

# Cambridge O Level

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**LITERATURE IN HINDI****2026/01**

Paper 1

**October/November 2024****MARK SCHEME**Maximum Mark: 100

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **12** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

| Question   | Answer  | Marks |
|--|---|-------|
| 1  | <p>Candidates respond to two of the four sections. Award marks up to a total of 10 for each section using the Band Descriptors in the section below.</p> <p>The expected answers to the questions are the following:</p> <p>Q1: Medieval Poetry</p> <p>(i) Red everywhere.<br/>(ii) I'm also turned red – that is in love/devoted to God.<br/>(iii) Give up the rosary in your hand and control your wandering mind/soul.</p> <p>(i) Give up bad company.<br/>(ii) Lord Krishna (who held the mountain).<br/>(iii) Drink the nectar/juice/drink of the name of Raam.</p> <p>Q1: Modern Poetry</p> <p>(i) The lamp is swaying in the air.<br/>(ii) Wastefully/uselessly.<br/>(iii) There is so much anxiety &amp; pain.</p> <p>(i) When it's lightening – when lightening shows.<br/>(ii) When the cloudy sky rains flames of fire.<br/>(iii) In such scenarios Deenanath (God) lights a lamp of peace and prosperity conferring happiness.</p>  | 20    |
| <p><b>For questions 2 to 13, award a mark out of 4 for Language, a mark out of 8 for Content and a mark out of 8 for Structure, using the band descriptors below this table.</b></p> <p>The answers in the rows below are examples of content points that examiners may expect to see in the candidates' answers. The references to the band descriptors refer to the <b>content</b> marks in Table 2.</p> |   |       |
| 2  | <p>Based on the lines of <i>Saakhii Sudhaa</i>, describe the wise sayings/preaching of Kabir. Kabir has provided a wealth of wise sayings in the Hindi literature. For example,</p> <ul style="list-style-type: none"> <li>there is no better penance/sacrifice than adhering to the truth – and no greater sin than falsehood. One who has a truthful heart/character has God/Guru in his heart/soul;</li> <li>one can thumb a rosary all one's life but if the foibles of the heart/mind have not been mastered/removed – that's no good at all. So, stop thumbing the rosary and cleanse your soul (here there is a play on the word मन का (of mind/hear/soul) and मनका (the beads of a rosary) by thumbing the rosary beads of your soul (= cleanse your inner soul);</li> <li>others in the poem (accept any reasonable example).</li> </ul> <p>Upper band candidates will present a coherent answer emphasising the fact that Kabir was pre-eminently a saint, and his poetry gives a great and insightful commentary about good, pious living. They will give some examples from the excerpt that do appear in the QP but add others from those parts of the poem not in the excerpt above (in Q1 Medieval Poetry). Middle band candidates will cover the wise sayings given in the excerpt. Lower band candidates will provide a general, unfocused answer – with few or no examples of Kabir's wise sayings.</p> | 20    |

