

MUHAMMAD ALI PHOTOSTATE ZAFARWAL

Phone # 0322-6681871 | Website: www.kazmibooks.com

CLASS 12TH ENGLISH NOTES

Unit 9: The Doll's House (by Katherine Mansfield)

Complete English to Urdu Translation, Detailed Summary, Solutions to Exercises, Grammar
Solutions & Writing Tasks

Prepared for Academic Session 2026-27

Published & Distributed by: Muhammad Ali Photostate, Zafarwal

⚠ WARNING & COPYRIGHT NOTICE: Unauthorized copying, distribution, or uploading of these proprietary notes on any social media platforms, websites, or digital portals is strictly prohibited. Legal action will be taken against violators under copyright laws.

Pre-Reading Questions

Q1: What do you think a doll's house could symbolize in a story about children?

Answer: In a story about children, a doll's house can symbolize the adult social world in miniature—reflecting class differences, social status, materialism, and the artificial barriers constructed by society. It also represents innocence, beauty, and desire.

Q2: How might social status or family background influence friendships in a school setting?

Answer: Social status often creates artificial divisions. Children from wealthier backgrounds are frequently encouraged to associate only with their economic peers, while children from poorer families face rejection, bullying, and exclusion due to inherited adult prejudices.

Complete Section-by-Section English to Urdu Translation

PARAGRAPH 1 - 2 (THE ARRIVAL OF THE DOLL'S HOUSE)

When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes beside the feed-room door.

No harm could come to it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint coming from that doll's house ("Sweet of old Mrs. Hay, of course; most sweet and generous!") - but the smell of paint was quite enough to make any one seriously ill, in Aunt Beryl's opinion. Even before the sacking was taken off. And when it was...

جب پیاری بوڑھی مسز ہے برنل خاندان کے پاس ٹھہرنے کے بعد شہر واپس گئیں تو انہوں نے بچوں کو گڑیا کا ایک گھر (ڈول ہاؤس) بھیجا۔ یہ اتنا بڑا تھا کہ چھوڑے والے اور پیٹ نے اسے صحن میں اٹھا کر رکھا، اور یہ وہاں چارے والے کمرے کے دروازے کے پاس لکڑی کے دو بکسوں پر ٹکا رہا۔

اسے کوئی نقصان نہیں پہنچ سکتا تھا؛ کیونکہ گرمیوں کا موسم تھا۔ اور شاید اس وقت تک پینٹ (رنگ) کی بو ختم ہو جاتی جب تک اسے اندر نہ لے جایا جاتا۔ کیونکہ واقعی، گڑیا کے اس گھر سے آنے والی پینٹ کی بو ("بوڑھی مسز ہے کی کتنی مہربانی تھی، یقیناً انتہائی پیاری اور سخاوت والی!") - لیکن آنت بیریل کی رائے میں پینٹ کی بو کسی کو بھی شدید بیمار کرنے کے لیے کافی تھی۔ یہاں تک کہ اس سے ٹاٹ کا بورا ہٹانے سے پہلے بھی۔ اور جب بورا ہٹایا گیا تو...

PARAGRAPH 3 - 5 (APPEARANCE OF THE DOLL'S HOUSE & THE LITTLE LAMP)

There stood the doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

But perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of

the newness.

"Open it quickly, some one!" The hook at the side was stuck fast. Pat prized it open with his penknife, and the whole house-front swung back, and---there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that?

وہاں گڑیا کا گھر کھڑا تھا، ایک گہرا، روغنی، پالک جیسا سبز رنگ، جس پر چمکدار پیلا رنگ نمایاں کیا گیا تھا۔ اس کی چھت پر چپکائی گئی دو مضبوط چھوٹی چمنیاں سرخ اور سفید رنگ سے رنگی ہوئی تھیں، اور زرد وارنش سے چمکتا ہوا دروازہ ٹانی کی ایک چھوٹی سی سلیب کی طرح تھا۔ چار کھڑکیاں، جو واقعی کھڑکیاں تھیں، سبز رنگ کی چوڑی پٹی کے ذریعہ شیشوں میں تقسیم تھیں۔ وہاں ایک چھوٹا سا پورچ بھی تھا، جو پیلا رنگا ہوا تھا، جس کے کنارے پر جمے ہوئے پینٹ کے بڑے بڑے لو تھڑے لٹک رہے تھے۔

