

Teaching Pack: *Hullabaloo in the Guava Orchard*

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

Cambridge O Level
Literature in English 2010

For examination from 2026



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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.

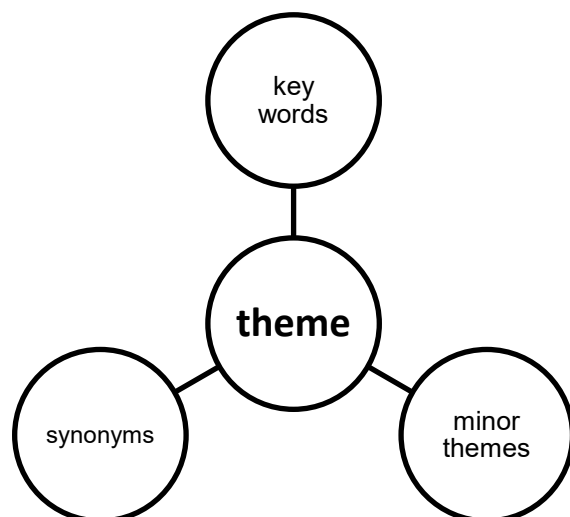
Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

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.

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.



In this pack we have included some useful lesson resources to use with learners.

- Text summary
- Character summaries and quotations
- Reflection and activities
- A quiz.

1. Text summary

Chapters 1–3

In the town of Shahkot, Kulfi Chawla acts strangely during her pregnancy with exotic food cravings and the urge to draw on the walls. Eventually, she gives birth to a son, Sampath, as the monsoon finally starts.

Twenty years later, he is a lazy and apathetic young man, bored with his job as a clerk in the Post Office. He is also irritated by his family, except for Kulfi 'whom he loved most of all.' Mr Chawla, Sampath's father, starts each day energetically and full of purpose, giving his wife, Kulfi, his mother, Ammaji, and his daughter, Pinky, various chores to do. Kulfi, who is still definitely eccentric, ignores him, and Pinky is more interested in fashion and the Cinema Monkey, who has been creating havoc in the town by harassing ladies.

Chapters 4–5

Sampath arrives at the Post Office, and he discusses the wedding of the head of the Post Office's daughter with another worker, Miss Jyotsna. Sampath does as little work as possible, badly, and eventually looks at the mail which needs sorting. However, he instead steams the letters open so that he can learn all the private business of the local people.

The wedding day arrives and Sampath gets bored with helping. He wanders round his boss's house, snooping into all the rooms. He finds some colourful clothes, and wraps himself up in them, then goes outside and jumps into the fountain. His finale is to take off all his clothes until he is naked in front of everyone. Unsurprisingly, he no longer has a job and his father is furious, calling him 'an absolute good-for-nothing'.

Sampath hates his life and feels it is 'a prison'. He wants open spaces and days in which he can do as little as possible. Kulfi brings him a guava which splits open, causing him to feel a mysterious 'awakening', which he sees as symbolic of his freedom.

Chapters 6–7

Sampath leaves the house feeling more optimistic and catches the first bus he sees. On the outskirts of the town, he leaps off without thought, runs up a hill and climbs an old guava tree. Feeling content at last, he falls asleep, then decides to stay put.

His family try to persuade him to come down, except Kulfi, who feels that she understands him. A doctor diagnoses him as 'a crazy person' and a holy man says an arranged marriage will be the solution. An unattractive girl is found who climbs the tree but Sampath reacts in horror. He just wants to be left alone and, to get rid of the crowd now watching him, reveals to them secrets he has read when opening their letters. They are amazed and decide that he has 'unfathomable wisdom'.

Chapter 8

Crowds gather in the orchard and Mr Chawla realises that Sampath could make them rich. So, he makes the tree more comfortable, and the family start to pander to Sampath's every need. Sampath continues to respond to people's questions, though many of his comments are ambiguous or just common sense. Nevertheless, they are repeated with reverence around the town. Kulfi is cooking all of Sampath's meals and produces wonderful food for him. Gradually, Sampath becomes calm and content.

Chapter 9

Meanwhile, Pinky is not happy that her life has been disrupted. She visits the bazaar and spends all her time planning what she will wear. She takes Ammaji, her grandmother, to get new dentures. They are eating ice-cream, bought from the Hungry Hop boy, when the bold Cinema Monkey steals the cone and Ammaji's dentures. These are retrieved by the Hungry Hop boy. Pinky notices that he is not ugly and has been kind.