| Question | Answer   | Marks |
|----------|--|-------|
| 3        | <p>Mirabai is a great devotee of Lord Krishna. She regards Krishna as her Lord and Master – and her true husband – and worships Him with a sense of proximity. As a result, her poetry is endowed with the suffering of a woman who is separated from her lover or husband. Spiritually, she surrenders herself totally to Lord Krishna.</p> <p>Upper band candidates will present a coherent answer emphasising that Mirabai was a true devotee of Krishna – and she overcomes obstacles created by her family and others to achieve her devotion for Krishna. Candidates may give some examples from the excerpt that does appear in the Question Paper but would add others from those parts of the poem not in the excerpt above (in Q1 Medieval Poetry). Middle band candidates will partially cover the sentiments given in the excerpt in Q1 or in the prescribed text. Lower band candidates will provide a general, unfocused answer about Mirabai's devotion for Lord Krishna.</p> | 20    |
| 4        | <p>This poem is an excerpt from a bigger poem/epic called <i>Yashodharaa</i>. This poem narrates the story of Gautam Buddha finally leaving his home in search of higher knowledge to find answers to human suffering. The excerpt focuses on the suffering of Yashodharaa, Buddha's wife, who he has left behind at home. Her helpless sense of separation, loss and bewilderment is described in this excerpt. The poet describes this pain of separation with a great art and sympathy. Her main complaint is that Guatam her husband did not warn her that he was slipping away.</p> <p>Upper band candidates will cover all of these points, giving relevant examples. Middle band candidates will explain some but not all of the relevant points. Lower band candidates may narrate the story without analysis.</p>   | 20    |
| 5        | <p>Brajendra Bhagat 'Madhukar' expresses his faith and hope in the higher being (God/Deenanaath) who despite numerous vicissitudes of human existence, comes to rescue human society at times of grave dangers and upheavals. God sings the song of life, a song of hope and prosperity despite all the perils all around us.</p> <p>Upper band candidates will cover and explain many of the above examples of natural and man-made perils, highlighting individual instances of the poet's imagination. Reference will be made also to the powerful language used by the poet, with examples. Middle band candidates will be able to explain a few of these examples and highlight the linguistic aspect of the poem. Lower band candidates are likely to narrate the some of the perils, rather than highlighting individual instances of the poet's imagination – and will make little or no mention of his linguistic style, use of words, etc.</p>                                     | 20    |

| Question | Answer   | Marks |
|----------|--|-------|
| 6        | <p>Pramod and Mrinal have lived under the same roof: Mrinal is about six years older than her nephew Pramod. Pramod has witnessed a lot of injustice done to his aunt over the years. He was very close to his aunt – and witnessed how she was tormented by societal norms and sexism. As he grew up, Pramod became deeply aware of the injustices meted out to Mrinal, and although he became a successful lawyer and then eventually the Chief Justice, he did not do enough to support her. He was a victim of the societal norms and was thus reluctant to come to the rescue of a woman, his own aunt, who was a great friend in his earlier years. Over the years and especially after his aunt's death in utter penury and in unsavoury surroundings, Pramod realised (i.e., the Chief Justice realised) that he had committed a great crime against another human being who was a victim of society's ills and of contemporary norms against women. This heart-felt "crime" was not the same as a "crime" in a court of law – but a crime nonetheless in his own heart and mind. In his own conscience, he was a party to a vicious crime against a woman (Mrinal) who was largely sinned against. She ended up in an unsuitable marriage and other unsuitable relationships (through no fault of hers) – and thus suffered immense psychological torment.</p> <p>Upper band candidates will present a precis of the narrative and then analyse the societal issues such as the unequal role of women; the inequity of the marriage system; the absence of support for women who are abandoned by their husbands and families. Middle band candidates will provide the story in full and include some of the societal issues touched on by the novelist. Lower band candidates will largely tell the story, missing the essential aspect of it (namely, the "crime" against women in India at that time).</p> | 20    |

