

Chapter 9 The Proposal

Summary of Chapter 9: The Proposal (English)

The Proposal is a one-act play written by Anton Chekhov. It is a humorous and satirical depiction of the conflicts and misunderstandings in marriage proposals. The play revolves around three main characters—Ivan Lomov, Natalya Stepanovna, and Stepan Stepanovich Chubukov—and highlights the themes of materialism, pride, and human folly.

Plot Summary:

Ivan Lomov, a wealthy landowner, visits his neighbor Stepan Chubukov's house to ask for his daughter, Natalya's, hand in marriage. Chubukov is delighted and immediately calls Natalya, without telling her about the proposal.

However, instead of discussing marriage, Lomov and Natalya begin arguing over a piece of land called Oxen Meadows. Both claim ownership, and the argument escalates into a heated dispute. Lomov, who has a weak heart, becomes anxious and starts feeling unwell. Chubukov also joins the quarrel, siding with his daughter.

When Lomov leaves in frustration, Chubukov reveals that Lomov had actually come to propose to Natalya. Shocked, Natalya regrets the argument and insists that he be brought back. When Lomov returns, another argument breaks out—this time over whose hunting dog is superior. Lomov again falls into a state of distress.

Finally, Chubukov, impatient with their constant fighting, forcefully announces their engagement. Lomov and Natalya accept, but they continue bickering even after getting engaged, emphasizing the play's humorous take on human nature.

Conclusion:

The play satirizes how petty arguments and materialistic concerns overshadow important life decisions like marriage. It humorously portrays how people, despite their love and intentions, often engage in unnecessary disputes.

Summary of Chapter 9: The Proposal (In Hindi)

"The Proposal" एक हास्यपूर्ण एक-अंकी नाटक है, जिसे एंटन चेखव ने लिखा है। यह नाटक शादी के प्रस्ताव से जुड़ी गलतफहमियों और तर्क-वितर्क को व्यंग्यात्मक रूप से प्रस्तुत करता है। इसमें तीन मुख्य पात्र हैं—इवान लोमुव, नतालया स्टेपानोवना, और स्टेपान स्टेपानोविच चुबुकव। नाटक मनुष्य की मूर्खता, अहंकार और भौतिकवाद पर व्यंग्य करता है।

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इवान लोमुव, जो एक संपन्न जमींदार है, अपने पड़ोसी स्टेपान चुबुकव के घर अपनी बेटी नतालया स्टेपानोवना से शादी का प्रस्ताव देने के लिए आता है। चुबुकव यह सुनकर बहुत खुश होते हैं और नतालया को बुलाते हैं, लेकिन उसे यह नहीं बताते कि लोमुव शादी के लिए आया है।

हालांकि, शादी की बात करने के बजाय, लोमुव और नतालया ऑक्सेन मेडोज (Oxen Meadows) नाम की जमीन को लेकर बहस करने लगते हैं। दोनों इस भूमि पर अपना अधिकार जताते हैं, और बहस इतनी बढ़ जाती है कि लोमुव, जो पहले से ही दिल की बीमारी से पीड़ित है, बेचैन हो जाता है। चुबुकव भी अपनी बेटी का पक्ष लेते हुए बहस में शामिल हो जाते हैं।

गुस्से में लोमुव वहां से चला जाता है, लेकिन जब चुबुकव नतालया को बताते हैं कि वह शादी का प्रस्ताव लेकर आया था, तो नतालया को पछतावा होता है। वह तुरंत उसे वापस बुलाने की जिद करती है।

जब लोमुव लौटता है, तो एक और बहस शुरू हो जाती है— इस बार यह लड़ाई कुत्तों की श्रेष्ठता को लेकर होती है। दोनों अपने-अपने कुत्ते को बेहतर बताते हैं। इस बार भी लोमुव अत्यधिक उत्तेजित हो जाता है और बेहोश होने की स्थिति में पहुंच जाता है।

आखिरकार, चुबुकव इस झगड़े से परेशान होकर जबरदस्ती उनकी सगाई की घोषणा कर देता है। लोमुव और नतालया शादी के लिए राजी हो जाते हैं, लेकिन उनकी बहस फिर भी जारी रहती है।

निष्कर्ष:

यह नाटक दिखाता है कि कैसे छोटी-छोटी बातों पर झगड़े और भौतिकवादी सोच जीवन के महत्वपूर्ण निर्णयों, जैसे कि शादी, को प्रभावित कर सकती है। हास्य के माध्यम से यह नाटक मनुष्य की मूर्खता और तुच्छ लड़ाइयों पर व्यंग्य करता है, यह दर्शाता है कि लोग प्रेम और रिश्तों की तुलना में बेकार की बहस को अधिक महत्व देते हैं।

Activity

Q 1. The word 'proposal' has several meanings. Can you guess what sort of proposal the play is about?

