

Teaching Pack: *Fire on the Mountain*

Cambridge IGCSE™ / IGCSE (9–1)
Literature in English 0475 / 0992

Cambridge O Level
Literature in English 2010

For examination from 2025



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) and O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

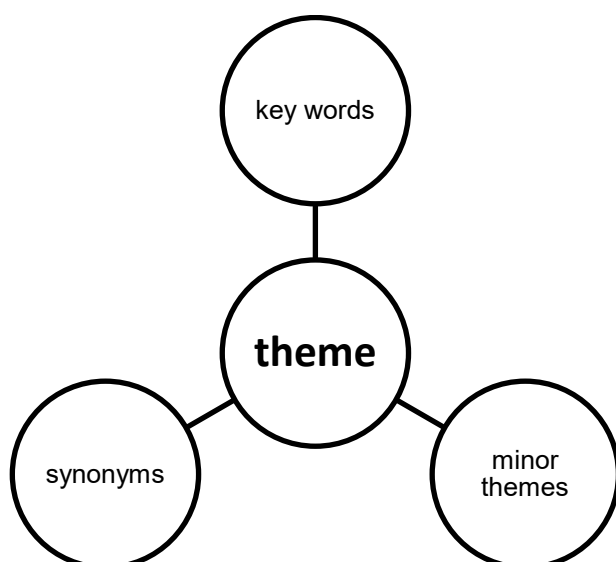
The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes map connected and subsidiary/minor themes.



Animation videos

This *Teaching Pack* can be used with the videos which were produced using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but has to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The teaching pack and videos aim to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Character summaries and quotations – learners create their own character summaries including quotations.

Character animations – after watching the animation, learners can work in pairs to fill in the blank worksheet.

Reflection – after reading the text / watching the videos, learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

1. Text summary

Some themes which Anita Desai explores include:

- *Solitude (Nanda Kaul and Raka)*
- *Loneliness (Ila Das)*
- *The power of men / the oppression of women*
- *The natural world*
- *Memory*
- *Marriage and motherhood – the loss of identity*
- *Sacrifice*
- *Betrayal*

Part 1 Nanda Kaul at Carignano

Nanda Kaul is an elderly widow, living as a recluse in an isolated house at the top of a hill in Carignano, India, with only her servant, Ram Lal. She wishes to be left completely alone and undisturbed by everyone else. She likes the bare garden and barren environment with its uninterrupted views.

She receives a letter from her daughter saying that she must look after her great-granddaughter, Raka, for the summer. Raka has been very ill and needs somewhere quiet to recover; her unhappily-married parents are about to move to the city. Nanda Kaul cannot refuse and she is not at all pleased with this unwelcome disruption to her solitude, with a new duty and responsibility placed on her.

She thinks back to earlier times when her husband, now dead, was the Vice-Chancellor of a university. She had to run a large house with too many children, servants and visitors, always required to be elegant and calm. Her world was intensely busy and she had felt suffocated by the demands made on her. At Carignano she has been free of responsibilities and obsessed with solitude and stillness.

Nanda Kaul receives a phone call from Ila Das, an old friend who lives nearby in a small village. She has a 'hideous', shrill voice and Nanda Kaul wants only to escape from her. When Ila Das hears that Raka is coming to stay, she is determined to visit and meet her. Nanda Kaul is horrified.

Part 2 Raka comes to Carignano

Raka arrives at the house; they do not greet each other with any affection or enthusiasm. Raka explores the house and then is immediately drawn to the world outside Carignano. In the next few days, she disappears for hours into the surrounding countryside. Nanda Kaul does nothing to stop this and decides that they can easily live separate lives. Each avoids the other and Nanda Kaul starts to admire Raka's ability to live a solitary life so naturally and successfully.

Raka continues to explore the mountainside and ravine on her own. At Carignano, she talks easily to Ram Lal; they watch a storm, and he warns her how easily forest fires can start.

Nanda Kaul insists on taking a walk with Raka, who is 'dismayed'. They see a group of monkeys and laugh together, but Raka then climbs higher on her own; at the top she imagines jumping off and flying free like an eagle.