| Question | Answer   | Marks     |
|----------|--|-----------|
| 7        | <p>Mrinal is Pramod's father's younger sister – and there is about five years' difference in their ages. They have lived under the same roof. The father is a kind and loving man – but the mother is harsh and cruel. Mrinal and Pramod are more like siblings and friends, rather than a traditional aunt and nephew. They share a great deal of their lives and ambitions. They grow up together. They are close to each other, as Pramod's mother is harsh, especially towards his aunt (Mrinal). Mrinal is a bubbly, beautiful and kind person. She is endowed with much fortitude and character. She is wise and caring. She shares many of her thoughts and feelings with Pramod (as there is no other person in the house so close to them). Through this close bonding Pramod is able to empathise with Mrinal's life.</p> <p>Their paths separate as Mrinal is married to a much older and old-fashioned widower while Pramod progresses to college education and eventually to the position of Chief Justice. Many injustices are meted out to Mrinal, starting with an "arranged" marriage to a much older man, while she actually loves her school friend's elder brother. Then her husband abandons her and then another man gives her a roof over her head, but then also leaves her. Thus she ends up in utter poverty and squalor, living with all kinds of people, including prostitutes, mentally ill people, and others. Mrinal and Pramod still love each other – and Mrinal remains kind and loving to her younger nephew throughout her pitiful life – to the end of her life. Pramod hesitates in rescuing her from her sorry circumstances because he holds a high position in society, but when she dies, he realises what a sinister crime he has committed against a woman, who was a victim of society's treatment of women, and of those who have fallen on hard times.</p> <p>Upper band candidates will describe the relationships over the entire narrative and will also explain why Mrinal's situation went from bad to worse (through no fault of her own) mainly due to the way society treats women cruelly and unequally. These candidates will use the story to highlight the ills of society at the time. Middle band candidates will cover most aspects of their relationship (such as friendship, mutual trust, care for each other, keeping confidence, supporting each other in earlier parts of the novel). Lower band candidates will largely tell the story.</p> | <b>20</b> |

| Question | Answer  | Marks |
|----------|---|-------|
| 8        | <p>Premchand has described the ill treatment widows receive in society and two possible ways in which this can be addressed. First, by eligible, honest men coming forward, taking a vow or pledge (which is the name of the novel) to marry widows. Secondly, by setting up safe houses for widows, where they can also be educated and given a chance to lead a normal life. Amritrai is the hero of the novel. He is a young widower and has vowed to marry a young, newly widowed woman, which is one way of solving the problem of too many young widows suffering in society through poverty, exploitation by unscrupulous men, unfounded scandals – and of course no one wanting to marry a widow.</p> <p>Upper band candidates will outline the main issues and how the hero is seeking to solve this societal curse. These candidates will highlight the issues of inequality of treatment between widows and widowers: For example, the latter group has no problem marrying again, no problem of facing unfounded scandals, facing poverty or being exploited by others (i.e. women) – whereas women do. Candidates may disagree that the novelist has been successful in outlining the way forward for solving the problems widows face, and may give an alternative interpretation, but this must cover all the relevant points and be supported by examples. Middle band candidates will describe the narrative accurately and mention some of the problems our newly widowed character Poorna has faced. Lower band candidates will describe the story without focussing on the underlying issues that the novelist is seeking to highlight.</p> | 20    |
| 9        | <p>Candidates could briefly mention various sets of relationships, for example between Sumitra, a good woman from a wealthy background, who is married to Kamlaprasad, who is a son of a rich man too but has no character. Kamlaprasad is trying to ensnare the young, beautiful widow Poorna and even lures her to a park so that he could take advantage of her. Sumitra has worked out the low character of her husband, who is staying out late at night, possibly going to prostitutes, etc. She has no respect for him. Their strained relationship highlights the problems and tensions present in unsuitable marriages. Similarly, there are the relationships between the two friends, as well as the relationship between the hero and the widow. Amritrai is seeking to make a sacrifice to uphold his noble pledge of improving the lives of widows in society.</p> <p>Upper band candidates, while narrating the sets of relationships in brief, will highlight Premchand's messages, for example, making us aware of the underlying issues of marriage mismatch, issues of love and sacrifice that the main characters demonstrate. Focusing on the issues is the intention of the novelist Premchand, not the story telling per se. Middle band candidates will narrate most of the instances of friction, tensions, sacrifices– but will not fully deal with the underlying issues. Lower band candidates will narrate some of the relevant stories.</p>   | 20    |