- (i) a suggestion, plan or scheme for doing something
- (ii) an offer for a possible plan or action
- (iii) the act of asking someone's hand in marriage

A Russian Wedding

Do you know anything about a Russian marriage ceremony? Read this article about a Russian wedding. Preparations for a Russian Wedding: A Russian wedding is very simple. The planning only includes arranging for rings, brides' dress, cars, and a reception. Earlier, the bride's family paid for the reception, but now-a-days brides' and grooms' families usually share expenses. A Russian wedding lasts for two days; some weddings last as long as a week, and the occasion becomes something to remember for years. The necessary part of the wedding ceremony is a wedding procession of several cars. The best friends of the groom/ bride meet before the wedding a few

times, make posters, write speeches and organise contests. When the groom arrives to fetch the bride for the registration, he has to fight to get her! Russians usually live in apartments in tall buildings, and the groom has to climb several stairs to reach his bride. But at each landing he must answer a question to be allowed to go up. The bride's friends ask difficult questions (sometimes about the bride, sometimes just difficult riddles), and the groom must answer with the help of his friends. For example, he may be shown a few photos of baby girls and he must say which one his bride is. If he guesses wrong, he must pay cash to move ahead. After the marriage registration, the newly-married couple leaves the guests for a tour of the city sights. After two or three hours of the city tour the couple arrives at the reception. The couple sits at a specially arranged table with their family, friends and invited guests. The reception starts with toasts to the couple. A wedding toast is a custom where a close friend or relative of the groom or the bride says a few words to wish the couple, then everyone raises their glass of wine, and drink it up at the same moment. The groom is then asked to kiss the bride. After a few toasts, people start eating and drinking, and generally have fun. After some time, the bride gets 'stolen'! She disappears, and when the groom starts looking for her, he is asked to pay a fee. Usually it is his friends who 'steal' the bride. Then there are the bride's friends — they steal the bride's shoe. The groom must pay money for the shoe too. The guests enjoy watching these tussles, and continue partying.

Ans 1: The play *The Proposal* by Anton Chekhov is about:

(iii) the act of asking someone's hand in marriage.

In the play, Ivan Lomov visits Stepan Chubukov's house to propose to his daughter, Natalya. However, instead of a smooth proposal, they end up arguing over trivial matters, making the situation comical.

A Russian Wedding: Summary of the Article

A Russian wedding is a lively and memorable event that typically lasts for two days but can extend up to a week. The wedding preparations involve arranging rings, the bride's dress, cars, and a reception. Traditionally, the bride's family bore the wedding expenses, but now both families contribute equally. A unique feature of a Russian wedding is the **wedding procession** of multiple cars. Before the wedding, the bride and groom's friends prepare decorations, speeches, and fun contests. When the groom arrives at the bride's home for the wedding registration, he must "fight" for his bride. His friends help him answer tricky questions and riddles set by the bride's friends. If he answers incorrectly, he must pay money to move ahead.

After the marriage registration, the couple takes a **tour of the city** before heading to the reception. At the reception, guests offer **wedding toasts**, where they raise a glass and wish the couple well. The groom is then asked to kiss the bride.

A fun tradition at Russian weddings is the "**bride theft**." The bride suddenly disappears, and the groom must search for her. To get her back, he often has to pay a ransom, usually set by his own friends. Additionally, the bride's shoe is sometimes stolen, and the groom must pay to retrieve it. These playful customs make Russian weddings lively and entertaining for the guests.