لیکن بہترین، انتہائی بہترین چھوٹا گھر! بھلا بوکا کون برا مانا سکتا تھا؟ یہ خوشی کا حصہ تھی، نئے پن کا حصہ تھی۔

"کوئی اسے جلدی سے کھولے!" سائیڈ والا ہک سختی سے پھنسا ہوا تھا۔ پیٹ نے اپنے چاقو سے اسے زور دے کر کھولا، اور پورے گھر کا اگلا حصہ پیچھے کھل گیا، اور وہاں آپ ایک ہی لمحے میں ڈرائنگ روم، ڈائننگ روم، باورچی خانے اور دو بیڈ رومز کے اندر دیکھ رہے تھے۔ ایک گھر کو کھولنے کا یہی طریقہ ہے! تمام گھر اس طرح کیوں نہیں کھلتے؟

PARAGRAPH 6 - 8 (INTERIOR DETAILS & THE LITTLE LAMP)

"O-oh!" The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil, and that moved when you shook it.

"اوہ!" برنل کے بچوں کی آواز سے ایسا لگتا تھا جیسے وہ حیرت کے بوجھ تلے دب گئے ہوں۔ یہ بہت شاندار تھا؛ یہ ان کے لیے حد سے زیادہ تھا۔ انہوں نے اپنی زندگی میں کبھی ایسی چیز نہیں دیکھی تھی۔ تمام کمروں پر وال پیپر لگا ہوا تھا۔ دیواروں پر تصویریں بنی ہوئی تھیں، جن پر مکمل سنہری فریم موجود تھے۔ باورچی خانے کے علاوہ تمام فرشوں پر سرخ قالین بچھا ہوا تھا؛ ڈرائنگ روم میں سرخ مخملی کرسیاں، ڈائننگ روم میں سبز میزیں، اصلی بستر کے کپڑوں کے ساتھ بستر، ایک جھولا، ایک چولہا، چھوٹی پلیٹوں اور ایک بڑے جگ والی ڈریسر۔ لیکن کیڑیا کو جو چیز سب سے زیادہ پسند آئی، جسے وہ حد سے زیادہ پسند کرتی تھی، وہ تھی لائٹن (لیمپ)۔ یہ ڈائننگ روم کی میز کے درمیان میں رکھی تھی، ایک سفید

گلوب والی بہترین چھوٹی عنبری رنگ کی لائٹیں۔ یہ جلانے کے لیے بالکل تیار تھی، حالانکہ، ظاہر ہے، آپ اسے جلا نہیں سکتے تھے۔ لیکن اندر کچھ ایسا تھا جو تیل کی طرح لگتا تھا، اور جب آپ اسے ہلاتے تھے تو وہ حرکت کرتا تھا۔

PARAGRAPH 9 - 13 (BOASTING AT SCHOOL & SOCIAL DIVISION)

The father and mother dolls... were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here." The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to-well-to boast about their doll's house before the school-bell rang.

"I'm to tell," said Isabel, "because I'm the eldest. And you two can join after. But I'm to tell first." ...
"And I'm to choose who's to come and see it first. Mother said I might."

ماں اور باپ کی گڑیا... واقعی گڑیا کے گھر کے لیے بہت بڑی تھیں۔ ایسا نہیں لگتا تھا کہ وہ وہاں کی ہیں۔ لیکن لائٹیں بالکل بہترین تھیں۔ ایسا لگتا تھا جیسے وہ کیڑیا کو دیکھ کر مسکرا رہی ہو اور کہہ رہی ہو، "میں یہاں رہتی ہوں۔" وہ لائٹیں سچی لگتی تھیں۔

اگلی صبح برنل کے بچے اسکول جانے کے لیے تیزی سے قدم نہیں اٹھا پا رہے تھے۔ وہ اسکول کی گھنٹی بجنے سے پہلے ہر کسی کو بتانے، اس کی تفصیل بیان کرنے، اور—خیر—اپنے گڑیا کے گھر کے بارے میں شیخی بگھارنے کے لیے بے تاب تھے۔

"میں بتاؤں گی،" ازابیل نے کہا، "کیونکہ میں سب سے بڑی ہوں۔ اور تم دونوں بعد میں شامل ہو سکتی ہو۔ لیکن میں پہلے بتاؤں گی۔" ... "اور میں انتخاب کروں گی کہ کون پہلے اسے دیکھنے آئے گا۔ امی نے کہا تھا کہ میں کر سکتی ہوں۔"

PARAGRAPH 14 - 18 (THE KELVEYS' EXCLUSION)

For the fact was, the school the Burnell children went to was not at all the kind of a place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children in the neighbourhood, the Judge's little girls, the doctor's daughters, the storekeeper's children, the milkman's were forced to mix together... But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behaviour, the Kelveys were shunned by everybody.