**Chapters
10–11**

The family are now living comfortably in the orchard. Mr Chawla continues to focus on making money by donations and a tea stall. A spy arrives from the Atheist Society, determined to see if Sampath is a fraud, but all the devotees (including Miss Jyotsna) are still spellbound by the 'Holy Man'.

Kulfi continues to search the nearby forest for yet more unusual ingredients for Sampath's meals. The spy is convinced that the secret of Sampath's words 'would be found in the cooking pot'.

**Chapters
12–14**

A band of monkeys, led by the Cinema Monkey, join Sampath in the tree. They soon recognise him as the best source of food, and Sampath enjoys their company.

A month later, the monkeys discover some bottles of rum and enjoy it so much that they steal any alcohol they can find. The devotees begin to find them not just naughty but a real nuisance now that they are drunk. Mr Chawla wants Sampath to leave the tree, but Sampath is indignant and vows never to leave. The monkeys continue to get alcohol and behave 'like hooligans' so Mr Chawla consults the officials in Shahkot.

**Chapters
15–16**

The Chief Medical Officer, the head of the University biology department and the Brigadier become involved, but they are inept and do nothing.

Sampath begins to worry about the fate of the monkeys and himself. He is content when they are behaving again, for the moment, and he feels that he could no longer live without them and his tree home. He is transfixed by the beauty of the scenery around him.

Meanwhile Pinky is trying to meet the Hungry Hop boy, who is being guarded by his family who want him to marry someone else. They exchange notes and gifts through the bathroom window.

**Chapters
17–18**

The spy follows Kulfi who is desperate to find and cook something new, hopefully a monkey!

The monkeys are again misbehaving. The officials realise something must be done but some people want them left alone. There is now discord in both the town and the orchard; Sampath begins to feel overwhelmed as his contented life has been ruined.

**Chapters
19–22**

The officials come up with different plans and put these to Sampath who, sad and frightened, cannot understand what they are saying. He wants things to return to the early, peaceful days of his time in the orchard.

The new District Commissioner arrives, horrified to be given such an impossible mess to sort out. Eventually, Mr Chawla suggests that the army and police should be trained as monkey-catchers and then the monkeys can be released far away.

At the tree, the situation is tense and, ill with worry, Sampath plots his escape as he stares longingly at the mountains. His face has a 'desperate, hunted look'.

Kulfi plans a feast with 'a new ingredient', which will need all her 'instincts, expertise and talents'.

**Chapters
23–24**

Pinky and Hungry Hop decide to run away together in his van while everyone is busy catching the monkeys. However, just then his family introduce him to a pretty girl who he can marry. He is in a dilemma, as Pinky has been so faithful. He takes the van to meet her but it gets caught up in the crowds. The army of monkey-catchers set off after many delays.

**Chapter
25**

At the orchard, Kulfi has prepared the boiling pot for the monkey she will somehow get to fall in. She realises she is missing one vital ingredient and hurries away, leaving the spy hiding on a branch above the pot so he can get a good view.

Hungry Hop is hysterical with indecision about whether to stay or go with Pinky, and his van keeps getting in the way of the army. They tie him up in the monkey nets. Pinky sees him and is disgusted that he has let her down.

The army arrive at the orchard and the monkeys wake up. Sampath has disappeared from the tree and cannot be found, but in his place is a large guava with a brown patch the same shape as Sampath's birthmark. Cinema Monkey picks it up and bounds away, followed by all the other monkeys.

The army and police chase them, joined by Pinky, who is now attracted to the Brigadier.

The spy crawls along the branch as the monkeys pass into the forest and up into the mountains until they reach the summit where they disappear. Suddenly Kulfi hears 'a crack, a howl and a watery splash'; there is a broken branch above the cooking pot as they all approach... .

2. Character summaries and quotations

Sampath Chawla

Sampath's story begins in the middle of a terrible drought and heatwave when his mother, Kulfi, is experiencing a difficult pregnancy. His eventual birth comes just as the monsoon rains finally arrive along with Red Cross supplies for the town. The neighbours see this as a good omen; not only is the baby a boy, but he is also 'destined for greatness'. Optimistically, he is called 'Sampath' meaning 'Good fortune'.

Fast-forward twenty years and Sampath has not fulfilled these predictions. His 'spider-like legs' and thin body are not attractive and he is intensely irritated by his family, except Kulfi 'whom he loves most of all'. Worse, he is lazy and stuck 'at the bottom of the ladder' in the Post Office, with no interest in progressing and ignoring warnings about his behaviour. One day, bored and idle as usual, he decides to open the incoming letters so that he can learn all the private matters of the local people.