Q 2. Do you think Indian and Russian weddings have any customs in common? With the help of a partner, fill in the table below

Wedding Ceremonies in Russia and India

Customs similar to Indian ones	Customs different from Indian ones

Ans 2: Wedding Ceremonies in Russia and India

Customs Similar to Indian Weddings	Customs Different from Indian Weddings
Family Involvement – In both India and Russia, weddings are family affairs where both families participate in planning and expenses.	Bride's Ransom – In Russian weddings, the groom must "fight" for his bride by answering riddles or paying money, which is not a common Indian tradition.
Wedding Procession – Just like in India, Russian weddings involve a grand wedding procession with decorated cars, similar to the Indian <i>Baraat</i> (groom's wedding procession).	City Tour – In Russia, after the wedding registration, the couple takes a tour of the city before heading to the reception, which is not common in India.
Toasts and Celebrations – In both cultures, there are speeches, toasts, and celebrations with family and friends at the wedding reception.	Bride's Shoe Theft – In Russian weddings, the bride's shoe is stolen, and the groom must pay to get it back. In Indian weddings, the <i>Joota Chupai</i> (stealing the groom's shoes) is more common.
Multi-Day Weddings – Just like Indian weddings, some Russian weddings last for multiple days, involving extended celebrations.	Wedding Registration First – Russian weddings include a legal registration before the reception, while in India, traditional rituals and ceremonies are prioritized over legal formalities.

Both Indian and Russian weddings are grand, fun-filled, and involve many traditions, but their customs and rituals differ in unique ways.

Thinking about the play

Q1. What does Chubukov at first suspect that Lomov has come for? Is he sincere when he later says "And I've always loved you, my angel, as if you were my own son"? Find reasons for your answer from the play

Ans 1: At first, Chubukov assumes that Lomov has come to borrow money from him, especially because Lomov is dressed in formal evening attire. However, Chubukov is not sincere when he later claims, "And I've always loved you, my angel, as if you were my own son." His initial suspicion shows that he does not genuinely care for Lomov as a son; rather, he is wary of any financial requests.

Furthermore, during their heated argument, Chubukov does not hesitate to insult Lomov by calling him names like “pettifogger,” “old rat,” and “Jesuit.”

However, his attitude shifts dramatically once Lomov reveals that he has come to propose to Natalya. In an instant, Chubukov becomes enthusiastic and calls for his daughter, eager to secure the marriage. This sudden change in behavior highlights his lack of sincerity.

Q 2. Chubukov says of Natalya: “... as if she won’t consent! She’s in love; egad, she’s like a lovesick cat...” Would you agree? Find reasons for your answer.

Ans 2: Chubukov confidently asserts that Natalya will accept the marriage proposal, describing her as “a lovesick cat.” His reaction suggests that he had been hoping for this proposal all along. Although Natalya and Lomov frequently argue over trivial matters, her reaction upon learning about the marriage proposal reveals her true feelings. Initially, she engages in a heated dispute with Lomov and even drives him away. However, the moment her father tells her about the proposal, she becomes distressed and insists on bringing Lomov back immediately. Her desperate pleas—“Bring him back! Quick, quick! Fetch him!”—clearly indicate that she does have feelings for Lomov, even if she does not openly express them during their arguments.

Q 3: (i) Find all the words and expressions in the play that the characters use to speak about each other, and the accusations and insults they hurl at each other. (For example, Lomov in the end calls Chubukov an intriguer; but earlier, Chubukov has himself called Lomov a “malicious, double-faced intriguer.” Again, Lomov begins by describing Natalya as “an excellent housekeeper, not bad-looking, well-educated.”)

Ans (i): **Words, Expressions, and Insults Used in the Play:**

The characters frequently use strong words and insults against each other, particularly during their arguments. Some of the terms they use include:

- **Lomov about Natalya:** Initially, he praises her as “an excellent housekeeper, not bad-looking, well-educated.” However, during their disputes, he calls her “a lovesick cat” and “an argumentative woman.”
- **Lomov about Chubukov:** In the end, he calls him “an intriguer.” He also accuses him of being “a grabber” and a “crafty, cunning fellow.”
- **Chubukov about Lomov:** He first welcomes him as “my angel, my treasure” but later insults him with words like “pettifogger,” “old rat,” “Jesuit,” and “malicious, double-faced intriguer.” He also accuses Lomov of “shouting like a madman” and calls him “a scarecrow” during their quarrel.
- **Natalya about Lomov:** She initially wants to marry him but later calls him “a rascal,” “a lunatic,” and “a liar.”
- These exchanges show how quickly their conversations turn into heated arguments.

