए क्या कहा? [4]
- कर्ण की उपदेश भरी बातों को सुनकर श्रीकृष्ण ने क्या जवाब दिया? [4]
- प्रस्तुत गद्यांश को पढ़कर आपको क्या शिक्षा मिलती है? समझाकर लिखिए। [4]

परीक्षकों की टिप्पणियाँ

- प्रस्तुत प्रश्न का अन्तरार्थ परीक्षार्थी नहीं समझ पाये अतः उपयुक्त उत्तर देने में असमर्थ रहे।
- उत्तर उपयुक्त एवं सटीक थे।
- अधिकांश परीक्षार्थियों ने उपयुक्त उत्तर दिया। कुछ विद्यार्थियों ने अत्यन्त संक्षिप्त उत्तर दिये। कुछ ने प्रश्नपत्र के गद्यांश की शब्दावली ही उतार दी।
- अधिकांश छात्रों ने उत्तर उपयुक्त एवं सटीक दिया। कुछ परीक्षार्थियों ने श्रीकृष्ण द्वारा कही गयी सभी बातें न लिखकर संकेत मात्र दिया।
- गद्यांश से मिलने वाली शिक्षा कुछ विद्यार्थियों ने उपयुक्त ढंग से दी किन्तु कुछ उपयुक्त शिक्षा लिखने में असमर्थ रहे।

अध्यापकों के लिए सुझाव

- छात्रों का मार्ग दर्शन इस प्रकार करें कि वे प्रश्न पत्र बड़े ध्यान से पढ़ें तथा गद्यांश को अच्छे ढंग से पढ़कर उसका अर्थ समझें और सम्बन्धित प्रश्नों की भाषा समझकर यह जाने कि अमुक प्रश्न का उत्तर क्या है, और उत्तर कितना लिखना है। प्रश्न के प्रत्येक भाग का अलग-अलग उत्तर देने का अनिवार्य रूप से प्रयास कराएँ।
- अपठित गद्यांश का निरन्तर अभ्यास करने का निर्देश दिया जाना चाहिए।
- छात्रों को गद्यांश पढ़कर प्रश्नानुसार अपने शब्दों में उत्तर लिखने का अभ्यास कराया जाना चाहिए।
- कोई भी कहानी, पाठ या गद्यांश पढ़ाने के बाद उससे मिलने वाली शिक्षा का ज्ञान कराया जाना चाहिए तथा तदनुसार अभ्यास की प्रेरणा देनी चाहिए।

अंक योजना

Question 2

- Hkh"e vkSj nzks.kkpk;Z dh e'R;q ds lk'pkr nq;ksZ/ku us d.kZ dks viuk lsuk/;{k cuk;k D;ksafd og ,d 'kwjohj ;ks/nk Fkk mlds j.kdkS'ky ds lkeus ik.Mo lsuk dk fVd ikuk IEHko u Fkk] ;gk; rd fd vtqZu Hkh d.kZ ds lkeus ?kcjk tkrk Fkk] ,slk nq;ksZ/ku dks fo'okl Fkka
- nqHkkZX;o'k ;q/n ds eSnku esa d.kZ ds jFk dk ifg;k dhpM+ es /k;l x;k d.kZ us rRdky jFk ls mrj dj mls fudkyus dh dksf'k'k dh ijUrq og mls fudkyus esa vleFkZ jgk m/kj Jhd'".k us ekSds dk Qk;nk mBkrs gq, vtqZu ls d.kZ ij yxkrkj ck.ko"kkZ djus dks dgk vtqZu us Hkh d'".k dk dguk ekurs gq, yxkrkj d.kZ ij ck.ko"kkZ tkjh j[khA
- d.kZ us vtqZu dks jksdrs gq, dgk egk/kuq/kZj rqe dqN le; ds fy, okj djuk can dj nks D;ksafd rqe ns[k jgs gks fd eSa vius jFk dk ifg;k fudkyus esa O;Lr gw; vkSj rqe ;q/n ds fu;e tkurs gks fd ;q/n esa ;fn ;ks/nk jFkfoghu gks ;k fdlh ;ks/nk ds "kL= u"V gks x;s gksa ;k og fugRFkk gks vkSj ;q/n dks jksdus dh izkFkZuk dj jgk gks rks ,sls ;ks/nk ij /keZ;q/n ds Kkrk vkSj ohj iq#"k okj ugh djrs A blfy, tc rd eSa jFk dk ifg;k ckgj u fudky yw; rc rd rqe

eq> ij rhj er pykvks D;ksafd /keZ ds vuqlkj ;g mfpr ugh gksxkA

- (d) d.kZ dh mins'k Hkjh ckrsa lqudj Jhd'".k us tokc nsrs gq, dgk fd vc rqEgsa /keZ dh ckrsa ;kn vk jgh gSa tc rqe foifUk es iM+s gks] rc rqEgkjk /keZ dgk; Fkk tc rqeus nq;ksZ/ku ds lkFk feydj yk{kkx'g cuok;k Fkk ik.Moksa dks ftUnk tykus ds fy,] Hkhe dks fo"n nsdj ekjus dk iz;kl fd;k] rsajg o"kZ lekIr gksus ij Hkh ik.Mo dk jkT; okfil ugh fd;k] nzkSinh dk phj gj.k djok;k] bruk gh ugh rqEgkjs lesr lkr egkjfFk;ksa us feydj vdsys vfHkeU;q dks ?ksj dj ekj Mkyk rc rqEgkjk /keZ Kku dgk; x;k Fkk] ml le; rqEgsa /keZ ikyu dh ;kn ugh vkbZA
- (e) izLrqr x|ka'k dks i<+dj gesa ;g f'k{kk feyrh gS fd gesa ges'kk /keZKku vFkkZr fu;eksa dks ;kn j[kuk pkfg, foifUk ds le; LokFkZo'k fu;eksa ;k /keZ dks ;kn djuk uhprk gS og balku uhp gh gksrk gS tks viuh ckjh vkus ij /keZ dh ckr djrk gSa vkSj nwljksa dh ckjh esa ?ke.M esa pwj jgdj nwljksa dks uqdlku igq;pkrk gS] tSlk fd d.kZ us bl x|ka'k esa fd;k Fkka

Question 3.

- (a) Correct the following sentences :- [5]
निम्नलिखित वाक्यों को शुद्ध करके लिखिए :-
- (i) गर्म गाय का दूध स्वास्थ्यवर्धक होता है।
(ii) कृप्या मेरे पत्र पर ध्यान देने की कृपा करें।
(iii) प्रत्येक व्यक्तियों का यह कर्तव्य है।
(iv) बच्चा दूध को रो रहा है।
(v) मैंने उसे हजार रुपया दिया।
- (b) Use the following idioms in sentences of your own to illustrate their meaning :- [5]
निम्नलिखित मुहावरों का अर्थ स्पष्ट करने के लिए वाक्यों में प्रयोग कीजिए :-
- (i) खाक छानना।
(ii) घोड़े बेच कर सोना।
(iii) नाक में दम करना।
(iv) दिन फिरना।
(v) मीन मेख निकालना।

परीक्षकों की टिप्पणियाँ

- (a) इस भाग में छात्रों ने वर्तनी, वर्ण, मात्रा तथा वचन सम्बन्धी अशुद्धियाँ कीं।
- (b) (i) कुछ परीक्षार्थियों ने अर्थभ्रम होने के कारण, प्रयोग में गलती की।
- (ii) कुछ परीक्षार्थियों ने भ्रमवश मुहावरे के स्थान पर उसके अर्थ का वाक्य प्रयोग करने की गलती की।
- (iii) छात्रों द्वारा सन्तोष जनक वाक्य प्रयोग किया गया।
- (iv) कुछ परीक्षार्थियों ने मुहावरे का सही अर्थ समझने की चेष्टा नहीं की जिससे प्रयोग में गलती हुई।
- (v) अधिकांश छात्रों ने मुहावरे का उपयुक्त प्रयोग किया।

अध्यापकों के लिए सुझाव

- विद्यार्थियों को वर्ण, बिन्दु और मात्राओं का अभ्यास कराया जाना चाहिए। वाक्य में कारक और अन्वय सम्बन्धी अशुद्धि को सुधारने के लिए कारक और अन्वय का अभ्यास कराया जाय।
- एक वचन और बहुवचन का पर्याप्त अभ्यास कराया जाना चाहिए।
- वर्तनी अभ्यास अनिवार्य रूप से कराया जाय।
- छात्रों को मुहावरों का सही अर्थ और तदनुसार प्रयोग का अभ्यास कराया जाना चाहिए।
- अध्यापक को चाहिए कि छात्रों को सुनिश्चित रूप से यह ज्ञान और अभ्यास कराये कि वे मुहावरे का ही समुचित प्रयोग करें अर्थ का नहीं।

अंक योजना

Question 3

(a) वाक्यशुद्धिकरण—

(i) xk; dk xeZ nw/k LokLF;o/kZd gksrk gSA

(ii) d'l;k;k esjs i= ij /;ku nsaA @ esjs i= ij /;ku nsus dh d'ik djsa @ esjs i= ij d'l;k /;ku nsaA

(iii) izR;sd O;fDr dk ;g d'UkZO; gSA

(iv) cPpk nw/k ds fy, jks jgk gSA

(v) eSaus mls gtk+j #i;s fn,A@ eSaus mldks gt+kj #i;s fn;sA

(b) मुहावरे—

(i) ekjs ekjs fQjuk &&& csjkstxkj ds dkj.k yk[kksa ukStoku IM+dks dh [kkd Nkurs fQjrs gSaA

(ii) fuf'pUr gksdj lksuk &&& ijh{kk,j leklr gksus ij fo|kFkhZ ?kksM+s cspdj lksrs gSaA

(iii) rax djuk &&& NqfVV;ksa esa cPps viuh ek;j dh ukd esa ne dj nsrs gSaA

(iv) fdLer iYkV tkuk &&& csVs dh ukSdjh yxrs gh oekZ th ds fnu fQj x,A

(v) xyfr;kj fudkyuk &&& lksfu;k dks ehu es[k fudkyus dh vknr gSaA

SECTION B

काव्य – तरंग

Question 4.

कबीर सच्चे अर्थों में युगद्रष्टा थे। उन्होंने अपनी कविता के माध्यम से क्या संदेश दिया है?

[12½]

परीक्षकों की टिप्पणिया

प्रस्तुत प्रश्न के दो भाग थे।

(i) कबीर सच्चेयुग दृष्टा थे।

(ii) उन्होंने अपनी कविता के माध्यम से क्या सन्देश दिया है?

परीक्षार्थियों ने उपर्युक्त बिन्दुओं को ध्यान में रखकर प्रश्नानुसार उत्तर नहीं दिया।

कुछ परीक्षार्थियों ने तो विषय वस्तु ही बदल दी, कबीर के स्थान पर सूरदास, तुलसीदास रहीमदास आदि से सम्बन्धित विषय वस्तु को प्रस्तुत किया। अनेक विद्यार्थियों ने कबीर की शिक्षा और सन्देश पर प्रकाश डालने की चेष्टा की किन्तु विषय-वस्तु से सम्बन्धित उद्धरण प्रस्तुत नहीं किये।

अध्यापकों के लिए सुझाव

- अध्यापक बन्धुओं को अपने विद्यार्थियों का मार्गदर्शन करने के लिए कबीर के व्यक्तित्व पर पर्याप्त प्रकाश डालना चाहिए। कबीर तत्वज्ञ थे, वे अपने युग की परिस्थितियों से पूर्व परिचित थे। लोकग्राही सन्त होने के नाते वे लोक कल्याण चाहते थे अतः उन्होंने तत्कालीन समाज में व्याप्त रूढ़ियों, अन्धविश्वासों, सामाजिक और धार्मिक बुराइयों को दूर कर ऊँच-नीच की भावना से रहित स्वस्थ मानसिकता से ओत-प्रोत समता मूलक समाज की स्थापना का भरसक प्रयास किया।
- उत्तर सर्वदा प्रश्न के अनुसार ही दिया जाना चाहिए। उत्तर की विषयवस्तु प्रश्न के अनुकूल होनी चाहिए, उससे हटकर या भिन्न नहीं।
- निर्गुण काव्यधारा के ज्ञानमार्गी सन्त कबीरदास जी इस तथ्य से सुपरिचित थे कि हिन्दू संस्कृति और मुस्लिम संस्कृति की संक्रान्ति देश और समाज को प्रभावित करेगी अतः उन्होंने एकेश्वरवाद, जाति-पाँति एवं वर्ण भेद तथा ऊँच-नीच की भावना का त्याग करने, कर्मकाण्ड को महत्व देने के स्थान पर आडम्बर रहित होकर सच्चे मन से ईश्वर की उपासना का सन्देश दिया। आदि-आदि बातें मार्गदर्शन योग्य हैं।

अंक योजना

Question 4

भक्तिकालीन काव्य जगत में कबीर कवि रूप में कम, समाज-सुधारक के रूप में अधिक जाने जाते हैं। कविता करना उनका उद्देश्य नहीं था। वे एक महान संत थे

उन्होंने पुस्तकें पढ़कर ज्ञान प्राप्त नहीं किया था अपितु गुरु के चरणों में, साधु संगति से और अपने घुमक्कड़ी स्वभाव से ज्ञान प्राप्त किया था। देश के अनेक स्थानों पर घूमने के कारण उनका ज्ञान विस्तृत और अनुभवजन्य था। इस प्रकार कबीरदास अशिक्षित होते हुए भी अत्यन्त ज्ञानी थे। उनके दोहों को "साखी" कहा जाता है। "साखी" का अभिप्राय जीवन के उस प्रत्यक्ष अनुभव से है जिसे कबीर ने किया और उसे उपदेश के रूप में जनता के सामने रखा। वे निर्गुण भक्ति काव्य धारा के कवि थे, उन्होंने भगवान का नाम निर्गुण ब्रह्म के लिए लिया। कबीर ज्ञानमार्गी थे। उनके काव्य के मूल में सहज आत्मिक अनुभूति थी। उन्होंने जितनी कविताएँ रची सब मौखिक थी। उनके शिष्यों ने कबीर बीजक में उन्हें संग्रहित किया। उन्होने अपनी साखियों और पदों में समाजिक बुराइयों और कुरीतियों की ओर सबका ध्यान आकृष्ट किया। हिन्दू-मुस्लिम एकता पर विशेष बल दिया। उन्होने अंधविश्वास और धार्मिक आडम्बरों पर तीखा प्रहार किया है। प्रेम, अध्यात्म, गुरु गौरव, अंधविश्वास विरोध, मूर्तिपूजा और सामाजिक बुराइयों का विरोध उनके काव्य के विषय थे।

कबीर अपने दोहों में गुरु का महत्त्व ब्रह्म से भी बढ़कर मानते हैं। सच्चे गुरु की महिमा असीम है। उसने हमारे ऊपर अनेक उपकार किए हैं। हमारी मन की आँखे खोलकर दिव्य दृष्टि दी है। इस दिव्य दृष्टि के कारण ही ईश्वर के दर्शन हो पाए हैं।

सतगुरु की महिमा अनंत, अनंत किया उपकार।
लोचन अनंत उघाड़िया, अनंत दिखावन हार।।

कबीर ने हमें समझाया है कि सच्चे ज्ञान से, जो सतगुरु द्वारा मिलता है, संसार से मुक्ति संभव हो सकती है। क्योंकि संसार में माया-मोह मनुष्य को अपनी ओर आकर्षित करते हैं। मनुष्य माया-मोह में फँसकर रह जाता है। माया को दीपक की लौ कहा है। मनुष्य को पतंगा कहा है जो दीपक के चारों ओर खिंचा चला जाता है। दीपक की लौ के चारों ओर मँडरा कर वह अपने प्राण दे देता है। एकाध पतंगा ही उस लौ से बच पाता है। सच्चे गुरु द्वारा दिया ज्ञान ही मनुष्य को सांसारिक बन्धनों से मुक्त रखता है।

मनुष्य अपने कर्मों के अनुसार ही यश अर्जित करता है। वंश और परिवार के कारण कोई व्यक्ति महान नहीं बनता। भले ही हमारा जन्म उच्च कुल में हुआ हो परन्तु यदि हमारे कर्म निकृष्ट हैं तो हमें बड़े होने का गौरव नहीं मिल पाएगा। सोने के बर्तन में यदि मदिरा भर दी जाए तो मदिरा के कारण उस बर्तन की भी बुराई होगी। अच्छे परिवार में जन्म लेना इतना महत्त्वपूर्ण नहीं बल्कि हमारे कर्म अच्छे होने चाहिए। कबीर सत्य के उपासक थे इसलिए उन्होने सदाचारपूर्ण जीवन पर बल दिया है।

ऊँचे कुल का जनमिया, जे करनी ऊँच न होइ।
सुबरण कलस सुरै भर्या, साधू निंदा सोइ।।

कबीर ने बाह्य आडम्बरों की निस्सारता की ओर मनुष्य का ध्यान आकृष्ट किया है। वे कहते हैं कि मन के विकार दूर करने से ही ईश्वर की प्राप्ति होती है। बालों को काटने की अपेक्षा मन के दोषों को दूर करना ही लाभदायक है। संन्यास लेने पर मनुष्य बाल कटवाता है पर मन में अनेक विकार भरे रहते हैं। इससे अच्छा है कि मन को मुंडवाओ अर्थात् मानसिक बुराइयों को दूर करके मन पर नियन्त्रण रखो। जब तक मन शुद्ध नहीं होगा, बाहरी दिखावे से कुछ नहीं होगा।

कवि ने तन को योगी बनाने की अपेक्षा मन को योगी बनाने पर बल दिया है। क्योंकि मन के योगी होने पर सभी सिद्धियाँ प्राप्त हो जाती हैं।

केसन कहा बिगाड़िया, जो मूँडै सौ बार।

मन को काहे न मूँडिए, जामै भरा विकार।।

कबीर ने समाज में रहने वाले शत्रु का भी महत्त्व समझाया है। बुराई करने वाला मनुष्य ही वास्तविक रूप में हमारा मित्र है। कबीर आचरण की पवित्रता पर विश्वास करते थे। व्यक्ति में कई बुराइयाँ होती हैं जिनका ज्ञान उसे नहीं होता। ये बुराइयाँ उसके आचरण को भ्रष्ट करती हैं। इसलिए कबीर ने आचरण की पवित्रता के लिए आलोचकों के महत्त्व को बताया है। निन्दा करने वालों से झगड़ा मत करो बल्कि ऐसे लोगों के लिए अपने आँगन में ही एक कुटिया बनवा देनी चाहिए क्योंकि वे हमारी बुराई करेंगे तो हम उन बुराइयों को दूर करने का प्रयास करेंगे जिससे हमें सुधरने का मौका मिलेगा। अपने स्वभाव को शुद्ध करने के लिए बुराइयों से मुक्ति पाना आवश्यक है।

निंदक नियरे राखिए, आँगन कुटी छवाइ।
बिन साबुन पाणी बिना, निरमल करै सुभाइ।।

कबीर आत्मा और परमात्मा की एकता में विश्वास रखते थे। ईश्वर का अस्तित्व हर प्राणी में है। प्राणी का रूप बदल जाता है पर मूल आत्मा एक है। आत्मा परमात्मा का अंश है और अन्त में उसी में समा जाती है जिस प्रकार पानी से ही जमकर बर्फ बनती है और पिघलने पर वह अपने मूल रूप में आ जाती है अर्थात् पानी बन जाती है। जिस तत्व से बाहरी रूप बनता है, बाहरी रूप खत्म होने पर वह वैसा ही बन जाता है।

साधु अपने गुण और ज्ञान के कारण ही जाने जाते हैं। अपने ज्ञान का प्रभाव ही वह दूसरों पर छोड़ जाते हैं। इसी तथ्य को उजागर करने के लिए कवि ने साधु के ज्ञान के महत्त्व को दर्शाया है कि साधु की जाति नहीं बल्कि उसका ज्ञान जानना चाहिए।

कबीर ने सत्संगति और संत समागम द्वारा ज्ञान प्राप्त किया था। कबीर ने ईश्वर को इन्द्रियों के अनुभव की वस्तु न मानकर ज्ञान द्वारा अनुभव करने को कहा है और वह ज्ञान सच्चें साधु से प्राप्त होता है इसलिए साधु की जाति नहीं देखनी चाहिए, उसे उसके ज्ञान से आँकना चाहिए। तलवार की कीमत आँकनी चाहिए, न कि उसके म्यान की

जाति न पूछो साधु की, पूछ लीजिए ज्ञान।
मोल करो तलवार का, पड़ा रहने दो म्यान।।

कबीर ने इस शरीर रूपी पिंजरे के दस दरवाजे बताए हैं। जिसमें आत्मा रूपी पंछी रहता है। यह आश्चर्य की बात है कि शरीर के दस दरवाजे होते हुए भी पक्षी कैद में रहता है यदि वह इस पिंजरे को छोड़कर उड़ जाता है तो इसमें आश्चर्य की कोई बात नहीं।

कबीर ने वाणी के महत्त्व को दर्शाया है। ईश्वर द्वारा दिया गया वाणी का वरदान मनुष्य के लिए अमूल्य है। वाणी की सार्थकता सही सोच-समझकर बोलने में ही है। बोलने से पहले हृदय रूपी तराजू में तौल-तौल कर शब्दों का प्रयोग करना चाहिए।

बोली एक अमोल है, जो कोई बोले जानि।
हिये तराजू तौलिके, तब मुख बाहर आनि।।

कबीर ने अपने एक नीतिपरक दोहे में इस तथ्य को स्पष्ट किया है कि सोना, सज्जन व्यक्ति व साधुजन टूटने या रूठने पर फिर से मिल जाते हैं। लेकिन दुष्ट व्यक्ति कुम्हार के उस घड़े की तरह है जिसमें एक धक्के से दरार पड़ जाती है, फिर वह जुड़ती नहीं है।

सोना, सज्जन, साधु-जन, टूटि जरै सौ बार।
दुर्जन, कुंभ कुम्हार के, एकै धका दरार।।

कबीर ने ईश्वर प्राप्ति के लिए ध्यान को अधिक महत्त्व दिया है। एकाग्रचित्त से ध्यान करके ईश्वर की प्राप्ति की जा सकती है।

कबीर खरी-खरी बातों को बड़े साफ ढंग से कहते हैं। वे मानवीय करुणा से युक्त, निर्भीक और अक्खड़ स्वभाव के थे। अनपढ़ होने के बावजूद अनेक महत्त्वपूर्ण विषयों का अत्यन्त सुन्दर और वास्तविक चित्रण उन्होंने कविता में किया है। युग को दिशा देने की दृष्टि से कबीर का विशेष महत्त्व है। इसलिए उन्हें युगदृष्टा भी कहा जाता है।

Question 5.

‘‘भारत महिमा’’ कविता में कवि ने भारत की किन विशेषताओं का वर्णन किया है? इस कविता द्वारा कवि [12½] हमें क्या संदेश दे रहे हैं?