اصل حقیقت یہ تھی کہ جس اسکول میں برنل کے بچے جاتے تھے وہ ہرگز ایسی جگہ نہیں تھی جسے ان کے والدین پسند کرتے اگر کوئی دوسرا انتخاب ہوتا۔ لیکن کوئی راستہ نہیں تھا۔ میلوں دور تک یہ واحد اسکول تھا۔ اور اس کا نتیجہ یہ تھا کہ پڑوس کے تمام بچے، حج کی چھوٹی بیٹیاں، ڈاکٹر کی بیٹیاں، دکاندار کے بچے، دودھ والے کے بچے مل کر پڑھنے پر مجبور تھے... لیکن کہیں نہ کہیں حد بندی کرنی ہی تھی۔ یہ حد بندی کیلوی خاندان کے بچوں پر کی گئی۔ برنل خاندان ان سمیت بہت سے بچوں کو ان سے بات کرنے تک کی اجازت نہیں تھی۔ وہ اپنے سر اونچے کر کے کیلوی کے پاس سے گزر جاتے تھے، اور چونکہ وہ تمام رویوں میں فیشن قائم کرتے تھے، اس لیے کیلوی بچوں سے ہر کوئی کنارہ کشی اختیار کرتا تھا۔

PARAGRAPH 19 - 22 (DESCRIPTION OF LIL & OUR ELSE KELVEY)

They were the daughters of a spry, hardworking little washerwoman... But where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So, they were the daughters of a washerwoman and a gaolbird... Lil... came to school in a dress made from a green art-serge tablecloth of the Burnell's, with red plush sleeves from the Logan's curtain. Her hat, perched on top of her high forehead, was a grown-up woman's hat... And her little sister, our Else, wore a long white dress, rather like a nightgown, and a pair of little boy's boots... She went through life holding on to Lil, with a piece of Lil's skirt screwed up in her hand.

وہ ایک فعال، محنتی چھوٹی دھوبن کی بیٹیاں تھیں... لیکن مسٹر کیلوی کہاں تھے؟ یقین کے ساتھ کوئی نہیں جانتا تھا۔ لیکن ہر کوئی کہتا تھا کہ وہ جیل میں ہے۔ چنانچہ وہ ایک دھوبن اور ایک قیدی کی بیٹیاں تھیں۔ دوسرے لوگوں کے بچوں کے لیے کتنی خوبصورت صحبت! اور وہ دکھتی بھی ایسی ہی تھیں۔ لیل، مثال کے طور پر، جو ایک چوبی، سادہ سی بچی تھی جس کے منہ پر بڑی چھائیاں تھیں، برنل خاندان کے سبز میز کے کپڑے سے بنے لباس میں اسکول آتی تھی، جس کی سرخ مخملی آستینیں لوگن کے پردے سے بنی ہوئی تھیں۔ اس کا ہیٹ مس لیک کے ملکیت تھا... اور اس کی چھوٹی بہن، ہماری ایلس، ایک لمبا سفید لباس پہنتی تھی جو نائٹ گاؤن جیسا لگتا تھا اور لڑکوں کے بوٹ پہنتی تھی۔ وہ اپنی زندگی لیل کا دامن تھا مے گزارتی تھی، اور اس کے اسکرٹ کا ایک کونہ اس کے ہاتھ میں مڑا ہوا ہوتا تھا۔

PARAGRAPH 23 - 28 (CRUELTY AT LUNCH & KEZIA'S INVITATION)

"Mother," said Kezia, "can't I ask the Kelveys just once?"

"Certainly not, Kezia."

"But why not?"

"Run away, Kezia; you know quite well why not."

Suddenly Lena Logan slid over to the Kelveys. "'Is it true you're going to be a servant when you grow up, Lil Kelvey?" shrilled Lena... "Yah, yer father's in prison!" she hissed, spitefully. This was such a marvellous thing to have said that the little girls rushed away in a body, deeply excited, wild with joy.