On the wedding day of his boss's daughter, Sampath is given some easy jobs to do but decides instead to snoop around their house, dressing himself up in fabrics and jewellery until he looks like 'a glorious bird, a magnificent insect.' He pretends to be 'an honoured guest' but instead strips off in front of everyone until he is naked. He is removed from his job and his family are angry, nagging him to get another one. Sampath feels 'bitter at heart' and wants to escape somewhere that he can please himself with no pressure to achieve anything. When a guava explodes in his hands, Sampath sees it as 'an awakening' which points him towards taking his freedom.

Quickly travelling to the outskirts of the town, feeling as if he is 'leaving the world', he runs up into a guava orchard, climbs a tree and, 'in a wave of peace and contentment', falls asleep. He starts revealing the secrets he has read from opening letters to the crowd now surrounding the tree, who are stunned by his 'wisdom'. Sampath answers their questions with largely senseless or obvious comments, but he now has a 'new position of power' for the first time in his life, and his family no longer sees him as useless.

The arrival of the monkeys seals his contentment as he enjoys sharing his life with them; they seem to suit him better than his own family! When the monkeys start to get drunk and upset people, Sampath is sympathetic to them and vows never to leave the tree. He feels in tune both with the monkeys and with the beauty of the scenery around him. He becomes 'fatigued' with all the commotion and longs for peace again. Hearing all the plans to get rid of the monkeys, Sampath is angry that 'little minds' have spoiled his idyll and plots how he can leave.

The night before the monkeys will be trapped, Sampath stays awake, feeling both calm and strong, holding a guava in his hand. As the army arrives in the orchard, they see that Sampath has disappeared but in his place is a guava with a brown shape on it the same as Sampath's birthmark. The Cinema Monkey grabs it and they disappear up into the mountains and out of sight.

Quotation	This suggests...
'Ever since he was born, this boy has been progressing steadily in the wrong direction.'	...how Mr Chawla has always been angry and disappointed in his only son. The humorous juxtaposition of 'progressing steadily' followed by the unexpected 'wrong direction' emphasises his frustration with Sampath's lazy attitude.
'Why are you still sitting here like a potato?'	The simile comparing Sampath to a potato suggests he is like an unattractive, dull vegetable rather than a dynamic person with energy and ambition.

Quotation	This suggests...
<p>'He felt weightless here...he thought of beauty. He was greedy for it, insatiably greedy...'</p> <p>'If he stayed here long enough...wouldn't the forest ...swallow him into its wilderness?'</p>	<p>...how Sampath longs for the feeling of having no pressures placed on him; he yearns to be surrounded by the beauty of nature, emphasised by the repetition of 'greedy' and the hyperbole of 'insatiably'.</p> <p>... how he wants to become one with the untamed forest and foreshadows how he is somehow transformed into the guava at the end of the novel.</p>
<p>'He felt fiery rage yet was also close to tears...these people were trampling on him, invading him, claiming him, polluting the air about him...dirtying him.'</p> <p>'He remembered his early rapture in the orchard...he had bloomed and blossomed...his joy, his playfulness...'</p>	<p>...the contrasts between his first days in the orchard when he was blissfully alone and how other people, unasked, have ruined this for him.</p> <p>...how he is both angry and upset; the long list of words to do with assault and impurity emphasise their shocking impact – the word 'him' is repeated to show how strongly it has affected him. This negativity is a powerful contrast to the hyperbole used to express how he felt at first: 'rapture' suggests ecstasy, he has 'bloomed' like a beautiful flower and his 'joy' is like a child's innocent happiness.</p>

Kulfi Chawla

Kulfi is newly married to Mr Chawla who had been 'smitten by her flower beauty, her slender frame, her impossible delicacy', even though he recognised she was 'the crazy daughter of a crazy family'. Kulfi is awaiting the birth of her baby in the stifling heat; she is 'enormously large' with a voracious appetite which she cannot seem to satisfy. In desperation, she draws strange pictures of food on every wall and surface of the house. Finally, Sampath is born in the middle of a storm and she finds 'peace and comfort' with her strange-looking baby.

Twenty years later, she is still obsessed with food, though only 'when inspiration overtook her', sometimes in entirely unsuitable ways, such as trying to take a pheasant from the zoo to cook it. Recognised from the beginning as being 'a little eccentric to say the least', the passing years have just made her 'more peculiar'. She does not join in with her husband's condemnation of Sampath's laziness and is fond of her son.