परीक्षकों की टिप्पणिया

उपर्युक्त प्रश्न का उत्तर अनेक छात्रों ने अच्छी तरह से दिया। कुछ ने भारत की विशेषताओं का सामान्य वर्णन कर दिया और सन्देश छोड़ दिया। अनेक छात्रों ने वर्ण, बिन्दु और मात्रा तथा वर्तनी सम्बन्धी अशुद्धियाँ की।

अध्यापकों के लिए सुझाव

- अध्यापक बन्धु छात्रों का मार्गदर्शन उपर्युक्त बातें बताकर कर सकते हैं। कवि ने अपनी कविता के माध्यम से राष्ट्रीयता की भावना से ओत-प्रोत होने का सन्देश दिया है।
- छात्रों को प्रश्न पूरी तरह पढ़कर उसका सम्यक उत्तर देने का निर्देश दें।
- लिखित अभ्यास कराएँ जिससे वर्ण, बिन्दु, मात्रा और वर्तनी की अशुद्धियाँ सुधारी जा सकें।

अंक योजना

Question 5

जयशंकर प्रसाद एक छायावादी कवि और सौन्दर्य उपासक थे। छायावादी काव्य में प्रकृति के प्रति अनुराग और सौन्दर्य के प्रति मोह दिखाई देता है। जयशंकर प्रसाद मुख्यतः प्रेम और सौन्दर्य के कवि हैं लेकिन जीवन के कल्याण का पक्ष भी उनसे अछूता नहीं है। प्रसाद जी के काव्य में भारतीय संस्कृति के प्रति निष्ठा और राष्ट्र-प्रेम की भावना सर्वत्र दिखाई देती है। उन्होंने अपने साहित्य के माध्यम से भारत के गौरवपूर्ण इतिहास के साथ-साथ पूर्वजों के गौरवपूर्ण चरित्र भी उभारे हैं। प्रसाद जी भारतीय इतिहास, संस्कृति और दर्शन के प्रकांड पंडित थे। उनके नाटकों में ऐतिहासिक पात्रों द्वारा भारत देश के प्राचीन गौरव का ऐसा चित्रण किया है कि प्रत्येक देशवासी का मस्तक गर्व से ऊँचा हो जाता है। नाटकों में उन्होंने गुप्तकाल को कथावस्तु का विषय बनाया।

भारत-महिमा गीत स्कन्दगुप्त नाटक में देवसेना द्वारा गाया गया है। कवि ने कहा है कि सूर्य सबसे पहले अपनी किरणों की भेंट हिमालय के आँगन को देता है। उषा भी हँसकर भारत का अभिनंदन करती है और उसे हीरों का हार पहनाती है।

जगे हम लगे जगाने विश्व, लोक में फैला फिर आलोक

हम भारतवासी सबसे पहले जागे अर्थात् सबसे पहले ज्ञान का उदय भारत देश में हुआ। ज्ञान के क्षेत्र में हमारा देश अग्रणी था। ज्ञान प्राप्त करने के बाद हम भारतीय विश्व को जगाने लगे। सारे विश्व में, जो अज्ञान की निद्रा में डूबा हुआ था, ज्ञान का प्रसार कर अज्ञान के अन्धकार को दूर किया। भारत का अतीत महान था।

संसार में सर्वप्रथम भारत में ही ज्ञान का सूर्य चमका।

विद्या की देवी सरस्वती ने सर्वप्रथम भारत पर ही कृपा की तथा अपने कमल के समान कोमल करों में वीणा धारण की। जब वीणा से सात स्वर निकले तो समस्त आर्यावर्त संगीत से भर गया। वे सात स्वर सप्त सिन्धु में गूँज उठे जिसके परिणामस्वरूप सामवेद के मधुर गीतों की रचना हुई।

सप्तस्वर सप्तसिन्धु में उठे, छिड़ा तब मधुर साम संगीत।।

भारतवर्ष ही वह देश है जहाँ नाभ पर बैठकर प्रलय की मुसीबतों को झेलते हुए सृष्टि के बीज की रक्षा हुई। जल प्लावन प्रलय की बाढ़ में सब कुछ नष्ट हो गया था लेकिन किसी तरह मनु बच गये। मनु से इस सृष्टि का विकास हुआ। भारत में कला,संगीत और साहित्य का आरम्भ सबसे पहले हुआ है। भारतीय संस्कृति का प्रतीक अरुण-केतन लाल-ध्वज अपने हाथ में लेकर हम सुदूर देशों में प्रेम का संदेश लेकर पहुँचें।

कवि ने भारत के अतीत के गौरवशाली रूप का बड़ा प्रभावपूर्ण चित्रण करते हुए कहा है कि मानव जाति का सम्मान बढ़ाने, त्यागमय जीवन व्यतीत करने तथा परोपकार में भारत अन्य देशों से आगे ही रहा है। हमारी जातीयता का विकास त्याग के कारण ही हुआ है।

सुना है दधीचि का वह त्याग हमारी जातीयता विकास।

ऋषि दधीचि ने देवताओं की रक्षा के लिए अपनी हड्डियाँ वज्र बनाने के लिए दान में दे दी थीं। देवराज इन्द्र ने उन हड्डियाँ से वज्र बनाकर असुरों का संहार किया था।

हमारे देश के अस्थि-युग अर्थात् पाषाण युग का इतिहास इस प्रकार के त्याग की गाथा गाता है। अस्थियों से हथियार बनाने की कला भारत की वैज्ञानिक प्रगति की ओर संकेत करती है।

अयोध्या से निर्वासित होने पर भी राम के उत्साह में कमी नहीं आई। उनका उत्साह सागर जैसा विशाल, गहरा और गम्भीर था। सीता-हरण के बाद लंका तक पहुँचने के लिए उन्होंने पुल का निर्माण किया। वह पुल टूटी-फूटी दशा में आज भी रामेश्वरम में उपस्थित है।

वैदिक युग में यज्ञ किए जाते थे तथा देवताओं को प्रसन्न करने के लिए पशुओं की बलि दी जाती थी। धर्म के नाभ पर भगवान बुद्ध ने इस कुरीति का विरोध किया था।

सम्राट अशोक ने बौद्ध धर्म का अनुयायी बनने के बाद धर्म के नाम पर होने वाली यह बलि बंद करवा दी थी। निर्दोष पशु की बलि देना एक जघन्य कार्य था।

विजय केवल लोहे की नहीं, धर्म की रही धरा पर धूम।

भिक्षु होकर रहते सम्राट दया दिखजाते घर-घर घूम।।

बौद्ध धर्म से प्रभावित होने के पश्चात् सम्राट अशोक का हृदय परिवर्तन हो गया। कलिंग युद्ध के बाद उनके मन में हिंसा के प्रति विरक्ति का भाव जाग गया था। उन्होंने राज्य का परित्याग कर बौद्धधर्म ग्रहण कर लिया था और भिक्षु के रूप में जीवन व्यतीत करने लगे।

इस कविता के माध्यम से कवि ने वर्तमान भारतवासियों को प्रेरित करने के लिए भारत के स्वर्णिम अतीत का उल्लेख किया है। महापुरुषों की विशेषताओं का उल्लेख करके आदर्श उदाहरण प्रस्तुत किए हैं। कवि कहते हैं कि हम भारतीयों ने कभी किसी से कुछ नहीं छीना अपितु दुनिया को धर्म की सात्विक दृष्टि दी। भारतीय प्राचीन काल से ही वीरता, शौर्य, ज्ञान, दया व दान की प्रतिमा रहे हैं। हमें आर्य जाति की सन्तान होने का गौरव प्राप्त है।

हमारी जन्मभूमि थी यही, कहीं से हम आये थे नहीं।।

कवि ने इस विचारधारा का खण्डन किया है कि आर्य जाति बाहर से अर्थात् किसी दूसरे देश से आई थी।

भारतवासी दान करने के लिए धन का संग्रह करते थे। अनेक जातियों का उत्थान-पतन यहाँ हुआ।

भारतीयों ने अनेक कठिनाइयों और संघर्षों को हँसते हुए सहा। हमारा चरित्र पवित्र था, भुजाओं में शक्ति थी व स्वभाव में नम्रता थी। हमने अपनी शारीरिक शक्ति का दुरुपयोग कभी नहीं किया। भारतीयों के चरित्र की विशेषता है कि वे अतिथि को देवता मानते हैं और उसका स्वागत करते हैं। हम सदैव सत्य बोलते हैं। हम अपनी प्रतिज्ञा का पालन करते हैं। आज भी हमारे शरीर में उन्हीं पूर्वजों का रक्त संचार कर रहा है। हमारा देश भी वही है और हम भी वही हैं। भारतीयों के चारित्रिक गुणों का उद्घाटन करते हुए कवि कहते हैं —

वही है रक्त, वही है देश, वही साहस है, वैसा ज्ञान।

हमें अभिमान है भारतीय होने का। हमें सारे गुण अपने पूर्वजों से प्राप्त हुए हैं। देशभक्ति हमारे अन्दर कूट-कूट कर भरी हुई है। हम जीवित रहें तो अपने देश के लिए। इसी के लिए अपने प्राण भी न्योछावर कर दें।

निछावर कर दें हम सर्वस्व, हमारा प्यारा भारतवर्ष।।

इस प्रकार भारत-महिमा में भारत की प्राचीन सभ्यता और महिमा का गुणगान करते हुए भारतीयों की उदारता, शांतिप्रियता, निर्भीकता तथा धर्मपरायणता का चित्रण किया गया है। इस कविता में भारत के अतीतकालीन गौरव पर गर्व प्रकट किया गया है।

Question 6.

“कर्ण ने महाभारत के युद्ध में ‘अश्वसेन’ नामक सर्प की सहायता न लेकर मानवतावादी दृष्टिकोण अपनाया [12½] है” — कथन को स्पष्ट करते हुए कविता का संदेश लिखिए।

परीक्षकों की टिप्पणियाँ

उपर्युक्त प्रश्न के उत्तर में कुछ परीक्षार्थियों ने मानवतावादी दृष्टिकोण को स्पष्ट नहीं किया, कुछ ने सन्देश पर प्रकाश नहीं डाला, और कुछ ने उत्तर की पुष्टि हेतु काव्य पंक्तियाँ उद्धृत नहीं की।

अध्यापकों के लिए सुझाव

- परीक्षार्थियों को प्रत्येक प्रश्न अच्छी तरह से पढ़कर उसके प्रत्येक भाग का सभ्यक एवं सम्पूर्ण उत्तर देने का अभ्यास एवं मार्गदर्शन कराना चाहिए। उन्हें इस प्रकार से प्रेरित और शिक्षित करना चाहिए कि वे प्रश्न का कोई भी अंश न छोड़ें।
- कवि ने कविता के माध्यम से संदेश दिया है कि किसी भी परिस्थिति में धर्म विरुद्ध मानवता विरुद्ध आचरण नहीं करना चाहिए।

अंक योजना

Question 6

महाकवि रामधारी सिंह दिनकर हिन्दी साहित्याकाश के वह देदीप्यमान नक्षत्र हैं जिनके प्रकाश से हिन्दी साहित्य सदैव जगमगाता रहेगा। अपने युग के प्रतिनिधि कवि दिनकर जी राष्ट्रीय विचारधारा के कवि हैं। इनकी कविताओं का मूल स्वर सौन्दर्य, प्रेम, राष्ट्रवाद, प्रगतिशीलता, भारत के अतीत का गुणगान, प्रकृति चित्रण तथा क्रान्तिकारी भावना है। बहुमुखी प्रतिभा के धनी दिनकर जी की कविताओं में ओज के साथ-साथ सच्ची संवेदना के दर्शन होते हैं।

‘मनुष्य और सर्प’ कविता एक पौराणिक प्रसंग से ली गई है। महाभारत के युद्ध में कौरव-पाण्डवों के बीच घमासान युद्ध चल रहा था, कर्ण कौरवों की ओर से लड़ रहा था। कुरुक्षेत्र की धरती आग बरसा रही थी। महाभारत का युद्ध क्या था मानों धरती का सुहाग ही जल रहा था। योद्धा एक से एक कुटिल चालों का प्रयोग कर रहे थे। चारों ओर हाथी, घोड़े कट-कट कर गिरे पड़े थे। उनके ऊपर मनुष्यों के कटे हुए अंग जहाँ-तहाँ पड़े थे। चौपायों (जानवरों) और द्विपायों (मनुष्यों) का रक्त एक हो रहा था। वहीं आज का युद्ध कर्ण और अर्जुन के बीच चल रहा था। दोनों ही रण कौशल में निपुण, समान बली और सामर्थ्यशाली थे। दोनों ओर से बराबर बाणों की वर्षा हो रही थी, तभी कर्ण ने देखा कि उसके तरकश से एक अश्वसेन नाम का सर्प फुँकार उठा और उसने युद्ध में कर्ण की सहायता करने का प्रस्ताव रखा। अर्जुन उसका पुराना शत्रु था अतः वह अपनी स्वार्थसिद्धि हेतु कर्ण की सहायता करना चाहता था। कवि के शब्दों में —

इतने में शर के लिए कर्ण ने, देखा ज्यों अपना निषंग,
तरकस में से फुँकार उठा, कोई प्रचंड विषधर भुजंग।

अश्वसेन सर्प कर्ण से कहने लगा कि तू मुझे अपने धनुष में चढ़ा ले जिससे मैं शत्रु को बेहोशी की नींद सुला सकूँ।

“बस एक बार कर कृपा धनुष पर, चढ़ शख्य तक जाने दे,
इस महाशत्रु को अभी तुरंत, स्पंदन में मुझे सुलाने दे ।

कर्ण बहुत स्वाभिमानी था। उसने अश्वसेन के प्रस्ताव को ठुकरा दिया। कर्ण एक आदर्शवादी व चरित्रवान पुरुष था उसे यह कार्य अमानवीय लगा। साथ ही आचरण विरुद्ध कार्य करके वह अपने माथे पर कलंक का टीका नहीं लगाने देना चाहता था। अतः कर्ण ने अश्वसेन से कहा कि तू मुझसे यह कुटिल बात क्यों कहता है? तू मुझसे आचरण विरुद्ध कार्य करने के लिए कह रहा है। मैं मनुष्य होकर सर्पों की सहायता से विजय प्राप्त करूँ—यह मानवता के विपरीत कार्य है। कवि कहते हैं —

“उस पर भी साँपों से मिलकर मैं मनुज, मनुज से युद्ध करूँ ?
जीवन-भर जो निष्ठा पाली, उससे आचरण विरुद्ध करूँ ?

कर्ण का यह मानवतावादी दृष्टिकोण था कि युद्ध में सर्प की सहायता से भले ही उसे विजय प्राप्त हो जाये पर यह अनुचित कार्य है। सर्प तो मानवता का शत्रु है, यदि उसने अर्जुन के वध के लिए सर्प का सहारा लिया तो आनेवाली मानवता को अपना मुँह कैसे दिखाएगा? आने वाली पीढ़ी उसे वीर नहीं बल्कि “इंसान के नाम पर कलंक” कहेगी —

“तेरी सहायता से जय तो, मैं अनायास पा जाऊँगा,
आनेवाली मानवता को, लेकिन क्या मुख दिखलाऊँगा?

कर्ण अश्वसेन के प्रस्ताव को ठुकराते हुए कहता है कि आज मानव रूपी सर्प समाज के बीच छिपे हुए हैं जो हर नगर, गाँव और स्थान पर मिल जाएँगे। ऐसे लोग चुपचाप मानवता को डस कर सच्चाई का, पुण्य का मार्ग कठिन कर देते हैं। नीच-पापी लोग ही इन सर्पों की सहायता लेते हैं। वीरों का तो अपनी भुजाओं की शक्ति में विश्वास रहता है। अर्जुन भले ही मेरा शत्रु है लेकिन वह सर्प जाति का नहीं अपितु नर है। फिर यह शत्रुता इसी जन्म में समाप्त भी हो जाएगी, तब मैं ईर्ष्या की आग में जलकर अपना परलोक क्यों बिगाड़ूँ—

“अगला जीवन किसलिए भला, तब हो द्वेषांध बिगाड़ूँ मैं,
साँपों की जाकर शरण, सर्प बन, क्यों मनुष्य को मारूँ मैं?”

अन्त में कर्ण सर्प की सहायता न लेकर अपने को कलंकित होने से बचा लेता है और अपने मानवता के सिद्धान्त को मिटने नहीं देता। इस कविता से हमें यही संदेश मिलता है कि मानव को अपने आचरण के विरुद्ध कार्य नहीं करना चाहिए। अपनी आत्मा व स्वाभिमान को बेचकर अनीतिपूर्ण कार्य करने से इहलोक तो बिगड़ता ही है साथ ही परलोक भी बिगड़ जाता है। कर्ण का दृष्टिकोण मानवतावादी है कि युद्ध में सर्प की सहायता से विजय चाहे मिल जाए लेकिन सर्प तो मानवता का शत्रु है अतः उसका सहारा लेना उचित नहीं है। कविता का उद्देश्य

यही है कि चाहे मनुष्य को कितनी भी विपत्तियों का सामना करना पड़े या अपने प्राणों की बाजी ही क्यों न लगानी पड़े पर उसे कभी भी नियम के विरुद्ध कार्य नहीं करना चाहिए। अपने शत्रु के साथ भी धर्मसंगत कार्य करना चाहिए। अपनी आने वाली पीढ़ी का ध्यान रखते हुए कर्ण ने नियम के विरुद्ध कार्य नहीं किया। इस प्रकार कर्ण का आदर्श चरित्र आने वाली मानवता को एक बड़ा संदेश दे जाता है।

निर्मला

Question 7.

“पर यह कौन जानता था कि यह सारी लीला विधि के हाथों रची जा रही है।” यह कथन किस संदर्भ में [12½] कहा गया है तथा निर्मला उपन्यास की किस घटना की ओर संकेत करता है?

परीक्षकों की टिप्पणिया

कुछ विद्यार्थियों ने सन्दर्भ और घटना का चित्रण करने में गलती की तो कुछ ने पात्रों का नाम सही नहीं लिखे। कुछ ने उपन्यास का सारांश लिख दिया, और उत्तर को अनावश्यक विस्तार दिया।

अध्यापकों के लिए सुझाव

- अध्यापक बन्धुओं को चाहिए कि उपन्यास के प्रत्येक अध्याय का कक्षा में पुनः-पुनः वाचन करायें।
- पात्रों का नाम स्मरण करने का सुझाव दें।
- छात्रों को सन्दर्भ लिखने का अभ्यास करायें।
- परीक्षार्थियों को सुनिश्चित रूप से अवगत करायें कि उत्तर का अनावश्यक विस्तार नहीं करना चाहिए इससे श्रम और समय दानों की हानि होती है।
- उपन्यास में घटी मुख्य-मुख्य घटनाओं को रेखांकित कराएँ।

अंक योजना

Question 7

प्रस्तुत उपन्यास 'निर्मला' उपन्यास सम्राट प्रेमचन्द की एक उत्कृष्ट रचना है जिसमें उन्होंने समाज की कुरीतियों व विसंगतियों का चित्रण किया है। बाबू उदयभानुलाल इस उपन्यास के एक प्रमुख पात्र है। उन्होंने अपनी बड़ी बेटी निर्मला का विवाह बाबू भालचन्द्र सिन्हा के ज्येष्ठ पुत्र भुवनमोहन सिन्हा से तय कर दिया है। बाबू उदयभानुलाल एक प्रतिष्ठित वकील है, यह सोचकर कि उदयभानुलाल "विवाह में अपनी कन्या को अच्छा दहेज तो देंगे ही" बाबू भालचन्द्र सिन्हा एकदम स्पष्ट रूप में दहेज की माँग नहीं करते।

बाबू उदयभानुलाल के घर में विवाह की तैयारियाँ जोरो से शुरू हो जाती है। उनका मकान बाजार बना हुआ है। उदयभानुलाल का मानना है कि —

“बारातियों का ऐसा सत्कार किया जाए कि किसी को ज़बान हिलाने का मौका न मिले, वे लोग भी याद करें कि किसी के यहाँ बारात में गए थे”। बाबू उदयभानुलाल रोज़ रात को खर्च का हिसाब लगाते और उसमें रोज़ ही

वृद्धि होती जाती। उनकी पत्नी कल्याणी को यह अच्छा न लगता, वह नाक भौं सिकोड़ती। जब बाबू साहब ने हिसाब लगाकर बताया कि —“दस हजार से कम नहीं होता, बल्कि शायद और बढ़ जाए”। तो कल्याणी बोली —“एक महीने में तो शायद एक लाख की नौबत आ जाए”।

बाबू उदयभानुलाल को समाज में अपनी मान मर्यादा का अधिक ध्यान है तभी तो वह कहते हैं —“क्या करूँ, जगहँसाई भी तो अच्छी नहीं लगती। कोई शिकायत हुई तो लोग कहेंगे, नाम बड़े दर्शन छोटे”।

कल्याणी व्यावहारिक है, वह इस झूठे दिखावे में विश्वास नहीं करती। उसका मानना है — “जब से ब्रह्मा ने सृष्टि रची, तब से आज तक कभी” बारातियों को कोई प्रसन्न नहीं रख सका।“मैं तो फिर यही कहूँगी कि बारातियों के नखरों का विचार ही छोड़ दो।”

वह बाबू साहब से कहती है —“घर में तो टका है नहीं, कर्ज ही का भरोसा ठहरा, तो इतना कर्ज क्यों लें कि जिदगी में अदा न हो।”

कल्याणी व उदयभानुलाल में इसी बात पर बहस छिड़ जाती है। उदयभानु मरने की बातें करने लगते हैं। लेकिन कल्याणी उनकी बातों को गम्भीरता से नहीं लेती, मरने की बात को सुनकर वह कहती है —“मरना एक दिन सभी को है। कोई यहाँ अमर होकर थोड़े ही आया है।.....” उदयभानु कहते हैं — “तो अब समझ लूँ कि मेरे मरने के दिन निकट आ गए, यही तुम्हारी भविष्यवाणी है।.....” दोनों की बहस भयंकर रूप लेती जाती है। कल्याणी घर छोड़ने की बात करने लगती है और गुस्से में बाहर निकल जाती है,

फिर वापस अपने बच्चों के पास आकर लेट जाती है। लेकिन बाबू साहब की आँखों में नींद नहीं है। वह यह सोचकर घर से निकल पड़ते हैं कि चार-पाँच दिन के लिए घर से बाहर चला जाऊँ तब तक इसका मिजाज ठण्डा हो जाएगा। यह सोचते हुए वह रेशमी चादर गले में डाले, कुछ रुपए लेकर चुपके से बाहर निकल जाते हैं। लेकिन विधाता को तो कुछ और ही मंजूर था। खेल-खेल में जो वह नाटक खेल रहे थे वह उनके जीवन में सत्य बन गया। शायद विधि ने उनके लिए यही रचा था। लेखक के शब्दों में —

“पर यह कौन जानता था कि यह सारी लीला विधि के हाथों रची जा रही है।” बाबू उदयभानुलाल रात्रि में गंगा की ओर चले जा रहे थे। उन्होंने पाँच दिन के लिए मिर्जापुर जाने का निश्चय किया। उन्होंने सोचा अपना कुर्ता जिसमें उनका कार्ड था, घाट पर छोड़ देंगे जिससे लोगों को उनके गंगा में डूब जाने का विश्वास हो जाए। तब देखूँगा देवी जी मेरे मरने की खबर सुनकर क्या करती है। वह यही सोचते हुए गलियों में जा रहे थे कि मतई नाम का व्यक्ति, जिसे उन्होंने कभी सजा दिलाई थी, उनका पीछा करने लगा। उसने बाबू साहब के सिर पर लाठी का प्रहार किया जिससे उनका सिर फट गया और खून की धार बह निकली जिससे उनका काम तमाम हो गया बाबू उदयभानुलाल मरने का नकली अभिनय करने चले थे लेकिन विधाता ने तो कुछ और ही रचा था। उनका अभिनय सत्य का रूप ग्रहण कर चुका था अर्थात् उनकी जीवन लीला समाप्त हो चुकी थी। लेखक के शब्दों में —“यह कौन जानता था कि नकल असल होने जा रही है, अभिनय सत्य का रूप ग्रहण करने वाला है।”

Question 8.

निर्मला के आभूषण किसने और कैसे चुरा लिए? निर्मला ने पुलिस को इत्तिला देने से क्यों मना किया था? [12½]
इस घटना का परिणाम क्या हुआ?