Nanda Kaul finds she now wants to spend time with Raka, but this is not a success and Raka escapes whenever possible. She looks into the nearby social club at night and is horrified by what she sees – the scene of the party reminds her of her own drunken father abusing her mother and she runs away in fear.

Raka sees her first forest fire and is fascinated by it; she becomes obsessed with anything to do with fire, including a burnt-out cottage. She develops a closeness to Ram Lal, who provides a feeling of comfort and safety, but she still prefers solitude. Nanda Kaul realises that, despite their difficult relationship, she does not want Raka to leave.

During a storm when they are kept inside, Nanda Kaul entertains Raka with exciting tales of her own father and his adventures. She later continues with stories of her childhood, making it sound idyllic, but Raka becomes bored. Nanda Kaul makes up ever more fantastic details, such as a private zoo, in an attempt to hold her interest. Nanda Kaul believes they are charming stories but Raka 'longed to get away' from her. All Raka wants is freedom and the reality of the natural world.

Ila Das phones to say she will come for tea tomorrow.

Part 3 Ila Das leaves Carignano

Ila Das, a tiny, odd-looking old lady, comes up the hill, tormented by a gang of schoolboys and eventually rescued by Ram Lal. Nanda Kaul remembers Ila Das's past life, when they played as children, her terrible voice always intruding. Ila Das is delighted to meet Raka, who hates her 'presumptuous' kiss and the interminable tea party that follows. Ila Das, oblivious to the horror of the other two, continues her account of past times, proud of her wealthy father and her upbringing. She never stops talking, not noticing the appalled silence of Nanda Kaul and Raka.

It is clear that Ila Das has had an incredibly unlucky life, not just because of her voice and strange appearance. All of her family's money was left to the three sons who squandered it all on gambling and drinking, leaving Ila Das in almost total poverty. In order to live, she has become a social worker among the poor in a village, but they take little notice of her and she is paid a pittance. Too late, she has discovered that she is without the skills needed to manage on her own with so little money. She is virtually starving, and Nanda Kaul realises that she should offer to let her stay at Carignano but cannot bring herself to do this, as it would 'ruin her existence'.

Ila Das recounts more details of her life in the village; by trying to do good, it is clear that she has made enemies of some of the men in power there – the priest and men in favour of child-marriage.

Ila Das leaves after they note that the weather is so hot and dry. Nanda Kaul watches her go and thinks again that she ought to do more to protect her but fails to act. Raka takes a box of matches from the kitchen and quickly goes down into the ravine.

Ila Das decides to visit the bazaar on her way home in the hope of finding something cheap to eat. Everyone she passes mocks her appearance; they knock into her and jeer at her. Even the cheapest food is too expensive for her. A shopkeeper warns her not to walk home alone in the dark. He is thinking of a local man who wants to marry his very young daughter off to an old rich landowner and is angry at Ila Das for trying to stop this.

Ila Das, now thinking in despair of her awful life, is nearly home when she is attacked by the angry man, who brutally rapes and murders her.

At Carignano, the phone rings and Nanda Kaul is irritated at a further interruption to her day. The police inform her of Ila Das's awful death.

Nanda Kaul is shocked and refuses to believe it, thinking of all the other lies she has been told in her life – about her husband's long affair with another woman, for example. As she sits there, head hanging, Raka returns and tells her that she has set the forest on fire. The novel ends with black smoke enveloping the mountain.

2. Character summaries and quotations

The four generations of women in the novel are:

- Nanda Kaul – Asha's mother and Raka's great-grandmother
- Asha – Tara's mother, who likes to organise the family
- Tara – Raka's depressed mother, married to a diplomat, shortly going with him to Geneva in an attempt to save her marriage; abused by her alcoholic husband
- Raka

Nanda Kaul

The novel opens with a content Nanda Kaul feeling 'a cool flowering of relief' at now living virtually as a recluse in her isolated house in Carignano: 'she wanted no one and nothing else', only her quiet, undisturbed life. This desire is repeated after her daughter's letter has arrived and it is clear that she has no choice about agreeing to Raka's visit. She only wants 'stillness and calm', which she thought she had finally achieved after so many years of putting others first. She views the idea of having a child in the house as letting 'that noose slip once more round her neck'. This extreme metaphor to describe caring for her fragile great-granddaughter is shocking and shows how passionately she regards her right to solitude in the world she has created for herself. It initially seems a cold and selfish response.