"امی،" کیزیا نے کہا، "کیا میں کیلویز کو صرف ایک بار بلوا سکتی ہوں؟"

"ہرگز نہیں، کیزیا۔"

"لیکن کیوں نہیں؟"

"بھاگو یہاں سے، کیزیا؛ تم اچھی طرح جانتی ہو کیوں نہیں۔"

اچانک لینا لوگن سلائیڈ کرتی ہوئی کیلویز کے پاس گئی۔ "کیا یہ سچ ہے کہ تم بڑے ہو کر ملازمہ بننے والی ہو، لیل کیلوی؟" لینا چیختی... 'یاہ، تمہارا باپ جیل میں ہے!' اس نے کینہ پروری سے پھنکارا۔ یہ اتنی زبردست بات کہی گئی تھی کہ تمام چھوٹی لڑکیاں جوش سے چیختی ہوئی، خوشی سے دیوانی ہو کر ایک ساتھ بھاگ گئیں۔

PARAGRAPH 29 - 35 (KEZIA'S KINDNESS & AUNT BERYL'S WRATH)

Kezia swung on the big white gates... "Hullo," she said to the passing Kelveys... "You can come and see our doll's house if you want to"... Little Else twitched Lil's skirt. They followed Kezia. "There it is," said Kezia. "I'll open it for you."

"Kezia!" It was Aunt Beryl's voice. "How dare you ask the little Kelveys into the courtyard?" said her cold, furious voice. "Run away, children, run away at once." She shooed them out as if they were chickens.

کیزیا صحن کے بڑے سفید گیٹ پر جھول رہی تھی... "ہیلو،" اس نے پاس سے گزرتے کیلویز سے کہا... "اگر تم چاہو تو آکر ہمارا گڑیا گھر دیکھ سکتی ہو"... چھوٹی ایلس نے لیل کا اسکرٹ کھینچا۔ وہ کیزیا کے پیچھے ہو لیں۔ "وہ رہا،" کیزیا نے کہا۔ "میں تمہارے لیے اسے کھولتی ہوں۔"

"کیزیا!" یہ آنت بیریل کی آواز تھی۔ "تمہاری ہمت کیسے ہوئی ان چھوٹے کیلویز کو صحن میں بلانے کی؟" ان کی سرد، غضبناک آواز گونجی۔ "بھاگو بچو، فوراً بھاگ جاؤ۔" اس نے انہیں اس طرح ہانک کر باہر نکال دیا جیسے وہ مرغیاں ہوں۔

PARAGRAPH 36 - END (THE SHARED VISION OF THE LAMP)

When the Kelveys were well out of sight... they sat down to rest on a big red drain-pipe... Presently our Else nudged up close to her sister... She put out a finger and stroked her sister's quill; she smiled her rare smile. "I seen the little lamp," she said, softly. Then both were silent once more.

جب کیلوی بچے برنل کے گھر کی نظروں سے دور ہو گئے... تو وہ سڑک کے کنارے ایک بڑے سرخ نالے پر بیٹھ کر آرام کرنے لگے۔ جلد ہی ہماری ایلس نے اپنی بہن کو کہنی ماری... اس نے اپنی انگلی نکال کر اپنی بہن کے ہیٹ کے پر کو چھوا؛ اور اپنی نایاب مسکراہٹ کے ساتھ مسکرائی۔ "میں نے وہ چھوٹی لائٹن دیکھی تھی،" اس نے آہستگی سے کہا۔

Story Summary (کہانی کا خلاصہ)

Urdu Summary (اردو خلاصہ)

کیتھرین مینسفیلڈ کی کہانی "دی ڈول ہاؤس" (گڑیا کا گھر) معاشرتی طبقاتی نظام، طبقاتی تعصب اور معصوم بچوں کے ساتھ ہونے والی نا انصافی کی عکاسی کرتی ہے۔ برنل خاندان کے بچوں کو مسز سے ایک انتہائی خوبصورت اور بڑا گڑیا کا گھر ملتا ہے۔ یہ گھر اندر سے بے حد خوبصورت ہے، لیکن کیزیا نامی چھوٹی لڑکی کو اس کے اندر رکھی ایک چھوٹی سی عنبری رنگ کی لائٹن (لیمپ) سب سے زیادہ پسند آتی ہے جو اسے سچی اور خوشگوار محسوس ہوتی ہے۔