परीक्षकों की टिप्पणिया

कुछ परीक्षार्थियों ने भ्रम वश नाम लिखने में गलती की। निर्मला के आभूषण जियाराम ने चुराये थे परन्तु उसके स्थान पर सियाराम नाम लिखकर परीक्षार्थियों ने गलती की।

घटना का परिणाम क्या हुआ यह भी कुछ छात्रों ने स्पष्ट नहीं किया। कुछ छात्रों ने परिणाम में तोताराम के घर छोड़कर जाने की बात लिखी।

अध्यापकों के लिए सुझाव

– अध्यापकगण उक्त त्रुटियों का समाधान कक्षा में मौलिक रूप से कर सकते हैं:– विषयवस्तु सम्बन्धित प्रश्न पूछ कर, सही उत्तर बताकर अथवा बोर्ड पर लिखकर परीक्षार्थियों का समाधान कर सकते हैं:

(i) निर्मला के आभूषण जियाराम ने उसे सोती हुई समझकर रात में चुरा लिये। वह चुपके से उसके कक्ष में गया, उसे लगा कि निर्मला सो रही है अवसर अच्छा है अतः अपना उद्देश्य (चोरी करने का) पूरा करके तत्काल निकल आया।

(ii) निर्मला को यह पता था कि चोरी जियाराम ने ही की है भेद खुलने पर लेने के देने पड़ेंगे, परेशानी बढ़ेगी इसलिए पुलिस को इतिला देने से मना किया था।

(iii) भेद खुलने पर जियाराम ने भयभीत होकर आत्महत्या कर ली।

अंक योजना

Question 8

निर्मला बहुत दिनों बाद अपने मायके से लौटती है तो बेटे जिया का व्यवहार देखकर दंग रह जाती है। वह मुँहजोर हो गया है, अपने पिता का भी लिहाज नहीं करता। वह सोने की कोशिश करती मगर नींद आँखों से कोसों दूर थी, तभी उसने लैम्प जलाया और पुस्तक पढ़ने लगी। चार पृष्ठ पढ़ते ही उसे झपकी आ गई।

सहसा जियाराम ने उसके कमरे में प्रवेश किया और चुपके से निर्मला के सिरहाने के ऊपर से पीतल का सन्दूकचा उतारा और तेजी से बाहर निकल गया। उसी वक्त निर्मला की आँखें खुल गईं। वह चौंककर उठ खड़ी हुई। बाहर आकर देखा तो कलेजा धक् से रह गया, उसे विश्वास नहीं हुआ कि यह जियाराम है। वह सोचने लगी कि इतनी रात में वह यहाँ क्या करने आया होगा? शायद मेरी आँखों को धोखा हुआ है हो सकता है दीदी से कुछ कहने आया हो, लेकिन इस वक्त क्या कहने आया होगा? इसकी नीयत क्या है? उनके आशंकाओं से उसका दिल काँप उठा।

निर्मला अपने पति को इस घटना के बारे में बताना चाहती थी। लेकिन उनके शक्की स्वभाव के कारण कुछ न बता पाई कि न जाने क्या समझ बैठें और क्या कर बैठें? फिर उसने अपने मन को स्वयं ही शान्त किया कि हो सकता है उसकी आँखों को धोखा हो गया होगा। पर वह उस रात सो नहीं पाई।

निर्मला ने सुबह जिया से जाकर पूछा कि क्या रात को तुम मेरे कमरे में आए थे? पर वह साफ मुकर गया और बोला —“मैं तो रात को थियेटर देखने चला गया था। वहाँ से लौटा तो मित्र के घर लेटा रहा। थोड़ी देर हुई लौटा हूँ.....। ऐसा न हो, कोई चीज गायब हो गई तो मेरा नाम लगे। चोर को तो कोई पकड़ नहीं सकता।

मेरे मत्थे आएगी।"निर्मला ने कहा —"तुम्हारा नाम क्यों लगेगा?"

....अपनी चीज की चोरी कोई नहीं करता। अभी तक निर्मला को पता नहीं था कि उसका सन्दूकचा चोरी हो गया है। वकील साहब के कचहरी चलेजाने पर उसने सुधा के यहाँ जाने का विचार किया। उसने भूगी को बुलाकर कमरे से गहनों का बक्सा लाने को कहा, लेकिन वहाँ कोई बक्सा होता तो वह लाती। आखिर झल्लाकर निर्मला स्वयं बक्सा लाने चल दी, पर सब जगह ढूँढने पर भी बक्सा नहीं मिला। अन्त में रात वाली घटना से उसने तालमेल बैठाया तो दुःखी हो गई।

निर्मला के लिए तो यह गहने ही भविष्य की निधि थे। वह सोचती थी पाँच-छः हजार के गहने हैं उसको किसी के सामने हाथ न फैलाना पड़ेगा। लेकिन उसे लगा, अब उसका अवलम्ब छिन गया, वह सिर नीचे करके रोने लगी।

जियाराम तीन बजे स्कूल से आया तो निर्मला ने उससे कहा कि यदि दिल्लगी करने के विचार से उसने उसका गहनों का बक्स लिया हो तो वापस कर दे, लेकिन वह साफ मुकर गया तथा गहने ढूँढने में उसकी मदद करने लगा। चार बजे मुंशीजी आए तो निर्मला की दशा देखकर पूछने लगे कि तबीयत तो ठीक है? पर निर्मला रोने लगी, उसने रोते-रोते रात की सारी घटना बता दी।

मुंशी जी इस घटना की रिपोर्ट पुलिस में करने की बात कहने लगे तो निर्मला ने यह कहकर मना कर दिया कि "मिलने वाले होते तो जाते ही क्यों?"

मुंशी जी बोले —"इतना बड़ा नुकसान उठाकर चुपचाप तो नहीं बैठा जाता" पर निर्मला को आशंका थी अतः बौली —"कहीं ऐसा न हो, लेने के देने पड़ जाँँ।"

लेकिन मुंशी जीतेजी से कमरे से निकलकर थाने जा पहुँचे और रिपोर्ट लिखवा दी। थानेदार ने शाम को घर के चारों ओर खोज शुरू कर दी और अन्त में बोला कि यह घर के ही किसी व्यक्ति का काम है। जियाराम के चेहरे पर हवाइयाँ उड़ने लगी। भूगी की बातों से उसे यकीन हो गया कि अब शक की सूई उसी पर केन्द्रित है, लेकिन उसे यह भी पता चल गया कि निर्मला तफ्तीश नहीं कराना चाहती।

जिया ने पाँच-छः दिन तक भर पेट भोजन नहीं किया। वह रोज चिन्तित रहता।

उसे पता चल गया था कि पूरे शहर में अफवाह है कि बेटे ने माल उड़ाया है। सब जगह बात फैल जाने से वह किसी को मुँह न दिखा सकेगा। मुंशी जी ने कचहरी से लौटकर बताया कि माल बरामद हो गया है, अब जिया का बचना मुश्किल है। शायद हजार, दो हजार की रिश्वत देने से मामला दब जाए। निर्मला ने रुपए दिए और थाने जाकर मुंशी जी ने अलायार खाँ को मामला दबाने के लिए राजी कर लिया।

आज जियाराम घर नहीं लौटा। सियाराम से पूछने पर पता चला कि वह रो रहा था। निर्मला ने उसे ढूँढने के लिए डॉक्टर साहब के घर जाने को कहा लेकिन घर से निकलते ही देखा बाहर डॉक्टर साहब खड़े थे। मुंशी जी के यह कहने पर कि जियाराम अभी तक घूमकर नहीं आया, डॉक्टर साहब ने मुंशी जी के दोनो हाथ पकड़ लिए और कहा "भाई साहब, अब धैर्य से काम....." यह सुनकर मुंशी जी गोली खाए मनुष्य की भाँति जमीन पर गिर पड़े।

Question 9.

"निर्मला का अन्त करुणामय था" – वर्णन करते हुए बताइए कि वह अन्त में किस तरह पाठकों की [12½] सहानुभूति समेटे संसार से विदा हो जाती है?

परीक्षकों की टिप्पणिया

- (i) अधिकांश परीक्षार्थियों ने उत्तर को प्रश्नानुसार नहीं लिखा, केवल सारांश लिख दिया।
- (ii) उत्तर लिखते समय उत्तर प्रस्तुति कैसे करनी है, विषयवस्तु उपयुक्त एवं सटीक है कि नहीं, यह ध्यान में नहीं रखा गया।
- (iii) कुछ छात्रों द्वारा अनावश्यक विस्तार देने की चेष्टा की गयी।

अध्यापकों के लिए सुझाव

- अध्यापकों को चाहिए कि वे परीक्षार्थियों को प्रश्नानुसार उत्तर लिखने का अभ्यास करायें। आदर्श उत्तर लिखाकर लिखने का तरीका सिखाएँ।
- अनावश्यक विस्तार करते से समय और शक्ति का ह्रास होता है एवं अंक कट जाते हैं।
- पिता की असमय मृत्यु के कारण निर्मला तयसुदा विवाह टूट गया। दहेज के अभाव में विधवा माता कल्याणी ने तीन पुत्रों के पिता, अर्धे उग्र के मुंशी तोताराम से सम्पन्न कर दिया। निर्मला ससुराल विमाता बनकर आयी जिसका वंश जीवनभर झेलती रही। इसके परिणाम स्वरूप घर का विघटन शुरू हुआ। ननद रूक्मिणी की ईर्ष्या, पति की शंकालु प्रकृति ने सब कुछ नष्ट कर दिया। मंसाराम की मृत्यु, घर की नीलामी, जियाराम की उद्धण्डता और आत्महत्या, सियाराम का पलायन, डा० भुवन मोहन सिन्हा आदि अनेक घटनाओं ने निर्मला को तोड़ दिया। पति ने सार समस्याओं की जड़ उसे ही माना। फलतः पति की बेरुखी ने उसे और आहत किया। वह ज्वरपीड़ित होकर चारपाई पर पड़ गयी और अन्ततो गत्वा मृत्यु को प्राप्त हो गई। अन्तिम समय में अपनी पुत्री के प्रति ननद से जो पीड़ा व्यक्त की वह करुणा भरी कहानी पाठकों को प्रभावित करती है उनकी सहानुभूति उसके प्रति सवतः हो जाती हैं।

अंक योजना

Question 9

हिन्दी के सर्वकालीन श्रेष्ठ उपन्यासकार मुंशी प्रेमचन्द की अदभुत कृति 'निर्मला' एक ऐसा उपन्यास है जो यथार्थ के बहुत करीब है। 'निर्मला' उपन्यास की नायिका निर्मला एक भरे-पूरे परिवार में जन्म लेती है। उसका विवाह एक धनी परिवार में निश्चित हो गया था पर पिता की अचानक मृत्यु के कारण दहेज के लालची भेड़ियों ने उसकी नियति ही बदल दी और उसका विवाह एक विधुर से हो गया जो उसके पिता की उम्र का था। लगभग निर्मला की ही उम्र का उसका बड़ा बेटा था। साथ ही दो अन्य बेटों की विमाता उसे बनना पड़ा।

निर्मला के संघर्ष व दुःख की कहानी वहीं से आरम्भ हो जाती है जब उसका पति अपने बड़े पुत्र मंसाराम को लेकर पत्नी पर शक करने लगता है। मंसाराम के प्रति जागी ईर्ष्या व सन्देह ही मंसाराम की मृत्यु का कारण बन गए। मुंशी तोताराम पुत्र की मौत से लगभग टूट चुके थे अतः कचहरी में भी उनका मन न लगता। जहाँ अभी तक निर्मला को धन का अभाव न था वहीं अब उसे आर्थिक संकट से भी जूझना पड़ा। मंसाराम की मृत्यु के लिए मँझले पुत्र जियाराम ने पिता को दोषी ठहराया। आए दिन पिता-पुत्र में बहस होने लगी व दूरियाँ बढ़ती गईं। एक दिन जियाराम ने मित्रों के कहनेमें आकर अपनी विमाता के गहनों का बक्स चुरा लिया तथा मित्रों ने उसे बेच दिया। बाद में चोरी पकड़े जाने के डर से वह घर से चला गया और उसने मृत्यु को गले लगा लिया।

मुंशी जी को जब पता चला कि निर्मला को जियाराम के गहने चोरी करने वाली बात मालूम थी पर उसने छिपाया तो उन्होंने निर्मला को कुछ कटु शब्द कहे, जिससे निर्मला आहत हुई और बोली कि अगर बता देती तो कहते "लांछन लगा रही है। नहीं कहा तो मैं ही दोषी।"

निर्मला का कोमल, मधुर स्वभाव धीरे-धीरे कर्कश होता चला गया जिसका कारण आर्थिक अधिक था। उसे अपनी बेटे के भविष्य की चिन्ता सताने लगी। वह कंजूसी से घर चलाती। सियाराम से सामान मँगवाती लेकिन कई-कई बार सामान वापस लौटाने की आदत से वह भी परेशान होकर घर से भाग गया।

मुंशी जी को जब पता चला कि सियाराम के घर से जाने के लिए निर्मला ही दोषी है तो उन्हींने उसे कटु वचन कहे। तीन दिन तक बिना कुछ खाए वह सिया को ढूँढते रहे, अन्त में स्वयं भी घर छोड़कर चल दिए।

निर्मला के सुख-दुःख की साथी थी डॉक्टर की पत्नी सुधा, लेकिन दुःख की परछाइयों ने यहाँ भी उसका पीछा न छोड़ा। वह सुधा के पास बैठकर अपना मन हल्का कर लेती थी लेकिन एक दिन जब सुधा घर पर नहीं थी और निर्मला उसके कमरे में थी, तभी डॉक्टर साहब ने उसके प्रति अपना प्रेम प्रकट किया जिससे आहत होकर वह घर आकर रोती रही। निर्मला से पति के इस प्रकार का व्यवहार का संकेत पाकर सुधा ने क्रोध में पति को उल्टा-सीधा सुना दिया जिससे ग्लानिवश उन्होंने आत्महत्या कर ली। दुखियारी निर्मला पर एक और वज्रपात हो गया और वह स्वयं को उनकी हत्या के लिए दोषी ठहराने लगी। उनकी मृत्यु के बाद निर्मला बिल्कुल अकेली पड़ गई क्योंकि सुधा को उसका देवर तथा देवरानी अपने साथ ले गए।

सुधा के चले जाने से निर्मला का हँसना-बोलना भी बन्द हो गया। अब केवल रोना ही उसका काम रह गया था। उसका स्वास्थ्य बिगड़ता गया। पुराने मकान का किराया अधिक था, कम किराए में छोटा सा कमरा लिया जहाँ न प्रकाश आता, न वायु, दुर्गन्ध ही दुर्गन्ध। आज निर्मला की दशा अत्यन्त दयनीय हो गई थी। कई-कई बार तो भूखे ही रहना पड़ता था। पैसा होते हुए भी उसे उपवास करना पड़ता, क्योंकि बाजार से सामान लाने वाला कोई नहीं था। बेटे के लिए हलुआ या रोटियाँ बन जाती थी। ऐसी दशा में वह दिन पर दिन सूखती चली जा रही थी। दैहिक, दैविक व भङ्गज्ञेयतक तीनों प्रकार पे तापों ने उसे घेर लिया था। धन की बचत करने के लिए उसने दवा न खाने की कसम खा ली थी और वह धीरे-धीरे घुलती चली गई। जब रुक्मिणी ने कहा — "बहू, इस तरह कब तक घुला करोगी,चलो किसी वैद्य को दिखा लाऊँ", तो वह विरक्त भाव से बोली — "जिसे रोने ही के लिए जीना हो, उसका मर जाना ही अच्छा।"

रुक्मिणी कहती है "बुलाने से तो मौत भी नहीं आती।" तब निर्मला उत्तर देती है — "मौत तो बिना बुलाए आती है, बुलाने से क्यों न आएगी?" उसे संसार से कोई लगाव नहीं रह गया था। वह कहती है — "अगर संसार

का यही सच है, जो इतने दिनों से देख रही हूँ, तो उससे जी भर गया।” उसका यह कथन ही पाठको को भीतर तक द्रवित कर देता है। अपनी बच्ची की चिन्ता में वह रुक्मिणी से कहती है — “अगर जीती-जागती रही तो किसी अच्छे कुल में विवाह कर दीजिएगा,.....चाहे विष देकर मार डालिएगा, पर कुपात्र के गले न मढ़िएगा।

वह अपने को अभागिनी कहकर कोसती है — “जिस पर मेरी छाया भी पड़ गई उसका सर्वनाश हो गया।”

अन्त में वह करुणा की पात्र कातर दृष्टि से देखते हुए कहती है — “स्वामी जी मुझे हमेशा अविश्वास की दृष्टि से देखा, लेकिन मैंने कभी मन में भी उनकी उपेक्षा नहीं की।”

तीन दिन तक निर्मला की आँखों से आँसुओं की धारा बहती रही, वह न किसी से बोलती, न कहती, न सुनती, बस रोए चली जाती थी। चौथे दिन उसकी विपत्ति-कथा समाप्त हो गई। अपने भाग्य में जीवन भर दुःख लिखकर आई निर्मला अन्त में भी पाठको की सहानुभूति बटोर ले जाती है। उसका ऐसा कारुणिक अन्त रोंगटे खड़े कर देता है।

अन्त में उसके मोहल्ले के लोग जमा हो गए। लाश बाहर निकाली गई। दाह-संस्कार का प्रश्न उठ रहा था और लोग इसी चिन्ता में थे कि एक बूढ़ा पथिक एक बकुचा लटकाए आकर खड़ा हो गया, यह मुंशी तोताराम थे।

एक करुण पात्र की करुण गाथा का अन्त हो गया, जो पाठको को भीतर तक रुला गया।

कथा सुरभि

Question 10.

“कुछ खाया नहीं। इतने अमीर के यहाँ रहता है और दिन भर तुझे कुछ खाने को नहीं मिला?” मधुआ के [12½] कष्टों का वर्णन करते हुए बताइए कि उसके जीवन के कष्टों का निवारण कैसे हुआ।

परीक्षकों की टिप्पणिया

बहुत से परीक्षार्थियों ने कहानी का सारांश लिख दिया। उत्तर प्रश्न के अनुसार नहीं लिखा। इसके अतिरिक्त वर्तनी और मात्रा सम्बन्धी अशुद्धियाँ भी देखी गईं।

अध्यापकों के लिए सुझाव

- कथित अशुद्धियों, गलतियों को सुधारने के लिए अध्यापकों को कक्षा में कहानी को अच्छी तरह से पढ़वाना चाहिए। इसके साथ ही साथ कठिन शब्दों और कठिन अंशों की यथायोग्य व्याख्या करनी चाहिए, विस्तार से समझाना चाहिए। कहानी से मिलने वाली शिक्षा तथा उद्देश्य पर प्रकाश डालना चाहिए।
- वर्ण, बिन्दु, मात्रा और वर्तनी सम्बन्धी अशुद्धियों को दूर करने के लिए लेखन कार्य अधिक कराना चाहिए।
- उत्तर प्रश्नानुसार लिखने का अभ्यास कराना चाहिए।

अंक योजना

Question 10

श्री जयशंकर प्रसाद की कहानी 'मधुआ' एक सामाजिक समस्या पर आधारित है। प्रस्तुत कहानी में धनिक-वर्ग द्वारा निर्धन बच्चों के शोषण – बचपन की उपेक्षा – को आधार बनाया गया है। मधुआ समाज का एक उपेक्षित पात्र है जिसका जीवन कष्टों से भरा है। मधुआ को कहानी में हम उस समय देखते हैं जब ठाकुर सरदार सिंह शराबी से कहानी सुनने के बाद सोने के लिए जाते हैं और शराबी से कहते हैं—“अच्छा जाओ, मुझे नींद लग रही है। वह देखों, एक रुपया पड़ा है, उठा लो। लल्लू को भेजते जाओ।”

शराबी लल्लू को खोजता हुआ फाटक की बगलवाली कोठरी के पास पहुँचता है तो उसे एक बालक के रोने की आवाज आती है। लल्लू बालक के साथ निर्दयता से पेश आ रहा था। वह कर्कश आवाज में कहता है —“कुँवर साहब ने दो लातें लगाई है। गोली तो नहीं मार दी?”

उसके इस कथन से पता चलता है कि बालक किसी की क्रूरता का शिकार हुआ है। लल्लू उसे प्यार व स्नेह के दो बोल तो बोल नहीं सका। ऊपर से और भी कठोरता से कहता है —

“मधुआ! जा सो रह! नखरा न कर, नहीं तो उठूँगा तो खाल उधेड़ दूँगा! समझा न?” फिर ‘शराबी ने सुना, लल्लू कह रहा था—

“ले अब भागता है कि नहीं? क्यों मार खाने पर तुला है?”

बालक भयभीत होकर बाहर चला आ रहा था। वह रो रहा था। शराबी को उस पर दया आई। उसने बड़े प्यार से उसका मुँह पोंछा और अपने साथ ले आया। उसने बालक से रोने का कारण पूछा कि “अब क्यों रोता है रे छोकरे?” बालक ने कहा —

“मैंने दिन-भर से कुछ खाया नहीं।” तब शराबी उससे प्रश्न करता है —

“इतने बड़े अमीर के यहाँ रहता है और दिन-भर तुझे कुछ खाने को नहीं मिला?” बालक शराबी को बताता है कि वह अपनी भूख लगने की बात कहने ही जमादार के पास गया था कि “मार तो रोज ही खाता हूँ। आज तो खाना ही नहीं मिला।”

बालक मधुआ के इस कथन में समाज के तथाकथित बड़े तथा सम्पन्न कहे जाने वाले लोगों की ओर संकेत है जो अपनी स्वार्थ सिद्धि के लिए गरीब व असहाय बच्चों को बँधुआ बना लेते हैं, उन पर अत्याचार करते हैं, उन्हें भरपेट भोजन तक नहीं देते। कुँवर साहब मधुआ को दिन भर अपने साथ रखते हैं, अपने काम करवाते हैं। आज भी कुँवर साहब खेल में व्यस्त थे और मधुआ उनका ओवरकोट थामे रहा। शाम सात बजे लौटा। फिर नौ बजे तक काम किया लेकिन उन्होंने उसे भोजन के लिए भी नहीं पूछा।

उसके पास आज आटा भी नहीं था तो रोटी कैसे बनाता। यही बात कहने वह जमादार के पास गया था। जमादार ने उसकी सहायता करने के बदले उसको गालियाँ, झिड़कियाँ व मार का उपहार दिया। यही नियति है हमारे समाज में निम्नवर्ग की, जो निर्धनता के कारण पिसता चला जाता है उसको ऊपर उठाने का प्रयास कोई नहीं करता, और न उनकी शिक्षा का ही ध्यान रखा जाता है। ये मासूम, भोले-भाले निर्धन बच्चे भूखे पेट खुले आकाश के नीचे पड़े-पड़े एक दिन फुटपाथ पर ही मृत्यु की भेंट चढ़ जाते हैं।

मधुआ हमारे समाज का एक बहुत ही निर्धन, अशिक्षित व उपेक्षित बालक है। वह दिन-भर काम करता है, भोजन के बदले उसे मार मिलती है शराबी के दो स्नेह के बोलों ने उसे चुप कर दिया। वह चुपचाप उसके पीछे चला आता है। बालक भोजन पाते ही मुस्करा उठता है। बालक को सोता हुआ देखकर शराबी का हृदय भी पसीज जाता है। वह मन ही मन प्रश्न करता है —

“किसने ऐसे सुकुमार फूलों को कष्ट देने के लिए निर्दयता की सृष्टि की?”

उस छोटे से बालक ने शराबी का दिल जीत लिया। वह शराब के बदले भी भोजन लेकर आता है। शराबी उससे

कहता है —“ले उठ, कुछ खा ले, अभी रात का बचा हुआ है, और अपनी राह देख!”तब बालक कहता है कि वह कहाँ जाएगा। उसका कोई घर नहीं है। अन्त में शराबी ने बालक की समस्या को दूर कर दिया। उसे अपनी मशीन मिल गई तथा फिर साथ देने का निश्चयकरके मधुआ से पूछा —

“क्यों रे मधुआ, अब तू कहाँ जाएगा?”

“कहीं नहीं।”

“फिर क्या यहाँ जमा गड़ी है कि मैं खोद-खोद कर तुझे मिठाई खिलाता रहूँगा?”

तब वह कोई काम करने का निश्चय करते हैं। इस प्रकार हम देखते हैं कि शराबी और मधुआ एक दूसरे के पूरक हैं। शराबी के जीवन में मधुआ एक नई जिंदगी लेकर आता है और उसका जीवन परिवर्तित हो जाता है। मधुआ को भी जीने का सहारा मिल जाता है। शराबी से उसे आश्रय तो मिलता ही है साथ ही एक संरक्षक भी मिल जाता है जिससे उसके जीवन के सब कष्टों का निवारण हो जाता है।

Question 11.