Later in the novel it is revealed why Nanda Kaul values her solitary life so highly. She was married to the Vice-Chancellor of a university and lived in a large house with many children and servants. She had all the status of her position, but it became a meaningless and unsatisfying life. Running the busy household and caring for the children took all her time and energy; in addition, she was expected to be the perfect wife, always looking her best and entertaining guests flawlessly, ensuring that order was maintained. There was no freedom, privacy, time for herself or acknowledgment of her own needs. In the midst of her hectic life, she was in fact lonely, and she now sees her reclusive life at Carignano as 'vengeance for a long life of duty and obligation' which she had always resented. This makes her attitude towards Raka's visit more understandable, particularly when it is revealed later in the novel that her husband had in fact been having a long affair with one of the teachers at the university who he had always loved. She has been the victim of her husband's indifference to her and of her family's constant demands.

When Raka arrives, Nanda Kaul can barely bring herself to greet her and quickly appreciates Raka's own desire to be left alone; it seems that perhaps they will live tolerably well together by virtually ignoring each other. However, despite her original intention to remain aloof, Nanda Kaul becomes fascinated by Raka and seeks her company. Nanda Kaul states with satisfaction, 'You are *exactly* like me, Raka,' but actually the child is not interested in a closer relationship. Nanda Kaul even decides that she will give Carignano to Raka when she dies. She tries to draw Raka to her with exotic stories about her father and childhood; these become more fantastical and unlikely until Raka becomes bored and longs for 'release from this disagreeable intimacy.' Nanda Kaul becomes 'like a baby, thwarted, wanting attention (from Raka) she did not get.' She is now experiencing the emotions and needs which were denied her earlier in her life, craving affection and a genuine human connection.

Nanda Kaul's relationship with Ila Das also forms an important part of the novel. She views with discomfort their time together as children and, during her visit, listens in silence as Ila Das chatters on about how wonderful their earlier life was. She refuses to encourage her by joining in. Nanda Kaul is sympathetic to some extent to Ila Das's situation, telling her to be careful about making enemies in the village, but cannot bring herself to ask her to stay at Carignano; the sacrifice would be too great.

The novel ends with Nanda Kaul slumped in shock, both at Ila Das's brutal death and her realisation that her whole life has been built on lies, particularly those she has told herself, which she has used as a way of coping and avoiding further hurt.

Quotation	This suggests...
'Hanging her head miserably, it seemed too much to her that she should now have to meet Raka, discover her as an individual and, worse, as a relation, a dependant.... how could she sleep with someone else in the house?'	Nanda Kaul's response to Raka's visit seems harsh; she has no interest in her own great-granddaughter who is now in need of her care and support. She is unable to even consider making the best of the situation. Her panicky and unreasonable statement that she will be unable to sleep is an over-reaction.
'She eyed the child with apprehension, wondering at this total rejection, so natural, instinctive and effortless when compared with her own planned and wilful rejection of the child.'	After Raka's arrival Nanda Kaul realises that it is, in fact, Raka controlling their relationship. She had carried through her determined plans to keep Raka at a distance, but these have been so simply surpassed by Raka who has no need of her at all. The word 'rejection' is repeated, applying to both of them, to emphasise their equal desire to be alone. ' <i>Natural</i> ' suggests Raka's easy connection to her own individuality and also to the natural world outside.
'Nanda Kaul froze into a state of pale concrete. The entire weight of the overloaded past seemed to pour onto her like liquid cement that immediately set solid, incarcerating her in its stiff gloom.'	Her response to Ila Das's memories of their earlier life is extreme. It is not just Ila's terrible voice which affects her but the whole reminder of her past which is so painful. The extended and horrific metaphor of being imprisoned in her unhappy past, with its heavy and inescapable burden, gives a powerful and striking insight into Nanda Kaul's disturbed state of mind.