(ii) Then think of five adjectives or adjectival expressions of your own to describe each character in the play.

Ans (ii): **Five Adjectives or Adjectival Expressions for Each Character:**

- **Lomov:** Timid, Hypochondriac, Argumentative, Stubborn, Insecure
- **Chubukov:** Opportunistic, Hot-tempered, Sarcastic, Manipulative, Quick-tempered
- **Natalya:** Strong-willed, Emotional, Argumentative, Stubborn, Proud

(iii) Can you now imagine what these characters will quarrel about next?

Ans (iii): **Possible Future Quarrel:**

Given their nature, the next quarrel could be about **wedding arrangements**. They might argue about whether the wedding should be held at Lomov's house or Natalya's. There could also be a dispute over the wedding expenses or even something as trivial as the choice of food or guest list. Considering their personalities, any minor issue could escalate into a heated argument.

Thinking about language

I

Q 1. This play has been translated into English from the Russian original. Are there any expressions or ways of speaking that strike you as more Russian than English? For example, would an adult man be addressed by an older man as my darling or my treasure in an English play?

Read through the play carefully, and find expressions that you think are not used in contemporary English, and contrast these with idiomatic modern English expressions that also occur in the play.

Ans 1: In the English translation of the Russian play, certain expressions and forms of address seem more characteristic of Russian speech than English. For instance, an older man addressing an adult man as "**my darling**" or "**my treasure**" is uncommon in contemporary English. These terms are more likely to be used affectionately in Russian culture, where emotional and endearing language is often used in both formal and informal settings.

Expressions that seem less common in modern English include:

- "**My angel**" (used in Russian as a term of affection but rarely in English).
- "**Little father**" (a respectful way to address an elder, which does not have a direct equivalent in English).
- "**A thousand thanks**" (an exaggerated form of gratitude more common in Russian).

Contrastingly, the play also includes idiomatic modern English expressions such as:

- "**It's none of your business**" (a direct and familiar phrase used in contemporary English).
- "**I don't give a damn**" (an informal way of expressing indifference).
- "**He's out of his mind**" (a common way to describe someone acting irrationally).

Q 2. Look up the following words in a dictionary and find out how to pronounce them. Pay attention to how many syllables there are in each word, and find out which syllable is stressed, or said more forcefully.

palpitations	interfere	implore	thoroughbred
pedigree	principal	evidence	misfortune
malicious	embezzlement	architect	neighbours
accustomed	temporary	behaviour	documents

Ans 2: Here are the pronunciations and syllable stress patterns for the given words:

1. **Palpitations** (pal-pi-TA-tions) – 4 syllables, stress on the **third**
2. **Interfere** (in-ter-FERE) – 3 syllables, stress on the **third**
3. **Implore** (im-PLORE) – 2 syllables, stress on the **second**
4. **Thoroughbred** (THUR-ough-bred) – 3 syllables, stress on the **first**
5. **Pedigree** (PED-i-gree) – 3 syllables, stress on the **first**
6. **Principal** (PRIN-ci-pal) – 3 syllables, stress on the **first**
7. **Evidence** (EV-i-dence) – 3 syllables, stress on the **first**
8. **Misfortune** (mis-FOR-tune) – 3 syllables, stress on the **second**
9. **Malicious** (ma-LI-cious) – 3 syllables, stress on the **second**
10. **Embezzlement** (em-BEZ-zle-ment) – 4 syllables, stress on the **second**
11. **Architect** (AR-chi-tect) – 3 syllables, stress on the **first**
12. **Neighbours** (NEIGH-bours) – 2 syllables, stress on the **first**
13. **Accustomed** (a-CUS-tomed) – 3 syllables, stress on the **second**
14. **Temporary** (TEM-po-ra-ry) – 4 syllables, stress on the **first**
15. **Behaviour** (be-HAV-iour) – 3 syllables, stress on the **second**
16. **Documents** (DOC-u-ments) – 3 syllables, stress on the **first**

Q 3. Look up the following phrases in a dictionary to find out their meaning, and then use each in a sentence of your own.