“उफ़, ईश्वर की महिमा बड़ी विचित्र है। जिनके लिए तुमने न जाने कहाँ-कहाँ की ठोकरें खाईं, अन्त को [12½] इस प्रकार मिले।” प्रस्तुत कथन के आधार पर सिद्ध कीजिए कि रक्षाबन्धन कहानी एक घटना प्रधान कहानी है।

परीक्षकों की टिप्पणिया

यह कहानी घटना प्रधान है, इसका तर्कपूर्ण उत्तर न देकर बहुत से छात्रों द्वारा कहानी का सारांश मात्र लिखा गया। कुछ परीक्षार्थिगण पात्रों के सही नाम नहीं लिख सके।

अध्यापकों के लिए सुझाव

- अध्यापकों की यथाशक्ति चेष्टा से परीक्षार्थियों का सम्यक् मार्गदर्शन किया जा सकता है।
- कहानी की घटनाओं का विवरण देकर समझाएँ कि यह कहानी मानवीय रक्त सम्बन्धों को उकेरनेवाली सामाजिक कहानी है।

अंक योजना

Question 11

विश्वंभरनाथ शर्मा कौशिक की कहानी रक्षाबन्धन मानवीय सम्बन्धों को उकेरने वाली एक सामाजिक कहानी है। इसमें लेखक ने रक्षा-बन्धन की पौराणिकता से सम्बन्धित कुछ भी नहीं कहा है बल्कि सामाजिक सम्बन्धों की प्रगाढ़ता और उनके अस्तित्व को महत्त्व दिया है। लेखक ने घनश्याम के सरस्वती नाम की एक अपरिचित बालिका से राखी बँधवाई है और घनश्याम उस सम्बन्ध को याद रखता है। यह रक्त सम्बन्ध के कारण नहीं अपितु इसका आधार मन की भावनाएँ हैं।

प्रस्तुत कहानी एक घटना-प्रधान कहानी है। इसे भी हम एक संयोग ही कहेंगे कि एक अबोध दसवर्षीय बालिका राखी का डोरा लेकर द्वार पर खड़ी है। क्योंकि उसे पता चलता है कि राखी केवल भाई को ही बाँधी जाती है और उसके कोई भाई नहीं है। वह कहती है —

“राखी नहीं बाँधूंगी तो तिहवार काहे का वह द्वार पर खड़ी आने-जाने वालों को बड़ी उत्सुकता से देख रही है। वह निराश होकर घर के भीतर जाने को थी कि एक युवक की दृष्टि उस पर पड़ी। उसने बालिका से पूछा —

“बेटी, रोती क्यों हो?”

बालिका ने कोई उत्तर न दिया। लेकिन बालिका ने अपना एक हाथ युवक की ओर बढ़ा दिया। उस हाथ में लाल डोरा था। युवक समझ गया ‘उसने तुरन्त वह डोरा बाँधवा लिया। बालिका का मुख कमल खिल उठा। घनश्याम ने उसे दो रूपए देने चाहे। वह बोली —“नहीं, पैसे दो।” और घनश्याम ने पैसे और रुपये दोनों बालिका के हाथ में रख दिए। इतने में भीतर से माँ ने पुकारा और सरस्वती चली गई।

यह घटना पाँच वर्ष बाद भी घनश्याम के अन्तर्मन में स्थित है। लेखक कहते हैं —

“पूर्वोक्त घटना हुए पाँच वर्ष व्यतीत हो गए। घनश्यामदास पिछली बातें प्रायः भूल गए हैं। परन्तु उस बालिका की याद कभी-कभी आ जाती है।”

घनश्याम उस बालिका को देखने कानपुर भी गया। पता चला कि कुछ समय पहले वह अपनी माता के साथ कहीं चली गई है।

घनश्याम के जीवन में उसी बालिका से सम्बन्धित एक घटना फिर घटती है। वह अभी तक अविवाहित है। मित्रों के कहने पर वह विवाह करने को तैयार हो जाता है। घनश्याम और अमरनाथ लड़की देखने आते हैं।

घनश्याम मकान देखकर कहता है —

“मकान देखने से तो बड़े गरीब जान पड़ते हैं।” एक स्त्री द्वार खोलती है। वह दीया जलाकर घनश्याम का चेहरा देखती है तो एक हृदयबेधी आह उसके मुख से निकलती है और वह बेहोश हो जाती है। तभी रोशनी में घनश्याम उस स्त्री का चेहरा देखता है तो उसके मुँह से निकलता है। “मेरी माता —“और उठकर भूमि पर बैठ जाता है। यह भी एक संयोग ही है। जिस माँ को वह वर्षों ढूँढ़ रहा था, आज वह उसे इन परिस्थितियों में मिली।”

अमरनाथ कहता है —“उफ़, ईश्वर की महिमा भी बड़ी विचित्र है। जिनके लिए तुमने न जाने कहाँ की ठोकरे खाई, अन्त को इस प्रकार मिले।” घनश्याम पानी मँगाता है। भीतर से एक लड़की लोटा लेकर आई, माँ का मुँह धुलते ही उसे होश आ गया। वह घनश्याम को देखकर बोली —

“ऐ, मैं क्या स्वप्न देख रही हूँ, घनश्याम! क्या तू मेरा खोया हुआ घनश्याम? या कोई और?” और माँ उसे छाती से लगा लेती है।

लड़की ने जब यह सब देखा-सुना तो भैया-भैया कहकर घनश्याम से लिपट गई घनश्याम ने देखा कि लड़की और कोई नहीं, वही बालिका है जिसने पाँच वर्ष पूर्व उसको राखी बाँधी थी और जिसकी याद प्रायः उसे आया करती थी।

Question 12.

पाठ के आधार पर घीसा के चरित्र की प्रमुख विशेषताएँ बताइए।

[12½]

परीक्षकों की टिप्पणिया

अधिकांश परीक्षार्थियों ने घीसा की चारित्रिक विशेषताएँ कहानी का सारांश लिखकर बताने का प्रयास किया, बिन्दुवार उपयुक्त उदाहरण देकर स्पष्ट नहीं किया।

अध्यापकों के लिए सुझाव

— परीक्षार्थियों का मार्गदर्शन करने के लिए कहानी को अच्छी तरह पढ़ाकर उसके उद्देश्य पर प्रकाश डालना चाहिए और कहानी से मिली शिक्षा को समझाना चाहिए।

अंक योजना

Question 12

घीसा की चारित्रिक विशेषताएँ निम्न बिन्दुओं के आधार पर दर्शनीम है ---

सामान्य परिचय

घीसा नौ वर्ष का सहज और सरल बालक है। गरीब वधिया माँ का एक मात्र पुत्र। झूँसी की रविवासरीय पाठशाला में लेखिका सुश्री महादेवीवर्मा से पढ़ने आनेवाला अनुशासित विद्यार्थी।

“पक्का रंग, पर गठन में विशेष सुडौल, मलिन मुख, जिसमें दो निरन्तर सतेज पर पीली आँखें, कसकर बन्द किये हुए पतले होठों की दृढ़ता, सिर पर खड़े छोटे छोटे रूखे बालों की उग्रता का मुख की संकोचमयी कोमलता से विद्रोह। उभरी हड्डियों— वाली गर्दन, झुके कन्धे, रक्तहीन मट—मैली हथेली, टेढ़े—मेढ़े कटे नाखून वाली पतली बाहें, दौड़ने के कारण दुबले पैर ही विशेष पुष्ट जान पड़ते थे।

ज्ञान पिपासु

घीसा की पढ़ने में लगन थी। पाठशाला का सर्वश्रेष्ठ विद्यार्थी लगन से पाठ पढ़ना—सुनना, पुस्तक व स्लेट स्वच्छ रखना पाठ अच्छी तरह याद करना आदि।

पाठशाा की साफ साफाई आदि की व्यवस्था करने वाला

पाठशाला लगने के स्थान को झाड़ना, साफ करना लीपना, गुरुजी के आने की सूचना देना, शीतल पारी बिछाना कलम दावात यथा स्थान रखना आदि।

आज्ञापालन

शिक्षक/गुरु के आदेश को मानने वाला घीसा एकलव्य के समान है। गुरु जो कुछ कहते हैं उसका अक्षरशः पालन करना है।

न्याय बुद्धि एवं ममत्व:

घीसा छीना झपटी करना ठीक नहीं समझता। गुरुजी से मिली पाँच जलेबी पाकर — दो माँके लिए, दो स्वयं के लिए और एक पाले हुए पिल्ले के लिए रखता है। गुरु से पुनः लेने का आग्रह करने पर न्याय पूर्वक एक ही जलेबी चाहता है क्योंकि पिल्ले को केवल एक ही मिली थी आदि।

गुरुजी के प्रति ममता और कुशलता की चिन्ता

दो सप्ताह का ज्वर होने पर भी घीसा दौड़ता हुआ किसी तरह गुरुजी के पास गया और हिन्दू—मुस्लिम दंगे की सूचना दी। सुरक्षा की दृष्टि से न जाने का आग्रह आदि।।

गुरुदक्षिणा देने की इच्छा

घीसा ने अपने गुरुजी (महादेवी वर्मा) के लम्बे समय के लिए जाने की बात सुनकर उन्हें गुरुदक्षिणा देना चाहा। अपना कुर्ता देकर किसान के बेटे से तरबूज लिया और गुरुजी से गुरुदक्षिणा स्वीकार करने का हठ किया आदि।

निष्कर्ष

घीसा में गुरुजी के प्रति अपार श्रद्धा गुरुभक्ति, पढ़ने में लगन खने वाला, परिश्रमी आदि चारित्रिक विशेषताएँ।

ज्वालामुखी के फूल

Question 13.

पर्वत कौन था? उसका परिचय देते हुए उपन्यास के कथानक में उसका स्थान निश्चित करते हुए लिखिए [12½] कि चाणक्य को उसे मार्ग से हटाने के लिए क्या षडयन्त्र रचना पड़ा और क्यों?

परीक्षकों की टिप्पणिया

कतिपय परीक्षार्थियों ने पर्वतक का सभ्यक् परिचय नहीं दिया, उपन्यास के कथानक में उसका स्थान भी स्पष्ट नहीं किया। कुछ छात्रों ने यह स्पष्ट नहीं किया कि चाणक्य ने षडयन्त्र की रचना क्यों की।

अध्यापकों के लिए सुझाव

– अध्याय के महत्त्व पूर्ण पात्र और घटनाओं का स्मरण करने का निर्देश छात्रों को देना चाहिए।

अंक योजना

Question 13

पर्वतक सीमान्त प्रान्त पंच नद प्रदेश का एक शक्तिशाली राजा था। उसका पुत्र मलयकेतु (युवराज) बड़ा चतुर और कुशल योद्धा था। प्रस्तुत उपन्यास के कथानक में पर्वतक का स्थान बड़ा ही महत्त्वपूर्ण है। आचार्य चाणक्य की सूझ-बूझ से उसके साथ चन्द्रगुप्त की सन्धि एवं मित्रता हुई जिसके अनुसार पर्वतक ने चन्द्रगुप्त को मगध के विरुद्ध संघर्ष और आक्रमण में पूरा सहयोग करने का वचन दिया। आचार्य चाणक्य के निर्देशानुसार चन्द्रगुप्त और पर्वतक की मौखिक सन्धि हो गयी। चन्द्रगुप्त का मगध का सम्राट बनने में पर्वतक का पूर्ण सहयोग मिला।

मगध के पूर्व सम्राट सर्वार्थ सिद्धि की हत्या के बाद महामात्य राक्षस टूट गये। चन्द्रगुप्त मौर्य को विजय मिली। मगध के नये सम्राट के रूप में चन्द्रगुप्त मौर्य का राज्याभिषेक होने वाला था उसकी पूर्व सन्ध्या पर पर्वतक पुत्र युवराज मलय केतु ने अवसर खोज कर याद दिलाया कि सम्राट चन्द्रगुप्त ने उसे आधा राज्य देने का वचन दिया था उसे पूर्ण करने का समय आ गया है। उसका आशय यह था कि मौखिक सन्धि में लिए गये निर्णय का अनुपालन किया जाना चाहिए।

चन्द्रगुप्त मौर्य ने उसका आशय समझकर उत्तर दिया कि तुम्हारे जैसे मित्रों के प्रभाव से यह सब सम्भव हुआ है, मलय! पर अभी तो मैं मगध का राजा हुआ ही नहीं। मलय केतु ने साश्चर्य कहा कि अब कौन सी बाधा रह गयी है? बाधा न सही, पर जब तक राज्याभिषेक न हो जाय, जब तक मेरे हाथों में मगध का राज दण्ड न आ जाय और जब तक अन्य शासक मुझे मगध का राजा न मान लें, तब तक तो इस राज्य के अधिकारी महामात्य राक्षस ही है। चाहो तो भगवान कौटिल्य से पूछकर देखे मलय!

आचार्य चाणक्य ने चन्द्रगुप्त के ही कथान को उचित ठहराया व जब तक राजा के हाथ में राज दण्ड, मस्तक पर राज मुकुट न हो तब तक किस पर और कैसा अधिकार? मगध में चन्द्रगुप्त का शासन चल भी कैसे सकता है?

मलयकेतु ने कहा कि शासन सेना के बल पर चलेगा आचार्य! नहीं चाणक्य ने सिर हिला दिया, उग्रसेन नन्द की विशाल सेना भी उनका शासन नहीं चला सकी। इस कारण कि चतुरगिणी वाहिनी कभी प्रजा के मन में राजा के लिए आस्था और नेह नहीं उपजा सकती। मलयकेतु चुप हो गया। उसी समय चन्द्रगुप्त ने आज्ञा दी कि कल राज्याभिषेक के अवसर पर महाराज पर्वतक राजकुमार भद्रभट आदि सभी को आमन्त्रित किया जाय, तदनुसार अग्रेतर कार्यक्रम को सुचारू रूप दिया गया।

परन्तु आचार्य चाणक्य के मन में मलयकेतु की बात घर कर गयी क्योंकि महाराज पर्वतक और युवराज

मलयकेतु की ओर से आधाराज्य बाँटने की माँग एक आध बार और आ चुकी थी किन्तु चाणक्य ने बड़ी चतुराई से टाल दिया था। अब चाणक्य के लिए पर्वतक की समस्या का समाधान करना अनिवार्य हो गया था क्योंकि महामात्य राक्षस ने पर्वतक से मिलकर उनके मन्त्रियों को विश्वास दिलाया कि चन्द्रगुप्त और चाणक्य उसे आधाराज्य कभी नहीं देंगे। यदि वह महामात्य राक्षस की सहायता करे तो निश्चय ही मगध का पूरा राज्य मिल सकता है।

महाराज पर्वतक और महामात्य राक्षस मिलकर चन्द्रगुप्त और चाणक्य के विरुद्ध षडयन्त्र रचने लगे थे इसलिए आचार्य चाणक्य ने महामात्य राक्षस के ही षडयन्त्र को पलटकर उसी के शस्त्र से विषकन्या द्वारा निष्कण्टक कर दिया। एक तरफ पर्वतक की सेना में यह समाचार फैलाया गया कि कौटिल्य ने आधाराज्य बचाने के लोभ से स्वयं विषकन्या भेजकर पर्वतक की हत्या करा दी। वह मित्र घाती है, परिणामतः मित्र राजाओं पर आतंक छा गया वे मगध से पलायन करने लगे।

दूसरी ओर सारे मगध में प्रचार किया गया कि राक्षस ने विषकन्या भेजकर महाराज पर्वतक की हत्या करा दी और अब मौर्य सम्राट की हत्या का प्रयत्न कर रहा है। इसके परिणाम स्वरूप प्रजा का बड़ा भाग राक्षस से घृणा करने लगा।

इस प्रकार चाणक्य ने पर्वतक को रास्ते से हटाने के लिए उपर्युक्त षडयन्त्र का सहारा लिया।

Question 14.

उपन्यास के आधार पर स्पष्ट कीजिए कि योग्य राजनीतिज्ञ में क्या गुण होते हैं? क्या आमात्य राक्षस में वे [12½] सभी गुण थे?

परीक्षकों की टिप्पणियाँ

बहुत कम परीक्षार्थियों ने इस प्रश्न का सभ्यक और सम्पूर्ण उत्तर दिया। अधिकांश ने आमात्य राक्षस की सामान्य विशेषताएँ बताकर उत्तर का उपसंहार कर दिया।

अध्यापकों के लिए सुझाव

- अध्यापक बन्धुओं को चाहिए कि वे परीक्षार्थियों को प्रश्न के प्रत्येक भाग का अलग-अलग स्पष्ट वर्णन अथवा विवरण प्रस्तुत करने हेतु प्रेरित करें।
- योग्य राजनीतिज्ञ में दूर-दर्शिता, गम्भीरता, देशभक्ति, प्रजावत्सलता, कुशाग्रता, समय की आहट लेने की क्षमता, कर्तव्य निष्ठता, तीक्ष्ण दृष्टि, अलोभ, अदम्य साहस, आत्मबल उदारता आदि गुण होने चाहिए, इसका बोध कराएँ। आमात्य राक्षस में उपर्युक्त गुण किस सीमा तक थे तर्क पूर्ण ढंग से स्पष्ट करके समझाएँ।

अंक योजना

Question 14

एक योग्य राजनीतिज्ञ दूरदर्शी, गम्भीर, देश तथा प्रजा का हित चाहने वाला, समय की गति जानकर तदनुकूल आचरण करने वाला, कर्तव्य परायण, तीक्ष्ण दृष्टि रखने वाला तथा लोभ से परे होता है। महामात्य राक्षस में उपर्युक्त सभी गुण विद्यमान थे। प्रस्तुत उपन्यास के आधार पर महामात्य राक्षस का मूल्यांकन निम्न बिन्दुओं में स्पष्ट है—

उपन्यास के प्रारम्भ में ही आमात्य राक्षस की दूरदर्शिता का परिचय मिलता है। मगध जैसे विशाल साम्राज्य के निर्माण में आर्य शकटार और आमात्य राक्षस का बहुत बड़ा योगदान था। किन्तु जब आर्य शकटार जैसे महान एवं योग्यतम व्यक्ति को कारागार में डाल दिया गया तब सारी मन्त्रिपरिषद आंदोलित हो गयी, परन्तु आर्य राक्षस गम्भीर एवं मौन मुद्रा में अपलक दीवार की ओर ताकते रहे मानों उसपर अंकित भविष्य का कोई लेख पढ़ रहे हो। और थोड़ी देर तक सबकी बातें और उनके सामूहिक निर्णय को जानकर महामात्य राक्षस ने गम्भीर होकर कहा कि हमने अपने खून से इस देश को सँवारा है, यहाँ खून की नदी बहाने की अनुमति मैं कभी किसी को नहीं दूंगा। और आदेश देते हुए कहा कि मैं जानता हूँ कि सम्राट की विकराल सेना इस विद्रोह को क्षणभर में कुचल देगी। इसलिए मन्त्रि परिषद से अनुरोध करता हूँ कि वह समय का साथ दें। हम यहाँ प्रजा के हित के लिए है हानि के लिए नहीं। सम्राट नन्द ने जो कुछ किया है प्रजा के हित के लिए किया है इसके विरुद्ध बोलने वाला राजद्रोही, कठोरतम दण्ड का भागी होगा।

सम्राट द्वारा आर्य शकटार का कारागार से मुक्त कर मन्त्रि परिषद में पुनः आमात्य पद देने पर आर्य राक्षस ने स्पष्ट शब्दों में निर्णय का विरोध करते हुए कहा कि उन्हें राज परिषद में पद देना नियमानुसार उचित नहीं होगा महाप्रभु! आर्य राक्षस ने यथासमय कालोचित आलोचना करके अपना कर्तव्य पूरा किया, साथ ही शकटार की वस्तुस्थिति जानकर उनपर कड़ी नज़र रखने में कदाचित् चूक नहीं की। विचक्षणा दासी ने महाराज के कोप से बचने के लिए क्या क्या किया था। इस रहस्य को जानकर उसे ही आर्य शकटार की गुप्तचरी करने का आदेश दिया जिससे उनकी गतिविधियों की जानकारी मिल सके।

जब आचार्य चाणक्य किशोर चन्द्रगुप्त को अपने साथ लेकर गये और इसकी सूचना महामात्य राक्षस को मिली तो उन्होंने एक कुशल राजनीतिज्ञ की तरह परिस्थितियों का आकलन करके आर्य शकटार को सम्राट के सामने असत्य बोलने की सलाह दी क्योंकि इसी में आर्य शकटार और देवी मुरा का हित छिपा था।

सामान्यतया राजा की मृत्यु के बाद महामात्य की निष्ठा बदल जाती है पर आर्य राक्षस महाराज की मृत्यु का बदला लेने हेतु कटिबद्ध है इसीलिए उन्होंने राजगद्दी पर स्वार्थ सिद्धि को बैठाकर अपनी राजनीतिक कुशलता का परिचय दिया और गुप्तचरों से यह सूचना पाकर कि आचार्य चाणक्य का महत्वाकांशी शिष्य चन्द्रगुप्त मौर्य सीमान्त प्रान्त के शक्तिशाली पर्वतक और अन्य मित्र राजाओं के साथ मिलकर मगध पर आक्रमण करना चाहता है, तुरन्त सजग होकर उपाय सुनिश्चित किया और घटना का, आक्रमण का प्रतिरोध अपने नेतृत्व में किया। शत्रु की चाल को सफल होने नहीं दिया परन्तु दुर्भाग्य वश सम्राट सर्वार्थ सिद्धि राजभवन छोड़कर पलायन कर गये और कालान्तर में उनकी हत्या कर दी गयी। आमात्य राक्षस ने फिर भी साहस नहीं छोड़ा, परिस्थितियों का सामना किया। आमात्य राक्षस ने चन्द्रगुप्त के मित्र राजा पर्वतक को अपनी ओर मिलाने का प्रयत्न किया परन्तु चाणक्य की कूटनीति के चलते वह सफल नहीं हुआ। पर्वतक की हत्या कर दी गयी। चन्द्रगुप्त को विजय मिली राज्याभिषेक के उपरान्त सम्राट चन्द्र गुप्त ने महामात्य राक्षस को ही अपना मन्त्री बनाया इससे स्पष्ट है कि महामात्य राक्षस में एक कुशल राजनेतिज्ञ के सभी गुण विद्यमान थे। सम्राट चन्द्रगुप्त का कथन इस सन्दर्भ में दर्शनीय है —“हीरा राजा के पास भी रहता है और लम्पट नीच चोर के पास भी। वह जहाँ भी रहता है उसी का बनकर रहता है। उसमें उसका मूल्य घट तो नहीं जाता आर्य!”

Question 15.

‘ज्वालामुखी के फूल’ उपन्यास के आधार पर विचक्षणा का परिचय देकर स्पष्ट कीजिए कि वह सम्राट [12½] महापद्मनन्द के क्रोध का कारण क्यों बनी तथा क्रोध से उसे छुटकारा कब और किसकी सहायता से मिला?

परीक्षकों की टिप्पणिया

प्रस्तुत प्रश्न को हल करने में कुछ परीक्षार्थियों ने यह बताने में गलती की, कि विचक्षणा महापद्मनन्द के क्रोध का कारण क्यों बनी? उसको महाराज के क्रोध से छुटकारा कब और कैसे मिला?