Raka

Raka (no age is given) nearly died from typhoid and this has left her very weak. Asha sends a letter saying that she must recuperate with Nanda Kaul in the quiet of the hills. When she arrives, Nanda Kaul sees a frail and odd-looking child, who seems uncomfortable at meeting her great-grandmother. Almost immediately, she abandons the house and Nanda Kaul to explore outside. This continues in the following days as she 'had a gift for disappearing – suddenly, silently. She would be gone, totally, not to return for hours.'

She is not interested in playing, like most children, but instead is completely at ease in the outside environment, no matter where or how difficult the terrain. Raka is drawn to every aspect of the natural world, scrambling up cliffs and foraging berries. She has no fear, even of the snakes which Ram Lal warns her about. She seems to be more wary of people and avoids Nanda Kaul whenever possible. When Nanda Kaul insists on them spending some time together, she is reluctant, only wanting to be independent and escape to her own world. She confidently tells herself: 'I don't care – I don't care – I don't care for anything.'

Raka does, however, enjoy spending time with Ram Lal, who seems to offer her a measure of security and comfort alongside interesting information about the local area. It is Ram Lal who talks to her about the possibility of forest fires and this immediately catches her imagination. She is drawn to anything to do with fire, including the burnt-out cottage nearby.

Raka's curiosity also, surprisingly, draws her to the Pasteur Institute's awful waste chutes and to the Kasauli Club. It is at the social club that she witnesses the drunken behaviour of the adults there and flees in horror, reminded of the disturbing scenes she has witnessed at home with her father beating her mother. The image of the then traumatised child hiding under the covers in bed offers some explanation of her need now to be alone and outside in nature. Unsurprisingly, she is no longer attached to the 'safe, cosy, civilised world', which has let her down but instead to the 'ravaged, destroyed and barren spaces' which mirror her experience.

She is dismayed at the afternoon spent with Ila Das, the 'tiresome teatime game of old ladies' which makes her 'wilt', totally bored. She secretly takes a box of matches and later, when Nanda Kaul is devastated by the news about Ila Das, she returns with the declaration that she has started a forest fire. For Raka, this is not disastrous but a triumphant moment when she has found the way to restart her life.

Quotation	This suggests...
'Raka...looked like...a mosquito, minute and fine, on thin precarious legs...somewhat bulging eyes ... (with a) resemblance to an insect.'	Nanda Kaul's first impression of Raka is of a strange, unattractive child. The comparisons to a mosquito and an insect are unpleasant and emphasise how unwanted and even harmful she appears to Nanda Kaul. Continual comparisons to insects in the novel suggest how unusual a child she is and also her connection to nature in all its forms.
'...if she let go...she would fly off the hill-top and down, down on the currents of air, like the eagles that circled slowly, regally below her.' 'I'm shipwrecked, Raka exulted, I'm shipwrecked and alone...alone in my boat on the sea.'	Raka climbs to the top of a hill and imagines herself flying as free as an eagle, which is also a most impressive bird. There are no limits to her vision of independence. She also relishes the usually frightening idea of being shipwrecked at sea on her own with the hyperbolic word 'exulted'. Again, she is fearless and sure of her own capabilities.

Quotation	This suggests...
'She went flying down the knoll, the bright sparks at the end of her dry hair flying like flames in the wind.'	Raka's comparison to fire foreshadows the ending of the novel. The metaphor and simile of ' <i>sparks</i> ' and ' <i>like flames</i> ', combined with the repetition and alliteration of <i>flying</i> and <i>flames</i> emphasise both the exhilaration she feels in freedom and her fascination for fire.

Ila Das

Ila Das is truly a tragic figure in the novel. Handicapped from the start of her life by a 'hideous' voice and her strange, even ugly appearance, she now has the added misfortune of having to live in extreme poverty. She arrives at Carignano for tea having been rescued from a cruel gang of boys by Ram Lal.