برنل کی بڑی بیٹی ازابیل اسکول میں تمام لڑکیوں کو یہ گھر دکھانے کا فخر حاصل کرتی ہے۔ اسکول کے تمام بچے برنل کے گھر گڑیا کا گھر دیکھنے جاتے ہیں سوائے کیلوی بہنوں (ل) اور ایلس) کے۔ کیلوی بہنیں ایک غریب دھو بن اور ایک جیل میں بند قیدی کی بیٹیاں ہیں۔ معاشرہ اور اسکول کی ٹیچر سمیت تمام بڑے اور بچے ان کا بائیکاٹ کرتے ہیں اور ان کا مذاق اڑاتے ہیں۔

ایک دن، کیزیا برنل اپنے گھر کے گیٹ پر کھڑی کیلوی بہنوں کو دیکھتی ہے اور خاندانی پابندی کے باوجود رحم دلی کا مظاہرہ کرتے ہوئے انہیں گڑیا کا گھر دیکھنے کی دعوت دیتی ہے۔ وہ جیسے ہی گھر کھول کر دکھاتی ہے، آٹ میریل غصے میں آکر کیلوی بہنوں کو مرغیوں کی طرح بانٹ کر باہر نکال دیتی ہے اور کیزیا کو ڈانٹتی ہے۔ ل اور ایلس شرمندگی اور خوف کی حالت میں بھاگ جاتی ہیں۔ سڑک کے کنارے بیٹھ کر ایلس مسکراتی ہے اور ل سے کہتی ہے کہ اس نے وہ چھوٹی لائٹن دیکھ لی ہے۔ یہ لائٹن معصومیت، امید اور مساوات کی علامت ہے۔

English Summary

"The Doll's House" by Katherine Mansfield is a poignant critique of class distinction, social exclusion, and inherited prejudice in adult society. The story revolves around the wealthy Burnell children, who receive an elaborate, beautifully furnished doll's house from a family friend, Mrs. Hay. While the elder sister Isabel brags about the house's luxurious features, the youngest sister, Kezia, is uniquely captivated by a tiny, realistic amber lamp sitting on the dining table.

At school, the doll's house becomes the main attraction. All girls are invited to see it two by two, except for Lil and Else Kelvey. The Kelveys are shunned by the entire community because their

mother is a hardworking washerwoman and their father is rumored to be in prison. The children, imitating adult arrogance and cruelty, mock and insult the Kelvey sisters.

Defying her family's strict orders, Kezia kindly invites the Kelvey sisters into her courtyard to see the doll's house. Before they can fully appreciate it, Aunt Beryl catches them, harshly scolds Kezia, and drives the Kelveys away like stray animals. Despite the humiliating ejection, the story ends on a hopeful note: little Else rests by the roadside and softly tells her sister, "I seen the little lamp," symbolizing a shared moment of human connection, hope, and light above social prejudice.

In-Text (While-Reading) Solved Questions

Q1: Why do you think the writer describes the doll's house in such a detailed and vivid language?

Answer: The writer describes the doll's house vividly to contrast its artificial perfection and material luxury with the ugly reality of adult hypocrisy and social discrimination. It also emphasizes how mesmerizing the toy appears to children.

Q2: Why might the little lamp be more meaningful to Kezia than the rest of the house's luxurious features?

Answer: The little lamp symbolizes truth, warmth, hope, and genuine beauty. While the oversized doll parents look fake and out of place, the lamp feels "real" to Kezia, reflecting her innocent, empathetic, and uncorrupted nature.

Q3: Do you think being bossy and being a leader are the same? Why or why not?

Answer: No, they are not the same. Being bossy involves asserting authority through age, privilege, or intimidation to control others (like Isabel). True leadership inspires, respects, and unifies people with empathy and fairness.

Q4: How does the narrator show that social discrimination was not just practised by the children but also by adults, including the teacher?

Answer: The narrator reveals that parents forbade their children from speaking to the Kelveys. Furthermore, the teacher used a "special" sarcastic voice for Lil Kelvey and reserved her genuine warmth for wealthier students, proving that prejudice was modeled and enforced by adults.

Q5: What does the description of the Kelvey sisters' clothing tell us about their social status?