अध्यापकों के लिए सुझाव

- विचक्षणा कौन है? इसका परिचय विस्तार से समझाकर बताया जाना चाहिए। विचक्षणा के क्रिया कलाप से जुड़े अध्याय का अभ्यास अच्छी तरह से कराया जाना चाहिए।
- परीक्षार्थियों को यह भी समझाया जाना चाहिए कि वे अपने उत्तर में घटनाओं का क्रमिक वर्णन करें।

अंक योजना

Question 15

विचक्षणा मगध सम्राट महापद्म नन्द की दासी हैं। वह महाराज की सेवा में नियुक्त थी। एक दिन महाराज भोजन करके उठे तो विचक्षणा सोने के पात्र में जल लेकर राजा के हाथ धुलाने लगी। हाथ धुलाते समय जल की नन्हीं-नन्हीं बूँदे, छीटें हवा में उड़कर धरती पर गिरतीं और सूख जातीं। सहसा महाराज हँस पड़े। राजा को हँसते देखकर विचक्षणा भी हँस पड़ी। विचक्षणा को हँसता देखकर महाराज ने तुरन्त उससे पूछा कि तू क्यों हँसती है? विचक्षणा का खून सूख गया। वह सिसकने लगी। महाराज ने फिर कड़क कर कहा, उत्तर दे, “तू क्यों हँसी?” उसने डरते-डरते उत्तर दिया कि महाप्रभु की हँसी में ही प्रजा की हँसी है। महाप्रभु हँसे थे अतः दासी भी हँसने लगी। प्रभो! दासी ने अपना धर्म निर्वाह किया है।

सम्राट ने मुस्करा कर कहा कि तू बड़ी वाकपट है, विचक्षणा! अच्छा, तो यह बता कि मैं क्यों हँसा? दासी सम्राट की टेढ़ी भ्रुकुटि देख कर डर गयी और चरणों में लेटकर प्राणों की भीख माँगने लगी। सम्राट ने उसे ठोकर मार कर कजचु की लोमा को आज्ञा दी कि यदि ढीठ विचक्षणा मुझे मेरे हँसने का कारण न बता सके तो इसे राजभवन की सिंहिनी की गुफा में जीवित भेज दिया जाय। महादेवी के अनुरोध पर उसे उत्तर देने के लिए एक माह का समय दिया गया।

महाराज, दासी विचक्षणा की अनुशासन हीनता के कारण क्रोधित हो गये। विचक्षणा ने महाराज के सामने हँसने की धृष्टता की थी। सम्राट बड़े अनुशासन प्रिय थे। उनकी दृष्टि में अनुशासन हीनता दण्डनीय अपनाध था। विचक्षणा अपनी आत्मिक दुर्बलता के कारण महाराज के कोप का भाजन बनी और उसके प्राण संकट में पड़ गये।

विचक्षणा प्राणदण्ड के भय से पीड़ित थी। उसने आत्म रक्षा का अथक प्रयास किया जिसके परिणामस्वरूप चन्द्रगुप्त की माँ देवी मुरा ने उसे आर्य शकटार से निवेदन करने की सलाह दी। देवी मुरा की सलाह मानकर सम्राट की मुद्रा के सहारे आर्य शकटार के दर्शन करने कारागार गयी और उन्हें अपनी करुण समस्या बतायी। देवी मुराद्वारा प्रेषित जानकर आर्यशकटार को उसके प्रति सहानुभूति हो गयी और उससे दुख का कारण पूछा। विचक्षणा ने सारी घटना यथावत बताई। आर्य शकटार के कहने पर विचक्षणा ने सारी घटना का वर्णन पुनः धीरे-धीरे दुहराया। एकाएक आर्य शकटार ने पूछा, अच्छा उस दिन महाराज किस कक्ष में भोजन कर रहे थे?

विचक्षणा ने बताया कि मयूर का मांस बना था, दक्षिण-पूर्व के कक्ष में भोजन किया और आँगन में दक्षिण की ओर मुँह करके हाथ धोये। उस समय क्या दक्षिण वाले प्रमोदवन का द्वार खुला था? विचक्षणा ने कुछ सोच कर कहा कि हाँ देव, खुला था। आर्य शकटार ने पुनः पूछा कि क्या वहाँ से प्रमोद वन का वह विशाल वट वृक्ष भी दिखाई पड़ रहा था। दासी ने सिर हिलाकर कहा, हाँ।

तुरन्त आर्य शकटार ने हँसकर कहा, तू निर्भय हो विचक्षणा। तू जा अपने सम्राट को उनके हँसने का कारण बता दे। हाथ धोते समय पानी की छोटी-छोटी बूँदों को हवा में उड़कर धरती में समा जाते देख सम्राट को वटवृक्ष के बीजों की याद आ गयी थी। कितने छोटे-छोटे बीज होते हैं, राई के दाने सी भी छोटे! उड़कर वह भी इसी तरह धूल में समा जाते हैं। पर एक दिन वही नन्हा सा बीज विशाल वट वृक्ष बन जाता है। यही सोचकर सम्राट को हँसी आ गयी।

इस प्रकार विचक्षणा को सम्राट के हँसने का कारण बताकर आर्य शकटार ने उसे सम्राट के क्रोध से बचाने में उसकी सहायता की। विचक्षणा के प्राणों की रक्षा करने में आर्य शकटार का सहयोग प्राप्त हुआ।

GENERAL COMMENTS:

(a) प्रश्न पत्र में कौन से विषय परीक्षार्थियों को कठिन लगे?

- प्रश्न 1(c) 'शिक्षा का व्यवसायीकरण शिक्षा के स्तर में गिरावट का कारण है'— पक्ष/विपक्ष।
प्रश्न 1 (f(i) & (ii)) किसी एक विषय पर मौलिक कहानी।
- प्रश्न 2(e) – प्रस्तुत गद्यांश को पढ़कर आपको क्या शिक्षा मिलती है?
- प्रश्न 3(a) (i) गर्म गाय का दूध स्वास्थ्यवर्धक होता है। (ii) कृप्या मेरे पत्र पर ध्यान देने की कृपा करें। (iii) प्रत्येक व्यक्तियों को यह कर्तव्य है।
प्रश्न 2(b) मीन मेख निकालना।
- (Sec. B) प्रश्न 4, 7, 13 & 14

(b) प्रश्न पत्र में कौन से विषय परीक्षार्थियों के लिए अस्पष्ट रहे :-

- प्रश्न 1. (b) समाज सेवा—सच्ची मानव सेवा।
- प्रश्न 1. (e) जिसने अनुशासन में रहना सीख लिया उसने जीवन का सबसे बड़ा खज़ाना पा लिया।

(c) विद्यार्थियों के लिए सुझाव :-

- हिन्दी विषय के दो भाग हैं (1) व्याकरण (2) साहित्य। विद्यार्थियों को चाहिए कि वे व्याकरण और साहित्य दोनों का ही अच्छी तरह से अध्ययन करें। व्याकरण में वर्ण, शब्द और वाक्य रचना की मार्मिकता को अच्छी तरह से समझें। इससे वाक्य रचना सम्बन्धी अशुद्धियाँ, वर्तनी सम्बन्धी अशुद्धियाँ नहीं होंगी।
- निबन्ध को अच्छा लिखने के लिए प्रतियोगी परीक्षाओं में आये निबन्ध, पत्र-पत्रिकाओं में प्रकाशित की विषय वस्तु पढ़कर उसका उपयोग करने का अभ्यास करें।
- अपठित गद्यांश को तैयार करने के लिए विभिन्न लेखकों की पुस्तकें पढ़ें।
- पाठ्यक्रम में निर्धारित सभी पाठ्य पुस्तकों को अच्छी तरह से पढ़ें, समझें उनके उपयोगी अंश को याद करें जिससे आवश्यकता पड़ने पर उत्तर की पुष्टि के लिए उन महत्वपूर्ण पंक्तियों को उद्धृत किया जा सके।
- हस्त लेख सुधारें, कार्य में स्वच्छता लाने का भरसक प्रयास करें।
- प्रत्येक प्रश्न का क्रमानुसार उत्तर दें, प्रश्न पत्र में जो संख्य प्रश्न के पहले जिस तरह लिखी है उसको उसी तरह अपनी उत्तर पुस्तिका में अंकित करें।
- प्रश्न पत्र में दिये गये निर्देशों का पालन करें।
- उत्तर उतना ही दें जितना अपेक्षित है इसका ध्यान रखें। अनावश्यक विस्तार में समय और श्रम बर्बाद न करें।
- यदि प्रश्न के कई खण्ड हैं तो सभी खण्डों का उत्तर क्रमानुसार तथा एक साथ ही देने की हर सम्भव कोशिश करें।

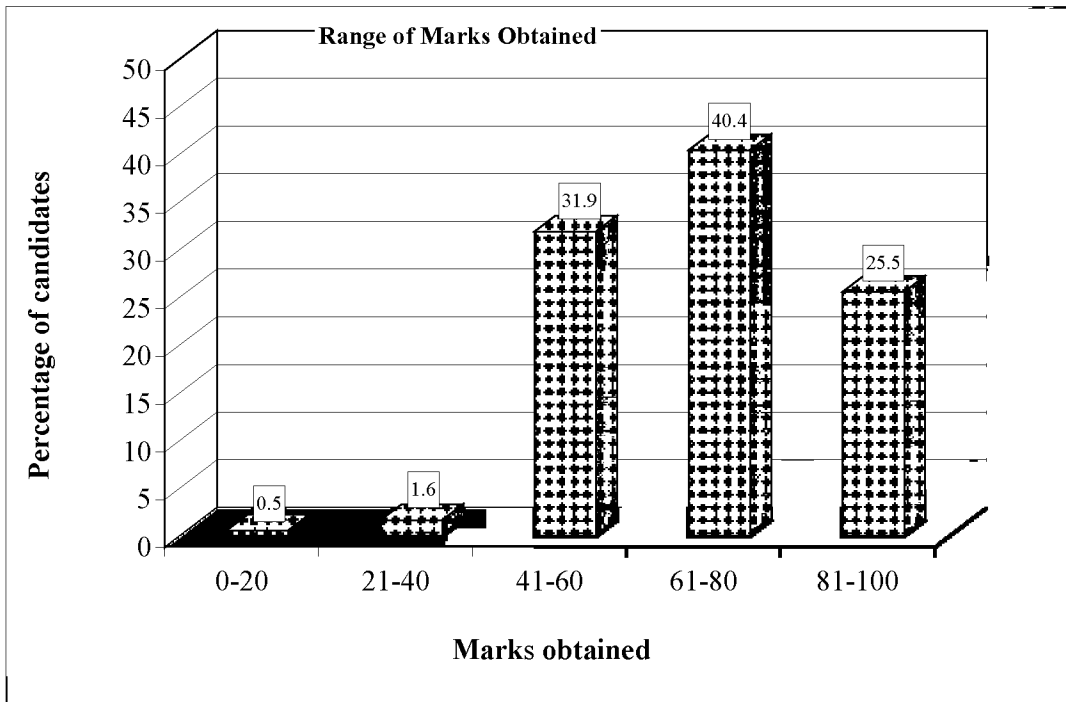
LITERATURE IN ENGLISH

A. STATISTICS AT A GLANCE

Total number of students taking the examination	552
Highest marks obtained	99
Lowest marks obtained	14
Mean marks obtained	69.08

Percentage of candidates according to marks obtained

	Mark Range				
	<i>0-20</i>	<i>21-40</i>	<i>41-60</i>	<i>61-80</i>	<i>81-100</i>
Number of candidates	3	9	176	223	141
Percentage of candidates	0.5	1.6	31.9	40.4	25.5
Cumulative Number	3	12	188	411	552
Cumulative Percentage	0.5	2.2	34.1	74.5	100



B. ANALYSIS OF PERFORMANCE

WUTHERING HEIGHTS – *Emily Bronte*

Question 1

How far is Lockwood able to conduct himself as a reliable narrator in the novel *Wuthering Heights* [20] by Emily Bronte?

Comments of Examiners

Most candidates discussed Lockwood as unreliable but substantiation was absent or inadequate. Tensions within the family, impartiality as an outsider – were points that were not touched upon by a number of candidates. In some cases, where textual narration was there, candidates were unable to relate to the impact of it. Analysis of reliable or unreliable was also not done in some cases. Many candidates merely summarized novel. Quotation was insufficient, inaccurate and often irrelevant. Errors in grammar, spelling and vocabulary were also observed.

Suggestions for teachers

- Teach student how to differentiate between narrative voices, in this case, Lockwood and Nelly.
- Students must be taught to analyse cause and effect of incidents and relevance / role of characters.
- Tell students to read the question carefully and understand what is being asked, before attempting the answer.
- Tell students to quote accurately and relevantly from the text – not quotes of critics or cooked up quotes.
- Attention must be paid to correct English, syntax and spelling.

MARKING SCHEME

Question 1.

In *Wuthering heights*, the author chose to write the story through two story-tellers, Mr. Lockwood and Mrs. Nelly Dean. Nelly Dean, of course, is the more important narrator. Lockwood is both a listener and a storyteller. In fact, *Wuthering Heights* is told as a story within a story. Lockwood's encounter with Heathcliff, with the younger Catherine, and with Hareton Earnshaw (in the first three chapters) so arouses his curiosity that he asks Nelly, his housekeeper at Thrushcross Grange which he has rented to tell him their history. She brings him up to date with the events. Then after an interval, he comes back and sees the end of the story with his own eyes with a little further narration from Nelly, which fills the gap of his absence and ends the novel, just as he began it. Both as a story-teller and as a listener, he is a character of some importance, endowed by the novelist with certain characteristics which make him a good medium for conveying certain essential effects.

Lockwood begins as a good representative of our ignorance, our interest and our curiosity about the intimates of *Wuthering Heights*. He is a stranger to this rough, wild place, the townsman who tells that he has come here in search of seclusion and peace. He comes, bringing with him certain superficial expectations and habits of polite society, and makes an ironical contrast with the characters and events which he describes. He is also the ordinary man in an extraordinary situation, and he mirrors the mysteries and violence in his bewildered innocence.

The novel opens with Lockwood as the narrator, and he remains the narrator in the first three chapters. Nelly begins her story in Chapter 4 and continues, with occasional brief interruptions and comments by Lockwood, till the end of Chapter 30. In Chapter 31 and in the first half of Chapter 32, Lockwood again becomes the narrator but is followed by Nelly as the narrator in the second half of Chapter 32. Nelly then continues till almost the end, Lockwood taking over the role of the narrator once again in the concluding few paragraphs. In all, Lockwood tells about one-tenth of the story.

In Chapter I, Lockwood gives us a description of the house called Wuthering Heights, and tells us the meaning of the word 'Wuthering'. Heathcliff, the owner of the house receives Lockwood who is his tenant at Thrushcross Grange, rather coldly. As Lockwood tries to amuse himself by making faces at Heathcliff's dogs, they are provoked and they attack him. He is rescued by a kitchen maid. In this opening chapter Lockwood describes himself as a misanthropist and also tells us about the failure of his attempted love-affair with a young woman. Lockwood then gives us his impressions of Heathcliff. Heathcliff is a dark skinned man looking like a gypsy but dressed like a gentleman, slovenly but with an erect and handsome figure, and rather morose, Lockwood also tells us of the servant Joseph who has a sour expression on his face.

It is to be noted that Lockwood's description of the house is an important and compressed introduction to the perverted passions and mystery of Wuthering Heights, the appropriate dwelling-place of Heathcliff. Lockwood's brief account of his failure in love, his shyness, and his icy retreat from the young woman, who had attracted him on the sea coast, shows that there is some point in his talk about reserve and misanthropy, and shows also his feeble shyness in strong contrast with the directness and fierceness of the passions of Wuthering Heights. The full irony of the contrasts and comparisons does not make itself felt immediately, but gradually.

In Chapter 2, Lockwood describes his second visit to Wuthering Heights on the following day. This time he also sees a young girl and a young man at this place, and is informed that the girl is the widow of Heathcliff's son. Lockwood finds that the young woman has an excellent figure and an exquisite face, that she is very haughty and rude, and that she is hardly seventeen. This time also Lockwood gets a cold reception by his landlord, and he forms the opinion that Heathcliff is a man of a genuinely bad nature. The young fellow called Hareton is described by Lockwood as a clown and a boor.

In the first two chapters, then, we are made to see the moroseness and rudeness of Heathcliff and the haughtiness of the girl whose name is Catherine. We are also enabled to hear the rough language of Heathcliff, of Catherine, and of Joseph; and we observe the unsociability and the domestic tensions which arouse our curiosity as they arouse Lockwood's curiosity. Furthermore, we find that Hareton is entirely free from the feeling of superiority which is visible in Heathcliff and Catherine. Hareton shows some signs of decent behaviour. It is Hareton who asks Lockwood to sit down, and it is he who offers to guide Lockwood home through the snow. Catherine too, though ill-tempered and sulky, does at one point remark that "a man's life is of more consequence than one evening's neglect of the horses". There is already some indication that both she and Hareton have a touch of humanity which distinguishes them from Heathcliff. And we became keenly aware of the hatred and tension which exist within this strange family. There is a strong contrast between the attitude of this family and Lockwood's attempts at sociability.

In the first two chapters, Lockwood also gives us evidence of his sense of humour. This sense of humour is evident from his account of his own love-affair, his description of the various persons he has met, especially of the reserved and morose Heathcliff and the 'vinegar-faced' Joseph, the way he is attacked on both occasions by Heathcliff's dogs, and his mistaking the young girl first as Heathcliff's wife and then as Hareton's wife. Lockwood's effort to escape from Wuthering Heights after snatching

a lantern is also quite amusing. But the chief effect of these chapters is to show us, from the outside, the harshness, as well as, the mystery of this strangely-assorted family. We see the rude passions without understanding them. We also see them in sharp relief as they confront and dismay Lockwood's expectations of a call on his landlord and a pleasant taking of tea. We naturally ask what are the qualities of these harsh passions which have something admirable in them, especially when put beside a gentler lack of spirit. Lockwood's alien vision is the medium both for our sense of admiration and for our disgust.

The third chapter contains Lockwood's account of the two terrible dreams which he sees in the course of his sleep at Wuthering Heights when he is compelled to spend the night there. These dreams result from his having fallen asleep after having gone through some of the entries in a diary which belonged to Catherine Earnshaw who afterwards became Catherine Linton by her marriage to Edgar Linton. In his first dream Lockwood is fiercely attacked by Joseph and many others in a church. In his second dream, Lockwood finds himself rubbing a little girl's hand on a broken glass-pane till the hand begins to bleed profusely. When Lockwood describes his dream to Heathcliff, Heathcliff is strangely moved and, looking out of the window, says: "Come in! Cathy, do come. Oh, my heart's darling!" The two dreams of Lockwood create an atmosphere of mystery and fear in this chapter. Like Lockwood, we become even more inquisitive about the mysterious persons living at Wuthering Heights. The ugly scene between Heathcliff and his daughter-in-law in the morning adds to our curiosity.

At certain points in the course of Nelly's narration of the story, Lockwood offers his own observations and comments. At one point, for instance, he tells Nelly that he is feeling interested in each of the characters of her story, and he also pays her a compliment on the leisurely manner in which she is narrating the story. At another point, he tells us that he has been confined to bed with fever for the last four weeks, and that he has been tossing in his bed on account of the ailment. During this illness, Lockwood has been visited by his landlord Heathcliff, who had spent half an hour at Lockwood's bedside and talked to him amiably. At yet another point, Lockwood tells us that he will 'extract wholesome medicine from Nelly's bitter herbs', adding that he must beware of the attraction of the bright eyes of the younger Catherine. Lockwood decides to resist the charms of the young lady whom he had seen at Wuthering Heights on his second visit. He also expresses an apprehension that this Catherine might turn out to be a second edition of her mother, the first Catherine. At the beginning of Chapter 15, Lockwood tells us that he is now feeling almost normal and that by now he has heard a large part of the history of Heathcliff from Nelly at several sittings, and has found Nelly to be a very fair narrator.

In Chapter 31, where Lockwood himself again becomes the narrator, he tells us of yet another visit which he pays to Wuthering Heights this time to inform his landlord that he is going back to London for some time and that he has no wish to renew his tenancy of Thrushcross Grange after the expiry of the twelve months for which he had taken the house on rent. This time again Lockwood has an opportunity of observing the behaviour of the various inmates of Wuthering Heights. He finds Catherine to be sulkier than on the first occasion, and his secret thought about her is that she is surely 'a beauty but not an angel'. He also finds her scolding Hareton for having taken away all her books. At this accusation Hareton goes, brings a heap of books, and throws them into Catherine's lap. The chapter ends with Lockwood's reflection as to what might have happened if he himself had been able to develop a love-affair with Catherine.

In chapter 32, Lockwood is still the narrator. He has come back to Thrushcross Grange after having spent several months in London. On learning that Nelly, the housekeeper, has shifted to Wuthering Heights, he goes thither to meet her, and learns from her of the events (including Heathcliff's death)

which have occurred during his absence. At the end of the final chapter (34), Lockwood informs us that, after hearing the whole account from Nelly, he visited the graveyard where he found the graves of all the three main characters – Cathy, Edgar, and Heathcliff – undisturbed and peaceful.

Lockwood's function in the novel is as the intermediary through whom the eye-witness account of events and circumstances given by Nelly is conveyed to us. The author's purpose in introducing Lockwood is to give us the point of view of a detached and impartial listener to Nelly's story. By his presence in the novel, the story acquires an even greater reliability and authenticity. However, it would be wrong to exaggerate his importance. For instance, his weaknesses are emphasized where they are needed; in the first scene which introduces us to the novel or in the scene where he tells Nelly that her rationality and judgement testify to the values of rural existence, A more strongly individualized character would have been more difficult to keep in the background as a mere listening ear. Moreover, Lockwood is sometimes right and sometimes wrong in his judgement. He also gives sound and sensitive advice to the younger Catherine about her conduct to Hareton. When he comes back, in 1802, to hear the end of the story from Nelly, his character and situation are subordinated. The author exploits those of his traits which she has early established – his superficial desire for solitude, his changeableness, and his real sensibility – to motivate both his absence and his return. After Nelly has said her last words Lockwood, says his, and his are indeed the last words of the novel.

Finally, it may be pointed out that Lockwood's role is to add convincing evidence to what Nelly tells us through him, since no need to lie, no subconscious urge to conceal, reveal, or justify. He clinches Nelly's statements and confirms for us the ghastly truth of what she tells. It is through this quite disinterested person that from the very beginning we feel the tension of the whole story.

Question 2

Give a vivid description of Heathcliff's death as told by Mrs. Dean to Lockwood. In what [20] ways had he changed before his death?

Comments of Examiners

Many candidates did not assimilate the key words from the question, i.e. 'vivid', 'description', 'changed'. Most of the answers gave a general build up to causes of death or changes or a summary of story. A few candidates addressed only a part of question – either death or changes, hence lost the marks allotted for the other part. In some cases, while the main change – loss of desire for revenge was stated, other aspects were ignored.

Suggestions for teachers

- Teach students to interpret and answer various parts of the question that need separate analysis.
- Emphasise the need for clarity and accuracy in textual reference, especially in straightforward, simple questions.
- Stress upon the importance of accurate, relevant quotes and reference to text rather than a general summary or analysis – thorough knowledge of literary text a must (avoid summaries and guides)
- Teach character development and changes.

MARKING SCHEME

Question 2.

One day Heathcliff rebuked the younger Catherine for having uprooted some of the bushes and plants in the garden. The younger Catherine retorted that Heathcliff should not grudge her a few yards of earth when he had taken away all her land. This retort angered Heathcliff; but the younger Catherine went on to say that he had even taken away all her money, and that he had, moreover, taken away Hareton's land and money too. Heathcliff now felt so furious that he caught hold of her by her hair and threatened to kill her. Hareton certainly went to her rescue but in a manner which showed his great respect for Heathcliff.

For several days after the angry scene between himself and the younger Catherine, Heathcliff avoided everybody in the house.

On another day, Heathcliff had a frank talk with Mrs. Dean (or Nelly). He told her that now it was in his power to destroy both the families, namely the Lintons of Thrushcross Grange and the Earnshaws of Wuthering Heights. There were now only two living representatives of those two families. Hareton was a descendant of the Earnshaw family (because he was the son of Hindley Earnshaw by his marriage to a girl called Frances), while the younger Catherine was a descendant of the Linton family (because she was the daughter of Edgar Linton by his marriage to Catherine Earnshaw). However, Heathcliff then went on to say that he no longer had any wish to destroy anybody. Heathcliff also told Nelly that a strange change was about to take place in him.

Nelly, there is a strange change approaching; I'm in its shadow at present. I take so little interest in my daily life that I hardly remember to eat and drink. Those two who have left the room are the only objects which retain a distinct material appearance to me; and that appearance causes me pain, amounting to agony.

He said that he saw the image of the elder Catherine in every cloud, in every tree and, in fact, in every object. The entire world, he said, reminded him of the fact that the elder Catherine had existed and lived at one time, and that he had lost her. Whatever he now did was done under the influence of one thought, and it was the thought of the elder Catherine. Whichever object he saw, became associated in his mind with the elder Catherine.

I have neither a fear, nor a presentiment, nor a hope of death. Why should I? With my hard constitution and temperate mode of living, and unperilous occupations, I ought to, and probably *shall*, remain above ground till there is scarcely a black hair on my head. And yet I cannot continue in this condition! I have to remind myself to breathe—almost to remind my heart to beat!

His whole being and all his faculties were possessed by a single desire which would soon be fulfilled, he said. His life had been a long fight, and he now wanted it to come to an end. This kind of talk from Heathcliff made Nelly think that his conscience had begun to trouble him.