(i) You may take it that

(ii) He seems to be coming round

(iii) My foot's gone to sleep

Ans 3: (i) **You may take it that** – This phrase means "You can assume that" or "It is certain that."

- **Sentence:** You may take it that the project will be completed by next week.

(ii) **He seems to be coming round** – This phrase means "He appears to be recovering" or "He is changing his opinion."

- **Sentence:** After a long argument, he seems to be coming round to our way of thinking.

(iii) **My foot's gone to sleep** – This phrase means "My foot feels numb due to lack of circulation."

- **Sentence:** I sat in the same position for too long, and now my foot's gone to sleep.

II Reported Speech

You must have noticed that when we report someone's exact words, we have to make some changes in the sentence structure. In the following sentences, fill in the blanks to list the changes that have occurred in the above pairs of sentences. One has been done for you.

1. To report a question, we use the reporting verb **asked** (as in Sentence Set 1).
2. To report a statement, we use the reporting verb _____.
3. The adverb of place *here* changes to _____.
4. When the verb in direct speech is in the present tense, the verb in reported speech is in the _____ tense (as in Sentence Set 3).
5. If the verb in direct speech is in the present continuous tense, the verb in reported speech changes to _____ tense. For example, _____ changes to *was getting*.
6. When the sentence in direct speech contains a word denoting respect, we add the adverb _____ in the reporting clause (as in Sentence Set 1).
7. The pronouns *I, me, our and mine*, which are used in the first person in direct speech, change according to the subject or object of the reporting verb such as, _____, _____, _____ or _____ in reported speech.

Ans II: Here are the answers to the given questions on reported speech:

1. To report a question, we use the reporting verb **asked** (as in Sentence Set 1).
2. To report a statement, we use the reporting verb **said**.
3. The adverb of place *here* changes to **there**.
4. When the verb in direct speech is in the present tense, the verb in reported speech is in the **past** tense (as in Sentence Set 3).
5. If the verb in direct speech is in the present continuous tense, the verb in reported speech changes to **past continuous** tense. For example, **is getting** changes to *was getting*.
6. When the sentence in direct speech contains a word denoting respect, we add the adverb **respectfully** in the reporting clause (as in Sentence Set 1).
7. The pronouns *I, me, our, and mine*, which are used in the first person in direct speech, change according to the subject or object of the reporting verb such as **he, him, their**, or **theirs** in reported speech.

III. Here is an excerpt from an article from the Times of India dated 27 August 2006. Rewrite it, changing the sentences in direct speech into reported speech. Leave the other sentences unchanged.

“Why do you want to know my age? If people know I am so old, I won’t get work!” laughs 90-year-old A. K. Hangal, one of Hindi cinema’s most famous character actors. For his age, he is rather energetic. “What’s the secret?” we ask. “My intake of everything is in small quantities. And I walk a lot,” he replies. “I joined the industry when people retire. I was in my 40s. So I don’t miss being called a star. I am still respected and given work, when actors of my age are living in poverty and without work. I don’t have any complaints,” he says, adding, “but yes, I have always been underpaid.” Recipient of the Padma Bhushan, Hangal never hankered after money or materialistic gains. “No doubt I am content today, but money is important. I was a fool not to understand the value of money earlier,” he regrets.

Ans III: 90-year-old A. K. Hangal, one of Hindi cinema’s most famous character actors, laughs and says that he does not want people to know his age because if they realize how old he is, he will not get work. For his age, he is rather energetic. When asked about the secret behind his energy, he replies that his intake of everything is in small quantities and that he walks a lot.

He explains that he joined the industry when most people retire, as he was in his 40s at the time. Therefore, he does not miss being called a star. He mentions that he is still respected and given work, while actors of his age are living in poverty and without employment. He states that he has no complaints but admits that he has always been underpaid.

Recipient of the Padma Bhushan, Hangal never pursued money or materialistic gains. However, he acknowledges that although he is content today, money is important. He regrets that he was a fool not to understand the value of money earlier.

Speaking and Writing

Q 1: Anger Management: As adults, one important thing to learn is how to manage our temper. Some of us tend to get angry quickly, while others remain calm. Can you think of three ill effects that result from anger? Note them down. Suggest ways to avoid losing your temper in such situations. Are there any benefits from anger?