When Sampath moves into the guava tree, she recognises something of herself in his suffering and actions and tells her husband to 'Let him be.' She cooks only for Sampath, ignoring the rest of the family, and discovers, like her son, 'the relief of space'. The meals are 'of such flavour and rarity' that Sampath is 'permeated with a sense of magic and well-being...plumper...his tense, worried expression melted into one of contentment.' Although Kulfi is delighted to see the change in him, she becomes 'more and more ambitious'. She searches the forest, climbing higher and deeper, unafraid of danger, obsessed with finding new wildlife and plants to put into her intricate meals, some of which have a hundred ingredients. The devotees are driven wild by the smells coming from her cooking pot but she sends them away 'regally' with 'the authority of her voice and the dignity of her bearing' as the meals are for Sampath only. He is filled with desire for her food and pleads for more. Kulfi is triumphant, but, ironically, given her affinity with Sampath, now dreams of the many possible ways she could cook a monkey.

Confident of her ability to somehow get a monkey into her pot, she is tormented by the sudden realisation that she is missing one particular, 'exquisitely flavoured' flower and hurries into the

forest to fetch it. She sees the band of monkeys rush past and hears the splash as something falls into her cooking pot. Her 'bubbling cauldron' is the final image of the novel.

Quotation	This suggests...
'Kulfi felt the past come rushing back to her, engulfing her in the memory of a time when she was young, her mind full of dark corners, when her thoughts grew deep and underground and could not be easily uttered aloud... a stranger to herself...the desperation...as if she were being surrounded and enclosed by an enormous wall.'	...that when Kulfi sees Sampath in the tree, she is reminded of her own feelings of being misunderstood. She was unable to express herself to anyone and felt trapped and alone in her thoughts and fears. The words used - engulfing, dark, underground, stranger, desperation, enclosed – are those of a troubled mind.
'She had embarked on a series of experiments, a fervent crusade to bring her fantastic imaginings into being. She felt she was on the brink of something enormous... All around her was a landscape she understood profoundly. She understood it like she understood her son...she <i>knew</i> Sampath.'	...the extremely unusual, almost unreal, nature of Kulfi's cooking, with the use of scientific diction and hyperbole. She is compelled to search for the fitting climax to her efforts. ...how Kulfi and Sampath are now together in the place where they both belong. The italics and repetition of 'understood' emphasise this.
'Newly strong with muscles, wiry and tough despite her slenderness, Kulfi sliced and pounded, ground and smashed, cut and chopped in a chaos of ingredients and dishes.'	...that Kulfi has found her niche in life. She is in the best physical condition now that she is wandering the forest instead of stuck in town. The paired list of ways she prepares the food, both powerful and skilled, suggests she is in control and in her element, even if it seems totally disorganised to others.

Pinky Chawla

Pinky is Sampath's younger teenage sister and a very different character. At the start of the novel, she is anxious about the Cinema Monkey's bad behaviour and is contemptuous of suggestions that Sampath would be able to protect her from being attacked. She is interested mainly in painting her nails and choosing her 'fantastic outfit of sunset polyester'.

When Sampath starts living in the tree, she is embarrassed and feels that his behaviour reflects badly on the rest of the family, who are 'being shamed'. She is not at all happy that her life has also been disrupted and her intended typing course has been forgotten. Pinky is not, in fact, interested in typing, or indeed in doing 'anything useful', but she wants to have a reason to visit the bazaar every day and be seen, so that she can take her place in 'the hierarchy of things...in the social sphere.' So, her now weekly trips into town are carefully planned to make the most of the opportunity. This entails spending days deciding what to wear and putting together her best outfit, consisting of diaphanous waves of material and large quantities of costume jewellery. Mr Chawla feels she is being ridiculous, particularly as she is convinced men are following her, so he insists that she dresses simply and without make-up.

On her next visit to town with Ammaji, Pinky is sulky, feeling dowdy and humiliated. When the Hungry Hop boy rescues them from the Cinema Monkey, she feels surprisingly attracted to him but ashamed that he has seen her looking so drab. Back in the orchard, she is miserable at first, but decides to dress up and go to visit Hungry Hop, who has in fact not given Pinky another thought. He is amazed to see her so early in the morning and, seeing how placid he is towards her, she loses her temper and bites off a piece of his ear! Pinky is marched to the police station, determined to remain dignified and fearless. When the superintendent hears that she is Sampath's sister, she is let off.