Thus a change had surely taken place in Heathcliff. His words to Nelly were not spoken hypocritically but sincerely. He had told her that the entire world was a dreadful collection of memoranda to the effect that Catherine had existed, and that he had lost her. He was now feeling tormented by a sense of failure though previously he had been enjoying his feeling of triumph over his acquisition of the property of both the Earnshaw family and the Linton family. Another change which took place in Heathcliff was that his destructive attitude towards those two families had subsided. His revenge had been completed; and he now felt no longer any desire to carry his destructiveness any further. In this connection he had told Nelly that he had lost the faculty of enjoying his destruction of the two families and that he was too lazy to go on destroying them any further.

You did not when you saw him, Mr. Lockwood: and at the period of which I speak, he was just the same as then; only fonder of continued solitude, and perhaps still more laconic in company.

A few days before his death, he became restless – wouldn't eat and went out for long walks. Nelly heard him groaning in his room and calling out to Catherine until one day he announced he had been on the threshold of hell but had found his heaven.

One night Heathcliff remained absent from home all night, and turned up only in the morning. He had a strange, joyful glitter in his eyes. Nelly saw something unnatural in those deep black eyes of his. It seemed to her that he was not a human being but a goblin. She asked herself inwardly whether he was a ghoul or a vampire. That night Heathcliff told Nelly that he had not yet made his will and that he did not know to whom he should leave his property, which now consisted of Wuthering Heights, Thrushcross Grange, and all the land attached to these great houses. He said that he wanted completely to destroy all his property and leave no trace of it on the earth. Nelly suggested that, having done many injustices during his life, he should repent of them and should take to the reading of the Bible. He replied that he had done no injustices, and that there was nothing for him to repent of.

Heathcliff now gave Nelly some instructions to be carried out after his death especially with regard to his burial. He told her that no priest was to be summoned, that no religious words were to be spoken over his dead body, and that he was to be buried close to the dead body of his beloved Catherine. He also said that he had nearly attained his Heaven, and that the Heaven about which the priests talked had no value in his eyes.

Throughout that night, Nelly heard Heathcliff groaning and murmuring to himself in his room. For three or four days, he had been taking no food at all. The next day was very wet. When Nelly went out for a walk in the morning, she found the window of Heathcliff's room open. That night he had occupied a bed in the panelled room in which he and Catherine used to sleep as children. Becoming suspicious, Nelly at once rushed back into the house and, climbing up the stairs, quickly opened the door of the room. She found that Heathcliff was dead, though his eyes were open. She tried to close his eyes, but she found her effort to be futile because the eyes did not close. In fact, his eyes seemed to mock her attempts to close them. Even his lips were parted, and his white teeth were visible. Joseph, the servant, seeing the open eyes and the parted lips remarked that the devil had carried off Heathcliff's soul.

Question 3

Write short notes on *any two* of the following:

[20]

- (a) Hareton Earnshaw.
- (b) Younger Catherine.
- (c) Isabella.

Comments of Examiners

This question was attempted well by most of the candidates. In some cases, analysis of the role of the character was missing although character sketch was given – thematic significance ignored.

Suggestions for teachers

- Teach character analysis – nature/ traits, changes, role in novel (theme and through comparison with other characters, e.g. Hareton and Linton).
- Use character web or mind map while teaching to consolidate understanding of a character in relation to other characters.
- Discussion of character must incorporate who, traits, relations, role + justification (textual reference and quotes).

MARKING SCHEME

Question 3.

(a) Hareton Earnshaw

Hareton Earnshaw, son of Hindley and Frances, is an interesting and important character. Left to his own fate by his drunken father, Hareton is almost wrecked by Heathcliff who resolves to keep him brutal, uneducated and uncivilized. Hareton is the means of Heathcliff's revenge: Heathcliff's revenge on Hindley extends to his son and he takes inhuman pleasure in the degradation of Hareton who has a potentially fine spirit in him. In his degradation and boorishness Hareton shows Emily Bronte's concern with the thin veneer of civilisation. In Wuthering Heights, most characters come down to a brutal level easily, as found not only in Hareton but also in Hindley, Heathcliff and even in Catherine. Heathcliff takes pleasure in perverting Hareton and this pleasure is intense as he understands that he is destroying a potentially fine spirit. Hareton has a much finer soul than Linton – Heathcliff's son, and hence, Heathcliff takes a bitter pleasure in this. Heathcliff tells Nelly: "If he were a born fool I should not enjoy it half so much. But he is no fool; ...His has first-rate qualities, and they are lost, rendered worse than unavailing". (Chapter 21) The motiveless malignity of Heathcliff is quite evident here. Hareton has been indeed turned into an ill-mannered brute. He throws stones at visitors, hangs a litter of puppies from a chairback and cannot read.

It is indeed astonishing that in spite of Heathcliff's cruelty, Hareton has a great attachment to him, which Heathcliff himself acknowledges. It is Hareton alone who feels sad for the death of Heathcliff and in his last days Heathcliff looks upon him as an image of his own younger days. Heathcliff permits only Hareton along with Nelly, in his last wishes, to be present at the time of his burial. He tells Nelly: "you remind me of the manner that I desire to be buried in – it to be carried to the churchyard, in the evening. You and Hareton may, if you please, accompany me".

Hareton may have been turned into a brute, but the natural love within his heart cannot be destroyed. This is shown in his attachment to Heathcliff but more so in his genuine love for young Cathy. He becomes jealous when he finds Cathy paying greater attention to Linton.

Just to get the favour of Cathy, he tries to educate himself although his efforts are first scoffed at by Cathy who later relents and helps him in his efforts to learn, liberally rewarding him with kisses as he makes progress in his study, Nelly believes that Hareton can be improved and it is her natural kindness that finally persuades Cathy to help him, though indirectly. She once tells Cathy while the latter has been disparaging Hareton, “He was as quick and as intelligent a child as ever you were; and I’m hurt that he should be despised now, because that base Heathcliff has treated him so unjustly.”

In fact, it is the redeeming power of love that changes Hareton into a respectable, gentle young man as Lockwood sees him on his return to Wuthering Heights about nine months later. The novel closes with the information that Hareton and Catherine are to be married on the next New Year’s Day and are to shift from Wuthering Heights to Thrushcross Grange. It is through him, to a great extent that Emily Bronte seems to convey the idea that evil does not finally triumph and that love is a stronger force that can conquer evil.

(b) Younger Catherine

She is the child of the union of Catherine Earnshaw and Edgar Linton and inherits all their best qualities.

She has an exquisite face, golden ringlets and the beautiful eyes of her mother. She is described as “the most winning thing that ever brought sunshine into desolate house”. She is lonely as a child, having no companions, except her father and her nurse. But the pleasant setting of Thrushcross Grange makes her a pleasant, cheerful, happy and contented person.

The one thing that she inherits from her mother is the stubborn will which leads her to disobey her father’s wishes and visit the Heights, where she is increasingly drawn to the sickly Linton with active encouragement from Heathcliff. But her strong will does not bend even to the diabolic cruelty of Heathcliff. Unafraid she challenges him – retains her dignity in spite of the degradation Heathcliff heaps on her after getting her forcibly married to his sickly son.

Along with the strong will of her mother, Catherine inherits the softer, gentler nature of her father too. She is warm hearted and sympathetic – adores her father loves Nelly and nurses them when they are sick. She pities the sick Linton – is too inexperienced to recognize his selfishness or Heathcliff’s cruelty – she throws her warmth and affection away on the romantically fragile Linton.

It is through her assiduous care that the inherent good traits in Hareton are reborn after the brutal and savage treatment by Heathcliff. Her marriage with Hareton symbolizes the ultimate victory of good over evil – the defeat of the disruptive forces by the cosmic spirit of orderliness and harmony.

Younger Cathy is the symbol of reconciliation, inheriting Edgar Linton’s gentleness without his weakness, Catherine’s spirit without her savagery; she is a fuller and more balanced human being than either.

[The role of the younger Catherine to be shown under – parentage, physical description, likeness to mother and father and her character, relationships with Heathcliff, Linton and Hareton, thematic significance]

(c) Isabella

Isabella Linton is the sister of Edgar Linton and is later married to Heathcliff. She is a typical member of the Linton family. She is somewhat weak and, at times, peevish like her brother Edgar. She appears as a pampered child of the family just like Edgar. Catherine says of them: "...they are spoiled children, and fancy the world as made for their accommodation". (Chapter 10) "As a child she is seen screaming in a room and at eighteen she is charming but infantile in manners, though possessed of keen wit, keen feelings, and a keen temper, too, if irritated."

She is introduced into the novel to develop the story of Heathcliff's revenge on Edgar Linton who has snatched away his dear Catherine from him. Infatuated with Heathcliff and does not realise she is a mere tool of revenge for him – he despises her and says of her that she cannot be called a "rational creature" since she persisted in forming a fabulous notion of him as a chivalrous lover – doting brother appalled at her infatuation – Catherine's attempts to dissuade her and show her the truth about the "unreclaimed creature" she has taken a liking to are futile – one night while Catherine lies burning with fever, she elopes with Heathcliff and is disowned by her brother.

Isabella is treated badly at Wuthering Heights – she describes her first night there as a bride and subsequent acts of brutality by Heathcliff – she eventually escapes and too proud to take the help of her grieving brother flees south near London where she gives birth to Linton – when he is about twelve, she dies of a "slow fever" and weak constitution.

She is a contrast physically and spiritually to Catherine, Whereas Isabella seems peevish, Catherine is not jealous of her bright hair, white skin, elegance and fondness of the family for her. Isabella is elegant and quiet whereas Catherine is wild and impetuous.

TO KILL A MOCKINGBIRD – Harper Lee

Question 4

Harper Lee highlights the social hypocrisy in Maycomb County through the meeting of Aunt Alexandra's missionary circle. Give a vivid account of the meeting and Scout's observation. [20]

Comments of Examiners

Many of the answers given by candidates were not specific - taking cue from key words in question: vivid account, Scout's observation. In some cases, textual detail, when incorporated, did not lead to analysis of how it brought out social hypocrisy. Minor details necessary for this question – e.g. dress, names of some important guests, were missing in many answers.

Suggestions for teachers

- Tell students to read the question carefully and understand the requirements of the question by recognising key words.
- Stress upon the importance of reading the text and understanding the significance of incidents.

- Take students through key incidents of the novel – teach sequence and descriptive detail as components of literary text; explain the significance of key events, plot, theme, character and so on.
- Analysis of concerns of writers requires knowledge of cultural milieu and background of novel and writer.

MARKING SCHEME

Question 4.

After Aunt Alexandra decided to stay at Maycomb for sometime, she started holding her missionary circle meetings. All the leaders of Maycomb could meet and discuss missionary activities in different parts of the globe. More often than not the meetings would descend into gossip on local affairs and people. Scout was left out of Jem and Dill’s swimming expedition so she ‘divided the lonely hours between Calpurnia and Miss Maudie.

At the end of August, the missionary circle met to fight the good fight all over the book. Mrs. Grace Merriweather gave a report on the lives of the Mrunas. The moving account of the terrible lives led by the members of the tribe has followed by refreshments. As Scout helped Calpurnia, she heard snatches of conversation regarding the food served and the comments on other ladies of the community. She was wearing a dress and serving without spilling anything so Aunt Alexandra invited her to join them.

Making Scout stay with her was part of Aunt Alexandra’s campaign to teach Scout to be a lady. Scout’s only ally in the bewildering crowd of pasted used ladies who smelled heavenly, was Miss Maudie. The harshness of the ladies and their comments can be seen in Miss Stephanie’s rash question to Scout about her interest in becoming a lawyer.

The ladies talk about the Mrunas and the work done by J. Grimes Everett but their insensitivity towards the blacks is seen in their comments on Tom’s wife. The dissatisfaction among the blacks and the general agreement that the blacks could never do anything good. When they talked about “forgive and forget”, Scout thought it was a reference to Mayella Ewell but it turned out they were talking about Helen Robinson.

The ladies criticised the tradition of training blacks and call them hypocrites not realising their own hypocritical behaviour. Mrs. Merriweather talked about good but misguided people in Maycomb who thought they were helping but were actually creating more trouble. Miss Maudie silences oblique questions to Scout and references to Atticus.

The other ladies present there are pretentious, self-righteous and duplicitous. They say to Scout: ‘You live in a Christian home with Christian folks,’ trying to impose upon her the values of Christianity. This is a ludicrous statement for the conversations about ‘sulky dark(ies)’ and the creation of countless myths and stories which portray people of the county in a bad way both make the ladies thoroughly unchristian in their conduct. They are happy to notionally support the conversion of the ‘heathen’ Mrunas, while they blatantly discriminate against the thoroughly Christian Negroes who live and work around them.

The ladies of the missionary circle treat the children rather curtly, mainly because they disapprove of Atticus defending a Negro, something which shows how racist they are, and thus, how hypocritical they are. Miss Crawford mocks the dress that Scout wears, and her future career prospects: ‘Are you going to be a lawyer like your daddy?’ she says maliciously, showing how condescending she is, thinking Scout will not understand that she is actually mocking her.

The gathering is of a social clique where membership is defined by colour, class and social attitude. This is demonstrated by the unwillingness of Miss Maudie to attend. The only reason she is involved in the missionary circle is that she is afraid of being ostracised and seen as an outsider. Miss Maudie did not share in the hypocrisy possessed by the other ladies of the missionary circle. She is a woman of true Christian values, shown by the fact that she shuns the foul mouths of some of the ladies, and refrains from adding to the group’s complaints about their servants.

Scout's admiration for Aunt Alexandra goes up when she sees how the latter rises to the occasion after the bad news brought in by Atticus. Though badly shaken, she rallies and continues with her role as a hostess without letting her disturbance disrupt the occasion.

Question 5

Referring closely to the novel, *To Kill a Mocking Bird*, analyse the roles of the following: [20]

- (a) Aunt Alexandria.
- (b) Dill.

Comments of Examiners

- (a) Most candidates gave a general narration of all events involving Aunt Alexandra. All aspects of her role were either not mentioned or not illustrated. Many candidates focused on negative aspects of Aunt Alexandra, ignoring her compassion and care.
- (b) A number of candidates had incomplete knowledge of Dill, especially the personal element relevant to the writer. Some candidates classified Dill as a mockingbird. In other cases a character sketch was given without analysis of the role as asked. In some cases, substantiation of observation on character was inadequate.

Suggestions for teachers

- Help students understand and analyse characters – how and why they have been used by author – what are they portraying.
- Differentiate between character and role analysis.
- Discuss what an incident reveals about the character and her / his role.

MARKING SCHEME

Question 5.

- (a) Aunt Alexandra was Atticus’ sister. She was a strong willed woman with a fierce devotion to her family. Aunt Alexandra epitomizes old Southern womanhood. Her commitment to propriety and tradition often leads her to clash with Scout.

Harper Lee uses Aunt Alexandra to expose the shortcomings in Southern gentility. She believes that by dressing well, using good manners and being social, one becomes a true “lady”, one joins the ranks of good breeding. She arrives in the summer of Tom Robinson’s trial to help Atticus bring up his children, especially Scout by setting the perfect feminine example.

In the words of Scout, her Aunt was like Mount Everest: “throughout my early life she was cold and there....”

Aunt Alexandra was fanatical on the subject of Scout’s attire – her mission being to make sure that Scout grows up to be a young “lady”.

She sets to work trying to squash Scout’s tomboyish tendencies and to prepare her for a life of docile domesticity. Scout however would much rather get dirty and shoot her air-rifle and play with Jem and Dill.

Aunt Alexandra had a general way of classifying people by their family heritage. According to her: “everybody in Maycomb, it seemed, had a streak: a drinking streak, a gambling streak, a mean streak, a funny streak”. She thinks it’s her duty to instil in the Finch children a sense of their own importance in being Finches.

Scout holds out against her Aunt’s attempts to convert her into a “lady”. But when Scout observes Aunt Alexandra’s conduct during the tea-party after having received the news of Tom’s death, she realizes her aunt was also compassionate and an intelligent woman.

In conclusion, Alexandra Hancock stands for tradition and opposes change. While she is the voice of a particular kind of family values throughout the novel, she also stands by her family when they need her.

Although, Jem disagrees with most of Aunt Alexandra’s ideas, he makes it a point to ensure that Scout refrains from annoying their aunt.

[answer to bring out Southern womanhood, tradition and propriety, social views, Alexandra versus Atticus, mission to turn Scout into a lady, raising the children, concern for family and brother, handling of situation – role to be highlighted, not mere character sketch]

(b) Dill.

Playmate of the two Finch children – visits Maycomb every summer to visit his aunt Rachel – he represents the unwanted child whose mother remarries and sends him away to Maycomb to get him out of her way.

He makes us aware of Atticus’s qualities as a father who has a unusual though sincere way of raising his children.

Dill is an imaginative and ingenious child; his lively imagination enhances the children’s holiday activities and he is primarily responsible for planning the idea of luring Boo Radley out of his seclusion.

Though the children are a threesome, later Dill and Jem do things together leaving Scout out. This leads her to turn more to Calpurnia and Aunt Alexandra and appreciate the difficult task of being a lady.

Charles Baker “Dill” Harris is small and devilish, Scout and Jem’s summer friend. He instigates much of the children’s mischief by daring Jem to perform acts such as approaching the Radley house. He seems to have a limitless imagination, and his appeal is only enhanced by his first hand knowledge of movies such as Dracula. Seemingly ignored (but not neglected) by his parents, Dill enjoys his yearly visit to his Aunt, Rachel Haveford, who lives next door to the Finches – he even runs away from home one summer to come to Maycomb. A year older than Scout, Dill has declared he will one day marry her, a statement she seems to accept matter-of-factly. Dill is a diminutive, confident boy with an active imagination. He becomes fascinated with Boo Radley. The perspective of Charles Baker “Dill” Harris represents

childhood innocence throughout the novel.

He brings out the autobiographical element (modelled on Lee's childhood friend, Truman Capote). Dill proves to be a good friend to Jem, protecting him when he is asked about his trousers.

Question 6

By referring closely to incidents in the novel, show how Scout and Jem's perspective of Boo Radley changes as the novel progresses. [20]

Comments of Examiners

This question was generally well attempted by most candidates. However, in some cases while candidates gave a narration of Boo's background, reference to the changing perspective of children (focus of the question) was inadequate. A few candidates could not cite all the points relevant to question. In some cases, sequence in narration was missing – events had to be in sequence because by the very nature of the question, a changing perspective had to be traced. The symbolic aspect – Boo as a mockingbird was insufficiently brought out in many answers.

Suggestions for teachers

- Teach students the symbolism of 'mocking bird' and all characters who can be called thus.
- Teach students how to understand the focus of the question and state and illustrate clearly.
- Important characters such as Boo must be completely understood both by what author states directly and what she hints at or implies – Scout's realization that they have only taken not given, Boo wants to stay inside.
- Stress upon accurate and relevant quotes.

MARKING SCHEME

Question 6.

Boo Radley was the town bogeyman. He is first introduced to us through the creative imagination of Jem while he was describing him for Dill's benefit.

Talking about Boo gave the children a thrill. Never having seen him, they made up fantastic stories about him.

The children considered Boo Radley to be a malevolent phantom. When people's azaleas froze, it was because he had breathed on them. Any crime committed in Maycomb was his work. Negroes would not cross the Radley place at night. Children did not dare retrieve baseballs hit into the Radley yard because rumour had it that the Radley pecans would kill them. Such was the reputation of Boo Radley.

Boo Radley figured in many of the children's games. They "played" Boo Radley; play acting concocted stories they associated with his unknown and mysterious life.

However, when Atticus caught them with a pair of scissors (associated with Boo's legend) and due to Scout's long standing fear of the Radleys, they had to abandon the game.

Dill had once 'dared' Jem to touch the Radley house this testified to the ghostly aura that was

attributed to the place. Further, they were again caught by Atticus trying to deliver a letter to Boo by a long bamboo pole. The letter promised 'Boo' that he would be treated to ice cream provided he showed himself in person.

On the periphery of the Radley yard stood two oak trees. In the knot hole of one of these trees, the children would often find treasures placed in it for them. The “treasures” included chewing gum, some Indian figures a medal, two small images carved in soap (that resembled Jem and Scout) and a packet watch. Later, they came to the conclusion that Boo Radley had placed these things. The children were saddened when this knot hole was cemented and their contact with Boo blocked.

At the end of that summer, the children undertook a trip to the Radley house hoping that they might catch a glimpse of Boo Radley. But started by the sound of a gun-shot, they had to make a hasty retreat. Jem, unable to extricate himself from the under the fence had to leave his pants behind. When he went to retrieve his pants later, he found them neatly folded on the fence and stitched “crookedly”. They concluded that it was Boo Radley’s work.

When Miss Maudie’s house caught fire and the entire neighbourhood including the children were on the streets, Boo put a blanket on Scout’s shoulders. When Atticus brought it to everybody’s notice, Jem comes to the conclusion that Boo Radley may be crazy, but he has never intended to harm them.

As the children grew up, they lose their childhood fear of the Radley place to an extent, bestowing their attention on other things – such as the trial of Tom Robinson and the school.

Boo reappears at the end of the novel when it is implied that he stabbed Bob Ewell in order to protect the children. This is when Boo transforms from an evil spirit to a guardian angel and it occurs just through a shift in perspective. While meeting Boo is part of what spurs this change, what really cements it for scout is an act of imagination as she visualizes the last few years through Boo’s perspective. Scout realizes Boo is akin to a Mockingbird that only gives melody to the world and harms nobody and must be protected. She also realizes that they have given nothing to Boo and that he does not come out of his house because he does not want to.

Boo started out as a monster and ended as a man but never rejoined the Maycomb community. In taking an active interest in the children, his character suggests that bonds can be more than the socially accepted ones.

DEATH OF A SALESMAN – *Arthur Miller*

Question 7

Do you regard Willy Loman as a tragic hero? Substantiate your arguments with references [20]
from the play.

Comments of Examiners

The concept of a tragic hero in the context of this play and the American Dream was not clearly brought out in many answers. Answers hinged on a general character sketch of Willy and his relationships rather than a discussion of his tragedy or what character and relations reveal of his tragedy. A few candidates discussed elaborately the types of tragedy at the cost of a discussion of Willy as a tragic hero.

Suggestions for teachers

- Ask students to take a stand and justify their answer with textual evidence.
- The flaw of character and misinterpretation of the American Dream must be taught.
- Key critical context / author's views must be taught, e.g. Miller's own essay and his concept of the tragedy of the common man.
- Ask students to focus on what the question requires.

MARKING SCHEME

Question 7.

Willy Loman is the hero of *Death of a Salesman*. His last name, some critics suggest is a pun on “low man”. But Miller says in his autobiography, *Timebends*, “In later years I found it discouraging to observe the confidence with which some commentators on *Death of a Salesman* smirked at the heavy-handed symbolism of ‘Low-man’. What the name really meant to me was a terror-stricken man calling into the void for help that will never come... But some thirty-five years later, the Chinese reaction to my Beijing production of *Salesman* could confirm what had become more and more obvious over the decades in the play's hundreds of productions throughout the world. Willy was representative everywhere, in every kind of system, of ourselves in this time. The Chinese might disapprove of his lies and his self-deluding exaggerations as well as his immortality with women, but they certainly saw themselves in him. And it was simply as a type but because what he wanted. Which was to excel, to win out over anonymity and meaningless, to love and be loved, and above all, perhaps, to count. When he roared out ‘I’m not a dime a dozen’, it came nearly as a revolutionary declaration after what was not thirty-four years of levelling (The play was the same age as the Chinese revolution)... Ah, yes. I had not reckoned on a young Chinese student saying to a CBS interviewer in the theatre lobby, ‘We are moved by it because we also want to be number one, and to be rich and successful.’ What else is this but human unpredictability, which goes on escaping the nets of unfreedom?”

Willy is at the bottom of the rung in a creative or capitalistic world. He owns nothing, and he makes nothing. Thus, for this reason the play deals with the life of a salesman – the salesman who peddles wares made by someone else and owned by someone else. He has no sense of accomplishment or ownership. Robbed of these two attributes, Willy develops a theory of personal attractiveness and being well-liked. He believes that if a person is well liked and has a great deal of personal attractiveness, then all doors will be automatically opened for him. Willy has built his life around these two dreams.