Ans 1: **Ans 1: Anger Management**

Anger can have several negative consequences, including:

1. **Damaged Relationships** – Uncontrolled anger can lead to hurtful words or actions, straining relationships with family, friends, and colleagues.
2. **Health Issues** – Frequent anger increases stress levels, leading to problems like high blood pressure, heart disease, and weakened immunity.
3. **Poor Decision-Making** – When angry, people often act impulsively, making rash decisions they may later regret.

Ways to Avoid Losing Temper:

- **Practice Deep Breathing** – Taking slow, deep breaths can help calm emotions before reacting.

- **Take a Break** – Stepping away from a stressful situation can provide time to think and respond rationally.
- **Use Positive Communication** – Expressing feelings calmly and listening to others can prevent conflicts from escalating.

Benefits of Anger:

While anger is generally viewed negatively, it can have some benefits when managed correctly:

- It can serve as motivation to correct injustices or solve problems.
- It helps in setting boundaries and expressing personal needs assertively.
- It can lead to self-reflection and growth when handled constructively.

Q 2: In pairs, prepare a script based on the given excerpt from *The Home and the World* by Rabindranath Tagore. You may write five exchanges between the characters with other directions such as movements on stage and way of speaking, etc.

Ans 2: Here's a **5-exchange script** based on an excerpt from *The Home and the World* by Rabindranath Tagore, with stage directions for performance:

Title: "The Clash of Ideals"

Characters:

- **Nikhil (N):** Calm, rational, speaks with measured patience.
- **Bimala (B):** Passionate, assertive, gestures emphatically.

Setting: A dimly lit bedroom in an aristocratic Bengali home. The room is neatly arranged, with sunlight filtering through curtains. Bimala stands by the window, dressed elegantly; Nikhil enters, looking preoccupied.

Exchange 1: (*Bimala's Summons*)

(Nikhil enters briskly, pauses at the doorway, observing Bimala's unusual attire. Bimala fidgets with her bangles, avoiding eye contact.)

N: *(softly surprised)* You sent for me, Bimala?

B: *(flushes, then meets his gaze)* Yes. I need your answer—why does our market sell foreign goods?

Exchange 2: (*The Debate Begins*)

(Bimala steps closer; Nikhil leans against a desk, arms crossed.)

N: *(raising an eyebrow)* And what would you have me do?

B: *(clenches fists)* Order them out! This is *Bengal*—not a warehouse for the British!

Exchange 3: (Power vs. Principle)

(Nikhil sighs; Bimala paces.)

N: The market isn't *mine* to command.

B: (*stops, turns sharply*) But the land is! Force them to sell Indian goods!

N: (*shakes head*) Force? That's tyranny.

Exchange 4: (Patriotism or Oppression?)

(Bimala grips the windowsill; Nikhil remains still.)

B: (*voice rises*) Tyranny? It's for our *country*!

N: (*firm but gentle*) Tyranny *in the name* of the country still destroys it.

Exchange 5: (The Exit)

(Silence. Nikhil straightens his coat, moves toward the door.)

B: (*blocking his path*) You're *afraid* to act!

N: (*pauses, meets her eyes*) No. I refuse to *become* what I fight against.

(*He exits. Bimala stares after him, fists trembling.*)

Lights fade.

Key Directions:

- **Tone:** Bimala = fiery, Nikhil = composed.
- **Movement:** Bimala's pacing contrasts Nikhil's stillness.
- **Symbolism:** The tidy room mirrors Bimala's attempt to "order" her world.

Themes Highlighted: Nationalism vs. ethics, gender roles, colonial resistance.

Q 3: In groups, discuss the qualities one should look for in a marriage partner. You might consider the following points.

- **Personal qualities**

- Appearance or looks

- Attitudes and beliefs

- Sense of humour

- **Value system**

- Compassion and kindness

- Tolerance, ambition

- Attitude to money and wealth

- Education and professional background

Ans 3: Qualities to Look for in a Marriage Partner

Marriage is a lifelong partnership, so choosing the right person requires careful consideration of **compatibility, values, and emotional connection**. Here are key qualities to discuss in groups:

1. Personal Qualities**a) Appearance & Looks**

- While physical attraction matters, it shouldn't be the *primary* factor.
- Focus on **hygiene, grooming, and effort** rather than unrealistic standards.