| Question | Answer  | Marks |
|----------|---|-------|
| 10       | <p><i>Kafan</i> is a powerful story about traditional society. The husband of the deceased woman complains of living in a society which does not pay much attention to the needs of the living (the poor) but is generous enough to provide donations for the shroud for a dead woman. The husband of the poor dead woman collects monies for her funeral but as the night draws on he and his companion enter a pub to drown their sorrows – and in so doing blow all the money collected for the cremation including the shroud. As they get drunk, they reflect on the inequities of society in which the dead are given a piece of cloth to cover themselves but the living remain naked, and the dead are given some money for food for the cremation ceremonies, while the living poor are left to starve or to die without adequate food and medicine.</p> <p>Upper band candidates will reflect on the underlying message about a traditional society, commenting on the fact that society does not mind starving poor people to death – but people are happy to make donations for the shroud for a poor woman who dies through lack of medical care. Middle band candidates will be able to make a few relevant points on this theme but will be less focused. Lower band candidates will narrate the story, largely missing the poignancy of the bizarre behaviours of the two friends (in the pub).</p> | 20    |
| 11       | <p><i>Saabun</i> is a story about a joint family which is relatively poor, in which the husband's younger brother is looked after most affectionately by his caring sister-in-law. The family cannot afford multiple cakes of soap. But the mistress of the house (the elder brother's wife) is so concerned that the younger brother does not feel deprived, that she foregoes her own soap to let her husband's brother have it. It's a story of tender, caring love between an elder sister-in-law and the husband's younger brother. It's a celebration of a traditional joint Hindu family where selfless, caring love (of usually the elder sister-in-law) protects the family against potential friction and unhappiness. The soap represents the family assets, showing how these should be evenly distributed by the mistress of the house. Soap is an everyday need, and something scarce, which could potentially create tension or resentment. These tensions are resolved in this story, within the joint family system by an even-handed elder sister-in-law.</p> <p>Upper band candidates will highlight not only the problems and inequalities within the family, but will be able to explain details about each character and the roles they play. Middle band candidates will explain some but not all of the relevant points. Lower band candidates will narrate the story.</p>                  | 20    |



| Question | Answer  | Marks |
|----------|---|-------|
| 12       | <p>This is a story about the perils of following a faith blindly – and how to resolve them. In this case, a story of Hindus and Muslims ready to fight and kill one another. But certain individuals saw the folly of it all and resolved a potentially murderous conflict. As a result, what could have turned ugly, with deaths and bloodshed, was resolved into a happy, peaceful situation. One day, a caste Hindu with a Muslim servant drank water which had been touched by his Muslim servant, and thus according to Hindu belief he was obliged to become a Muslim, and was rejected by Hindu society. But Khudaaraam, a saintly person, intervened and brought everybody together, using the women and children to persuade everyone to make peace between the two communities. This story is a tale of mindless beliefs and customs – and of the numerous conflicts that may arise in society.</p> <p>Upper band candidates will analyse the various themes highlighted in the story, reflect on the message of the story - people should be able to value the essence of humanity beyond religious lines, recognising that they often fall into one religion or another by chance. Middle band candidates will give a partial or partially relevant explanation of the main themes and ideas in the story. Lower band candidates will attempt to narrate the story.</p> | 20    |
| 13       | <p>Both stories are very interesting, and the “comparison” is intended to be <b>short</b>. The purpose of this question is to elicit candidates’ understanding of the underlying messages of these two stories. <i>Saabun</i> (Soap) is about family relationships and <i>Sharanaagat</i> is about a man’s decency towards a person who has come to seek refuge and protection. Upper band candidates will provide arguments for their preference, highlighting the salient underlying messages of each of the two stories. Middle band candidates will focus more on the stories rather than the underlying salient messages. Lower band candidates may show an unequal focus, and may narrate one story more than another, largely missing the purpose of this question.</p>  | 20    |

**QUESTION 1 - GENERAL MARKING CRITERIA**

Answers will be marked according to the following general criteria. Please tick each page of the script marked. Comments can also be added. Write your mark for each question at the end of that question.