Once in his youth, he had seen a salesman named Dave Singleman who was able to stay in his hotel room, from where he telephoned confidently and sold a tremendous amount of merchandise without even leaving his room. When Dave Singleman died at the age of eighty-four, buyers and salesmen

from all over the country came to his funeral. Thus, Willy saw one case where personality paid off, and his life has been spent in imitating this person.

But for Willy to live by his ideas necessitates building or telling many lies, and these illusions replace the truth in Willy's mind. After a while, these illusions take on an air of reality: "I am vital to New England" and "And they know me, boys, they know me up and down new England... I have friends, I can park my car in any street in New England and the cops protect it like their own." Since Willy has nothing else, he must convince people that he is building something in the way of personality. Thus, he begins to tell lies about how vital he is to New England and about how well-liked he is in all of his towns. He hides his inadequacy behind arrogance.

At times, Willy even believes in these illusions and becomes so enthusiastic that he tells his wife Linda that he made more money in commission than he actually did. It is, therefore, Willy's strong desire to be well-liked that led him into having an affair with Miss Frances in Boston. That she would go to bed with him bolstered his ego after a hard day when he had actually been turned away by so many buyers. Thus, the affair is seen as an ego booster and not as a strong desire on Willy's part for a illicit love affair, something that his elder son Biff holds against for the rest of his life.

Early in his life, Willy began to infuse his sons, particularly Biff ("the young Hercules") with the idea of being well-liked. It is as though Willy securely knew that he was a failure and was living mainly through his sons. Biff showed every promise of being a great leader and of being an excellent football player. Willy then filled his sons so full of this concept of being well-liked that when Biff flunks math, he goes to Boston to search out for his dad. He thinks Willy is so well-liked that he will be able to convince his math teacher to change the grade. At this point in his life, Biff's values were the same as Willy's.

But Biff cannot accept his father in the role of an absent lover. He can only see Willy as a fake. Thus, in this one scene, Willy's life seems to close in on him. For the next fourteen years, while Biff is in and out of jobs and jails, Willy continues to plug along his job as salesman. But now he has nothing to live for except his illusions. More and more, Willy's life involves his dreams and all the dreams go back to the year before Biff made his break with Willy. This was the last happy year in Willy's life.

Thus, Willy's entire life has been lived according to his ideas about personal attractiveness and being well-liked. He never questioned these values and never realised that he lived in a world of illusions and dreams. He tried to bring up his children in that same world, but could not keep up the false front after hotel scene with Biff. He had "all the wrong dreams," as Biff says toward the end of the play. But even though Willy had the wrong dreams and even though he failed to find out who he was, it is perhaps noble that he was at least willing to die by and for those dreams. In other words, he died for the things that he had lived for – his illusions and his sons. It is, however, ironic that Willy's sons are not worth the sacrifice that he makes for them. His dreams in a sense are betrayed by the very sons he wanted to live through.

Occasionally, however, Willy does become aware of reality as, for instance, when he makes a pathetic confession to Linda: "I'm fat. I am very-foolish to look at, Linda... But they do laugh at me. I know that... I gotta over come it." But at such times, Linda boosts his ego by telling him, "Willy, darling, you're the handsomest man in the world - ...To me you are..... The handsomest....And the boys, Willy. Few men are idolised by their children the way you are."

So, when he goes to Howard, Willy goes with the hope that he will "knock Howard for a loop." Instead he is fired. Even though Biff has been up to no good in his life, Willy does not give up his illusions about his son. He thinks that Bill Oliver will give Biff any amount of money – and he refuses

to listen to Biff's account of his failure. One of the reasons for his suicide is that Biff would be able to build up his career with the insurance money. Willy is, thus, wilfully blind to reality, he lives in a world of his own. He is also muddle-headed as he often contradicts himself and becomes absent-minded. He is a pathetic figure throughout the play. But he has a lot of self-respect and personal dignity. He refuses to accept Charley's offer of a job even though he keeps borrowing money from him: "I don't want your goddamn job!" He just "can't work for Charley". This deepens our sympathy for him.

Willy Loman would have shone as an artisan. "He was a happy man with a batch of cement," Charley comments at his funeral. Biff adds "There is more of birth in that front stoop than in all the sales he has never made." Linda agrees "He was wonderful with his hands". He failed because he had "all the wrong dreams" in his life. But Happy is sympathetic toward his father. "Willy Loman did not die in vain. He had a good dream. It is the only dream you can have – to come out number one man." The best compliment to Willy comes from, however, from Biff in the restaurant scene.

"Miss Forsythe, you've just seen a prince walk by. A fine, troubled prince. A hardworking, unappreciated prince. A pal, you understand? A good companion. Always for his boys".

The Requiem – there are no mourners at the funeral, not even so-called business associates. Even in death he is not recognized for what he thinks he is.

Arthur Miller's remarks about Willy Loman are apt: "I think Willy Loman is seeking a kind of ecstasy in life which the machine civilisation deprives people of. He is looking for his selfhood, for his immortal soul, so to speak, and people who don't know the intensity of such quest, think he is odd, but a lot of salesmen, in a line of work where ingenuity and individualism are acquired by the nature of work, have a very intimate understanding of his problems.

"I have no need to be Willy's advocate before the jury which decides who is and who is not a tragic hero. I am merely noting the lingering preponderousness of so many ancient definitions has blinded candidates and critics to the facts before them, and not only in regard to this play. Had Willy been unaware of his separation from values that endure he would have died contentedly while polishing his car, probably on a Sunday afternoon with the ball game coming over the radio. But he was agonised by his awareness of being in a false position, so constantly haunted by the hollowness of all he had placed his faith in, so aware, in short that he must somehow be filled in his spirit or fly apart, that he staked his very life on the ultimate assertion. That he had not the intellectual fluency to verbalise his situation is not the same thing as saying that he lacked awareness, even an overly intensified consciousness that the life he had made was without form and inner meaning...

"To be sure, had he been able to know that he was as much the victim of his beliefs as their defeated exemplar, had he know how much guilt he ought to bear and how much to shed from his soul, he would be more conscious. But it seems to me that there is of necessity, a severe limitation of self-awareness in any character, even the most knowing, which serves to define him as a character, and more, that this very limit serves to complete the tragedy and, indeed, to make it at all possible."

Question 8

Analyse and comment on Linda Loman's character.

[20]

Comments of Examiners

The question sought analysis and comment, not a general summing up of limited perception of Linda, as was done by some candidates. Many candidates did not give an in-depth analysis of the character of Linda Loman. They merely listed some superficial character traits without exploring the various implications and consequences of the traits that were listed by them.

Suggestions for teachers

- Teach students how to structure and organise answers for better presentation of character and role.
- Tell students that points must be substantiated with reference to the text.
- Make students aware of the fact that no character is fully black or white
 - Linda too has shades of grey with both positive and negative qualities.
- Discourage students from repeating points to lengthen their answers.
- Answers should be substantiated with quotes from the text.

MARKING SCHEME

Question 8.

Linda Loman is the typical mother figure and a devoted wife. Early in the play when Willy returns halfway from his trip to Boston, she shows wifely solicitude and he tells him: "You're my foundation and my support, Linda." Later, "You're the best there is, Linda, you're a pal, you know what? On the road – on the road I want to grab you sometimes and just kiss the life outa you."

Even though Willy often yells at her, especially in the presence of Biff, Linda's whole life revolves around her husband. When she finds that he is tired, she tells him, "Well, you'll just have to take some rest, Willy, you can't continue this way." She then suggests that Willy ask for a job in the New York office of the Wagner Company, and is crestfallen when Willy is fired. Her patience is unlimited as she deals with Willy's fluctuating moods. Her strength is that she is constantly willing to believe Willy and is even ready to reject her sons for the man who dreams such strange illusions.

Linda Loman's one major decision takes place before the action of the play. She chooses to marry and emotionally support Willy Loman, a man who wanted to be great but defined greatness as being "well liked" by others. Her life is dreary because she always hopes that things will work out for the better – yet these hopes never blossom.

But as the somewhat non-objective wife figure, Linda must take part blame for the tragedy of Willy Loman. Whenever Willy attempts to see himself realistically, Linda, functioning as his eternal wife figure, bolsters his ego by disclaiming his realistic observations. In other words, when Willy finds fault with himself, Linda tells him that it isn't a fault and, therefore, contributes to Willy's illusions about himself.

When Willy tells her that he is fat, "very foolish to look at," dresses to disadvantage and that people

laugh at him, she reassures him: “Willy, darling you’re the handsomest man in the world.... To me you are. The handsomest... And the boys, Willy. Few men are idolised by their children the way you are.”

Linda’s weakness is that she does not have the imagination to understand Willy’s dreams of success, and when Willy is offered by Ben the opportunity to go off to Alaska, it is Linda who holds him back by reminding him of his great future with the Wagner Company. Of course, Willy has laid the foundation for this trap. But the essential truth remains that Linda is not a person with an adventurous soul. She would rather remain at home perpetually mending her stockings than to take a chance in a faraway country on an unknown factor.

Linda, as a mother is indulgent toward her sons. She urges her husband not to lose his temper with Biff because “he’ll find his way.” Biff often addresses her as his “pal” and does not want her to feel unhappy. Happy thinks that his mother is a woman of “character”. Referring to the woman he would like to marry, Happy says: “Somebody with character, with resistance, like Mom, y’know?” On another occasion, he says, “What a woman! They broke the mould when they made her. You know that, Biff!?”

But when her sons are ready to reject their father because he has become senile and irresponsible, when they are ready to point out his stupidity because he was attempted to commit suicide, and when they are ready to point out that Willy has no character, Linda is the one who demands that “attention, attention must finally be paid to this man.” She becomes Miller’s spokesman in the play to illuminate certain faults in the American social structure. She asks Biff why he is “hateful” toward his father: “Biff, dear, if you don’t have any feeling for him, you can’t have any feeling for me.” She tells him that Willy Loman is “the dearest man in the world to her, and she will not have anyone making him feel unwanted and low and blue.” She puts it bluntly: “Either he’s your father and you pay him the respect, or else you’re not to come here.” Even when Biff tells her that Willy has never had an ounce of respect for her, she continues to defend Willy: “I don’t say he is a great man. Willy Loman never made a lot of money. His name was never in the paper. He’s not the finest character that ever lived. But he’s a human being, and a terrible thing is happening to him. So attention must be paid.”

She reveals that she discovered the rubber pipe with which Willy planned to commit suicide. She appeals to Biff: “Biff, I swear to God! Biff, his life is in your hands!” When Willy is neglected and humiliated by both her sons in the restaurant, she lashes out at them: “You’re a pair of animals! Not one, not another living soul would have a cruelty to walk on that man in the restaurant!” She is bewildered when Willy commits suicide and wails at his grave: “I don’t understand it. Why did you ever do that? Help me, Willy, I can’t cry. It seems to me that you’re just on another trip. I keep expecting you. Willy, dear, I can’t cry. Why did you do it? I search and search and search, and I can’t understand it, Willy. I made the last payment on the house today. Today, dear. And there’ll be nobody home.”

Linda’s is a simple role; it is not at all complex. If she aids Willy in believing in his illusions, she represents the simple person who is caught in a struggle between illusions and reality, and who has not the strength to support, reject or understand either one.

When her son complains about his father’s erratic behaviour, Linda proves her devotion to her husband by saying “If you don’t have any feeling for him, then you don’t have any feeling for me....”

Throughout Act One, Linda chastises Biff for not being more attentive and understanding towards Willy.

Linda believes that if her sons become successful then Willy’s fragile psyche will heal itself. She expects her sons to manifest the corporate dreams of their father – not because she believes in Willy’s version of the American Dream, but because she believes her sons (Biff in particular) are the only hope

for Willy's sanity.

When she speaks to her sons, Happy and Biff, she can be very stern and resolute. However, when Linda converses with her husband, it's almost as if she is walking on eggshells.

Willy's job has steered him away from his family for weeks at a time. In addition, Willy's loneliness leads to act at least one infidelity.

Although, it is clear that Willy Loman is deeply deluded, Linda romanticises Willy's agony of an unfulfilled life.

Linda realizes that Willy has been contemplating suicide. She knows that his mind is on the verge of being lost – yet she exhibits patience, loyalty and an eternally submissive nature. For all these attributes she is left a widow at the end of the play. Since her existence and identify depend entirely on her husband, she staunchly defends him even when she realizes that he does not deserve to be defended.

She has been the one to deal with Willy's erratic behaviour along and doing so has made her age considerably.

[Answer should cover who Linda is; the Willy – Linda relationship; her life and hope; her nature as submissive, being betrayed; she and her sons; her responsibility for Willy's tragedy; Willy's death. Focus on role, some weightage for character and analysis]

Question 9

Write short notes on:

[20]

- (a) Significance of the debt motif in the play.
- (b) Ben

Comments of Examiners

- (a) All aspects of the debt motif were not covered in most of the answers.
- (b) Most candidates gave a superficial character sketch of Ben without proper analysis. Incomplete narration was given by candidates and little attempt was made to bring out the role or significance of the character.

Suggestions for teachers

- Students must be made to understand key concept of play – the main idea, context and background must be taught.
- Teach students to analyse various angles associated with a character and to substantiate their points with textual details.
- Give practice in writing 'short note' answers as distinct from mere character sketches or specific incident-based questions.

MARKING SCHEME

Question 9.

- (a) Perhaps the most moving or pathetic motif is the one which opens the play. It is both comic and pathetic. It rises to a grotesque commentary in the middle of the play and then becomes tragic toward the end. This is the motif of things being all used up by the time they are paid for.

Early in the play, Linda tells Willy that the whole house smells of shaving lotion after the boys had left. Willy answers: "Figure it out.

Work for a lifetime to pay off a house. You finally own it, and there's nobody to live in it." This same thought is echoed at the end by Linda because she has just made the last payment on the house but Willy is no longer there to live in it. But in between these two scenes, we have numerous other references to this idea.

In the first flashback, Willy tells Linda how much he made in commission on his last trip. But they owe for a fan belt for the refrigerator and the carburettor for the car. In all Willy has earned seventy dollars and the bills total 120 dollars. Thus, Willy is constantly in a race with the junk yard. This idea even intrudes itself upon the happier scenes such as the scene when Biff is talking of going to see Oliver. In the midst of this excitement, Linda reminds him that the shower is leaking.

But along with this idea of things being used up is Willy's resentment that Charley's things never seem to be in need of as much repair, and they never seem to be used up. Thus, when the refrigerator breaks down, Willy is angry with Charley because Charley bought a General Electric whereas Willy bought some unknown brand. And Charley's is good but Willy's is worn out. But Willy's statement can be said to function as a comic relief. When he hears of the broken refrigerator, he says: "Once in my life I would like to own something outright before its broken! I just finished paying for the car and it's on its last leg." And Willy says of his refrigerator: The refrigerator consumes belts like a goddamn maniac. They time those things. "They time them so when you finally paid for them, they're used up." In the next scene we find that Willy's usefulness to the Wanger Company is all used up and Willy is fired. But this is also Willy's life. He makes his last payment on his insurance policy and then commits suicide.

Willy must now borrow 110 dollars from Charley in order to pay for his insurance. This payment is his last. And so at his funeral, Linda echoes Willy's comic complaint, but the words are no longer comic: "Willy, I made the last payment on the house today... and there'll be nobody home.... We're free and clear." But Willy is free only in the grave.

This motif encompasses Miller's strongest condemnation of American Society. Willy was the middle man who was always in a race with the junk yard. He was never able to get anything paid for before it was used up. This idea is conveyed through the refrigerator and car and other gadgets, but in the end of the drama it applies to human life. As Willy had said earlier, it is something to weather a thirty-year mortgage, but after accomplishing this feat, Will was all used up and ready only for the grave. The critique of American society is also enclosed in Willy being fired. The company had sucked all of Willy's youthful energy and offered promises, but when Willy was no longer able to keep up the pace of twelve hours a day, the company discarded him like an old orange peel. Thus, Willy's life and dreams are depicted

against a struggle to get something paid for before it is all used up. And the tragedy of his death is that he succeeded only in paying for his house before it was all used up, but Willy as a human being was completely used up.

- (b) Ben: Ben, Willy's elder brother, has been dead for a few weeks when the play opens. He is a shadowy figure who functions more as a symbol or illusion than he does as a character in the play. What we see of Ben as a character is not necessarily favourable from a purely objective point of view.

Ben does not believe at all in the individual, and he tells Biff never to 'fight fair with a stranger'. His success seems to have been built on brute force and driving energy. He seems to possess no time for personal relations, nor does he seem to indulge in emotions. But we should keep in mind that these attributes are merely conjectures and, in actuality, we see Ben only through Willy's illusions. In fact, if Charley had not asked Willy about Ben and if Linda had not reminded Willy that he had sold the diamond watch band he received from Ben, the reader could well doubt Ben's existence.

But these attributes arbitrarily assigned to Ben serve to show one of his functions in the play. He is the ideal for Willy, even though ironically he is also the antithesis of Willy's life. For Willy, Ben represents the ideal success story. "Why, boys, when I was seventeen I walked into the jungle, and when I was twenty-one I walked out.... And by God I was rich." Ben achieved the complete success that Willy can only dream about. That is, Willy can never achieve the success or perform the deeds Ben did. But we notice that when Willy is tremendously depressed, it is at this time that Ben appears.

Ben is the faraway illusionary vision of complete success. As such, he is diametrically opposed to Charley – the practical man who has attained a limited degree of success. Because Charley lives next door to Willy, Charley's success is repugnant to Willy; but for Ben who has remained far away, Ben's success is the ideal and romanticised success story: "That man was a genius – that man was success incarnate."

Ben also functions as a character whom Willy can rely upon in a moment of extreme depression. Ben becomes, therefore, Willy's psychological "crutch"; he is Willy's alter-ego even though Linda does not approve of him. When Willy can't face the pressing problems of the present world, he talks with Ben – the symbol of perfect success. Ben, therefore, not as a character, but as a symbol which illuminates an aspect of Willy's frustrations.

LADY WINDERMERE'S FAN – *Oscar Wilde*

Question 10

Critically comment on the role that the Duchess of Berwick plays in the play *Lady Windermere's Fan*. [20]

Comments of Examiners

A number of candidates were not able to do justice to this question. That the Duchess of Berwick articulates the value system prevalent during the time of Oscar Wilde was not brought out by many candidates. The answers lacked the critical edge. Most candidates merely enumerated what she said or did.

Suggestions for teachers

- Explain the spirit and personality of Wilde as a writer in order to understand his characters and dialogue.
- Students must be made to understand what a critical comment is – character as revealed by words and incidents and the role of that character given the background, theme and plot – relationships with other characters.

MARKING SCHEME

Question 10.

A manipulative woman, the Duchess of Berwick thrives on the pettiness of high society. She is the one who initiates the series of misunderstandings between Mrs. Erlynne and Lady Windermere by gossiping about Mrs. Erlynne and Lord Windermere.

At the same time, she masterfully orchestrates the marriage of her daughter to Mr. Hopper, an Australian visitor. The Duchess' scheming nature is shown when Mr. Hopper asks to dance with Agatha – also appears to be trying to present a particular picture of Agatha to Mr. Hopper. Once she snags the young man, she begins her next project of making sure the new couple stays in London rather than going to Sydney.

She knows everyone and gossips almost constantly. She exaggerates and talks of her husband as though he is an accessory. She is a hypocrite as she is alright with her husband having affairs as long as he doesn't spend money on the ladies.

The Duchess feels that appearances and reputation are important, as is evidenced by her prejudice against Lord Darlington and her gossip about how horrible Lady Markby's tea was (just before she came to meet Darlington and Lady Windermere).

She focuses on wealth and class and values, her status in society and needs to feel safe always – enjoys nagging her husband and claims this is her role or else husbands would really forget the wife's existence.

The Duchess of Berwick articulates the underlying value system prevalent during the time of Oscar Wilde – moralistic exterior with a dark underbelly.

Duchess of Berwick: a society matriarch, arbitrator of social morals and behaviour – has a rather critical attitude to marriage (her conversation about the manner in which she treats her husband) – she warns Lady Windermere about Lord Windermere's association with Mrs. Erlynne but at the same time tells her to accept the matter realistically “these wicked women get our husbands away from us, but they always come back, slightly damaged of course. She advises that she should take her husband away from London and everything will be fine and that all men are monsters.

Question 11

With close reference to the text, evaluate what happens at the Windermere's drawing room during the birthday ball of Lady Windermere. [20]

Comments of Examiners

Several candidates gave an incomplete narration of what happened at the drawing room. Textual reference was missing in many answers. In a number of cases, critical evaluation was not attempted despite being asked for in the question.

Suggestions for teachers

- The text must be taught in detail so that candidates know the sequence and descriptive details, including names of some characters present, at what point the fan drops, etc. Significance of key events must be taught.
- Evaluation implies narration plus repercussions, impact on character and action and how the theme is conveyed – for this social and cultural background should be known.
- Candidates must be taught to read questions carefully so that complete relevant information is written.

MARKING SCHEME

Question 11.

Act II opens in the Windermers' drawing room during the birthday ball that evening. A door opens into the ball-room, where a band is playing. Guests are entering. A door opens on to illuminated terrace with palms, flowers, and brilliant lights. The room is crowded with guests. Lady Windermere is receiving them.

The Duchess of Berwick enters looking for Lord Windermere and Mr. Hopper and asks her daughter, Agatha, if she has saved five dances for the latter. Her intentions are clear when she sees the cards she is glad Lady Windermere has revived and scratches out two names of potential dance partners for her daughter and instructs her to spend the last two dances with Mr. Hopper on the terrace.

Mr. Dumby, Lady Plymdale, Mrs. Cowper–Cowper, Lady Stutfield, Sir James Royston, Mr. Guy Berkeley and others are announced. They enter and make small talk about the season and its balls. The Duchess of Berwick perks up when Mr. Hopper enters and professes an interest in Australia as she flatters him for his “cleverness” and happily relinquishes her daughter to his care.

Lord Windermere is brushed off by his wife when he asks to speak to her. The Duchess of Berwick asks to be taken to the ballroom to avoid Lord Augustus, who walks up to Lord Windermere and expresses curiosity about Mrs. Erlynne and her lack of relations. Lord Windermere tells him he has known her only six months and brusquely puts an inquisitive Lord Augustus in his place by saying, “No explanations are necessary about my friendship with Mrs. Erlynne.” It seems that Mrs. Erlynne

has “received” a card, although not through Lady Windermere and is expected there that night. This comes as a great relief to Lord Augustus as he was worried about her social standing.

Lady Plymdale comments on suspicion about “anything that looks like a happy married life”. Lord Windermere again attempts to speak to his wife, who is with Lord Darlington and she repeats that “that woman” is not to come there that night. Lord Windermere asks for her trust since a wife should trust her husband, to which his wife says that trusting wives look “unhappy” before turning back to Lord Darlington to whom she says she needs a “friend”.

A beautiful and dignified Mrs. Erlynne enters. Lady Windermere bows stiffly to her and drops her fan, which is retrieved by Lord Darlington. Unperturbed by Lord Windermere calling her action “rash”, she asks to be introduced to the ladies and singles out Lord Augustus. Her presence makes Lady Windermere uneasy and she turns pale.

Mrs. Erlynne asks to be introduced to Lady Jedburgh and carries on a charming conversation with her. She claims a dance with Lord Windermere to make Lord Augustus jealous and speaks to Dumbly as if she knows him much to the annoyance of Lady Plymdale. Lady Plymdale's curiosity is piqued by a lady of colourful reputation and she wonders how Lady Windermere, a “proper” lady, can invite her saying, “It takes a thoroughly good woman to do a thoroughly stupid thing.”

Alone, Lady Windermere and Lord Darlington discuss Mrs. Erlynne's attendance. Lady Windermere is enraged and feels “degraded” and confused and asks Lord Darlington to be her friend. Instead of friendship, Lord Darlington takes advantage of Lady Windermere's tragic state, turns her against her own husband as one she could not possibly trust and professes his love to her, offering her his life, and inviting her to risk short-term social humiliation for a new life with him. She says she does not have the “courage”. Lord Darlington is insistent, telling her she should retain her dignity and that no one will blame her: he sets her an ultimatum to try to convince her to take action immediately. Lord Darlington announces that he will be leaving the country the next day and that they will never meet again, and leaves.