Answer: Their clothing—made of cast-off scraps, curtain sleeves, tablecloths, and oversized hand-me-down adult hats—highlights their extreme poverty and low social standing in the community.

Q6: How does the writer use contrast between the Burnell children and the Kelvey sisters during the lunch scene to highlight the theme of social exclusion?

Answer: The Burnells eat thick mutton sandwiches and sweet cakes while commanding center stage. The Kelveys sit far off at the margins, eating cheap jam sandwiches wrapped in stained newspaper, silently observing the exclusion enforced upon them.

Q7: Why do you think the other girls became so excited after Lena insulted Lil Kelvey?

Answer: The cruelty reinforced their group solidarity and gave them a sense of social superiority. Participating in or witnessing the humiliation of an outcast made them feel included in the dominant group.

Q8: What emotions might Kezia be feeling right now when she invites the Kelveys?

Answer: Kezia feels a mixture of innocence, empathy, hesitation, and excitement. She knows her family forbids it, but her natural kindness overrides social prejudice.

Q9: Why does Aunt Beryl call Kezia wicked?

Answer: Aunt Beryl calls Kezia wicked because Kezia broke the class boundary by inviting the "low-class" Kelvey children into their private courtyard. To Aunt Beryl, violating class distinctions is a serious moral transgression.

Q10: Why do you think Else focuses on the lamp, just like Kezia?

Answer: Else focuses on the lamp because, like Kezia, she recognizes its warmth and beauty beyond material value. The lamp serves as a quiet bond of shared human connection and hope between the two innocent children.

Theme & About the Author

Theme

The theme of *The Doll's House* by Katherine Mansfield centers on social class discrimination and the cruelty of societal prejudice. The story illustrates how adults pass down artificial class divisions to children, causing cruel exclusion. However, through the central symbol of the little lamp, the story highlights that kindness, empathy, and genuine human connection can transcend social barriers.

About the Author

Katherine Mansfield (1888–1923) was a prominent modernist short story writer born in Wellington, New Zealand. Renowned for her psychological realism, vivid characterization, and exploration of everyday human emotions, her famous works include *The Garden Party and Other Stories* and *Bliss and Other Stories*.

Vocabulary Glossary

Word	English Meaning	Urdu Meaning (اردو معنی)
astounded	Shocked or greatly surprised	حیران و ششدر / متعجب
boast	To talk with excessive pride and self-satisfaction	شیخی بگھارنا / اترانا
congealed	Changed from a fluid to a solid or semi-solid state	جماہوا / منجمد

Word	English Meaning	Urdu Meaning (اردو معنی)
exquisite	Extremely beautiful, delicate, and carefully made	نقیس / انتہائی خوبصورت
imploring	Making an earnest, passionate, and pleading request	منتیں کرتا ہوا / التجا کرتا ہوا
propped	Supported or held up by placing something underneath	ٹکا ہوا / سہارا دیا ہوا
shunned	Persistently avoided, ignored, or rejected	بایکٹ کیا گیا / نظر انداز کردہ
varnish	A hard, clear, glossy liquid applied to wood	روغن / وارنش
wicked	Evil or morally wrong	بدکار / شیر / سرکش

Reading and Critical Thinking Exercises

A. Comprehension Questions & Detailed Answers

1. Find and explain the meaning of the phrase "the smell of paint was strong" in the context of the story. What might it symbolically suggest?

Answer: Literally, it refers to the fresh, pungent odor coming from the newly painted toy house. Symbolically, it suggests the superficial, artificial, and toxic nature of upper-class status and wealth. Just as paint covers up raw wood, social pride masks human cruelty.

2. Katherine Mansfield never openly criticizes society in direct statements. How does she subtly expose social cruelty through children's behaviour?

Answer: She exposes cruelty by showing how children mimic adult prejudices. The schoolgirls court Isabel's favor to see the doll's house while openly mocking, whispering about, and isolating the Kelvey sisters based solely on their parents' occupation and poverty.

3. In what way is 'The Doll's House' itself a miniature model of the class society and social injustice?

Answer: The house showcases luxurious rooms, carpets, and plush chairs for the high-class dolls, mirroring the Burnells' privileged lifestyle. Access to view this model house is controlled strictly along social class lines, excluding poorer children just as society excludes them from privileges.

4. Silence plays an important role in the story (especially the Kelvey sisters' silence). How does silence become a symbol of oppression?