As time passes, Pinky starts to 'plot and plan yet another assault' on Hungry Hop. She thinks the bite was just 'one small thing' and writes an affectionate note, apologising and explaining that it was done 'with so much emotion'. She delivers the note and he becomes 'amazed by love'. This sets up 'a series of feverish exchanges' as they manage to deceive his family. They make a plan to elope in his van, but he is caught up in the monkey-catching and bundled up in the nets. When Pinky sees him like this, she thinks he is 'a sorry slug' who has let her down. Moments later, Pinky is pursuing the Brigadier who, she feels, 'cuts a dashing figure'. She tells herself that she is following her father's advice to 'set her sights higher than herself'.

Quotation	This suggests...
'Pinky removed a hairpin from her hair so as to have a weapon against men who might misbehave on seeing such a pretty girl at close quarters. Throwing herself onto the overcrowded steps, hanging on, feet waving wildly in the air, she speared a man who had made the mistake of winking at her, unaware of whom he was up against.'	...that Pinky is confident of her own attraction and abilities. She is also physically bold and unafraid, clearly prepared to repel anyone who steps over the mark, even in a minor way. She seems to believe that she is irresistible and is determined to defend her honour and reputation.
'When she appeared in the glory of her efforts, she looked as if she were about to enter a fashion show. It was quite inappropriate for a trip to the market.'	...that Pinky's focus is entirely on her appearance and she cannot sensibly choose what to wear just to visit the market, which could not be more of a contrast to a fashion show.
'She thought she might kiss him, but the vein of aggression pounded powerfully within her and she bit him instead...like the spill of passion and pain.'	...Pinky's confused and strong emotions. The aggression that has always been evident under the surface overflows, emphasised by the alliteration and forceful diction of 'pounded powerfully...passion and pain'.
'...fierce and seemingly unrepentant, smouldering...unvanquished...'	At the police station, she remains bold and fiery, not intimidated by her serious assault and arrest.

Create your own character summaries including quotation tables:

[Character name]

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

Quotation	This suggests...

- 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].
- How does the writer memorably depict the life of [character]?

Choose **one** of your 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.

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

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 questions and complete the following activities:

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

4. Quiz

1. Which of these characters works at the Post Office with Sampath?

- A) Ammaji
- B) Pinky
- C) Miss Jyotsna
- D) Kulfi Chawla

2. Which of these statements about the Cinema Monkey is false?

- A) He likes to sit in the cinema seats.
- B) He attacks women outside the cinema.
- C) He steals Ammaji's dentures.
- D) He is the leader of the band of monkeys.

3. The plan to capture the monkeys in nets does not work because:

- A) ... the army and police do not know how to use them.
- B) ... Kulfi warns Sampath about the plan.
- C) ... the nets are too small for the monkeys.
- D) ... the Hungry Hop boy is tied up in them.

4. Mr Chawla wants Sampath to stay in his tree in the orchard because:

- A) ... he wants Sampath to be happy.
- B) ... he is irritated by his moods when he is at home.
- C) ... he wants to make money from him.
- D) ... he wants to please Kulfi, his wife.

5. Sampath loses his job because:

- A) ... he upsets the other workers at the Post Office.
- B) ... he misbehaves at the wedding of his boss's daughter.
- C) ... he opens letters sent to other people.
- D) ... he is lazy and doesn't do his work.

6. What does Kulfi do when she is pregnant with Sampath?

- A) She eats ice-cream from the Hungry Hop boy.
- B) She lies down and rests all the time because it is so hot.
- C) She reads books about babies.
- D) She draws strange pictures on the walls.

7. What does the Cinema Monkey grab as the monkeys leave the orchard?

- A) A bottle of rum
- B) A guava
- C) The nets
- D) Ammaji's dentures

8. What does the spy suspect about Sampath?

- A) He is getting his powers from his mother's food.
- B) He is probably a genuine Holy Man.
- C) He is pretending to be wise to get more money.
- D) He is training the monkeys to misbehave.

9. Who makes the plan to catch the monkeys with nets?

- A) The District Commissioner
- B) The Chief Medical Officer
- C) Mr Chawla, Sampath's father
- D) Varmaji from the University

10. Which of the following statements about Pinky is true?

- A) She doesn't care about what she wears.
- B) She phones the Hungry Hop boy all the time.
- C) She is heart-broken at losing the Hungry Hop boy to another girl.
- D) She decides to chase the Brigadier at the end of the novel.

Quiz answers

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C) Miss Jyotsna

2. Which of these statements about the Cinema Monkey is false?

A) He likes to sit in the cinema seats.

3. The plan to capture the monkeys in nets does not work because:

D) ... the Hungry Hop boy is tied up in them.

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D) She decides to chase the Brigadier at the end of the novel.

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