b) Attitudes & Beliefs

- Shared **core values** (e.g., religion, family importance) reduce conflicts.
- Open-mindedness to **respect differences** (e.g., political views, lifestyle).

c) Sense of Humor

- Laughter strengthens bonds; a partner who can **lighten tough moments** is invaluable.
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2. Value System**a) Compassion & Kindness**

- A partner who shows **empathy** to others (and you!) builds a nurturing relationship.

b) Tolerance & Ambition

- **Tolerance** for flaws and patience during disagreements.
- **Balanced ambition**—neither too lazy nor obsessed with success at the cost of family.

c) Attitude Toward Money & Wealth

- Financial compatibility is critical. Discuss:
 - Spending habits (frugal vs. lavish).
 - Shared goals (savings, investments).
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3. Education & Professional Background

- Similar **education levels** often aid intellectual connection.

- Career **stability** matters, but flexibility to support each other's growth is key.

Group Discussion Questions:

1. Which quality is *non-negotiable* for you? Why?
2. Can opposites work? (e.g., introvert + extrovert).
3. How important is family approval in your culture?

Example Debate:

- "Is kindness more important than ambition?"
- "Should financial status outweigh emotional connection?"

Final Tip: A strong marriage thrives on **mutual respect, trust, and teamwork**—not just love.

Q 4: Are there parts of the play that remind you of film scenes from romantic comedies? Discuss this in groups, and recount to the rest of the class episodes similar to those in the play.

Ans 4: Certainly! Many scenes in Shakespeare's *A Midsummer Night's Dream* share similarities with modern romantic comedies in film. Here are some key episodes from the play that might remind you of rom-com tropes:

1. The Love Triangle (or Square!) – Mixed-Up Affections

- **Play Scene:** The love potion causes Lysander and Demetrius to both pursue Helena, leaving Hermia confused and hurt.
- **Rom-Com Comparison:** This resembles movies like *The Holiday* (2006), where partners swap and relationships get tangled, or *She's the Man* (2006), where mistaken identities lead to comedic romantic chaos.

2. The Overbearing Parent – Forbidden Love

- **Play Scene:** Egeus demands that Hermia marry Demetrius or face punishment, much to her dismay.
- **Rom-Com Comparison:** This is a classic rom-com setup, like in *10 Things I Hate About You* (1999), where Kat's father imposes strict dating rules, or *The Proposal* (2009), where parental pressure influences romantic decisions.

3. The Mischievous Meddler – Puck's Pranks

- **Play Scene:** Puck's magical interference causes hilarious misunderstandings, much like a well-meaning but troublesome friend in a rom-com.

- **Rom-Com Comparison:** Think of *Freaky Friday* (2003), where outside forces (like a spell) cause romantic confusion, or *13 Going on 30* (2004), where magical mishaps lead to love revelations.

4. The Grand Romantic Gesture – Reconciliation

- **Play Scene:** By the end, the lovers are correctly paired, misunderstandings are resolved, and they celebrate with a wedding.
- **Rom-Com Comparison:** This mirrors endings like in *Notting Hill* (1999) or *Crazy, Stupid, Love* (2011), where after chaos, love triumphs in a heartwarming conclusion.

To approach this discussion effectively in groups, follow these steps:

Step 1: Identify Key Scenes in the Play

- Look for moments involving **romantic tension, misunderstandings, comedic exchanges, or grand gestures of love.**
- Examples might include **love at first sight, mistaken identities, a humorous argument, or an unexpected confession of love.**

Step 2: Think of Similar Romantic Comedy Films

- Recall popular rom-coms that have scenes resembling the play.
- **Examples:**
 - *Pride and Prejudice* (2005) – A slow-burn romance with misunderstandings.
 - *10 Things I Hate About You* – Witty banter and a love-hate dynamic.
 - *Crazy, Stupid, Love* – A makeover scene or unexpected romantic confession.
 - *Notting Hill* – A famous person falling for an ordinary individual.

Step 3: Compare the Play's Scene to the Film's Scene

- Discuss how both scenes create humor or romance.
- Do they use **dramatic irony, unexpected twists, or playful dialogue?**

Step 4: Share with the Class

- One or two group members summarize your discussion.
- Explain the play's scene, then describe the movie scene, and highlight their similarities.