Answer: The Kelvey sisters' silence highlights their helplessness, trauma, and lack of voice in a rigid class structure. They endure insults without defending themselves because society has taught them that outcasts have no right to speak.

5. Compare and contrast Kezia Burnell and Aunt Beryl. How do their actions reflect different values?

Answer: Kezia represents uncorrupted childhood innocence, empathy, and equality; she sees value in the simple lamp and invites the Kelveys. Aunt Beryl represents class arrogance, strict social rules, and cruelty; she drives the Kelveys away to relieve her own personal frustrations.

6. If you were Kezia, what would you say to your parents about letting Lil and Else Kelvey see the doll's house? Write a short dialogue.

Answer:

Kezia: "Mother, the doll's house was sent to share joy. Lil and Else are just children like us, and they felt so sad watching everyone else visit. Why can't we share a little beauty with them?"

Mother: "Kezia, our family must maintain boundaries in the village."

Kezia: "But Mother, showing kindness won't change who we are, but it might make them feel human and happy."

7. Was Kezia right in letting the Kelveys see the doll's house without permission? Justify your answer with reasons.

Answer: Yes, Kezia was morally right. While she disobeyed an unjust family rule, her decision was driven by genuine compassion and kindness. Moral humanity takes precedence over discriminatory social etiquette.

8. Aunt Beryl's anger seems excessive when she drives the Kelvey sisters away. What personal insecurity or hidden fear might be motivating her behaviour?

Answer: Aunt Beryl had just received a threatening letter from Willie Brent. Her anger stems from anxiety and fear over her own secret social vulnerability. She projects her frustration onto the helpless Kelvey children to feel powerful and superior again.

9. Is the story more about childhood innocence or inherited prejudice? Justify your answer with evidence.

Answer: It is primarily about inherited prejudice, as demonstrated by the children mimicking adult classism (e.g., Lena mocking Mr. Kelvey). However, childhood innocence shines through Kezia's empathy and Else's joy over the little lamp, showing hope amid cruelty.

10. If the story were set in today's society, what form would social discrimination take? Would the message still remain powerful? Explain.

Answer: Today, social discrimination often manifests through cyberbullying, economic status display on social media, unequal schooling, and brand-name clothing bias. The message remains extremely powerful because human tendencies to exclude outcasts persist across generations.

B. Multiple Choice Questions (MCQs)

#	Question	Options	Correct Answer
1	Why might the author describe the doll's house as having a "dark, oily, spinach green" colour with "lumps of congealed paint"?	a) to show that old Mrs. Hay had poor taste in gifts b) to suggest the house is slightly ugly and artificial, yet still prized by children who value novelty over beauty	b) to suggest the house is slightly ugly and artificial, yet still prized by children who value novelty over beauty

#	Question	Options	Correct Answer
		c) to indicate the paint was still wet and stinky d) to prove that the Burnells usually received better quality presents	
2	How does Isabel's declaration "I'm to tell, because I'm the eldest" function within the family and social structure?	a) It demonstrates her natural leadership abilities. b) It shows how age-based hierarchies are used to justify power and control over others. c) It proves she is her mother's favourite child. d) It reveals her insecurity about being forgotten.	b) It shows how age-based hierarchies are used to justify power and control over others.
3	Why does Kezia insist that "The lamp's best of all" when Isabel is showing off the doll's house?	a) because the lamp is the most expensive item in the house b) because Kezia instinctively values warmth, light over mere material display c) because she wants to contradict Isabel and assert herself d) because the lamp was a separate gift just for her	b) because Kezia instinctively values warmth, light over mere material display
4	Why do the other girls become "wild with joy" after Lena insults Lil about her father being in prison?	a) They genuinely believe Lena has said something brave and clever. b) The cruelty reinforces their own social superiority and group solidarity against an outsider.	b) The cruelty reinforces their own social superiority and group solidarity against an outsider.

#	Question	Options	Correct Answer
		c) They are relieved that Lena didn't target any of them instead. d) They think Lil will finally fight back and provide entertainment.	
5	How does the teacher's treatment of Lil Kelvey-using a "special voice" for her-reinforce the story's larger themes?	a) It shows that teachers must be strict to maintain classroom order. b) It demonstrates how adults formally sanction and model social exclusion for children. c) It proves Lil was not a very good student. d) It reveals the teacher's personal dislike of flowers.	b) It demonstrates how adults formally sanction and model social exclusion for children.