Her earlier life is told through her own memories and those of Nanda Kaul, who has known Ila Das all of their lives. Brought up in a wealthy family, she had all the pleasures and luxuries she could wish in her childhood, though her appalling voice continually hindered any possible advantages. Unfortunately, her father used much of the family's money on the three wild and immoral sons, finally leaving the rest to them when he died. Ila Das and her sister were left with nothing. Nanda Kaul's husband managed to get a teaching job for Ila at the university, where she lived in relative comfort, but, after his death, she foolishly resigned because she was overlooked for promotion. With her sister to support as well as herself, she trained to become a welfare officer; she is now working with peasants in a small and backward village for a tiny wage, encouraging them to have vaccinations, for example. Ila Das now realises that their privileged upbringing, with piano and French lessons, has actually only left them 'helpless' in the real world. Worse, it has given her an 'absurd pride' which prevents her from asking for help directly.

Ila Das talks about her work as a welfare officer with sympathy for the 'horrible degradation' in which the villagers live but also anger towards the men who keep superstition and undesirable traditions alive, such as child marriage. She is clearly doing her best in an impossible situation. Nanda Kaul is uneasy when she hears Ila's description of the man who is particularly angry with her, foreshadowing the later attack. By the end of her visit, it is clear that life is now never-ending hardship for Ila Das, but Nanda Kaul offers no help to her. She knows that she 'ought to protect her' but cannot bring herself to do so and give up her own contentment. Ila Das is, however, extremely grateful for the afternoon having tea with her.

Typically, Ila Das tries to see the positive in life as she walks home with the 'faked determination' she always adopts. 'Home' is in fact just 'a crumbling hut of mud and thatch' with no food, warmth and bare of even basic comforts. She is jostled and laughed at by children and passers-by as she 'hopped and hobbled' through the bazaar. In fact, 'all her life mobs have taunted and derided her.' She finds that she cannot buy even the cheapest food and, when a shopkeeper is concerned for her walking alone in the dark, she bravely states, 'I am always alone. I am never afraid,' though this is not true. She speaks sternly to herself but, shivering with cold and fear, she recognises that 'the way was full of hazards' which were becoming more than she could bear. Just as she is nearly home and feeling some relief, she is attacked and raped by the villager who hates her, leaving her 'crushed down into the earth...broken, still and finished.'

Quotation	This suggests...
<p>'Her voice was Ila Das's tragedy in life...a piping, shrilling screech...like a long nail frantically scratching at a glass pane.'</p> <p>'(Her voice) was the motif of her life.'</p>	<p>Ila Das is unable to escape from the tragedy of her voice, which has blighted every aspect of her life, even in childhood. It is the main reason Nanda Kaul cannot consider spending more time with her. Desai uses onomatopoeia to express the horror of it. A 'motif' is a theme or recurring feature which suggests that her voice is unfortunately Ila's defining characteristic.</p>
<p>'We must do the best we can about it...we must simply shoulder our responsibilities and do what we can.'</p>	<p>Despite her tragic life with so little to be positive about, Ila Das never gives up. She will not ask others for help but tries to help herself. Others may see her simply as a comic figure but she has determination and a lack of self-pity.</p>
<p>'There had never been anyone more doomed, more menaced than she, thought Nanda Kaul, and how she survived at all – just by the barest skin of her teeth, by the weakest thread – was beyond her understanding.'</p>	<p>Although Nanda Kaul recognises the horror of Ila's situation, with hyperbolic words such as 'doomed' and 'menaced', she is not prepared to get involved. These words foreshadow Ila's fate and of course she does not survive. The combination of metaphors emphasise how fragile her grasp on life is. Nanda Kaul finds it too uncomfortable to try to empathise and understand how Ila copes.</p>

[Character name]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Quotation	This suggests...



3. Character animations

Can you identify the names of the different characters in the videos?

Character name	Character image
	
	
	
	

Here are the answers.

Character name	Character image
Nanda Kaul	
Raka	
Ila Das	
Ram Lal	

Now you have read the novel, reflect on your thoughts:

Explore passages/extracts and relate them to the whole text.

Select a passage of key importance from the novel.

Explain where the extract appears in the text and what happens immediately before and after the extract.

Consider the significant links between the content of the extract and the rest of the text.

Provide a brief overview of the content and organisation of the extract.