| <b>Band</b> | <b>Mark</b> |   |
|-------------|-------------|---|
| <b>1</b>    | 9–10        | Detailed, well-written, well-organised answer which is completely relevant to the question. Referencing of question is correct, text, words or phrases are well explained. Excellent spelling and grammar. Sensitive response to the text.      |
| <b>2</b>    | 7–8         | Coherent and well-organised answer. Referencing of question is correct, text, words or phrases are explained well although there may be a few omissions/superficialities. Good spelling and grammar although there may be a few minor mistakes. |
| <b>3</b>    | 5–6         | Competent answer, relevant but limited; signs of personal response. Some attention to words, phrases or text but some significant omissions and/or misunderstandings. Use of language is generally good but with some limitations or mistakes.  |
| <b>4</b>    | 3–4         | Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Mistakes made with spelling and grammar but the meaning is usually clear.                             |
| <b>5</b>    | 1–2         | Attempt to answer question and some knowledge of text; limited answer; clumsy expression. Mistakes made with spelling and grammar which sometimes impede meaning.   |
| <b>6</b>    | 0           | No attempt to respond to the question.  |

| <b>TABLE 1 USE OF LANGUAGE</b><br>Use this for Questions 2–13 |             |  |
|---|-------------|--|
| <b>BAND</b>   | <b>MARK</b> |  |
| <b>1</b>  | <b>4</b>    | <b>Excellent use of language with a range of grammar correctly used, style appropriate to the context, and correct spelling.</b>   |
| <b>2</b>  | <b>3</b>    | <b>A good range of language appropriate to the question, a range of grammar used. Occasional minor errors do not impede communication.</b>   |
| <b>3</b>  | <b>2</b>    | <b>Sufficient language used which is appropriate to the question. Limited range of grammar used. Grammar and spelling are generally correct although there are some errors, the meaning is usually clear, but occasionally meaning is impeded.</b> |
| <b>4</b>  | <b>1</b>    | <b>Use of language is not always adequate or appropriate for the question. Errors in grammar and spelling often impede meaning.</b>  |
| <b>5</b>  | <b>0</b>    | <b>No meaningful language used.</b>  |

| <b>TABLE 2 CONTENT</b><br>Use this for Questions 2–13 |             |   |
|---|-------------|---|
| <b>BAND</b>   | <b>MARK</b> |   |
| <b>1</b>  | <b>7-8</b>  | <b>An interesting and sensitive response to the question which shows a thorough understanding of the text. The answer is comprehensive and includes many well-made and valid points. Answer goes beyond a simple narrative.</b> |
| <b>2</b>  | <b>5–6</b>  | <b>A good response which makes many valid points, although there may be some small inaccuracies or irrelevant material included.</b>  |
| <b>3</b>  | <b>3–4</b>  | <b>A few valid points made in answer to the question, but there is also quite a lot of inaccurate and/or irrelevant material.</b>   |
| <b>4</b>  | <b>1–2</b>  | <b>Some attempt has been made to respond to the question, but much of the response is unclear, inaccurate or irrelevant.</b>  |
| <b>5</b>  | <b>0</b>    | <b>No relevant content included in answer.</b>  |

| <b>TABLE 3 STRUCTURE</b><br><b>Use this for Questions 2–13</b> |             |  |
|--|-------------|--|
| <b>BAND</b>  | <b>MARK</b> |  |
| <b>1</b>   | <b>7–8</b>  | <b>Excellent structure. The candidate presents a logical and well-argued analysis which covers the whole question and all its components.</b>  |
| <b>2</b>   | <b>5–6</b>  | <b>A good structure which can be clearly understood. All the main points of the question are addressed in the answer.</b>  |
| <b>3</b>   | <b>3–4</b>  | <b>The main points of the question are addressed, but the structure and cohesion of the answer are sometimes unclear. There may be some instances of narrative rather than analysis of the text.</b> |
| <b>4</b>   | <b>1–2</b>  | <b>An attempt has been made to answer the question but there is little analysis, the answer may consist of narrative. The structure may be unclear and hard to follow.</b>                           |
| <b>5</b>   | <b>0</b>    | <b>No attempt has been made to answer the question.</b>  |