Vocabulary and Grammar Exercises (Spot the Error)

#	Incorrect Sentence	Corrected Sentence	Correction Rule / Key
1	Good night Rafia, I am happy to see you.	Good evening Rafia, I am happy to see you.	Use 'Good evening' upon greeting someone at night.
2	A snake stung Razzak in the leg.	A snake bit Razzak in the leg.	Snakes bite; insects sting.
3	Jameela gave me a page.	Jameela gave me a piece of paper .	'Page' refers to a side of a sheet; use 'paper'.

#	Incorrect Sentence	Corrected Sentence	Correction Rule / Key
4	I, you and Fatima are friends.	You, Fatima and I are friends.	Rule of personal pronouns order: 2nd, 3rd, 1st person (2-3-1).
5	I am yours' sincerely.	I am yours sincerely.	Possessive pronoun 'yours' takes no apostrophe.
6	Shaheen is very better than Amjad.	Shaheen is much better than Amjad.	Use 'much' with comparative adjectives.
7	Irha saw worth seeing sights in Murree.	Irha saw sights, worth-seeing in Murree.	'Worth-seeing' placed post-positively after noun.
8	Nighat is a miser girl.	Nighat is a miserly girl.	'Miser' is a noun; 'miserly' is the required adjective.
9	Kiran opened the book at page 10.	Kiran opened the book on page 10.	Correct preposition is 'on page'.
10	Munawar made Bushra to stand.	Munawar made Bushra stand .	Causative 'make' takes bare infinitive.
11	Being naughty, the teacher punished Kinza badly.	Kinza was naughty, so the teacher punished her badly.	Fixes dangling participle modifier.
12	Bilal is blind of an eye.	Bilal is blind in an eye.	Correct preposition is 'blind in an eye'.
13	Although Zeeshaan is poor yet he is honest.	Although Zeeshaan is poor, he is honest.	'Although' does not require 'yet' in modern grammar.
14	Neither Zaheer comes nor Bano.	Neither does Zaheer come, nor Bano.	Requires parallel auxiliary structure.

#	Incorrect Sentence	Corrected Sentence	Correction Rule / Key
15	Minha prefers to stand over sit.	Minha prefers standing to sitting .	'Prefer' takes gerund + 'to' + gerund.

Oral Communication Skills

Role-Play Activity (Classroom Discussion)

Scenario: The day after the Kelvey sisters were driven away, the teacher asks each child to explain what happened.

- 1. Kezia:** "I felt so sad for Lil and Else because everyone was so mean to them. I wanted to share something beautiful with them. I think it was right to be kind, even if Aunt Beryl scolded me."
- 2. Isabel:** "I was upset because Kezia violated Mother's rules. The Kelveys don't belong in our yard, and I was right to protect our family's reputation."
- 3. Else Kelvey:** "I was scared when the angry lady shouted at us, but I saw the little lamp. Kezia was nice to us, and that made me happy despite the mean lady."
- 4. Aunt Beryl:** "I was furious because Kezia disobeyed orders. We cannot let lower-class children enter our private courtyard. I was completely right to enforce discipline."

Writing Skills Exercises

Diary Entry: The Untold Story of Our Else Kelvey

Task: Write a one-page diary entry expressing Else Kelvey's internal thoughts and reaction after visiting the Burnell courtyard.

October 14, 2026

Dear Diary,

Today was different from all other days. At school, as usual, everyone whispered behind their hands when Lil and I walked past in our old hand-me-down clothes. Lena said cruel words about Father again, and everyone laughed. My heart felt heavy, like it always does.

But on our way home, something miraculous happened. Little Kezia Burnell was standing at the big white gate. She smiled at us and invited us inside to see the famous doll's house. Lil shook her head because she was afraid, but I pulled her skirt tightly. I wanted to see it so much!

When Kezia opened the front of the house, my eyes fell straight on the dining table. Standing right there was a tiny, glowing amber lamp with a white globe. It looked so warm, quiet, and friendly, as if it was shining just for me.

Even though the tall, angry lady came out shouting and chased us away like stray chickens, I didn't care. My cheeks burned with shame as we ran, but when we sat down on the red drain-pipe, all I could think about was that little light. I looked at Lil and smiled. I seen the little lamp.

— Our Else