Explore the way the writer uses language to achieve certain effects. Highlight key words on a copy of the extract and annotate them, saying what you find striking, vivid, memorable, disturbing, etc.

Create practice questions around the passage, for example:

- How does [author] make this such a memorable / significant moment in the story?
- Explore the ways in which [author] portrays [character's] attitude towards [character] at this moment in the novel.
- Explore the ways in which [author] makes this moment in the novel so [moving / exciting / sad, etc].

[illegible]

Explore the characters in the novel

Create practice questions around the characters of the novel, for example:

- Explore the ways in which [author] portrays the differences between [character] and [character]?
- Explore the ways in which [author] strikingly portrays [character's] relationship with [character].
- In what ways does [author] make [character] such a memorable / admirable character?

Choose **one** of your practice questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

Explore the themes of the novel

Create practice questions around a theme, for example:

- How does [author] portray [theme] in the novel?
- In what ways does [author] convey [theme] in the novel?
- How does [author] present his ideas about [theme] in the novel?

Choose **one** of your practice questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

5. Quiz



Complete this quiz after you have read the novel.

1. Which of these statements is false?

Raka is coming to stay with Nanda Kaul because

- A) ... her mother cannot care for her at the moment.
- B) ... her grandmother is too busy to look after her.
- C) ... she is looking forward to a holiday in the mountains.
- D) ... she is recovering after being seriously ill.

2. Which of these statements is true?

Ila Das is poor because

- A) ... she foolishly spent too much money when she was younger.
- B) ... she was left no inheritance by her parents.
- C) ... she has given too much money to the poor people in the village.
- D) ... a local man is angry with her and has stolen her money.

3. Raka is horrified at the social club when she looks through the window and sees

- A) ... a barbeque.
- B) ... an adults' fancy-dress party.
- C) ... a children's party.
- D) ... a play being performed.

4. Nanda Kaul's husband was

- A) ... a lawyer
- B) ... a doctor
- C) ... a senior policeman
- D) ... the head of the University

5. Which of these statements is false?

- A) Ram Lal goes for walks with Raka.
- B) Ram Lal chases the boys away from Ila Das.
- C) Ram Lal decides to feed Raka potato chips and ketchup.
- D) Ram Lal suggests that Raka might like to go to the social club to meet other children.

6. Why is Nanda Kaul unhappy to see the postman coming to Carignano?

- A) She is expecting bad news from her family.
- B) He might be bringing a demand for money.
- C) She thinks it might be a letter from Ila Das.
- D) She doesn't like any contact with the outside world.

7. Which of the following is Ila Das not compared to?

- A) a parrot
- B) an old puppet
- C) a clown
- D) a spider

8. Nanda Kaul does not want Raka to stay at Carignano because

- A) ... she has little experience with children.
- B) ... she wants to live on her own.
- C) ... she doesn't know what to feed her.
- D) ... she is worried that Raka will become ill again.

9. What does the name 'Raka' mean?

- A) the sun
- B) the stars
- C) the moon
- D) the earth

10. What are Nanda Kaul's feelings about her own children?

- A) She resents them.
- B) She loves them despite everything.
- C) She misses seeing them.
- D) She understands that they are similar to her.

Quiz answers

1. Which of these statements is false?

Raka is coming to stay with Nanda Kaul because

C) ... she is looking forward to a holiday in the mountains.

2. Which of these statements is true?

Ila Das is poor because

B) ... she was left no inheritance by her parents.

3. Raka is horrified at the social club when she looks through the window and sees

B) ... an adults' fancy-dress party.

4. Nanda Kaul's husband was

D) ...the head of the University

5. Which of these statements is false?

A) Ram Lal goes for walks with Raka.

6. Why is Nanda Kaul unhappy to see the postman coming to Carignano?

D) She doesn't like any contact with the outside world.

7. Which of the following is Ila Das not compared to?

C) a clown

8. Nanda Kaul does not want Raka to stay at Carignano because

B) ... she wants to live on her own.

9. What does the name 'Raka' mean?

C) the moon

10. What are Nanda Kaul's feelings about her own children?

A) She resents them.

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