The guests begin to leave, and say their goodnights to Lady Windermere - some, including the Duchess of Berwick and Lady Plymdale, remarking positively about Mrs. Erlynne. Agatha reveals that she has accepted Hopper's offer of marriage, although the Duchess will not hear of her going to Australia. Unconscious of the presence of Lady Windermere. Mrs. Erlynne is discussing her plans with Lord Windermere; she intends to marry Lord Augustus and will require “a handsome settlement” from Lord Windermere.

Later, Lady Windermere, in spite of her earlier reluctance, decides to leave the house at once for Lord Darlington, and leaves a note to that effect for Lord Windermere. Mrs. Erlynne discovers the note and that Lady Windermere has gone, and is curiously worried by this. While reading the note, a brief monologue reveals that she is in fact Lady Windermere's mother and made a similar mistake herself twenty years previously. She crushes the letter in her hand when Lord Windermere comes asking about his wife and says she has retired with a headache. The letter drops from her hand and Lord Windermere recognises his wife's handwriting. She decides to save her daughter and instructs Lord Augustus to keep Lord Windermere at the club.

Question 12

Discuss the social and cultural background against which the Victorian Women have been portrayed in *Lady Windermere's Fan*. [20]

Comments of Examiners

Most candidates were unaware of a complete social and cultural picture of the times and were unable to relate the play to its times. They repeated points on women's role and position in Victorian society. Quotations to bring out background against which the play functions were found to be missing in most of the answers given by candidates.

Suggestions for teachers

- The background of the play, milieu, value systems, writer's perspective and literary concepts must be explained to students.
- Comedy of manners, social mores, marriage, women, trust, satire and other points of concern of Wilde and his times must also be discussed.
- Ask students to give relevant quotes from the text.

MARKING SCHEME

Question 12.

Society's restrictions on women are shown in this play. The play functions as a concealed critique of contemporary mores.

Wilde's play accepts hypocrisy as a necessary component of their social world. People in high society must pretend and conform to the social norm in order to maintain their position. It is against this background that women have been portrayed.

Lady Windermere, though she believes she is trapped in her marriage, lacks the courage to leave her husband and face the censure of the world. She and women in general, need a man's financial support and protection. Mrs. Erlynne is the exception where she has proven that women can survive on their own, by merely using men but not being trapped by them.

The typical marriage only works because there is a secret third party which the wife usually does not know about until a friend kindly informs them of the fact. When she finds out, she forgives her husband and takes him back slightly damaged.

Also women are not meant to have opinion of their own or make the decisions about their life. Therefore, when Lord Darlington tells Lady Windermere – 'Be brave! Be yourself!' she replies 'I am afraid of being myself'. Finally, when she makes her decision, she proceeds to change her mind at the end of that act and decides to leave her husband, only to change her mind once again in the beginning of the next act.

The play has several characters who have echoes of the Restoration comedy of manners. The play explores various social concerns like honesty, loyalty, goodness, motherhood and so on.

The playwright has used stock characters who seem traditional at first but later we find them acquiring unusual characteristics. Lady Windermere is portrayed as the ideal mother -wife but wishes to protect

her child from all evil but when she decides to leave her child and husband for Darlington she does so without a thought. It is only later that the consequences strike her.

Mrs. Erlynne is depicted as the fallen woman. She is the woman with a past. Women do not acknowledge her socially and men gossip about her. She delights in the sensation that she creates wherever she goes. In a sense she even socially and emotionally blackmails Lord Windermere making him pay her bills. Also, she has a golden heart which makes her save her daughter from social disgrace. However, the fact that Wilde does not afford the audience a grand reconciliation between mother and daughter spares her character from being a completely traditional character of traditional plays.

The Duchess of Berwick is the traditional social matriarch who dictates the norms of society. She stands for the tradition of marriage and her sole purpose in life is in getting her daughter married advantageously. Her hypocritical attitude to marriage expressed through her relationship with her husband and the manner she Orchestrates her daughter's marriage to the wealthy Australian Mr. Hopper lends interest to the play.

These stock characters lend interest and variety to the play though there are characters like Lord Darlington (the roué) Lord Augustus (the dandy) and Lord Windermere (the guardian of social morals) who remain one dimensional in nature.

Wiles of social propriety – strict rules governing mannerisms, etiquette and decency – Wilde, the aesthete and flamboyant homosexual, found them restricting – while upper-class morality seems to be the standard, characters are moral depending on situation, a morality that is self-serving – follies and hypocrisy – social pyramid – Darlington, Lord Windermere and the Duchess at the top and characters who do not pretend to be proper (Mrs. Erlynne, Cecil Graham, Augustus Lorton) – epitome of properness right at the top (Lady Plymdale, Lady Stutfield and Lady Jedburgh – snobs)

[answer expected to bring out ideas of the time on women, marriage, hypocrisy – fallen woman, satire, comedy of manners – discussion of major women characters (Duchess of Berwick, Lady Windermere, Mrs. Erlynne)]

NINETEENTH AND TWENTIETH CENTURY VERSE – *edited by Chris Woodhead*

Question 13

Attempt a critical appreciation of the poem *Ode To Autumn* by John Keats.

[20]

Comments of Examiners

While candidates wrote fairly well on the poem itself, they missed out on writing about its forms and structure, i.e. technical aspects of the poem. In a few cases, the answers were just a summary of the poem. Quotations were missing in answers.

Suggestions for teachers

- Teach children how to critically analyse a poem: content, style, form and rhyme scheme, setting, theme, figures of speech, e.g. images, metaphor, simile, personification, alliteration, synaesthesia – relevant to Keats.

- Romanticism and Keats – must be taught
- Keats’ distinctive style – impact of his personal life must be discussed in class.
- Drill into students the importance of quotes in Literature in English – ask them to quote or at the very least substantiate with clear reference to text.
- Make students aware of literary terms – ode, canto, etc.

MARKING SCHEME

Question 13.

Ode to Autumn ranks amongst the finest poems of Keats. The poet describes the sights and sounds connected with the season in a lyric poem believed to have been inspired by a walk near Winchester one September evening.

Autumn is a season of mellow ‘fruitfulness’. It is the time of the ripening of grapes, apples, gourds, hazelnuts, etc – also the time when bees drink the nectar from the ‘later flowers’ – autumn is pictured as bringing all the fruits of earth to maturity in readiness for harvesting.

In the second stanza autumn is seen in the figure of a woman – as a reaper, a winnower, a gleaner and a cider-presser – operations connected with harvesting and are thus carried on during Autumn – depicted as a harvester ‘sitting careless on a granary floor’ – as a tired reaper who has fallen ‘asleep drowsed with the fume of poppies’ – thirdly as a gleaner with a load on the head crossing a brook and fourthly as a cider-presser watching intently the apple juice flowing out of the cider-press.

In the third stanza the poet talks about the sounds and songs of autumn. In the evening when crimson light of the setting sun falls upon the stubble fields, a chorus of natural sounds is heard – the small gnats mourn among the river swallows’ – full grown lambs bleat loudly – the hedge-crickets sing – the red-breast whist whistles – gathering swallows twitter. The close of the ode, though solemn, breathes the spirit of hope.

Keats sensitivity and keen observation of nature is one of the striking qualities of this poem. The bounty of Autumn has been described in all its sensuous appeal. The personification in the second stanza gives a human and universal touch to the poem. The vivid imagery drawn by the poet together with the splendour of diction, make it one of the most nearly perfect poems in English. A symphony of colour, movement and sound pervade the poem.

Keats Odes chart a sequence of time and mood – the close connections of thought that consist between all of the Odes – his preoccupation with time and mortality and an exploration of various avenues through which to overcome or face the transience of life and experience. He greets Autumn as season of mists and mellow fruitfulness and goes on to describe how the season conspires with the maturing sun to load and bless with fruits the trees. He goes on to describe the fruit filled with ripeness to the core, the plump hazel shells and gourd and the late flowers of the season which confuse the bees into thinking that the days of summer will not end.

He personifies Autumn as the four figures of the season: the woman in the granary, the reaper, the

gleaner and the watcher of the cider press. Each of the figures is marked by patience, laboriousness, strength and an occasional weariness. There is an inherent acceptance that she too, with the flowers and corn that she reaps, will vanish with the dying year. This knowledge has acceptance of the inevitability. In the acceptance there is also joy. Keats rejoices in the relationship of season, sun and earth and in the fruition that stems from that relationship.

The first stanza emphasizes the effortless fruitfulness of nature. Only in the last **four** lines are the bees brought in to make the line with human labour which is the theme of the second stanza. In the last stanza, the poem ends with the stress in which it began. The movement is undulating in broad contrast to the strong earthward emphasis of the fruit laden trees and swollen gourd of stanza one and the wide horizontal sweep of the reaper and gleaner of stanza two. In the third stanza we are borne aloft like the gnats as the light wind lifts or dies and the barred clouds mark the soft dying day. The swallows' twittering preparing for departure marks the final acceptance of the poem – the acceptance of winter of seasonal death. The stanza makes no attempt to escape the note of sadness. There is a gentile nostalgia in where are the songs of —spring Ay, where are they? But there is also comfort in the thought “Think not of them, how last they music too. The lambs of spring are now full grown – the cycle of nature is complete, ready to renew itself once again.

Form – three stanzas each of 11 lines of uniform length. As an ode, a lyric poem, it celebrates and admires autumn – Romantic Meditative – definite rhyme scheme – poet may or may not be the speaker but it is an address to autumn – simple, not complex in content but formal, deliberately crafted structure rich in images.

[Marks were divided among description based on the three cantos, form and style (including rhyme scheme, imagery and literary devices), theme, quotes]

Question 14

Explore the theme of the poem ‘Snake’ by D.H. Lawrence.

[20]

Comments of Examiners

Some candidates had a superficial understanding of Lawrence and were unable to bring out Lawrence’s engagement with themes of urbanization and industrialization and repressing of instinctual life of man / creative principle. They could not explain the poet’s regret at throwing a log at the snake. Quotations were missing in most answers.

Suggestions for teachers

- Teach Lawrence’s beliefs and philosophy as context for this poem.
- If a poem has multiple themes, all must be taught and elaborated.
- Multiple interpretations, at least the prominent ones, must be encouraged
- Insist on quotes and correct literary terms.

MARKING SCHEME

Question 14.

“Snake” is a seventy-four-line free-verse poem divided into nineteen verse paragraphs (stanzas of unequal length). Like many modern lyrics, it incorporates a narrative element, recording the poet’s encounter with a snake at his water-trough. Through this structure and carefully mobilized imagery, the poet reveals his conflicted, deepening consciousness, which moves from casual description to epiphany. Written when D.H. Lawrence and his wife Frieda were living in Taormina, Sicily, in 1920-1921, the poem is derived from Lawrence’s actual experience there. Its imagery and themes, however, are anticipated in the second section of his 1917 essay “The Reality of Peace.” Snake was one of his most famous poems and can be related to Lawrence’s view and experiences relating to his own life. The poem is composed of 19 stanzas of different number of lines and the lines are also irregular in length. It does not have a strict rhyme pattern – the poet uses free verse style which was used in modern poetry during the 19th century.

The free-verse form of “Snake”, a form Lawrence champions in his essay “Poetry of the Present (1918), facilitates his drive for knowledge through mediation and emotional perception. The long, unrhymed lines are written in straightforward, colloquial diction, inviting the reader to participate in the poet’s experience. Divided into verse paragraphs, they approximate the quality of prose and, like the essay Lawrence was writing at about the same time, track a process of argument and self-discovery.

The lines conform at once to the physical and emotional experience of the poem, to the object of the long, slithering snake, and to the poet’s fluid mind, which travels over experience, comprehending itself in the light of what it finds. Lawrence deploys imagery more in the vein of the imagists and the English Romantic poets.

Snake suggests something dangerous or evil, but in the poem it is portrayed as harmless and beautiful and is even compared to cattle and other harmless animals. The poem is about a snake that had come to drink water at his water-trough and his subsequent reactions and thoughts on seeing this animal. The poet deliberates on two strong feelings – the feeling of fear and of admiration and respect.

Throughout the poem Lawrence illustrates his point about strife and the clash of opposites. These are three different opposite poles, society and nature, norms and beliefs and honour against fear.

Most of the times humans tend to follow what society wants from them and not what they really think and want to perform, as shown in the poem: “The voice of my education said to me, He must be killed.” Education and social principles make Lawrence think that the poisonous snake must be killed and that a brave man should do this in order to comply with the orders of society. For a brief moment Lawrence lacked the faith of his own intuition and missed his chance with one of the Lords of life because of his inadequate action that was performed more unconsciously rather than consciously by the voices of the social order.

Leading to the next opposition, norms versus beliefs – “Someone was before me at my water trough, And I like a second comer waiting...” The snake had taken the first place and he was second. Norms or society tell him to fight to the first and he decided to compete and try to win and then regretted that the snake was there only to drink water. On the other hand, his belief tells him to observe, understand and enjoy. The next theme articulated in honour against fear. On one side he truly likes him and beyond doubt is flattered at his presence that he also feels fear and vulnerability. Honour is shown in “How glad I was he had come like a guest in quiet to drink at my water-trough” however he also shows fear when he says “And truly I was afraid, I was most afraid”.

The setting is a hot July day upon which the poet takes his pitcher to the water-trough, where a snake is drinking. The first five verse paragraphs establish the scene and provide the occasion for the poet's initial, sensual depreciation of the snake "In the deep, strange-scented shade of the great dark carob-tree." Light and dark are contrasted in the snake's golden colour and the surrounding gloom. The poet conjures the creature's snakiness with emphasis on his "straight mouth," "Slack long body," and flickering, "two-forked tongue." He also compares the snake to domesticated farm animals ("drinking cattle") and to a human by referring to the snake as "someone" and describing him as musing. This imagery, which suggests an ascending hierarchy, anticipates the symbolic leaps later in the poem, when the poet compares the snake to a god, a kind, and, finally, "one of the lords/ Of life."

The sixth verse paragraph introduces the poet's inner conflict arising from his voice of education that instructs him to kill the "venomous" snake. The fire ensuing ones trace the poet's intensifying crisis as voices challenge his manhood and courage as well as his instinctive admiration for the animal, which he feels has honoured him by seeking his hospitality at the trough. He includes the reader in his dialectical self-scrutiny:

Was it cowardice, that I dared not kill him?
Was it perversity, that I longed to talk to him?
Was it humility, to feel so honoured?

In verse paragraphs 12 through 14, the conflicts transposed outside the poet, when the speaker hurls a log in protest at the withdrawing snake. The concluding stanzas record the poet's fascination, regret, guilt, admiration, and pettiness, respectively. Lawrence's invocation of the albatross from Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" underscores the poet's sense of sin and need for atonement. His use of the positive "my" to refer to the other worldly snake suggests that a profound transformation occurred. Though, banishing the creature by his "mean act" he claims it as his own. The implication is that were the snake to return the poet would submit to its presence, its coming and going alike.

In focusing on the snake, Lawrence recalls past literary texts, from Genesis to John Milton's *Paradise Lost* (1667, 1674), but Lawrence uses traditional imagery for his own ends. The serpent of eternity, the phallic god, "king in exile", the snake, usually a figure of evil, is a positive force here, while the poet has "something to expiate." Images of light and dark, often associated with virtue and sin respectively, are upended: "For in Sicily the black, black snakes are innocent, the gold are venomous." Even the black hole into which the snake retreats appears as an entrance to some desirable mystery. It is "the dark door of the secret earth," while the poet's "intense still noon" is, by contrast a flood of missed opportunity and failure. In Lawrence's poem, the snake is a symbol for those elements associated with it: darkness, death, the underworld, and the erotic; the poet's ambivalent feelings are directed at those things as well.

Through Lawrence's particular turn of figures, he presents a central paradox in the poem. Contrary to what education dictates, the poisonous yellow snake is appealing. For all its reptilian features, it appears lordly, superior to man, not (as the customary view would have it) beneath him. Description becomes a means of perception as Lawrence transforms the snakes from a creature that is obviously not human to one that is divine.

While the snake is clearly a metaphor, Lawrence attempts to depict the animal as it really is. He focuses on its concrete characteristics. In doing so, he manages to be personal, while keeping emotion in check. Poignancy of the last four lines derives precisely from Lawrence's control throughout the poem and his ability to find imagery that does the emotional work of the poem – that presents, borrowing T.S. Eliot's phrase, an "objective correlative" for the feelings expressed.

In “Snake”, as in many of the poems in the collection *Birds, Beasts, and Flowers* (1923), Lawrence explores the otherness of the creature world, defined chiefly by its purity and innocence in contrast to the corrupt human world. The poem is a subtle celebration of nature in the Wordsworthian tradition of nature poetry, wherein the ordinary becomes an occasion for celebration and revelation.

Lawrence’s intense contemplation reveals what he shares with the snake (that creature state within himself) and what divides him from it – human consciousness. His imagery reflects the distinction he often makes between two modes of consciousness, that of intuition or instinct (the blood self) represented by the snake and that of intellect (the nerve / brain self) evident in humans. As he asserts in “Fantasia of the Unconscious” (1922), the snake’s consciousness “is only dynamic, and non-cerebral,” while a person is composed of warring elements of instinct and wilful intellect. In the poem, this conflict is dramatized first in the poet’s instinctive attraction to the snake and the educated voice which tells him to destroy it, and again in his banishment of the same and subsequent longing for its return.

The liabilities of human education is recurring theme in Lawrence’s work. In “Fantasia of the Unconscious,” he argues that established ideas that do not square with a human being’s “dynamic nature” arrest his individuality and damage his psyche. Clearly, in “Snake”, the ideas fostered by education outside the poet impede his submission to the creature he admires.

Rather than deny instinct, Lawrence would strive for an acceptance of duality and polarity in the world as well as in himself. In “Snake,” polarity and struggle are reflected in the contrasting juxtaposed imagery, the flux of conflicting feelings, and the ordinary diction with its mythic.

[Marks divided between clear explanation of poem and theme brought out through that – correlating what poem says to ideas of conflict between impulse and conditioning, king in exile, closeness to nature, deep hidden urges and drives]

Question 15

My Last Duchess by Robert Browning is a fascinating study of the mind and attitudes of a [20] human being. Discuss, with close reference to the poem.

Comments of Examiners

Most of the candidates who attempted this question did a fairly good job of it. A few candidates failed to explore the entire range of traits/ mental attitudes. Some candidates did not quote.

Suggestions for teachers

- Background of the poem and Browning’s distinctive dramatic monologues must be taught before starting the poem.
- Ask students to focus on cues from question – mind, attitude.

MARKING SCHEME

Question 15.

Being a renovator of the poetic genre of the dramatic monologue, Browning employs it to present men's innermost struggles and obscure emotions in love. While Victorian gender stereotype emphasizes men's preoccupation with the business world, he demonstrates men's intense relation with love. In his poems depicting man-woman relationships, men's struggle are mainly caused by their eagerness to retain their masculinity, namely, the patriarchal order. Subtitled Ferrara, this poem uses a Renaissance story of Duke Alfonso of Ferrara and his young wife to examine a patriarchal ideology in Victorian society, in which the middle class men sought to establish a patriarchal order – well-known as the two divided spheres, men for the outside world (business) and women for family. Generally, most of Browning's narrator's perspective is the only way for readers to see the presented story, and form their own opinion and doubts about the narrator's mind and credibility.

The Duke in 'My Last Duchess' does not invite the conventional listener in the poem and his readers to share his own view. One needs to keep, in mind that Robert Browning was a master of the dramatic monologue – a lyric poem which reveals 'soul in action'.

The poem "My Last Duchess" features a man who seems mentally disturbed; further, he has a relationship with a "strong" woman who, despite apparently loving him, ends up being killed by him. And interestingly enough, he seems to be much happier after he has committed this murder. The poem deals with power dynamics based on gender. Initially, the female has the power and the man does not. The man feels threatened by this, so the way that he chooses to take this power is to kill the woman. The power switches from the woman to the man, and murder is the tool used to make this movement. The first observation that supports this point is the originally the man does not have power. One way that is demonstrated to the reader is the author's choice to make the man insane.

In 'My Last Duchess', the madness of the main character is a bit more subtle. Although the Duke also is very suspicious and commits murder, his tone and the way that he describes his situation is the most interesting predictor of his lunacy. The way that he unintentionally reveals himself to both the reader and to the emissary, his use of modesty, and the way that he contradicts himself is very strange. It is as if the Duke is not able to control what he says and does. He also seems to have a problem with the way that his wife acted even though her actions seem normal to the reader. What seem to be naivety, playfulness, and joy are interpreted by the Duke as promiscuity, inappropriateness and rudeness. The reader realises she is innocent, naive, playful, friendly.

The Duke is of a high social class, but the way that he keeps emphasizing his power makes him seem, ironically, less powerful. He describes his last name as his 'gift of a nine-hundred-years-old name' (59), which his wife was foolish enough to '[rank]/My gift... with anybody's gift (59). He sounds like he is bragging, which makes the reader lose respect for him. He says: 'It was not/Her husband's presence only, [that] called that spot / Of joy into the Duchess' cheek" (59). Maybe he was jealous that it was not him, but rather the painter, that made her blush. And finally, a small but significant detail at the end of the poem is brought up where the Duke shows the broker a statute of Neptune taming a sea-horse. Perhaps that is the way that the Duke seems his situation; a big, powerful man like himself tames a small, weak little creature like his wife. He is proud of his accomplishment of disciplining his wife, yet the image of a huge person taming a little animal seems bizarre, unusual and cruel to the reader. He comes across as coldly amoral, ruthless.

The Duke also gains control after killing his wife. The Duchess has been immortalized in a painting which the Duke is in possession of. He kills the Duchess into a work of art, which he puts behind a curtain. And he gets to decide when to draw that curtain, 'since none puts by / The curtain drawn for

you, but I', thereby controlling who gets to look at the painting and who the Duchess gets to look at. When she was alive, she was able to make her own decisions, but now that she is dead, the Duke gets to control every aspect of her. It seems as though he prefers the painting version of his wife over his actual wife. He mentions a few times that she 'looks as if she were alive' or 'There she stands / As if alive'. The Duke seems to think of this painting as his wife, just in a more submissive version.

There are two main types of power that are visible in this poem. The first kind, which is seen in the man, is power over someone else. It is the ability to control another person. The man is seeking to control the woman's behaviour, as he is offended and threatened by it. The second type of power, which is demonstrated by the woman, is the ability and freedom to do what one wants to do. These two types of power are significant because they reflect what each of the characters value. Because of this contrast in values, the woman receives the sympathy and respect of the reader. Therefore, in this dramatic monologue, although the man ends up with the power, it is the woman who seems to win.

[Marks given for background and summary of poem and relating these to revelation of mind and attitude as mentioned in question.]

GENERAL COMMENTS:

(a) Topics found difficult by candidates in the Question Paper:

- Question 1 - distinction between narrative voices, understanding of comic side of character of Lockwood
- Question 4 - Social hypocrisy in Maycomb
- Question 7 - Willy Loman as a tragic hero
- Question 9 - Debt motif
- Question 12 - Social and cultural background of play
- Question 14 - themes

Some common difficulties faced by candidates:

- Questions where candidates were required to comment, evaluate and analyze
- Handling characters, their roles and changes in them
- Literary works in context of times

(b) Concepts in which candidates got confused:

- Matter required to answer question – focus on a part of it and rest of it ignored, e.g. Q11 Mrs. Erlynnes' character in rescuing her daughter discussed at the cost of a complete answer.
- Character brought out versus mere narration of events in which character is involved.
- Nature / character of a person versus his or her role in literary text.
- Satire
- Critical appreciation / analysis
- "Better" and "bitter" – confusion of words that changed meanings and impacted character analysis.
- Grammatical concepts, punctuation, tense – that compromised sense.

(c) Suggestions for students:

- Read extensively about the author his/her period, other works, background to or context of the literary work.
- Read the text thoroughly and answer questions with close reference to the text.
- Study character in relation to other characters.
- Give accurate and relevant quotes at strategic points in the answer – quotes can be lines / sets of lines or words and phrases.
- Practice answering different kinds of questions – do plenty of written work.
- Work consistently through the year.
- Address the question – take cue from key words in question.
- Address all parts of the question.
- Pay attention to grammar, syntax, vocabulary, paragraphs.
- Plan and time your answers.